

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 Craig and Estella Hazelwood 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street & number 16 Canterbury Court not for publication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.)

Category of Property
(Check only **one** box.)

Number of Resources within Property
(Do not include previously listed resources in the count.)

- private
- public - Local
- public - State
- public - Federal

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

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

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.)

LATE 19TH AND EARLY 20TH CENTURY
AMERICAN MOVEMENTS/French Eclectic

Materials
(Enter categories from instructions.)

foundation: Concrete
walls: Brick

roof: Slate
other: Limestone

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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 Craig and Estella Hazelwood House is a 2 ½ story residence with a one-story attached garage. Its angular, irregular footprint is shaped roughly like a reverse “L”. Walls are trimmed with limestone and sheathed in red brick with charcoal-colored gradations. Windows are generally punched openings with true-divided-lite wood sash that horizontally align on each floor and are vertically organized in bays. The house is sheltered under bell-cast hipped roofs that are covered with slate and drained by copper gutters and downspouts.

The interior of the house has Classical detailing that is particularly abundant in the major public spaces. The 1st floor contains a vestibule, octagonal front hall, living room, library, main stair hall, dining room with adjoining breakfast room, kitchen, mudroom, back hall, powder room and back staircase. The 2nd floor contains four bedrooms and three bathrooms. The 3rd floor has two bedrooms and a paneled family room with historic painted Swedish motifs. The semi-finished basement consists of storage rooms, a laundry room, a bathroom, a mechanicals room and a workout room. The house possesses a high degree of integrity and rests on a broad, deep lot.

Narrative Description

CONTEXT

The Craig and Estella Hazelwood House is located in the Village of Wilmette, which is in New Trier Township, in the northeast corner of Cook County, Illinois. The village is approximately 14 miles from downtown Chicago, along the North Line of the Union Pacific Railroad (formerly, the Chicago & North Western Railway). It is the second of eight suburbs known as the “North Shore” that respectively stretch north from the city along the western shore of Lake Michigan—Evanston, Wilmette, Kenilworth, Winnetka, Glencoe, Highland Park, Lake Forest and Lake Bluff. Sheridan Road, a winding residential pleasure drive that was assembled and constructed in the late 19th and early

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20th centuries near the lakeshore of these communities, links them to one another and to the city of Chicago. Sheridan Road is 400' west of the Hazelwood House and Lake Michigan is 350' to the east and visible from it. The railroad's Wilmette station and surrounding main commercial district is 1.7 miles west of the house.

Wilmette occupies approximately 5.4 square miles and had a population of 28,170 in 2020. Its borders, in addition to Lake Michigan on the east, are the City of Evanston on the south, the villages of Kenilworth and Northfield to the north, and Glenview to the west. The present Village of Wilmette resulted from the 1924 merger of two existing villages--the forested, lakeside railroad suburb of Wilmette, incorporated in 1872, and the largely German-descended, prairie farming community of Gross Point adjacent on the west, which was incorporated in 1874. The Hazelwood House, constructed soon after the merger, is part of a block-long, late-1920s lakeside subdivision nestled in the southeastern-most corner of Wilmette.

The physical character of Wilmette's south lakefront in the vicinity of the house is today dominated by major projects of the early 20th century. The most impactful was the creation of the North Shore Channel (1908-1910), an 8-mile sanitary canal linking Lake Michigan to the Chicago River; the mouth of the Channel is .25 miles north of the Hazelwood House. The lakefront north of Canterbury Court has evolved into the premier scenic and recreational resource of the village, with a harbor, marina, coast guard station and the 60-acre, naturalistically landscaped Gillson Park. Immediately south of the park, across a Beaux Arts-style bridge spanning the Channel, is the National Historic Landmark Baha'i Temple and its surrounding gardens on 7 acres. Begun in 1920, the 160-foot-high, domed Temple is located on a bend on the west side of Sheridan Road .20 miles to the north of Canterbury Court.

The residential context of the Hazelwood House began at the turn of the 20th century with the opening of Sheridan Road through the North Shore, spurring affluent residents to build a streetscape still characterized by large, high-style houses along its route. These include the Wilmette Landmark Philetus Warren Gates House (1908, 336 Sheridan Road), located just north of Canterbury Court's entry gate, whose 5-acre property¹ was subdivided in 1927 to create Canterbury Court. Today, the half-dozen houses on the east side of Sheridan Road between the Gates House and Gillson Park are primarily large non-historic houses, while the west side of the street, north to the Baha'i Temple, retains its historic residential character.

SETTING

The Hazelwood House is located mid-block on the north side of Canterbury Court, which winds toward the lake. A steep sloping street, unusual in Wilmette, Canterbury Court's western third descends from Sheridan Road, then plateaus and terminates in a short fork at its east end that accesses driveways to three houses sited along the lakeside bluff.

At its crest on Sheridan Road, Canterbury Court is marked by a monumental pair of Tudor Revival rusticated stone gates. Constructed of horizontal, random-laid limestone blocks, the L-shaped components flanking Canterbury Court are mirror-images that run parallel to Sheridan Road and are comprised of three parts—1) a wall segment with a large arched opening, 2) an inner pier that is tall, topped by a brass lantern and supported by shallow buttresses and 3) a shorter, stouter outer pier with a long perpendicular buttress. The arched opening of each of these L-shaped components begins a quarter of the way up the wall and its voussoirs extend to the edges of the wall. Below the arch's spring line is a wrought iron fence with straight balusters, a central filigree panel and a

¹ Kate McManus, Kate. "Report to the Historic Preservation Commission from the Community Development Department, Philetus Warren Gates House." Village of Wilmette, June 22, 2020, 1-3.1.

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metal band of punched quatrefoils at the top and bottom. Shoulders at the top of the wall transition to the piers. The inner pier has $\frac{3}{4}$ -height, curved buttresses that support its front and back on the west and east; its side facing Canterbury Court is protected by a rustic curb of two stone courses. The outer pier is supported on the west by a long, nearly full-height, downward-curved buttress that projects forward almost to the Sheridan Road sidewalk. Perpendicular to it is a short buttress that is low, curves outward and parallels the sidewalk.

East of the gateway, Canterbury Court is lined with ten single-family residences on generous lots without sidewalks—four on the north (328 Sheridan Road and 34, 24 and 16 Canterbury Court), three along the bluff (10, 3, and 1 Canterbury Court), and three on the south (5, 17 and 34 Canterbury Court). The architectural character of the street is dominated by five large revival-style houses constructed between 1928 and 1930 that occupy most of the north and south sides of the street (24, 16, 10, 17 and 33 Canterbury Court). The 1908 Philetus Warren Gates House on Sheridan Road is visible from much of Canterbury Court. Two buildings originally located on the former Gates property are at the north end of Canterbury Court—the Gates coach house, remodeled as a single-family home (34 Canterbury Court), and a mid-century minimal traditional house built on the Gates House side yard (328 Sheridan Road). The three least visible houses on the east side of the street are teardowns or remodeled houses (1, 3 and 5 Canterbury Court).

Like the other historic revival residences on the street, the Hazelwood House is large and possesses excellent integrity. Its 0.36-acre parcel consists of Lot 9 and the east 14' of Lot 10 in the Canterbury Court subdivision. The angular Hazelwood House is deeply set back, with its closest point 28.89 feet from the street. The house is primarily sited in the northeastern quadrant of its irregularly shaped property. The front, south facing, 121.06 feet of the property along Canterbury Court is curved; the west and north property lines are straight and respectively measure 128.0 feet and 13.0 feet; the east property line angles east for 106.95 feet, then arcs southwest 43.88 feet.

Foundation plantings and mature trees augment the broad lawn of the front yard. Hardscape is limited to a sinuous limestone walk, laid with flat random-coursed ashlar, which runs northeast from the street, across the front lawn to the 20' x 15' trapezoidal front entry terrace, which is surrounded by a balustrade. The raised terrace is concrete surfaced with bluestone. It is accessed from the walk by two steps, which have limestone-slab treads and risers of brick matching the house. The carved limestone balustrade bordering the terrace has a molded railing, base and balusters, as well as square piers at its ends and corner; the piers are detailed with a recessed panel on each face. The walk continues to the driveway, ending with two descending rough-hewn limestone-slab steps. The driveway, adjacent to most of the east lot line and consists of red brick pavers laid in a herringbone pattern with a granite paver border, standing edge and entry apron. The driveway ends in the property's northeast corner as an apron and turning court for the attached two-car garage.

The rear yard landscape includes an expanse of lawn, mature trees, and border and foundation plantings; a limestone retaining wall borders most of the west property line. Hardscape consists mainly of a curvilinear patio adjacent to the northwest corner of the main house. The north half of the patio is bluestone laid around a stone fire pit, while the remainder of the patio is limestone matching the front walk; a built-in brick bar-b-q grill borders the south end of the patio. Along the rear lot line at the north edge of the property is a non-historic fence with straight balusters topped by arrow heads. Matching fence separates the rear and side yards from the front yard; it stretches west from the southwest corner of the Hazelwood House to the west property line and has a center gate.

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THE HOUSE

Exterior

This masonry house stands 2 ½ stories, except for the one-story attached garage at its north end, and has an angular, irregular footprint roughly shaped like a reverse “L”. Walls are sheathed in red brick that has charcoal-colored gradations and is laid in running bond. The entire wall surface is discreetly textured by the sporadic pulling forward of adjacent bricks ends. Windows are slightly recessed in punched openings and have wood sash with true-divided lites. In general, windows are historic, align horizontally across the house and are organized vertically in bays. Limestone trims all the facades; it faces the foundation, bands the house as a belt course at the base of the 2nd floor and constitutes the sills of a few small windows. On the front façade and its wings, each bay between the 1st and 2nd floors has a rectangular limestone panel containing an inset rectangular panel.

The house is topped by tall intersecting-hipped roofs that are bell-cast, covered with slate and have eaves consisting of painted wood fascia edged with moldings. Gutters and downspouts are copper. The middle plane of the front façade has a flat copper roof behind the slate roof and is slightly lower than the hipped roof of the southwest wing, which it intersects to the west. The roof as a whole is pierced by a total of eight segmental-arched dormers: three on the front façade, two on the east façade, one on the rear façade and two at the south end of the west façade. These dormers each contain a single 6/6 double-hung segmental-arched window on its wood face, slate-shingle sidewalls and a copper roof. Two perpendicular shed dormers are located at the west façade’s southeastern-most corner. Although both shed dormers are the same height, have copper roofs and slate walls, the west dormer is smaller and contains a pair of 6-lite casement windows, while the larger south dormer contains adjacent 6/6 double-hung windows. Two brick chimneys are located on the west façade; both have corbelled tops, limestone caps, terra cotta chimney pots and metal cowls. One is located in the southeast corner of the shallow wing; it is tall, straight and slim, with two flues. The other is shorter, has one flue and is located on the west wall of the northwest wing. It is broad on the 1st floor then tapers on each side at the 2nd floor; at the taper, two stacked limestone blocks are canted and stepped.

The angular Hazelwood House has multiple planes composing the front and side facades. The front façade faces south and consists of three major planes. The middle of these planes is the longest (32.93’) and roughly parallels the street; its east section contains the main entrance, while the west half projects 1.41’ and is comprised of two bays. To the east of the middle plane, the front façade steps back 8.6’ to a wing with a single bay that is 10.16’ long and is two bays (17.48’) deep. On the west, the middle plane is flanked by a wing that juts southwest; this southwest wing is one bay 19.93’ deep and two bays 19.53’ wide.

The house’s east (side) façade steps back twice from south to north. Four bays are set back 10’ 16” from the front façade’s east wing, then the east façade steps back 5.17’ to the attached garage. The rear façade of the house faces north and is comprised of the garage’s 22.15’ end wall.

The west façade of the house has four sections—the side of the garage, an alcove, a northwest wing and the west side of the southwest wing. The west façade extends south 28.15’ along the garage, recesses 4.85’ back to the main block of the house to form an alcove, then juts northwest as a shallow wing. This wing, one bay deep and two bays wide, ends perpendicular to the rear wall of the front façade’s southwest wing.

Windows and doors on the exterior of the house are painted and protected by storms of either wood or powder-coated metal, however the fenestration pattern is different on each side of the house. On the front façade, fenestration is formally organized as bays in which window openings decrease in height on the 2nd floor. Each 1st floor bay generally consists of an elongated double opening with a molded limestone surround and a limestone sill

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that rests on the foundation. These double openings are identical in height and filled with either a pair of 12-lite French doors or by a pair of 10-lite casement windows with recessed panels below. Aligned above each 1st floor opening is a 6/6 double-hung window which rests on the 2nd floor's limestone belt course and is flanked by operable louvered shutters that are painted.

