

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 Myers, Arno and Verna, House

other names/site number 1207 Whitebridge Hill Road

Name of Multiple Property Listing _____

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

2. Location

street & number 1207 Whitebridge Hill Road not for publication

city or town Winnetka vicinity

state Illinois county Cook zip code 60093

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 _____

The Myers, Arno and Verna, House
Name of Property

Cook, Illinois
County and State

5. Classification

Ownership of Property
(Check as many boxes as apply.)

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

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

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

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

Contributing	Noncontributing	
1	0	buildings
0	0	site
0	0	structure
0	0	object
1	0	Total

Number of contributing resources previously listed in the National Register

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.)

Modern Movement/Wrightian

Materials
(Enter categories from instructions.)

foundation: Concrete
walls: STONE/Limestone
WOOD/Weatherboard
GLASS
roof: WOOD/Shake
other: _____

The Myers, Arno and Verna, House

Name of Property

Cook, Illinois

County and State

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 Arno and Verna Myers House is a modern house designed in 1956 by Chicago architect William Ferguson Deknatel. The wood, limestone and glass house is located at 1207 Whitebridge Hill Road in the Hubbard Woods neighborhood of the village of Winnetka, a northern suburb of Chicago. Deknatel designed the Myers House with strong Wrightian influences, while incorporating International Style characteristics. The house's orientation, its split levels, and many large windows take full advantage of its location on a bluff overlooking Lake Michigan, while the interior is designed for efficiency and effective use of space. Its irregular floor plan includes a living room, sun room, four bedrooms and full baths, a pantry, kitchen and laundry room. The property consists of a single building, including the house's attached carport and stone deck. The Myers House has been thoughtfully maintained since its construction and has not been altered by renovations or additions.

Narrative Description

The Myers House is located in the northeast corner of Winnetka, a railroad commuter suburb built twenty miles north of Chicago on the Chicago and North Western rail line (currently Metra). In 2023, the U.S. Census estimated Winnetka's population at 12,292 people within 3.81 square miles.¹ Like its smaller neighboring communities Glencoe, Northfield, and Kenilworth (to the north, west, and south, respectively), Winnetka has been primarily a residential community since its incorporation in 1869. Its history as a planned railway suburb is reflected in its lakefront public parks and business districts clustered around the village's three train stops.

When the Myers House was built in 1956, Winnetka was, like the surrounding communities, a predominantly upper—middle-class village. In the 1950s and 1960s, it was a rapidly growing community of suburban professionals and their families, including the Myers. The population reached 13,405 in 1960, up from 12,105 in 1950.²

The Myers settled in Winnetka's Hubbard Woods neighborhood, a historically favored location on the village's northeast side near Winnetka's border with Glencoe. Even before the founding of Winnetka a century prior, early settlers marked Hubbard Woods as desirable real estate for its proximity to Lake Michigan and a railway station.³ Though few houses dating from the initial wave of building in the 1870s survive to the present, the Hubbard Woods neighborhood and surrounding village boast several architecturally significant buildings, especially in the Tudor, Colonial, and French Revival styles. There are relatively few houses built after World War II. The Myers House is the only structure in Winnetka designed by William Deknatel and the only modern house that is a designated Winnetka Landmark.⁴

Located on Lot 2 of the Swanscott Number 1 Subdivision, the Myers House is set back from the road and accessed by a long driveway shared with 1203 Whitebridge Hill Road. The front façade faces west

¹ "About Winnetka," Village of Winnetka, IL, accessed February 4, 2024, <https://www.villageofwinnetka.org/307/About-Winnetka>.

² "Historical Timeline," Winnetka Historical Society, accessed February 4, 2024, <https://www.winnetkahistory.org/research/timeline/>.

³ Barbara Sholl, "Hubbard Woods: A 'Lakeside' Community," *Gazette* (Winnetka, IL), Winter 1996, Winnetka Historical Society, <https://www.winnetkahistory.org/gazette/hubbard-woods-a-lakeside-community/>.

⁴ "Winnetka's Designated Landmarks," Village of Winnetka, IL, accessed February 4, 2024, <https://www.villageofwinnetka.org/271/Winnetkas-Designated-Landmarks>.