At the west end of the front façade, the southwest wing has two bays on its southwest wall and one bay on its southeast wall. The former has two sets of casement windows, each aligned with a shuttered double-hung window above. The latter has one set of French doors aligned with a shuttered double-hung window above.

Immediately east of the southwest wing's splayed corner is the front entrance bay. Located on the middle plane of the front façade, it is accessed from the raised terrace that is surrounded by a balustrade. This trapezoidal terrace fills the splayed corner, running the full depth of the southwest wing and slightly more than the width of the front entrance bay. The front entrance is comprised of a single door flanked by half-height casement windows. The door is framed by a smooth, stylized, limestone surround that features ashlar blocks and quoins at the sides and a carved, curvilinear, triangular top. The large brass and copper French lantern sconce, which is original, is centered above the door and affixed to the surround by tendrils. The segmental-arched opening of the surround is filled by a wood screen door with two rectangular panels--a raised panel below and a glazed one above. Behind it is the wood front door, which has a rectangular, molded, recessed panel on the bottom and a segmental-arched, glazed panel above. They are separated by a narrow, horizontal, recessed panel. On the outside of the glazed panel is a wrought iron grill with stylized tendrils that culminate in a floral motif. The front door is accessed by a single carved limestone step with a bullnose profile above a canted, molded base. The flanking 3-lite wood casement windows are deeply recessed and have limestone sills that match the profile of the front doorstep. These windows each have an exterior rectangular wrought iron grill; a diaper pattern fills the rectangle and a stylized flower with flanking tendrils tops it.

Above the main entrance, on the 2nd floor, is a large three-sided oriel window flanked by smaller double-hung windows. The oriel aligns with the front door, echoes the prevailing height of the 2nd floor's double-hungs and projects to the edge of the eaves. Its three 8-lite casement windows are separated by engaged cylindrical colonettes whose capitals match and are continuous with the oriel's shallow molded cornice. The curvilinear bowl-shaped base of the oriel is copper. This base has wood molding at the 2nd floor's limestone belt course, transitions downward to copper molding, then each face of the bay sinuously recedes to approximately 7 inches above the door surround. Flanking the oriel are 2/4 double-hung windows that are level with the top of the oriel's casement windows. The flanking windows have a simple drip cap rather than a cornice, however, and their sills are canted headers approximately six inches above the limestone belt course; they are not flanked by shutters.

East of the front entrance, the projecting wall of the front façade has three identical bays—two on the front and one the east side—each with a paired casement on the 1st floor that is aligned with a shuttered double-hung above. The east end of the front façade is a recessed wing of two 1-story sun porches that are one bay wide and two bays deep. Fenestration is identical on the wing's front-facing south wall and rear-facing north wall. On the 1st floor, fenestration consists of a pair of 12-lite French doors flanked by 6-lite sidelights that are protected by a low, decorative wrought iron railing with a central tendril panel flanked by twisted balusters. On the floor above there is a ribbon of three 8-lite casement windows that rest on the 2nd floor's limestone belt course. The east facing side wall of this wing has two adjacent sets of French doors on the 1st floor and a ribbon of four 8-lite casements above.

North of the east wing is the recessed east façade of the main house. It includes two entries—the east door to the basement, which is located in the southeast corner of the foundation, and the kitchen entrance, located at the north end of the 1st floor. The basement staircase is accessed off the driveway and is protected by a decorative

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wrought iron gate and fence along the top of the concrete retaining wall. The fence repeats the motifs of the east wing railings. The dogleg concrete staircase leads down to a concrete landing and the basement door. This door has six lites above a horizontal middle panel and square lower panel, both molded. Immediately south of the basement door is a 2/2 double-hung window. The kitchen entry on the 1st floor is accessed from the driveway by three concrete steps and a landing that are flanked by a wrought iron railing with straight balusters. The kitchen door has six lites above two raised panels-- a horizontal middle panel and square lower panel. It is protected by a wood screen door with a glazed upper panel and two raised lower panels.

Windows on the east façade's 1st floor have limestone sills. From south to north they consist of a 3/6 double hung and a non-historic picture window between it and the kitchen door; neither window has shutters. On the 2nd floor, four double-hung windows of equal height rest on the limestone belt course. The south two are 4/4; the north two are 6/6 and are flanked by shutters. The east façade then recesses one bay to the garage wing. This bay is fenestrated with a 2/4 double hung on the 1st floor and a 6/6 double hung resting on the limestone belt course; only the window on the 2nd floor has flanking shutters.

The garage wing is one story. From south to north, its east wall has one 3/6 double hung window and two single garage doors; each of the doors is painted wood with 16 raised panels. The north wall of the garage has two 6/6 double hung windows, while on the west (rear) wall, from north to south there are two 6/6 double hung windows and a recessed pedestrian garage door. This door consists of six lites above two raised panels-- a horizontal middle panel and square lower panel. All of the garage windows are without shutters but have limestone sills.

On the west façade, the north end of the main house recesses back from the garage as an alcove that contains two entries on its east wall —the basement's west entrance, which is located in the northwest corner of the foundation, and the rear entry door, located at the south end of the 1st floor. The concrete basement entry staircase--with its retaining wall, wrought iron railing and gate-- is a mirror image of the one on the east façade, and is accessed from the patio. Next to the gate, facing the west railing, is a non-historic red brick planter with a limestone coping. The rear entry is accessed from the patio by two angled limestone steps with brick risers that begin at the south end of this planter. A limestone walkway continues along the south wall of the alcove to the rear entry door. This door matches the kitchen entry, but its wood screen door has an 8-lite glazed panel above one horizontal raised panel. North of the rear entry door and approximately six inches above it is a 2/4 double hung window with a limestone sill. On the 2nd floor, centered above the rear entry door and window is a shuttered 6/6 double-hung that rests on the limestone belt course. The south wall of the alcove is a single bay comprised of one arched 20/20 double hung window with a limestone sill that is positioned high on the wall.

Adjacent to the alcove on the west façade is the shallow northwest wing. Its two bays facing northwest and one bay facing southwest have identical fenestration—double casement windows on the 1st floor aligned with a shuttered double-hung window above. Fenestration on the rest of the west façade, located between the wing and the shouldered chimney, consists of one 1st floor pair of casement windows and two 4/4 double hungs without shutters resting on the 2nd floor limestone belt course.

Basement windows are below grade and concealed by concrete window wells that are covered. Most are true-divided-lite double-hungs; some are awning windows.

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Interior

The interior of the Hazelwood House retains a high degree of integrity. It encompasses 8,865 square feet² distributed among a basement, two full floors above and a finished ½-story third floor.

The 1st floor of the Hazelwood House contains ten rooms. The front door opens north into a 6'5" x 4'7" vestibule, which opens east to a powder room and north to the polygonal front hall measuring 16'1" x 13'1". The eight walls of the front hall are unequal in length and form an irregular octagon with openings that access four rooms. Clockwise from the vestibule, the front hall opens southwest to the 27" x 17" living room, northwest to the 15'7" x 13'3" library, north to the main stairhall and east to the 18'9" x 14'9" dining room, with its adjoining 15' x 9'7" breakfast room to the east

The 22'8" x 12'6" kitchen is accessed at its south end from both the northeast corner of the dining room and northwest corner of the breakfast room. In the kitchen's northwest corner is an opening to the 13'2" x 6'2" mudroom, with the exterior door on its east wall and an opening north to the adjoining vestibule of the 2-car garage; the vestibule has a door on its west wall accessing the garage. The back stairhall is accessed through openings at the north and south ends of the kitchen's west wall. This stairhall contains the rear staircase and adjacent basement staircase at its north end. On the back stairhall's west wall there are two doors. The north door is the rear entry accessing the patio and the south door accesses the main stairhall.

The 2nd floor contains nine rooms, including four bedrooms and three bathrooms. Its rectangular main stairhall is the central hub of the 2nd floor. The main staircase, which opens south on the 2nd floor, is in the northwest corner of the stairhall. The stairhall's southwest corner opens to a corridor running southwest; the stairhall's northwest corner continues a short distance north.

East of the main stairhall, the 2nd floor is occupied by the rooms of the master suite. A door at the south end of the stairhall's east wall accesses the 19' x 15' master suite bedroom, with its 15'2" x 9'6" open sitting room off the northeast corner. The master bathroom, positioned in the middle of the suite, axially accesses the master bedroom to the south and the master dressing room to the north. The master bathroom is comprised of a double vanity room, toilet room, shower room and freestanding tub. The master closet's southwest door opens to the north end of the 2nd floor hall. The north wall of this hall has a door opening north to the back staircase.

There are three more bedrooms on the 2nd floor. At the south end of the main stairhall, a door at the east end of the south wall accesses the 13'3" x 12'5" south-central bedroom. The 17' x 15'8" southwest bedroom is located at the end of the southwest corridor; a tandem bathroom connects these two bedrooms. In the northwest corner of the corridor is the 16' x 15'1" northwest bedroom, with an adjoining bathroom.

The 3rd floor has five rooms. They are accessed solely by the back staircase, which is located in the northeast corner of the 3rd floor and opens south directly into the narrow 3rd floor hall. The first door on the hall's east wall opens to the 11'7" x 10' northeast bedroom, which has dormers extending outward on the north and east. Immediately south and adjacent to it is the hall bathroom. The first door on the hall's west wall opens to the 24'6" x 14' west-central bedroom that has a dormered extension to the northwest. At the south end of the 3rd floor hall is the 40'8" x 14'6" family room, which extends across the front of the house and has two dormers on the south wall and one on the east wall. A door in its southwest corner opens to a u-shaped 14'2" x 12'9" storage room and another door in the center of the west wall opens to a bathroom with a dormer off its northwest wall.

² Redfin, September 3, 2023, 16 Canterbury Court, Wilmette, IL, accessed September 3, 2023, <https://www.redfin.com/IL/Wilmette/16-Canterbury-Ct-60091/home/13774204>

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The basement is semi-finished and has eight rooms. This level is accessed only by the basement staircase, which is located in the northeast corner of the basement and consists of stained treads with painted risers. This staircase opens east to a U-shaped hallway whose southwest corner opens to a corridor that angles southwest.

Immediately south of the rear staircase is the west exterior entry, while at the east end of the U-shaped hallway is the east exterior entry. There is a bathroom immediately to the south of the east exterior entry. The 16'2" x 15'3" laundry room is located across the hall from the west exterior entry, in the northeast corner of the basement. It has an 8'2" x 5'5" wine cellar off its north wall. A defunct incinerator is located in the hall immediately south of the laundry room.

In the southeast corner of the basement is a 19'2" x 15' 2" storage room with another 17'9" x 13' 2" storage room adjacent to it on the west. Next to the southwest corner of this storage room, at the end of the southwest corridor, is the 27' x 17' exercise room, with a fireplace in its southwest corner. The 15'6" x 14'2" mechanical room is adjacent to the northeast corner of the recreation room, and off the mechanical room's southeast corner is a 10' x 8'6" storage room.

The interior of the house is constructed of quality materials including quarter-sawn oak and stylized wrought ironwork. Architectural detail, abundant on the 1st floor, decreases with each succeeding level. Walls and ceilings are generally flat, painted plaster however three rooms are wood paneled—the 1st floor library and dining room, and the 3rd floor family room. Historic light fixtures remain in several of the 1st floor major public spaces.

Wood trim is primarily painted. It generally includes base, crown and casings with Classically-derived molding profiles that decrease in complexity from the 1st through the 3rd floors. On the 1st floor, molding profiles vary, while on the upper floors the same trim generally carries through the rooms. There is no crown molding in service spaces or on the 3rd floor. Door and window openings throughout the house are generally rectangular, and hardware on doors and windows is mostly original. Doors are generally solid core and are faced with three recessed panels—a molded, vertical upper panel; a narrow horizontal panel; and a molded nearly-square lower panel. Floors are primarily random-width oak. On the 1st floor they are quarter-sawn oak, with a medium stain and accented with dark brown pegs, while the 2nd floor has rift sawn oak, also medium stained but without pegs; the 3rd floor has wall-to-wall carpeting.

On the 1st floor, architectural detail distinguishes each room. In the front entry vestibule, crown molding continues from the walls onto the ceiling perimeter. This room's three doors—the front door, closet and powder room doors-- retain their molded brass doorknobs. The vestibule floor is matt-glazed tiles of various-sized squares and rectangles, ranging from red terra cotta color to umber tones. They have softly rounded edges and are laid in a Versailles pattern, with thick joints of coarse grey mortar. The wall base is tightly laid, uniformly square tiles with coved bottoms and flat tops; the color tones of the base correspond to the floor. The powder room that opens off the east wall of the vestibule has been remodeled except for the closet door and casing on the north wall. The front hall's irregular-octagon shape is highlighted by a coved crown. All four of the room's wall openings are topped by segmental arches and each has a narrow, incised surround, except for the vestibule opening which has a narrow, molded surround. None of the front hall's wall openings contain doors.

The living room is rectangular and features a fireplace with a painted mantel centered in a projecting wall near the room's southwest corner. The three-part wood mantel of the fireplace is comprised of a molded shelf; below it is a fascia decorated with a double-swag-and-flanking-urns motif; and below it is a projecting frame with moldings that recede toward the firebox surround. An egg-and-dart motif highlights the outer edge of the frame. The firebox surround and the raised hearth are both scagliola that imitates salmon-toned marble. Fluted pilasters tightly flank the fireplace mantle near the edge of the projecting wall. The top and bottom of these pilasters match

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the room's crown and base and are laid on top of them. A fascia block that is accented with a central rosette connects each fluted shaft to the crown. The fireplace is flanked by historic double-candle brass sconces with a shield backplate that are fastened to the pilasters.

The library has oak-paneled walls that are stained medium brown and are organized into bays articulated by a molded crown, low chair rail and baseboards. The room is entered through the segmental-arched opening located in the center of the splayed southeast wall. Its deep jambs and underside are sheathed with an uninterrupted recessed panel, and the opening projects slightly into the room. A carved keystone-like strap connects the opening surround to the room's crown molding. As you enter, the splayed north wall, to the right, has a molded raised panel above and below the chair rail. The splayed west wall, to the left, is primarily filled with a raised two-panel door; above it is a narrow raised panel that fills the void between the door surround and room's crown molding. This door conceals a wet bar.

The library's side walls are partially built out with bookcase bays consisting of a curvilinear-topped, built-in bookcase above the chair rail and slightly-projecting storage below it. A carved frond motif joins the center of each bookcase top to the room's crown molding. The storage space is concealed by a raised-panel door with a top pull and bottom hinge; below it is base molding. Specifically, the library's southwest side wall is lined, from east to west, with two bookcase bays and a pair of casement windows. A window seat continues the height of the bottom bookshelf; below it is a concealed radiator. The sides and top of the window recess are ornamented with recessed panels. The opposite sidewall has a bookcase bay flanking each side of a shallow central fireplace.

The library fireplace has a carved limestone mantel with restrained moldings. The fascia under the mantle shelf is carved in low relief with a stylized circle flanked by a pair of horizontal recessed panels. The raised hearth is three simple slabs of limestone. The wood overmantel is a molded raised panel flanked by a pair of three-armed sconces with a stylized linenfold backplate; the sconces are original to the room. The library's historic metal hardware consists of a forged doorknob and hammered hinges on the wet bar door and a small, hammered pull on each of the storage doors. The northwest, back wall, of the library is occupied by two casement windows that flank an upper wall panel; lower wall panels are located beneath the upper wall panel and each window.

The main stairhall contains the curved main staircase along its west wall, and is on axis with the octagonal front hall and the main entry. The stained treads and painted risers of the staircase extend up to a landing below the stairhall's north, rear wall, which contains a large arched window. The staircase resumes from the landing, along the east wall to the 2nd floor.

A wrought iron balustrade borders the outside of the main staircase. It begins on the 1st floor with a slender stalk-like newel post that is banded by four intermittent rings and is topped by a small urn. Most of the railing's wrought iron balusters are straight and square, however every fifth baluster is augmented with three stacked pairs of stylized, curled tendrils that project in the same plane as the balusters. Approximately every other tendril baluster has a perpendicular tendril brace that is anchored to the stringer. On the wall side of the staircase is a wrought iron handrail with tendril ends.

The dining room--the other paneled room of the 1st floor-- is sheathed with knotty pine that is stained dark brown. Like the library, this room's segmental arched entryway is deep and has the same keystone-like strap is at the top of its surround. The jambs and undersides of this opening, however, have pairs of recessed panels. The moldings of the dining room are more restrained than those in the library. Walls are embellished with crown molding, raised upper panels, a low chair rail, raised lower panels and base molding.; the most prominent molding consists of an egg-and-dart band at the base of the crown. At the east end of the north wall, there is a door with two raised

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panels that swings open to the kitchen. Above it as well as the other doors and windows in the room, a panel is inserted as needed to fill the void between the casings and the crown.

Adjoining the east side of the dining room is the breakfast room. It is entered through a pair of 10-lite French doors that have hinges and handles similar to those of the library's wet bar door. Crown, base and casings in the breakfast room are simpler and narrower than those in the dining room. Its floor is tile that matches the tile in the vestibule.

Service spaces on the first floor--the kitchen, mudroom, garage vestibule and rear hall---have been completely remodeled. Wood trim is sympathetic to, but simpler than, the 1st floor's major public spaces. Throughout the service spaces the new floor matches those in the existing public rooms and the doors in the back hall match those in the public rooms.

The back staircase, located at the north end of the back hall, connects the 1st, 2nd and 3rd floors. This staircase is enclosed, but on the 1st floor it is accessed through an uncased opening without a door and on the 3rd floor it opens directly to the hall. The stairs have stained wood treads and painted risers; on the flight up to the 3rd floor, they are covered with a carpet runner. Bordering the stairs' outer edge is a stained wood handrail with painted square balusters. At each landing and floor level there is a painted newel post consisting of a square post with a triple chamfered top.

On the 2nd floor, architectural detail does not exhibit the variety on the 1st floor but makes reference to it. In the main stairhall, coved crown molding echoes that in the 1st floor octagonal front hall. Like the rest of the 2nd floor, the doors of the 2nd floor stairhall have moldings and casings that are less complex but repeat the rectangular three-panel design of the 1st floor. The two pairs of closet doors on the stairhall's east wall are an exception; their opening is uncased and slightly recessed, and the upper panels have a segmental arch. There are also three small architectural features—a small arched, uncased telephone niche on the stairhall's west wall and on the east wall, immediately north of the closet doors, are two small segmental-arched doors with a recessed panel and narrow molded frame. The railing and raised stringer of the main staircase continues around the perimeter of the staircase in the 2nd floor stairhall. Tendril braces are only on the east perimeter and they are anchored to the floor on the inside of the railing.

The master bedroom suite, which is accessed off the east wall of the stairhall, has been remodeled. The ceiling of the master bedroom and sitting room are a grid of painted, molded beams. Wood trim matches the other three bedrooms on this floor. It consists of a thin, molded crown and a base comprised of shoe, fascia and simple molded cap. Radiators are screened with a painted, vented cabinet that projects from the wall. Like all the bathrooms on the 2nd floor, the master bath is completely new, as is the master walk-in closet. The only other bedroom directly accessed from the stairhall, the south-central bedroom, is distinguished by an oriel window in its southwest corner.

The southwest corridor is accessed from the 2nd floor stairhall through an uncased, segmental-arched opening that recalls those of the 1st floor octagonal hall. Both bedrooms accessed off this corridor continue the trim and doors characteristic of this floor, however the pair of closet doors on the southwest bedroom's northeast wall have louvered upper and lower panels. Except for the latter, all doors on the 2nd floor retain their original knobs. Knobs extending out to the hall or corridor are rounded brass with flattened faces that are inscribed concentrically near the edge; a teardrop-shaped brass cover protects the keyhole directly below. Knobs inside rooms are glass molded to match the outside knobs and are embellished with an embedded rosette that is etched in the center of the interior; these knobs also have a teardrop-shaped brass key cover.

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The 3rd floor, which consists of a half story, has outer knee walls with canted walls above. Wood trim is simple. In the two bedrooms and the hall on this floor, trim consists only of a narrow baseboard and casings. Simple fascia cases doors and windows, with a backband edge added for windows. Doors have two recessed panels and brass knobs are installed on both sides. These knobs are smaller, simpler versions of those on the 2nd floor; the brass keyholes below do not have covers. The hall bath has been remodeled but retains its original bathtub. In the southwest corner of this room, the closet and its storage cupboard above also retain their recessed panel doors and hardware.

Across the south end of the 3rd floor is a knotty pine paneled family room. The room's honey-colored walls have a scalloped band at the top. Fascia serves as door and window casing, as well as the wall base. West of the entrance door, which is located in the middle of the north wall, are three continuous bays of built-in cabinets; each bay is comprised of a pair of vertical glazed doors above a pair of nearly-square cabinet doors that have recessed panels. The lower cabinet doors have diagonal pine boards that form a chevron pattern. East of the entrance door is a single bay of cabinets. East of this bay, the north wall steps back slightly to a paneled alcove containing two bunk beds. Abutting the alcove at the east end of the north wall is a low, narrow closet door with a simple brass doorknob and uncovered keyhole. Perpendicular to the closet is the east wall, which has a wide, deep dormer at its the north end.

The south wall of the family room has a deep, narrow dormer at each end, and the knee wall west of the west dormer has three adjacent doors. These doors have an upper and lower recessed panel of equal size. The family room's west end has a deep soffit; below it are three paneled doors. The center door is taller than the flanking doors and accesses a new bathroom that is raised up one step. The flanking door to the south accesses a large, unfinished storage room. The bathroom and storage room are over the southwest wing of the house. The north flanking door accesses a closet.

The family room is highlighted with historic, brightly painted Swedish folk motifs. The top of the wall at the ceiling is edged with small scallops painted blue. Below it is a wood band of larger scallops. The face of each large scallop is alternately painted with a leaf and a flower, while the underside of this scalloped band is painted red. In each of the room's dormers, small red scallops edge the top of the wall at the ceiling. The dormer windows have recessed-panel shutters that are painted cream and highlighted with floral motifs; above each window is an oval board painted with similar motifs. On the west wall of the family room, folk motifs are painted above the three doors. The middle door is decorated with a large medallion depicting a chicken encircled by a wreath. The room's built-in cabinets are painted with nature motifs around the door locks and in the center and corners of each of the lower doors.

The basement is semi-finished and painted throughout. The halls and laundry room are finished with a tile floor that resembles wood, as well as narrow baseboards, fascia casings, and skim-coated walls. The exercise room is finished with a rubberized floor and wall base, skim-coated walls, mirrors on the east wall and a dropped ceiling; the room's fireplace has been bricked shut and the historic Gothic Revival stone mantle and hearth have been painted. The bathroom is new except for the window on its east wall. Storage rooms have painted concrete floors. All interior basement doors have five horizontal raised panels with brass doorknobs and keyholes like those on the 3rd floor. Pipes, wires and ducts in the basement are exposed on the ceilings and walls, and there are two electrical panels on the north wall of the laundry room. The mechanical room houses the boiler and water tanks and has painted concrete floor.

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INTEGRITY

The Hazelwood House possesses a high degree of integrity on both the interior and exterior. The exterior's design, materials and details are intact, with only two minor changes. They are 1) the non-historic pre-2000 kitchen window on the rear façade, which is not visible from the street, and 2) respectfully replacing the deteriorated concrete steps and floor of the front terrace with limestone and bluestone. The chimney stack at the south end of the west façade was rebuilt to match existing.

On the interior, the design, floor plan, materials and details of the major public spaces --that include pegged quarter-sawn oak floors, wall paneling, built-in bookcases, Classically-derived molding, designed ironwork and tile floors-- are also intact. The only change is a minor one, the dining room paneling has been stained dark; a c. 1948 real estate brochure includes a picture and text stating that the paneling was "bleached knotty pine."³ On the 3rd floor, the paneled family room with its painted Swedish motifs also has been carefully preserved.

Some secondary and service spaces have been remodeled. These include the 1st floor service spaces—kitchen, back hall, rear entry mudroom and the garage vestibule. On the 2nd and 3rd floors, the master suite was remodeled c 2012.⁴ All bathrooms and the powder room have been remodeled in the last 20 years. These alterations do not compromise the overall historic integrity of the house, which is excellent.

³ Baird & Warner, Inc., "One of Wilmette's Finest Homes. English Manor House 16 Canterbury Court." Sales brochure, collection of Wilmette Historical Museum. On the back of the brochure, in pencil, is "c. 1948."

⁴ Wilmette Historical Museum, "Spring Housewalk: Historic Homes Transformed," Sunday, May 20, 2018 (no page numbers). Collection of the Wilmette Historical Museum. The entry for 16 Canterbury Court notes that the master suite remodeling architect was Wilmette-based Chad Boomgarten and the owners were the Ganz family.

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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.

Areas of Significance

(Enter categories from instructions.)

ARCHITECTURE

Period of Significance

1928-29

Significant Dates

N/A

Significant Person

(Complete only if Criterion B is marked above.)