The Myers, Arno and Verna, House

Name of Property

Cook, Illinois

County and State

towards Whitebridge Hill Road, while the back deck faces Lake Michigan to the east. Adjacent houses on the lots immediately to the north, west, and south of the Myers House were built in the 21st Century and were designed with traditional features. Trees and fencing along property boundaries substantially reduce the visibility of these residences from the front yard, deck and interior of the Myers House.

Architectural Style

The Myers House is Modern, predominantly Wrightian, with International Style influences. It is asymmetrical with a complex irregular floorplan. The roof is low-pitched over the main part of the house and flat over the carport, giving the structure a strong horizontal emphasis.

While the front facade is long and low and resembles the horizontal orientation of numerous ranch houses that were built in Winnetka after World War II, its use of natural materials (specifically wood and Fond du Lac limestone), shallow rooflines and broad overhangs are distinctly Wrightian, integrating the house and landscape. The broad expanses of glass that provide views of the home's lakeside setting, the lack of applied ornament and, on the interior, an emphasis on volume are International Style characteristics. The interior and exterior walls are all stone or wood weatherboard. There is minimal interior use of drywall except in the service area hallway on the south end of the house.

Exterior Description

The structure of the Myers House is wood frame, incorporating steel beams for support. Walls consist of the Fond du Lac limestone and wood horizontal boards of alternating widths. There is trim painted red on the edges of the broad eaves; it was restored to its original color in 2015.⁵

Foundations are concrete, but they are sheathed in limestone on the exterior. The house has shallow wood shake gable roofs with deep overhangs lined in wood but with painted stucco soffits. The roofs form the shape of a prow at the north and south ends. The carport, which is attached to the house, has a flat roof. There are two rectangular limestone chimneys. The lines of the house emphasize horizontality.

The carport, accommodating two cars, is the dominant feature of the front west-facing façade. The living areas are set behind the garage and extend north-south. A sidewalk from the driveway to the main entrance runs along the north side of the garage. It turns at a right angle to the north, behind a shallow knee wall with the short length of sidewalk leading to the front entrance to the house. The entry alcove has wood siding of Philippine mahogany and limestone.

On the north side of the house, a prow-shape gable roof projects over two stories. The upper floor is cantilevered over the first. Wood bands that have alternating wide and narrow boards separate the two floors. The second-floor windows follow the shape of the roof, forming a triangle. All of the glazed openings are separated by wide mullions except the center windows, which are butt-glazed, with mitered corners. The windows read as bands, a technique that Wright favored. Southeast of the north end of the house is a band of windows with alternating wide and narrow wood boards that extend beyond the wall of the house, forming a projecting cantilevered deck. The north end of the house contains bedrooms; the northeast corner of the house contains the primary bedroom suite.

The east-façade is composed of floor-to-ceiling windows and doors that form a horizontal band of glazed openings facing Lake Michigan. Deknatel designed the public-facing front of the house with very few windows, opting for privacy over views. In contrast, the back of the house offers maximum natural light, access to the lake, and scenic views from the living spaces and rear stone deck. Looking up from the

⁵ Rehan Aslam. E-mail message to author, October 3, 2013.

The Myers, Arno and Verna, House

Name of Property

Cook, Illinois

County and State

bottom of the bluff on which the house rests, the Wrightian influences are clear. Projecting roofs and geometric shapes break the box and windows frame views. The house is a part of the site not standing on it. The slope of the site is treated as an integral part of the building's design rather than a problem to be overcome.

The south façade has walls of glass that light the sun room on the first floor and the south end of the living room at the height of the ceiling. At the west end of the south facade where the carport is located, the wall consists of wood boards of alternating widths. To the east, the walls that don't have glazed openings are limestone.

Interior Description

The Myers House has an open floor plan consisting of the living room, dining room and sunroom. These living spaces for socializing are in the center of the house; private spaces and service areas are located at the perimeter. Spaces are designed to flow into one another according to their use rather than being strictly separated by walls and doors — as was the case in houses inspired by formal traditional architectural styles. All of the living and bedroom spaces were placed to enjoy lake views while maximizing privacy. The service areas were designed to be accessed from the front foyer, but were all located in the southwest corner of the house, easily accessible from the front driveway.