N/A

Cultural Affiliation (if applicable)

N/A

Architect/Builder

Edwin Hill Clark

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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 Craig and Estella Hazelwood House at 16 Canterbury Court, built in 1928-29, is significant for its local architectural value and meets Criterion C for listing on the National Register of Historic Places. Displaying a high level of artistic value, craftsmanship and integrity, the house was designed by Edwin Hill Clark, a distinguished architect of country houses as well as municipal, commercial and institutional buildings. Clark's distinctive design reflects the trend toward historicism characteristic of residential architecture of the post-World War I years—the late teens and 1920s. It is predominantly inspired by French architecture, yet other styles, notably Georgian and Tudor, are subtly integrated into Clark's design for the Hazelwood House. The term French Eclectic rightfully describes its architecture. The house has beautiful historic detailing and human scale spaces. It is a house graced with excellent integrity.

The period of significance is 1928-1929, when the house was built.

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

The land comprising Canterbury Court is rooted in the early history of Wilmette. It is within what was the 1,280-acre Ouilmette Reservation [1] that evolved into the original Village of Wilmette. The community began with this land grant, which was from the United States to Potawatomi descendent Archange Chevalier Ouilmette and her children, and was included as Article Four of the 1829 Treaty of Prairie du Chein.[2] The land was granted in recognition of Archange's husband Antoine's help in persuading the Indians of the region to sign the treaty; by doing so they disadvantageously signed away to the United States most of their land in the southern Great Lakes.

Wilmette's early European inhabitants began settling along the forested Reservation's lakefront in the 1830s. Joel Stebbins built a tavern in 1837 located until 1849 a block north of present Canterbury Court, at Sheridan Road and Linden Avenue. The Green Bay Trail, which hugged the lakeshore through the Reservation, was important for the prosperity of the tavern and other early settlers, serving as a trading route from Chicago to Green Bay, Wisconsin. The Trail became a federal postal route in 1832 and was improved in the 1840s. By then, most of the Reserve lands had been sold by the Ouilmette children to real estate investors and settlement in the Canterbury Court area grew. The spot's historical significance is noted on bronze plaque located on the east side of Sheridan Road, just west of the south post of the two gate posts flanking the entrance to Canterbury Court. It was installed by the Lake Shore Chapter of the Daughters of the American Colonists and the Wilmette Historical Commission and reads, "In the early days of Wilmette, this was the social and religious center of the community. Here stood a log school about 1845. Later there was a frame schoolhouse which was also used as a meeting House and known as the 'North Ridge Meeting House.'"

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Wilmette's destiny as a suburb was hastened with construction of a railroad line north from Chicago in 1855, and the first depot platted "Wilmette Village" in 1869, located on the former Reservation's 525 acres. The land that would become Canterbury Court was not included in the original Village until five years later, when an addition to the Village, which was incorporated in 1872, extended its boundaries east to Lake Michigan.

The history of 16 Canterbury Court dates back to the mid-1880s when Philetus Gates purchased the site that became Canterbury Court but was then a vacant 5-acre parcel between Lake Michigan and Sheridan Road located just north of the Evanston boundary.⁵ It was the decade when Wilmette's development as a rapidly growing Chicago suburb, following its incorporation, also began.⁶ Philetus Gates was a wealthy Chicago manufacturer. He ran Allis Chalmer's manufacturing plant and between 1908 and 1922 served as President and Director of Hanna Engineering Works.⁷ He held onto the site between Sheridan Road and the lake until 1908, when he and his wife Philmelia built a stately brick Georgian Revival estate house and, to the east, a coach house. The house faced Sheridan Road and has an address of 336 Sheridan Road. The siting of the house captured lake views without actually occupying lakefront property. A Sheridan Road address has historically been associated with fine living and continues to have cache. It is the pleasure drive lining Lake Michigan linking Lake Shore Drive in Chicago to the city's North Shore Suburbs. The road is lined by elegant homes beginning in Evanston and continuing through Wilmette, Kenilworth, Winnetka, Glencoe, Highland Park, and Lake Forest and finally ending at the north border of Lake Bluff.

In 1923, fifteen years after Gates built his home on Sheridan Road he sold the house, its coach house and surrounding acreage to Albert and Fannie Cross for \$200,000.⁸ Cross owned a brokerage firm, Cross, Roy & Saunders. Albert Cross was a prosperous grain merchant and member of the Chicago Board of Trade, as well as a Trustee of Northwestern University and First Vice-President of Chicago's YMCA. The Crosses lived in their house until 1930, when they built a new home at 2837 Sheridan Place in Evanston.

Cross decided to subdivide the land he purchased from Gates and on October 18, 1927, he filed a Plat of Subdivision.⁹ Cross's subdivision consisted of eleven lots, three of which were riparian. His plan was to sell 9 lots and retain 2 lots for his existing residence and coach house. Accessed by a single gently-curving drive, the subdivision was publicized by Baird and Warner, who dealt in real estate-property management and mortgages. Advertisements described the subdivision's setting in glowing terms. "...it has remained for the present season to bring to a fortunate few the privilege of selecting a location in the last available Sheridan Road tract with full riparian rights, and commanding a reach of shoreline conceded to be unequalled in beauty and attractiveness in its prospect lakeward and landward."¹⁰

The Wilmette location of the subdivision was immensely attractive to perspective buyers. The village provided numerous amenities. By the 1920s, Wilmette had an established business district, with the Chicago & North Western Railway Depot offering commuter service into Chicago, a Carnegie Library built in 1905, a Village Hall, churches and schools. In 1912, the Northwestern Elevated Electric Railroad offered service into Chicago from its station at 4th Street and Linden Avenue—a few short blocks from the subdivision that was to be named Canterbury Court. In 1913, the railroad architect built a Prairie Style station intended to be a "high-grade artistic terminal to attract the better purchasers".¹¹ Other nearby amenities, located just north of Canterbury Court included Wilmette Harbor and the crown jewel of Wilmette's park system Gillson Park.

⁵ Sheridan Road was named after Civil War hero Philip Sheridan in 1889.

⁶ Bushnell, *Wilmette: A History*, 59.

⁷ John Jacoby, "Visiting Canterbury Court," *The Wilmette Beacon*, May 3, 2018, 22.

⁸ "Philetus Gates Sells Wilmette House, \$200,000," *Chicago Daily Tribune*, September 9, 1923, F27.

⁹ Cook county Recorder of Deeds, Book 253 C, 347-350.

¹⁰ "Canterbury Court: Sheridan Road—Lake Shore Homesites of Distinction," *Wilmette Life*, April 29, 1927. This advertisement in the collection of the Wilmette History Museum contains a plat of subdivision and photographs. It references Tract Book 253C, page 346B, Cook County Recorder of Deeds.

¹¹ "History of Wilmette: Role of the Railroads," Wilmette Historical Museum, Accessed September 1, 1923. <https://wilmettehistory.org/history-of-wilmette/>

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Cross marketed "Canterbury Court" to wealthy buyers, capable of paying \$30,000 to \$90,000 for a lot and a minimum of \$30,000 to \$50,000 for a house. Each lot had 100' of frontage on "an ornamentally lighted private drive" and "a pleasing view of the lake". Homeowners were required to have incinerators and prohibited from burning coal. All utilities were buried.¹² Canterbury Court was accessed through the pair of stone gates at Sheridan Road.

The lots on Canterbury Court indeed attracted wealthy and successful businessmen. By 1932, eight lots were sold. Three very substantial houses, designed by distinguished architects, were built on lots 8 (10 Canterbury Court), 4 (17 Canterbury Court) and 9 (16 Canterbury Court). Lot 8 was purchased by Charles W. Wrigley, president of a firm that specialized in outdoor signs. His architect was Richard Powers. Lot 4 was bought by Harlsey Earl Poronto, president of a cold storage company, who hired A. Epstein to design his house. Craig Hazelwood bought Lot 9 and part of Lot 10 and hired architect Edwin Hill Clark.

The house at 16 Canterbury Court was built on Lot 9 and the east 14' of Lot 10 of the subdivision for Craig Beebe Hazlewood and his wife Estella in 1928-29 at a cost of \$50,000. The permit was taken out October 5, 1928, C.B. Hazelwood was listed as owner; A.C. Atherton was noted as Contractor and E.H. Clark as architect.¹³

Craig Hazelwood, who was born in East Aurora, New York in 1883, graduated from Lewis Institute, which in 1940 merged with Armour Institute of Technology to form the Illinois Institute of Technology. Hazelwood held many prominent positions in banking including positions with banking professional organizations. In 1929 he served as Chairman of the Board of Lake Shore Trust & Savings Bank and vice president of the First National Bank. In 1928-29 he was president of the American Bankers Association.¹⁴

Hazlewood commissioned a house from one of Chicago's premier, if somewhat lesser known, architects Edwin Hill Clark. In addition to several noteworthy houses on the North Shore, Clark had recently designed, nearby, the Colonial Revival Winnetka Village Hall in 1925 and Plaza del Lago, a pioneer shopping center inspired by Spanish architecture, in 1928¹⁵

The Hazelwoods raised three children during the years they lived in the house. On January 27, 1936, Craig Hazelwood sold their home to Carl and Olga Wickman¹⁶ The price was \$87,000. Hazelwood's wife Estella had died in 1935; the two older children were in college and their third would soon graduate from New Trier High School. Their daughter Jean was married to actor Richard Widmark, who she met in college.

Carl Wickman, born in 1887, was a Swedish immigrant, who came to the United States in 1905. After developing transport systems and various related companies, in 1925 he founded the Motor Transit Corporation, nicknamed "Greyhound". Before 1930, the company nearly failed. After that, it enjoyed a significant recovery; business thrived. The motorcoach, whose operating costs were a small fraction compared to trains, soon became the transportation of choice for vacationers, salesmen and even jazz bands.¹⁷ The 1933 Century of Progress increased ridership as did release of the 1935 iconic movie "It Happened One Night" where Claudette Colbert takes a cross-country bus trip showcasing road travel. When the World War II war effort was underway, buses were used to transport military personnel. After the war, Greyhound served over 6000 towns and carried over 1/4 of all bus passengers across the company's vast network.¹⁸

¹² Jacoby, "Visiting Canterbury Court," 22.

¹³ Building Permit 6017, 16 Canterbury Court, October 5, 1928. Village of Wilmette.

¹⁴ Albert Nelson Marquis, *Who's Who in Chicago and Vicinity, The Book of Chicagoans* (Chicago: The A. N. Marquis Company, 1931), 435.

¹⁵ Plaza del Lago was unusual in that it was an early shopping center designed to accommodate shoppers arriving by car.

¹⁶ Warranty Deed dated January 20, 1936, from Craig B. Hazelwood to Carl E Wickman, recorded in Cook County January 27, 1936 as Document 11749826. Cook County Recorder of Deeds, Book 253 C, 348.

¹⁷ Unpublished notes of Carl Eric Wickman. Collection of Wilmette Historical Museum.

¹⁸ Ibid.

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While living at 16 Canterbury Court Wickman designed the third floor 20' x 40' paneled family room with Swedish painted motifs—reflecting his Swedish heritage. In 1946, Carl Wickman retired as president of Greyhound and returned to Sweden, where he was knighted by King Gustav V “for serving the unserved.”¹⁹ Carl Wickman died November 15, 1954. The property was listed for sale in 1955 by C.E. Wickman. The Wickmans had put the property on the market in 1948. It was advertised in an illustrated brochure as “One of Wilmette’s Finest Homes” and described in glowing detail. The brochure noted its “secluded spot in a neighborhood of beautiful homes” and its design by a noted architect of many of the North Shore’s finest homes and public buildings.²⁰ The house was advertised for \$100,000 unfurnished or for \$147,000 furnished, although didn’t sell. It was listed again by Olga Wickman, shortly after her husband’s 1954 death.

The Craig and Estella Hazelwood House at 16 Canterbury Court, built in 1928-29, is significant for its local architectural value and meets Criterion C for listing on the National Register of Historic Places. Displaying a high level of artistic value, craftsmanship and integrity, the house was designed by Edwin Hill Clark, a distinguished architect of country houses as well as municipal, commercial and institutional buildings. Clark’s distinctive design reflects the trend toward historicism characteristic of residential architecture of the post-World War I years—the late teens and 1920s. It is predominantly inspired by French architecture, yet other styles, notably Georgian and Tudor, are subtly integrated into Clark’s design for the Hazelwood House. The term French Eclectic rightfully describes its architecture. The house has beautiful historic detailing and human scale spaces. It is a house graced with excellent integrity.