The entryway to the house is recessed and partially hidden by a low wall of the same limestone used for exterior walls. The entry leads into a foyer with a stone floor, limestone wall and wood paneling, which connects the three different areas of the house: the three family bedrooms to the north, the central living spaces, and the service area to the south that contain the pantry, kitchen, laundry and servant's bedroom.

The living room is a large open area dominated by the wall of windows and doorways that open onto the stone deck and provide views of the lake beyond. There is radiant heating in the floor. The ceiling follows the shallow triangular shape of the roof. At the north end of the room is a massive limestone fireplace that extends from floor to ceiling with a thin smooth slab of stone resting on a slender projecting horizontal stone band that mimics the stone hearth. The walls are paneled with wood that echoes the horizontal lines of the house's exterior and harmonizes with the wood floors. There are built-in shelves topped by clerestory windows on the west wall to provide additional light and cross ventilation. The dining room and sunroom are located at the south end of the living room. There are large windows that follow the triangular shape of the ceiling.

Though labeled as separate rooms on the floor plan, there are no walls dividing the dining room from the living room, and the area for dining serves as a hub and space connecting the living room, sunroom, and kitchen. The sunroom, a slightly more private single-story space, can be closed off by glass partition walls from the rest of the entertaining areas in the house.

The functional service spaces were conveniently located at the west end of the house where views were relatively unimportant. They were designed to maximize efficiency and make housework relatively easy. The kitchen, pantry, and laundry room are connected spaces that, in turn, access the entryway, dining rooms, and carport.

The kitchen itself is compact, maximizing easy access to cabinets and countertops. Modern conveniences included a wall-mounted General Electric cabinet refrigerator. A buffet-like countertop with overhead cabinets separates the food preparation and dining spaces while preserving the flow between the two areas. On the opposite side, to the west, the kitchen connects directly to the laundry room. The pantry provides both additional storage and direct access from the front door to the kitchen.

The Myers, Arno and Verna, House

Name of Property

Cook, Illinois

County and State

The three family bedrooms at the north end of the house are separate but easily accessible to the living spaces at the south. The primary suite is located north and east of the foyer past a large hall closet. It contains the primary bedroom, bathroom, additional closet space, and a balcony overlooking the lake. There is a door directly connecting the primary bedroom to the living room. The two other bedrooms are situated down a long hallway from the foyer, past the entrance to the primary suite. There are two short staircases. The one to the east leads up to a bedroom located in the north prow of the house. The one to the west, which has limestone walls, is located down from a short staircase.

The fourth bedroom, in the southwest corner of the house, was a servant's room. It is directly accessed from a short walkway that connects the carport to the service spaces of the house — the kitchen, laundry and pantry.

Integrity

The integrity of the Myers House is excellent. In remarkably intact condition, it still looks much as it did in 1958. There have been no additions, nor alterations, to the original floor plan.⁶

The house also retains the majority of its original materials, including the mahogany wood paneling and Fond du Lac limestone selected by Deknatel to integrate the house and its surrounding natural environment. Only the window glass was changed. It was replaced with insulated glazing between the mid-1990s and the early 2000s., retaining the original frames. In 2015, the current owner repainted the trim to match the original red color that was visible beneath layers of paint. Other changes consist of only minor repairs to the mechanical systems.

In 1991, a four-foot stockade fence not shown on the 1955 plat of survey was built on the north side of the property. An iron fence noted on the same plat of survey remains in place on the property's western boundary.

The Myers House's Modern Wrightian design with International Style characteristics is unchanged. It is a significant and thoughtfully preserved example of Deknatel's work in Chicago's North Shore suburbs.

⁶ Professionals Associated Survey, Inc, "Plat of Survey of Lot 2 in Swanscott No. 1," Community Development Department, Village of Winnetka, Winnetka, IL.

The Myers, Arno and Verna, House
Name of Property

Cook, Illinois
County and State

8. Statement of Significance

Applicable National Register Criteria

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

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

Criteria Considerations

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

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.

The Myers, Arno and Verna, House
Name of Property

Cook, Illinois
County and State

Areas of Significance

(Enter categories from instructions.)

ARCHITECTURE

Significant Person

(Complete only if Criterion B is marked above.)

N/A

Cultural Affiliation (if applicable)

N/A

Period of Significance

1956-1958

Architect/Builder

Deknatel, William Ferguson

Significant Dates

1956-1958

The Myers, Arno and Verna, House

Name of Property

Cook, Illinois

County and State

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 Arno and Verna Myers House meets Criterion C for listing on the National Register of Historic Places for its local architectural significance. The period of significance is 1956-1958, when the house was constructed. Chicago architect William Ferguson Deknatel, who studied at Taliesin under Frank Lloyd Wright, designed this excellent example of Wrightian modern residential architecture. Wright's influences, typical of his Usonian houses that he designed from 1936 until his death in 1959, consist of the use of natural materials, broad overhangs and integration into the surrounding landscape. The Myers House also embodies some characteristics of the International Style including vast expanses of glass and the avoidance of applied ornamentation.

Located in Winnetka, a suburb north of Chicago, the Myers House represents a Post-World War II trend that saw upper middle class, professional families favoring the use of wood, brick and stone in harmony with nature advocated by Wright, as well as the clean lines and walls of glass associated with the International Style. The Myers House also demonstrates an emphasis on functionality common to both architectural approaches. One of few modern homes in Winnetka, and the only one heavily influenced by Wright's Usonian architecture, the Myers House remains in excellent condition with high integrity. It was designed by a talented architect whose work was recognized in exhibitions and publications.

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

Original Owner and Property History

In the early 1950s, Arno R. Myers and Verna Ravenscroft Myers were an upper-middle class family living in Chicago's North Shore suburb of Glencoe. Arno Myers (1907-2004) was a local businessman who founded Airtite, Inc. in 1939 and served on Glencoe and New Trier High School Boards of Education through the 1950s.⁷ In 1955, the Myers hired the Chicago-born architect William Ferguson Deknatel to design a Modern home in nearby Winnetka.

Deknatel designed the Myers House in 1956-1958 as part of a series of single-family modern homes designed for Chicagoan suburbanites during the mid-1950s.⁸ The locally renowned architect and landscape architect Alfred Caldwell, who worked with Deknatel on several other projects in the Chicago suburbs, created the landscaping plan in conjunction with Deknatel's designs. The Myers moved in upon the home's completion in 1958. Arno Myers lived in the house until 1965, four years after Verna's death.⁹ After purchasing the home, the home's second owners, Edward and Rose Donnell, lived in the house for half a century, from 1965 until 2015. The couple met as students at Duke University, marrying in 1941. In 1961 Ed Donnell joined Montgomery Ward; & Co., which began as a mail order house in 1872 and became a department store chain. When Donnell left the company in 1976, he was Chairman and C.E.O. The property at 1207 Whitebridge Hill was sold in 2015. Its current owners are the third family to occupy the house.

The Modernist Approach

An interest in designing Modern houses in the Chicago area began in the early 1930s and extended into the mid-1970s, when Modernism waned in popularity and interest grew in designing houses with historical

⁷ "Arno Rhodes Myers, 96," *Chicago Tribune*, June 13, 2004: 9, <https://www.proquest.com/chicagotribune/docview/419969040/F3CB9C284A6C4033PQ/1?accountid=303>.

⁸ Alfred Caldwell, "Oral History of Alfred Caldwell," by Betty J. Blum, Chicago Architects Oral History Project, March 1, 1987: 117, <https://artic.contentdm.oclc.org/digital/collection/caohp/id/1605/rec/2>.

⁹ "Certificate of Occupancy and Compliance," Village of Winnetka Department of Public Works, January 30, 1958. Village of Winnetka

The Myers, Arno and Verna, House

Name of Property

Cook, Illinois

County and State

references.¹⁰ At that time Post Modernism began to displace Modernism. Modern houses were based on geometry not historic precedent. Instead of applied ornament, the texture of materials was used to create visual interest.