Another former owner was Andrew McNally IV, CEO of Rand McNally and the great, great grandson of the company’s co-founder, who established the company in 1856. Rand McNally had begun the business as a book and ticket printer and expanded into mapmaking in 1872. The company earned the reputation through road maps, globes and atlases as being the world’s premier cartographic source. Rand McNally IV purchased the house in 1982 and lived there until about 1998.²¹ He was CEO of the firm from 1974-1993, when the family-held company was sold.²²

OTHER EARLY HOUSES ON CANTERBURY COURT

The first purchaser of property on Canterbury Court was Charles W. Wrigley and his wife Jesse, who bought Lot 8 November 10, 1927.²³ The house subsequently had an address of 10 Canterbury Court. Charles was the brother of William Wrigley, Jr., the chewing gum magnate. and president of a billboard advertising firm, “the Charles W. Wrigley & Co. outdoor advertising.”²⁴ His architect was Richard Powers, who designed a Tudor Revival mansion with French influences for his client. Powers was born in Boston and worked in the office of the supervising architect of the Treasury before relocating to Chicago, where he opened his own practice in 1926. He was the architect for the stately Tudor Revival home for Harley Clark, a large house located at the north end of Sheridan Road in Evanston.²⁵

The house at 17 Canterbury Court was, like 16 and 10 Canterbury Court, one of the earliest built on the street. This large Tudor Revival house was constructed on two lots at a cost of \$65,000.²⁶ for Grace and Halsey Earl Poronto, president of

¹⁹ “Greyhound Corporation”, Encyclopedia.com, accessed August 20, 2023. <https://www.encyclopedia.com/books/politics-and-business-magazines/greyhound-corporation>.

²⁰ “One of Wilmette’s Finest Homes: English Manor House, 16 Canterbury Court.” Sales brochure, c. 1948, collection of Wilmette Historical Museum.

²¹ Cook County Recorder of Deeds, Book 253C, 409. McNally sold the property to Henry Huntington Batjer III on August 3, 1998. On September 2, 2014 he sold the property to Richard and Elizabeth Ganz. In 2019, they sold the property to the current owner William Maloney.

²² Tim Jones, “Rand McNally sale ends family journey,” *Chicago Tribune*, September 3, 1997, N1. The company was sold to AEA Investors, Inc. It was to be more global and electronically focused.

²³ Warranty Deed dated November 8, 1927 from Alber E. Cross and wife to Charles W. Wrigley and wife, recorded in Cook County November 10, 1927 as Document 9838061. Cook County Recorder of Deeds, Book 253C, 347.

²⁴ Marquis, *Who’s Who*, 1931, 1076.

²⁵ The Clarke House, after considerable controversy over its preservation, has been recently purchased by a not-for profit organization with the goal of adaptive reuse. The property was designed by landscape architect Jens Jensen

²⁶ Building Permit, Village of Wilmette.

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United States Cold Storage Co., Vice President, United Stock Yard & Transit Company and Trustee of the Central Manufacturing District in Chicago.²⁷ His architect was A. Epstein, a company founded by Russian immigrant Abraham Epstein in 1921. The firm provided structural engineering services for the manufacturing complexes that formed Chicago's 265-acre Central Manufacturing District. The A. Epstein company thrived and today the firm is global, "A. Epstein and Sons International."²⁸ Around 1935, the Porontos sold the property to James L and Pauline Kraft, who lived in the house until Kraft died in 1953. Together with his brothers he founded J. L Kraft Co. (Kraft Foods) in 1909 and served as president until his death.

Property Records show that Lot 10 (24 Canterbury Court) was sold to Alice and Arthur L Hatterman, August 24, 1928, and Lots 1,2, and 11 remained in the hands of Albert Cross, but a mortgage was taken out in November of 1930. There was a house on the property on Lot 2 in the 1938 Sanborn Map. Lots 5-7 (5,3,1 Canterbury Court) were sold to Hy B. Vanzwoll August 23, 1930. Henry Benjamin Vanzwoll was associated with the lamp works of General Electric Company, which bought out Sunbeam Incandescent Lamp Company when he was president.²⁹ There was a house in the 1938 Sanborn on lot 6, not on Lots 5 or 7. The 1931 *Who's Who In Chicago & Vicinity* and the 1936 *Who's Who in Chicago & Vicinity* show Vanzwell living at 6023 Kenmore in Chicago; he did not live on Canterbury Court.³⁰

Three houses on Canterbury Court were built after the 1920s and 1930s houses. 1 Canterbury Court originally had a house on the property designed by Ralph Stoetzel in 1956 for Frederick Marx. It has been replaced by a house designed by Konstant Architects. 3 Canterbury Court (Lot 7) was designed for Carmine D'Amico by Edward Marks for C. A. Hempill Contractor in 1967. It has been demolished and replaced by a house constructed within the last five years. 5 Canterbury Court was designed by Robert Saichek in 1960 for Z. A. Joseph.³¹

EDWIN HILL CLARK (1878-1967)

Edwin Hill Clark, who designed the Craig and Estella Hazlewood House at 16 Canterbury Court was a highly-regarded architect, noteworthy for having designed many distinguished commercial, municipal and institutional buildings in Chicago and its suburbs. In addition to designing the Winnetka Village Hall and Plaza del Lago in Wilmette, before the Hazelwood house was constructed, his portfolio of work throughout the years included the Italian-inspired Municipal Tuberculosis Sanitarium on a 160-acre site at Pulaski and Bryn Mawr Avenue on Chicago's northwest side in 1915 (as a partner with William Otis of Otis & Clark), the Brookfield Zoo in Brookfield, Illinois, in 1934, inspired by Classical, Italian and Art Deco architecture and several structures for the Chicago Park District. He also designed the stately Georgian Revival Hinsdale Village Hall in 1925 and laid out the plan for North Shore Country Day School in the early 1920s, designing four buildings on the campus. Although most were historical revival, incorporating Classical design features, in 1939 he designed a Moderne building for the Lower School.

Because his public buildings were so high profile, generally less attention has been paid to Clark's residential work. That said, his high-style houses are widely admired and have often been illustrated in architectural publications. He designed many homes in a variety of revival styles including Colonial Revival, Tudor Revival, Spanish Revival, Italian Renaissance and French Eclectic. In May, 1915, *The Architectural Record* published an article by Herbert Croly on Otis & Clark's residential work. The homes showcased included Colonial Revival houses for Frederick H. Scott in Hubbard Woods (Winnetka), Charles M. Rankin in Terre Haute, Indiana, and William S. Mason in Evanston; the Georgian Revival House of

²⁷ Marquis, *Who's Who*, 1931, 783.

²⁸ "A. Epstein and Sons International, Inc.," Rogers Park/West Ridge Historical Society, accessed July 17, 2023.

https://rpwrhs.org/w/index.php?title=A_Epstein_and_Sons_International_Inc. The Central Manufacturing District—Original East Historic District is an historic district listed on the National Register of Historic Places located in the Bridgeport and McKinley Park community areas of Chicago.

²⁹ Marquis, *Who's Who*, 1931, 1000.

³⁰ Ibid.

³¹ The information on ownership and architects of these houses was taken from building permits, Village of Wilmette.

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James Fentress in Hubbard Woods; the Spanish Revival House of Walter R. Kirk in Lake Forest; the Tudor Revival House of John A. Jameson in Hubbard Woods and the imposing French Eclectic house of James W. Thorne in Lake Forest. Herbert Croly wrote, "The cleverness of architects who can handle so many different styles with so much taste and with such a nice sense of the idiom of each particular style is incontestable."³² When he was practicing with Chester Walcott of the firm of Clark & Walcott, in 1920, the firm designed a French Eclectic house with steep roofs and half timbering, in the French Norman tradition, at 698 Blackthorn Lane in Winnetka.

Architect Edwin Hill Clark was born and educated in Chicago, the son of Alson and Sarah (Skinner) Clark. His father was a successful businessman—an early member of the Chicago Board of Trade, then owner of Wadsworth-Howland, a paint manufacturing company. The well-to-do family resided at 2229 Calumet Avenue, just one block east of fashionable Prairie Avenue.

Edwin graduated from Phillips Academy in Andover Massachusetts in 1896 and from Yale University in 1900. He married Katharine Bayley of Chicago in 1903 and the couple had two children, Robert and Alice. He and his wife resided in the Clark family's Calumet Avenue home until 1911 when they moved to Winnetka. Clark worked as an assistant superintendent for his father's nearby paint company until 1907, then, in 1908, took a job with Chicago architect William Otis as a beginning draftsman. Shortly after joining the firm Edwin Hill Clark and William Otis formed a partnership, and the firm became Otis & Clark. They officed at 105 S. Dearborn Street in Chicago.

Otis and Clark remained together until 1920, when Clark opened an office with Chester Walcott, establishing the firm of Clark and Walcott that specialized in residential architecture. This practice was to last until 1924. Except for a few brief stints with other partners, he worked alone for the rest of his career. Clark died in 1967 at age 89.

THE FRENCH ECLECTIC STYLE

The house at 16 Canterbury Court was built in the 1920s, when America's enthusiasm for historical revival architecture was widely embraced. Sometimes architectural styles were rather closely interpreted examples of the style that inspired it. Other times, styles were mixed in creative ways with one style dominating. Because of this eclectic needs to be incorporated into a rightful stylistic description of a building. The Hazlewood House is definitely French Eclectic in the sense that French stylistically dominates the design of the house but other styles are subtly incorporated into Clark's design for the Hazelwood House.

Although French architecture never attained the degree of popularity that Tudor and Colonial Revival had on Chicago's North Shore, it was much admired and received considerable attention nationally. It is found in suburbs that enjoyed substantial population growth during the 1920s (like Wilmette, which grew from a population of 7,814 in 1920 to 15,233 in 1930) and that feature houses designed in historical revival styles.³³ The French Eclectic style appeared in the 1920s and continued to be popular through the 1930s before slowing in construction in the 1940s and disappearing in the 1950s.³⁴ The style's rise in popularity coincides with American exposure to French architecture during World War I (1914-1918). Many American soldiers had served in France, where they encountered first-hand exposure to French prototypes. And many were enamored with fine French manor houses, chateaux and city houses. It was natural for the increasingly worldly and sophisticated North Shore resident to look to tradition for comfort and respectability in their homes, and several of the most sophisticated residents were enamored with French architecture.

³² Herbert Croly, "Examples of the Work of Otis & Clark," *The Architectural Record*, Vol. XXXVII (May 1915): 409.

³³ The Village of Wilmette grew substantially in 1924, when the Village of Wilmette and the Village of Gross point merged. Wilmette was located at the east and Gross Point to the west. "History of Wilmette," Wilmette Historical Museum <https://wilmettehistory.org/history-of-wilmette/>

³⁴ Virginia McAlester, *A Field Guide to American Houses: The Definitive Guide to Identifying and Understanding America's Domestic Architecture* (New York: Alfred A. Knopf, 2021; first edition 1984), 388.

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Throughout the 1920s, several books were published and circulated in the United States on French domestic country architecture, including the 1924 *French Provincial Architecture as Shown in Various Examples of Town and Country Houses, Shops and Public Places Adaptable to American Conditions* by Henry Oothort Milliken and Philip Lippincott Goodwin.³⁵ Filled with photos and measured drawings of 16th – 19th Century French manor houses, Goodwin’s book lauds French design. In 1923, Philip Goodwin designed a home, said to be modeled after a Norman French inn, for prominent Lake Forest residents, Mr. and Mrs. Noble Judah.³⁶ Magazine articles praising French architecture also were plentiful. France was very much in vogue in America between the wars. It has been noted in the book *Versailles, the American Story*, that the children of fashionable New England families were taught French at home and were frequently sent to complete their studies at the Sorbonne in Paris. In addition, the expatriate American community was glittering. “Paris was *the* place to be.”³⁷

The French Eclectic architecture of the 1920s differed considerably from the more massive and pretentious French Chateausque style of the 1880s –1910s, which was based on the monumental 16th Century chateaux of France.³⁸ It also differed from the Beaux Arts style, which was popular between 1885 and 1930 and associated with the work of Americans who studied at the Ecole des Beaux Arts in Paris. Buildings designed in the Beaux Arts style were monumental, based on Classical sources and characterized by lavish decorative detailing.³⁹ In her book on architectural styles, *A Field Guide to American Houses*, Virginia McAlester notes that what they called “the French Eclectic style”, which was popular between 1915-1945, was based on precedents provided by many centuries of French architecture. They classify the style into three subtypes, the symmetrical, the asymmetrical and the towered. The identifying features that they attribute as common to all three types of the style are tall, steeply pitched roofs, eaves that flare out at roof-wall junctures and brick, stone or stucco wall cladding, sometimes with half timbering.⁴⁰

The Craig and Estella Hazlewood House is appropriately described as French Eclectic. Its predominating characteristics are French, consisting of steeply-pitched flared hip roofs, French doors on the first floor, and dormers topped by segmental arches. It reflects the McAlesters’ categorization of the asymmetrical subtype. The house doesn’t specifically reference a grand chateau or manor house, such as the estate houses designed in Chicago’s North Shore suburbs by David Adler nor does it recall a modest French farmhouse. Rather, it contains features commonly associated with French residential architecture, applied to the design of suburban high style homes in the United States. Typically, these houses were designed by prominent architects, including Edwin Hill Clark, on spacious lots in attractive neighborhoods—like those found in the North Shore suburb of Wilmette.

When discussing the Hazlewood House, eclectic is just as important a descriptor as French. The 1948 and 1955 Real Estate listings describe the style of the house as “Brick English Manor.” Diamond leaded windows flanking the front entrance door are frequently found on English Tudor-inspired houses. In the Hazlewood House, there are three-lite casements that have a metal grill with a field of large vertical diamonds in front of them that flank the front entrance door. Incorporating a bay such as that over the entrance is another Tudor characteristic. Tudor Revival houses are often red brick with a stone front door surround. The home’s red brick walls and double hung windows flanked by louvered shutters recall American Georgian Revival houses. The home’s stately bearing is commonly associated with French, Tudor and Georgian houses. Substantial houses found in French Normandy are often a mix of English and French characteristics, so using English Manor to describe a house that is predominantly inspired by French stylistic features is not a surprise. In revival houses borrowing from these earlier periods, design features from other styles besides the

³⁵ Philip Lippincott Goodwin, who served as Chairman of the Department of Architecture and Industrial Design at New York’s Museum of Modern Art between 1935 and 1940 is best known for his striking glass front 1938 design, created with Edward Durrell Stone, for the building. Prior to 1930, however, he was much enamored with French architecture, designing his own house in Long Island in the French Revival style, in 1919.

³⁶ Mr. Judah was an attorney; his wife came from Ohio, a descendant of the family that founded the National Cash Register Company.

³⁷ Richard Pascale, *Versailles, the American Story*. Paris XXI: Alaindegourcuff, Editor, n.d., 113-4.

³⁸ A fine North Shore example of the Chateausque style is the Charles Gates Dawes House, 225 Greenwood Street, Evanston, designed in 1894 by Henry Edwards Ficken. The style is described in McAlester, 469-470.

³⁹ McAlester, 477-479.

⁴⁰ McAlester, 485-486.

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predominant one are frequently found.

FRENCH ECLECTIC HOUSES IN WILMETTE

French architecture was not prolific in Wilmette and the village doesn't contain as many as, for example, the North Shore suburb of Winnetka.⁴¹ Still, there are several handsome eclectic homes in the Village with exteriors that are predominantly inspired by French residential architecture.

The house at 10 Canterbury Court designed by Richard Power for C. W. Wrigley is a synthesis of French and Tudor Revival architecture, but the house is predominantly inspired by Tudor architecture. Steeply pitched hipped roofs and dormers that extend through the eave are characteristically French but the L-shaped picturesque massing, variety of window sizes, diverse wall treatments and ornamental chimney pots are not typically French and are generally associated with English Tudor Revival design.

Although there are scattered Wilmette houses influenced by French architecture like the two-story one located at 1001 10th Street, which has a flared mansard room with dormers topped by segmental arches, the majority of French houses in the village are located on Chestnut Street. Chestnut is a broad street, with historic brick pavement, lined by substantial homes. Most are of the asymmetrical subtype described by Virginia McAlester in her authoritative guide to understanding America's residential styles, but one is symmetrical. That is the house located at 1335 Chestnut; it is the W. G. Doering House constructed in 1929 by the prolific high-end residential builder, C. A. Hemphill, designed by his talented staff architect, Ray Houlihan. The Doering House is topped by a tall steeply-pitched hipped roof paralleling the ridge and has through-the-eaves dormers topped by segmental arches. Like many other French houses it has an arched center entrance and bands of windows on either side of the entrance. There is also an example of McAlester's towered subtype, the E. N. Thomas House. It is topped by a mansard roof, has a cylindrical tower with a conical roof and an elaborate arched front entrance. The architect was S. S. (Spencer Solon) Beman and the house was built in 1927. S.S. Beman was the son of Solon S. Beman (1853-1914), who is best known as the architect of the planned community of Pullman. His son Spencer designed many Christian Science churches throughout the United States and a number of handsome houses, including the F. H. McNabb House in Winnetka, ca., 1920.⁴² The Doering House and the Thomas House are different subtypes from the Hazelwood House, which is asymmetrical.

There are two asymmetrical subtypes comparable to the Craig and Estelle Hazelwood House. One is located at 1201 Chestnut; another is found at 807 Chestnuts. The house at 1201 Chestnut was designed in 1927 for J. J. Rutan by Norman W. Cook. Cook was registered in Illinois and a member of the Illinois Chapter of the American Institute of Architects.⁴³ Little else is readily available on him or his work, not as much as there is on Edwin Hill Clark. The house at 1201 stands two stories and is built of stone. It is linear with two projecting sections. Although it has flared hipped roofs like the Hazelwood House it is very different in materials and massing. The house at 807 Chestnut was constructed in 1929 for W. H. Koehler, by C. A. Hemphill. The architect was H.H. Riddle.⁴⁴ Herbert H. Riddle was a registered architect who officed at 122 S. Michigan Avenue with his brother, Louis W. Riddle.⁴⁵ In 1923, they practiced under the firm name of Riddle & Riddle. In 1931, Herbert had his office at 75 Wacker, in the Mather Tower, in a different location from his brother.⁴⁶ Herbert was born in 1875 in Chicago and studied at the Massachusetts Institute of Technology. The firm designed several Chicago buildings including the Plymouth Congregational Church (1915) at the University of Chicago

⁴¹ "Louis B. Kuppenheimer, Jr. House," National Register of Historic Places Registration Form, 1998, 22.

⁴² Information on both the Thomas House and the Doering House is taken from building permits, Village of Wilmette.

⁴³ "Cook, Norman W. 1283 Victor Avenue." Is listed as a member of the Illinois Chapter American Institute of Architects in the *Handbook for Architects and Builders* published under the auspices of the Illinois Society of Architects, Emery Stanford Hall, Editor, 1923, 79.

⁴⁴ Building permits, Village of Wilmette.

⁴⁵ Hall, Emery Stanford ed. *Handbook for Architects and Builders*, published under the auspices of the Illinois Society of Architects, 1923, 87.

⁴⁶ Hall, *Handbook for Architects and Builders*, 65. Herbert Hugh Riddle is listed in *Who's Who in Chicago and Vicinity*, 1931.818 He was a member of the American Institute of Architects.

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and the Mather Tower on Wacker Drive.⁴⁷ Like the Hazelwood House, the home built for Koehler is red brick with prominent flared hipped roofs and has handsome detailing. But it has different massing, stands 1-1/2 stories and is more of a cottage.

CONCLUSION

The Craig and Estella Hazelwood House is architecturally significant as a beautifully-executed example of French Eclectic residential architecture. It has handsome detailing and finishes as well as excellent integrity of design, materials and workmanship. The floorplan of the primary major living spaces is unaltered, and the historic details on the exterior and interior public spaces are intact. The house reflects architecture of the 1920s when traditional styles were popular among both clients like the Hazelwood's and the talented and successful architects of the period like Edwin Hill Clark. The house was resided in by financially comfortable families of taste who respected Clark's design ingenuity. The home's asymmetrical massing and detailing are characteristic elements of the French Eclectic style. Its design, however, subtly differs from other houses in Wilmette influenced by French architecture. Owners over the years, including the present owners, have valued the home for its style and design ingenuity and respectfully preserved its integrity.

⁴⁷ "Herbert H. Riddle," Prabook, accessed February 23, 2023. <https://prabook.com/web/herbert.riddle/1717193>.

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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):

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10. Geographical Data

Acreeage of Property 0.36 acres

(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>42.072501</u> Latitude	<u>-87.681248</u> Longitude	3	_____ Latitude	_____ Longitude
2	_____ Latitude	_____ Longitude	4	_____ Latitude	_____ Longitude

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

The building is west of Sheridan Road, east of Lake Michigan and south of Linden Avenue in Wilmette, IL. It is north of Roslyn Terrace (Evanston, IL), specifically:

LOT 9 AND THE EAST 14 FEET OF LOT 10 IN CANTERBURY COURT, A SUBDIVISION OF PART OF OUILLETTE RESERVATION IN TOWNSHIP 42 NORTH, RANGE 13, EAST OF THE THIRD PRINCIPAL MERIDIAN, ACCORDING TO THE PLAT OF SAID SUBDIVISION RECORDED JUNE 7, 1927 AS DOCUMENT 9676971, IN COOK COUNTY, ILLINOIS.

Boundary Justification (Explain why the boundaries were selected.)

The Boundary includes the house and the property historically associated with it.

11. Form Prepared By

name/title Susan Benjamin and Gwen Sommers Yant date _____
organization Benjamin Historic Certifications, LLC telephone 312-203-1808
street & number 711 Marion Avenue email ssbenjamin711@gmail.com
city or town Highland Park state IL zip code 60035

Additional Documentation

Submit the following items with the completed form:

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- **GIS Location Map (Google Earth or BING)**



?

N

Craig and Estella Hazelwood House

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- **Local Location Map**

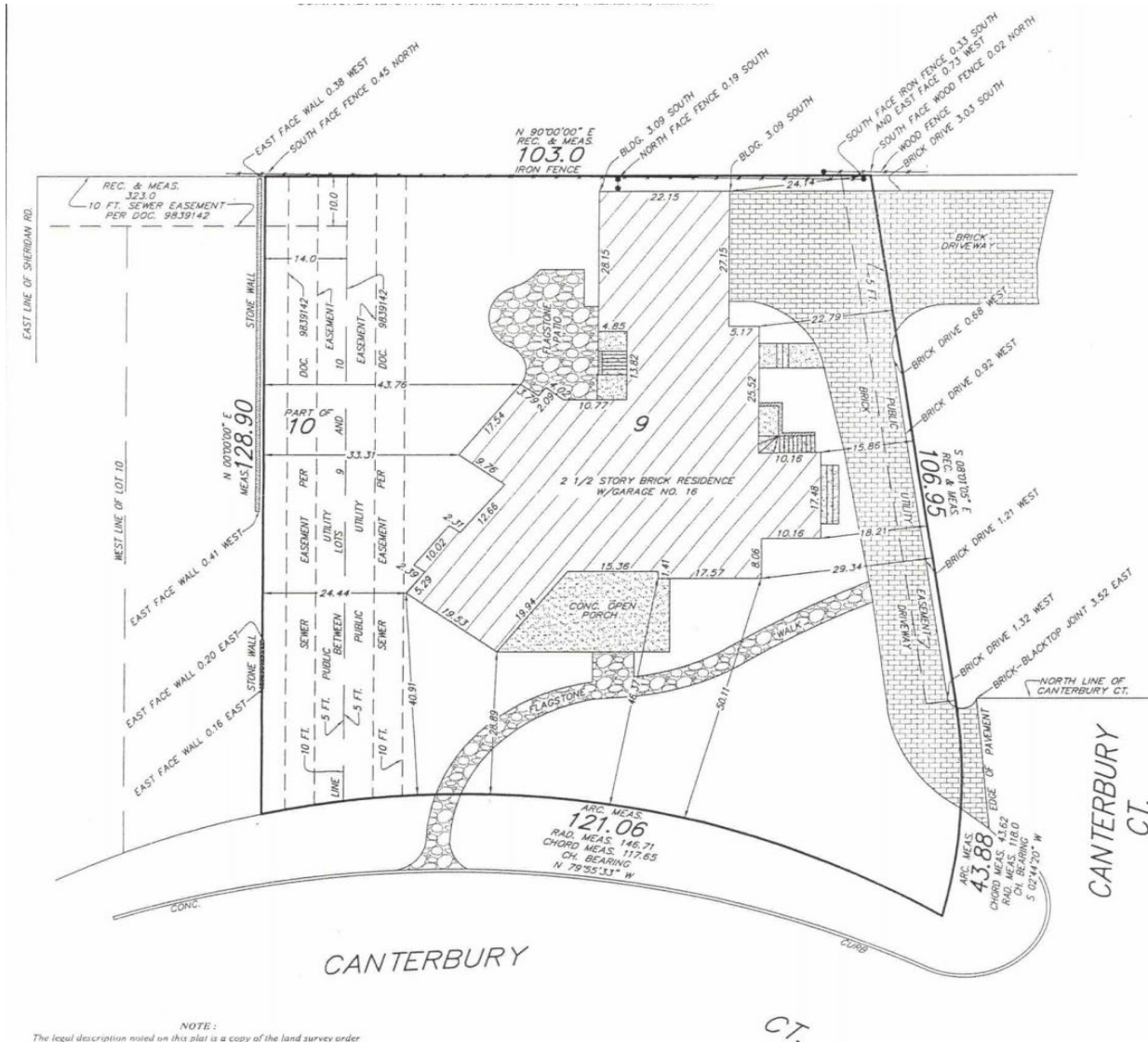


Craig and Estella Hazelwood House
16 Canterbury Court, Wilmette, IL

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• Site Plan



Craig and Estella Hazelwood House
 16 Canterbury Court, Wilmette, IL

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- **Floor Plans (As Applicable)**

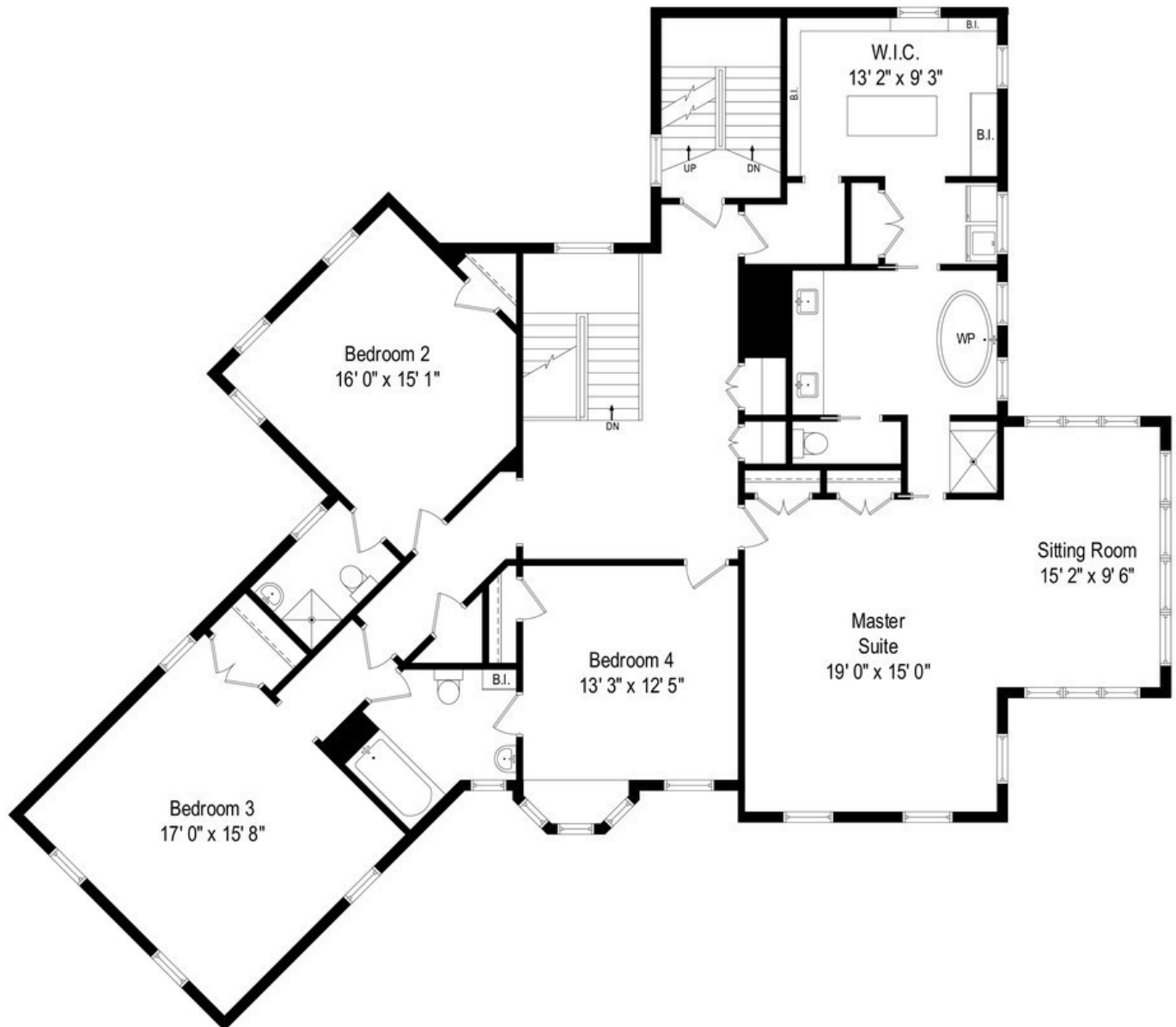
First Level



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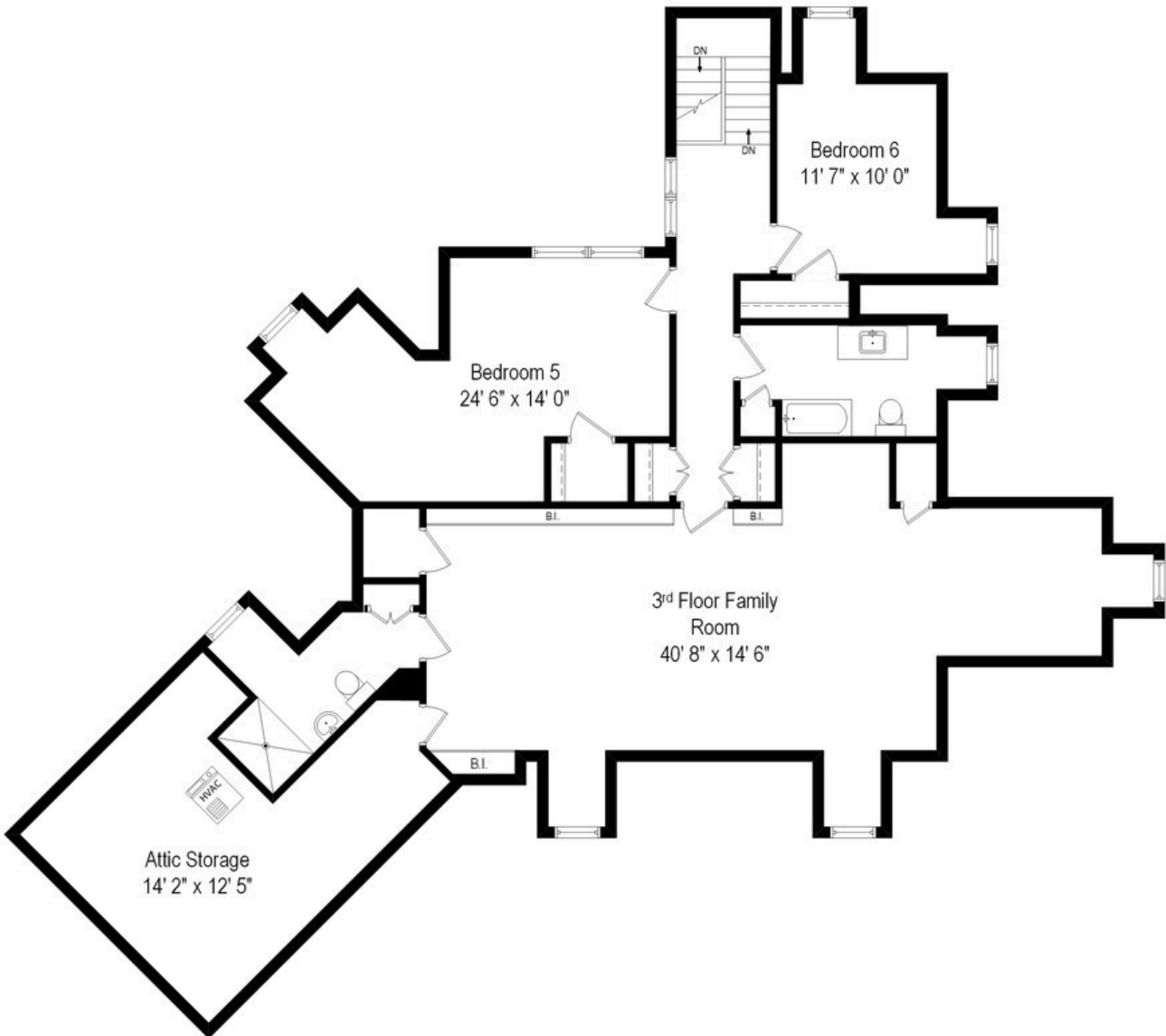
Second Level



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Name of Property

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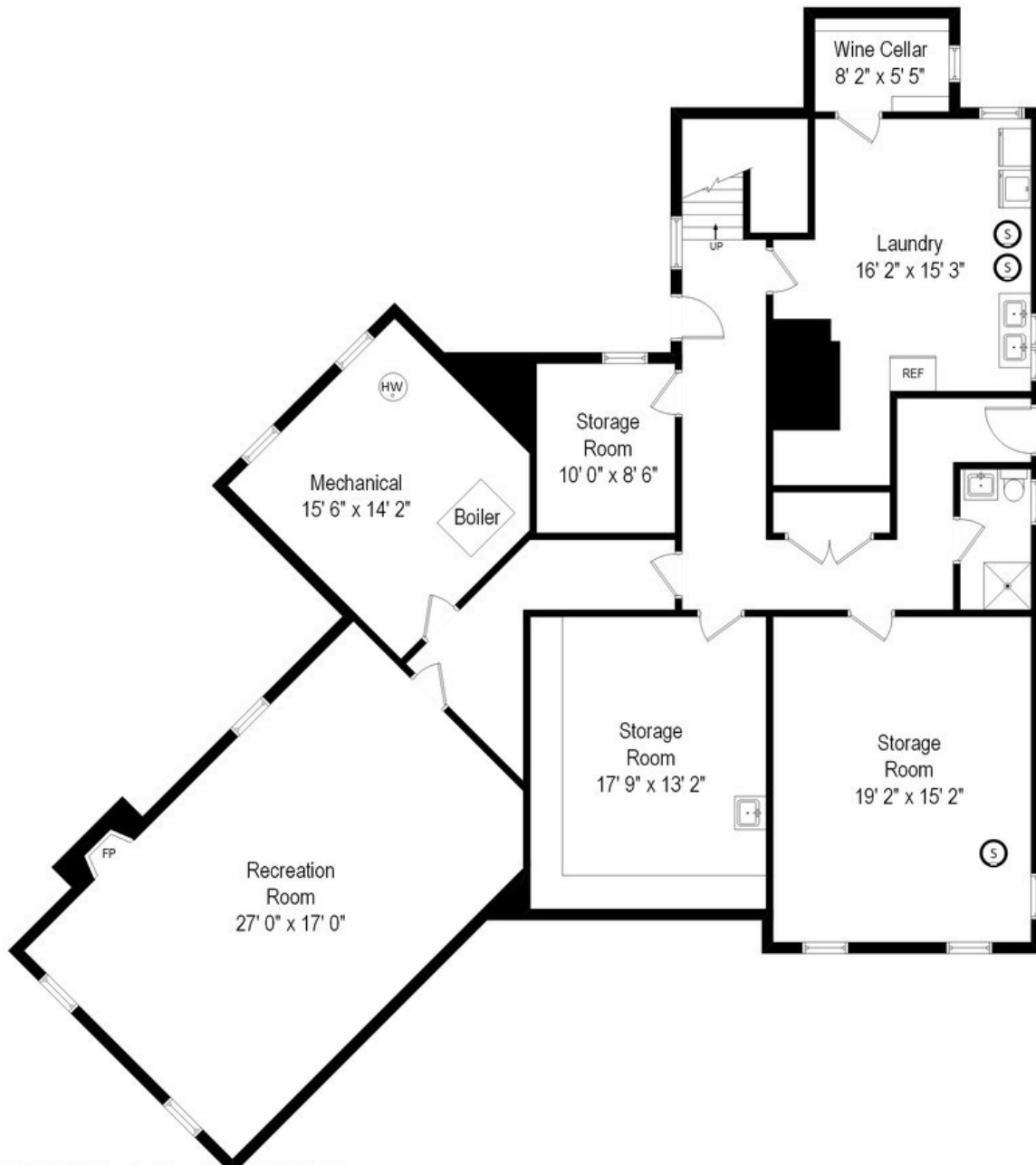
Third Level



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Lower Level



- **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).

Craig and Estella Hazelwood 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: The Craig and Estella Hazelwood House

City or Vicinity: Wilmette

County: Cook **State:** Illinois

Photographer: Dr. William Maloney, Gwen Sommers Yant

Date Photographed: Various, 2023

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

Photo 1 of XX:

- 0001 of 33: Front façade looking northwest.
- 0002 of 33: East façade looking west.
- 0003 of 33: East façade looking southwest.
- 0004 of 33: North end of west façade, looking south.
- 0005 of 33: South end of west façade, looking south.
- 0006 of 33: Looking southeast at front and west facades.
- 0007 of 33: Front façade, main entrance looking north.
- 0008 of 33: 1st floor. Front entrance vestibule looking south.
- 0009 of 33: 1st floor. Tile floor detail, front entrance vestibule.
- 0010 of 33: 1st floor. Pegged floor detail, front hall.
- 0011 of 33: 1st floor. Living room looking south.
- 0012 of 33: 1st floor. Living room fireplace, looking west.
- 0013 of 33: 1st floor. Library, looking northwest.
- 0014 of 33: 1st floor. Library fireplace, looking west.
- 0015 of 33: 1st floor. Octagonal front hall, looking north toward main staircase.
- 0016 of 33: 1st floor. Main staircase looking northwest.
- 0017 of 33: 1st floor. Dining room looking southeast.
- 0018 of 33: 1st floor. Sunporch looking northeast.
- 0019 of 33: 1st floor. Sunporch wrought iron door handle.
- 0020 of 33: 1st floor. Main stairhall looking northeast.

Craig and Estella Hazelwood House

Name of Property

Wilmette, Illinois

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- 0021 of 33: 2nd floor. Main stairhall looking southwest.
- 0022 of 33: 2nd floor. Master bedroom looking southeast.
- 0023 of 33: 2nd floor. Master bedroom sitting area (originally sunporch), looking east.
- 0024 of 33: 2nd floor. Glass doorknob in master bedroom.
- 0025 of 33: 2nd floor. South bedroom looking southwest.
- 0026 of 33: 3rd floor. Back staircase looking south down hall toward Swedish room.
- 0027 of 33: 3rd floor. Northeast bedroom looking southeast.
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- 0029 of 33: 3rd floor. Swedish room painted detail.
- 0030 of 33: Looking east down Canterbury Court from gates to Lake Michigan.
- 0031 of 33: East end of the north side of Canterbury Court, looking northeast.
- 0032 of 33: South side of Canterbury Court, looking west from 17 Canterbury Court.
- 0033 of 33: Philetus Gates House, 336 Sheridan Road, looking east.

Craig and Estella Hazelwood 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.

Property name: Craig and Estella Hazelwood 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.

01 of 7: Advertisement for Canterbury Court development in *Wilmette Life*, April 29, 1927. Collection of Wilmette Historical Museum, Wilmette, IL.

02 of 7: 1938 Sanborn map. Collection of Wilmette Historical Museum.

03 of 7: Watercolor of Swedish room in finished attic; no date, artist unknown. In the personal collection of Pam Boemi, granddaughter of 16 Canterbury Court second owner Carl Wickman.

04 of 7: Front façade, December 16, 1948. Realtor listing sheet, collection of Wilmette Historical Museum, Wilmette, IL.

05 of 7: Dining room c. 1948. "One of Wilmette's Finest Homes" sales brochure, collection of Wilmette Historical Museum, Wilmette, IL.


06 of 7: Swedish room in c.1948 sales brochure "One of Wilmette's Finest Homes." Collection of Wilmette Historical Museum, Wilmette, IL.

07 of 7: Front façade and library, 1976 realtor listing sheet. Collection of Wilmette Historical Museum, Wilmette, IL.

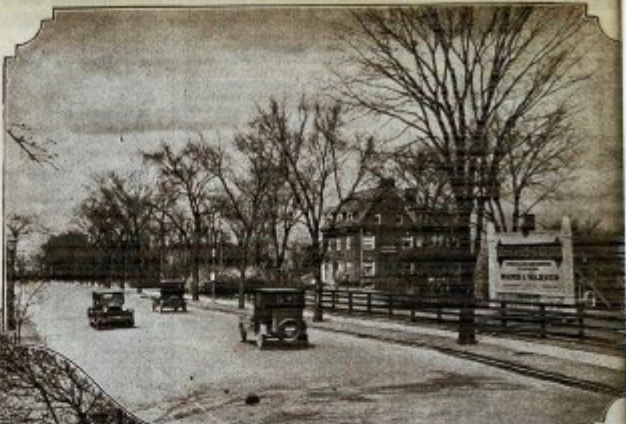
Property name: Craig and Estella Hazelwood House
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01 of 7: Advertisement for Canterbury Court development in *Wilmette Life*, April 29, 1927. Collection of Wilmette Historical Museum, Wilmette, IL.


APR 29, 1927 WILMETTE LIFE



Canterbury Court is a veritable park with its abundance of trees and shrubbery and its gentle slope of grassward, opening to the blue waters of the lake.



The approach from Sheridan Road. In the center is the home of Albert E. Cross, which occupies a corner of Canterbury Court.



Canterbury Court

Sheridan Road—Lake Shore Homesites of Distinction

THE POSSIBILITY of securing a North Shore homesite situated at the edge of the lake—and in the accessible territory south of Wilmette harbor—has, for a number of years, been considered an opportunity of the past.

But it has remained for the present season to bring to a fortunate few the privilege of selecting a location in the last available Sheridan Road tract with full riparian rights, and commanding a reach of shore line conceded to be unequaled in beauty and attractiveness in its prospect lakeward and landward.

Canterbury Court, developed from the Albert E. Cross estate, midway between Wilmette Harbor and the Evanston light, offers to the seeker of the extraordinary the opportunity to secure a homesite with 100 feet or more of frontage on a private driveway—a town estate overlooking the blue waters of Lake Michigan.

Exclusive Agents
BAIRD & WARNER
 REAL ESTATE - PROPERTY MANAGEMENT - MORTGAGERS
 Ralph A. Hunt, Manager

But nine lots are offered for sale in Canterbury Court.

Private driveway will be ornamentally lighted.

Building limits restricted to preserve unobstructed view of lake.

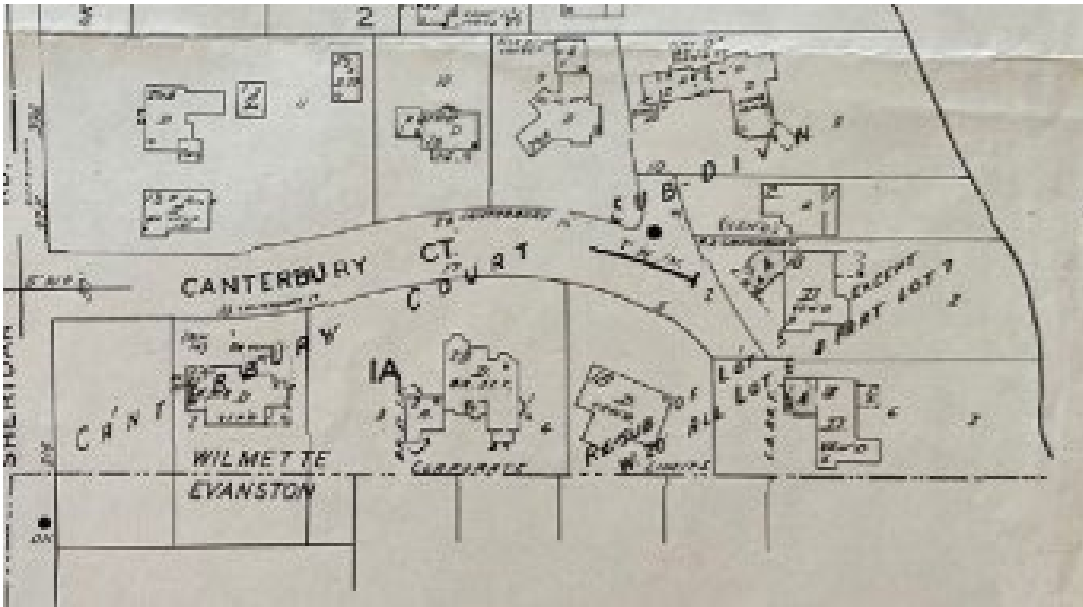
Rapid Transit Service transportation within two blocks.

Beautiful stone and iron Gateway soon to be erected.

Telephone and electric wiring in underground conduits.

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02 of 7: 1938 Sanborn map. Collection of Wilmette Historical Museum.

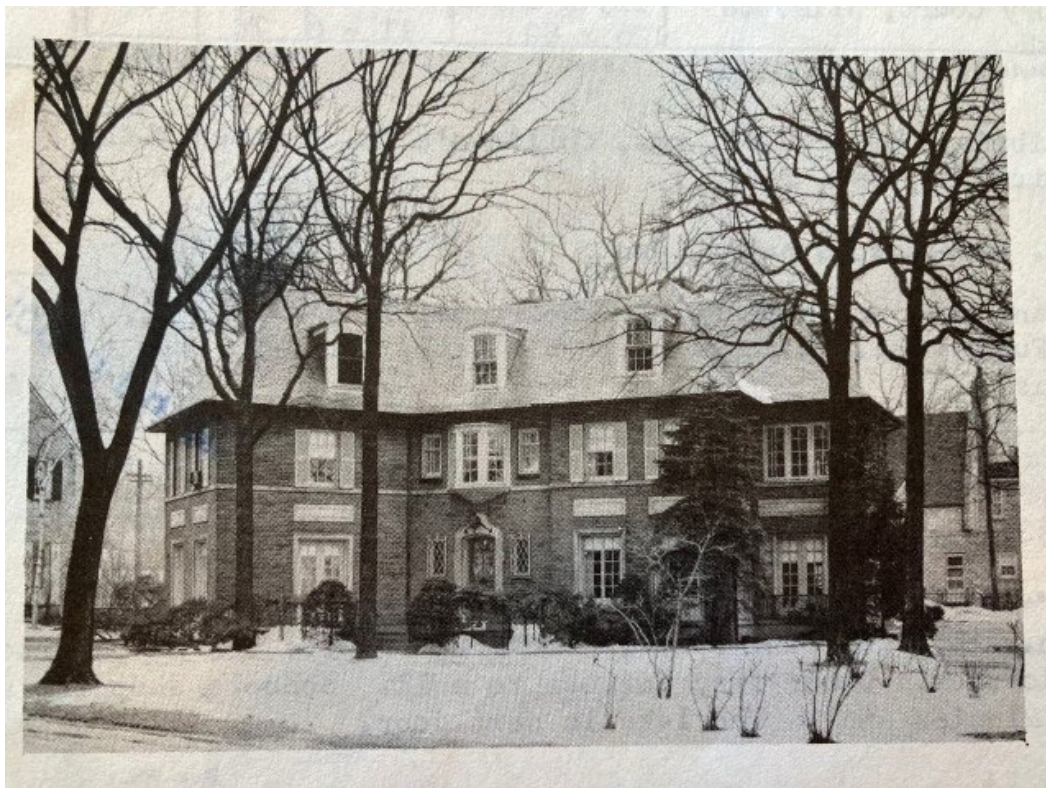


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Property name: Craig and Estella Hazelwood House
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07 of 7: Front façade and library, 1976 realtor listing sheet. Collection of Wilmette Historical Museum, Wilmette, IL.



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PHOTOGRPAHS:

0001 of 35: Front façade looking northwest.



0002 of 35: East façade looking west.



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0003 of 35: East façade looking southwest.



0004 of 35: North end of west façade, looking south.



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0005 of 35: South end of west façade, looking south.



0006 of 35: Looking southeast at front and west facades.



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0007 of 35: Front façade, main entrance looking north.



0008 of 35: 1st floor. Front entrance vestibule looking south.



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0009 of 35: 1st floor. Tile floor detail, front entrance vestibule.



0010 of 35: 1st floor. Pegged floor detail, front hall.



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0011 of 35: 1st floor. Living room looking south.



0012 of 35: 1st floor. Living room fireplace, looking west.



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0013 of 35: 1st floor. Library, looking northwest.



Property name: Craig and Estella Hazelwood House
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0014 of 35: 1st floor. Library fireplace, looking west.



0015 of 35: 1st floor. Octagonal front hall, looking north toward main staircase.



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0016 of 35: 1st floor. Main staircase looking northwest.



0017 of 35: 1st floor. Dining room looking southeast.



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0018 of 35: 1st floor. Sunporch looking northeast.



0019 of 35: 1st floor. Sunporch wrought iron door handle.



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0020 of 35: 1st floor. Main stairhall looking northeast.



Property name: Craig and Estella Hazelwood House
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0021 of 35: 2nd floor. Main stairhall looking southwest.



0022 of 35: 2nd floor. Master bedroom looking southeast.



Property name: Craig and Estella Hazelwood House
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0023 of 35: 2nd floor. Master bedroom sitting area (originally sunporch), looking east.



0024 of 35: 2nd floor. Glass doorknob in master bedroom.



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0025 of 35: 2nd floor. South-central bedroom looking southwest.



0026 of 35: 3rd floor. Back staircase looking south down hall toward Swedish room.



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0027 of 35: 3rd floor. Northeast bedroom looking southeast.



0028 of 35: 3rd floor. Swedish room looking west.



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0029 of 35: 3rd floor. Swedish room painted detail.



0030 of 35: Looking east down Canterbury Court from gates to Lake Michigan.



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0031 of 34: East end of the north side of Canterbury Court, looking northeast.



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0032 of 34: South side of Canterbury Court, looking west from 17 Canterbury Court.



0033 of 34: Philetus Gates House, 336 Sheridan Road, looking east.



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