In the decades following World War II, when the Myers were building their Winnetka home, architects and designers like Deknatel were bringing the future to the ordinary person's doorstep. Families from all economic levels tended to abandon formal living habits that took place in homes that previously had discreet living and dining rooms. Architects proposed a new residential architecture program that promised to change as well as adapt to the way post-war Americans lived, worked, and raised families.

During the 1920s a new approach to architecture in Western Europe had developed to meet the new needs of the age. The modernist approach to architecture stressed breaking with previous styles and forms to design spaces that were maximally efficient, practical, and above all, functional. According to the Modernists, architects could and should dispense with design choices based on historical reference. Their design decisions and the floor plan should lead to the creation of a home best suited to its location and use.¹¹

In 1932, the Museum of Modern Art's first architecture exhibition, *Modern Architecture: International Exhibition*, was organized by Philip Johnson and Henry Russell Hitchcock with the intent of finding stylistic commonality among buildings in fifteen countries. Relatively few people visited the exhibition, which only was up for two months, but the show traveled and was on display at the Sears Gallery, on the 6th floor of the State-Loop store.¹² The exhibition had an enormous impact. It featured a catalogue titled *The International Style: Architecture since 1922*, that had broad circulation and went through several printings. It was widely read and influenced architects around the world. The principles of Modernism were defined and included:

1. Architecture as volume not mass. Plans were worked out with far greater freedom than in the past. Windows were no longer holes in the walls but were large and had far greater importance. Flat roofs were typical.
2. Regularity instead of symmetry. Buildings were constructed with a characteristic order.
3. Avoidance of applied ornamentation. The texture of materials replaced decoration. Proportions were particularly important. Simplicity governed design.

Buildings that embodied these characteristics to a greater or lesser degree came to be known as "International Style".

Some proponents of Modern architecture resisted seeing their work as an architectural style, instead preferring to describe Modern designs as representations of a new method that applied the most logical solutions to architectural problems without being informed by traditional aesthetic preferences.¹³ Within only a few years, however, products of the new methodology coalesced into a recognizable pattern that became known as The International Style. Featured materials were steel, concrete and walls of glass. Above all, there was a dedication to practicality and function over tradition and applied ornament.

¹⁰ Howard Fisher, who designed a house for his brother Walter T. Fisher and his wife Katherine Dummer in Winnetka in 1929 and Henry Dubin, who designed his family's own home in Highland Park in 1930, were among the earliest modernist architects of Modern houses in the Chicago region.

¹¹ George Nelson and Henry Wright, *Tomorrow's House: A Complete Guide for the Home-Builder* (New York: Simon and Schuster, 1945), 4.

¹² Susan Benjamin and Michelangelo Sabatino. *Modern in the Middle: Chicago Houses, 1929-1975*. New York, The Monacelli Press, 2020, 15-16.

¹³ James Ford and Katherine Morrow Ford, *The Modern House in America* (New York: Architectural Book Publishing Co., Inc., 1940), 10.

The Myers, Arno and Verna, House

Name of Property

Cook, Illinois

County and State

In the 1930s, the International Style reached the United States, brought by architects of European origin including Richard Neutra, Ludwig Mies van der Rohe, Marcel Breuer, and Walter Gropius. The style became popular throughout the country — in California, New England and the Midwest. Mies van der Rohe was the Chicago area's most influential practitioner, especially in his design for the skyscraper. His students at the Illinois Institute of Technology carried forth Mies' minimalist approach in both commercial and residential designs. William Deknatel was born in the United States but worked in Paris under the French modernist Andre Lurcat so was imbued with stylistic features characteristic of the International Style.¹⁴

The Museum of Modern Art's 1932 exhibition *The International Style*, showcased the style that developed in Europe in the 1920s, but it was the catalog of the Museum of Modern Art's exhibition that popularized the style, making it accessible to the general public. Hitchcock and Johnson proposed the name for the emerging style, which was ubiquitous — the International Style. They also provided the characteristics that defined the style. With the coining of a name and the creation of a recognizable set of design characteristics, architects increasingly became comfortable identifying with this defined Modern style.¹⁵ In addition, the popular exhibition of the 1930s allowed architects to show how the style could be applied to residential dwellings, as well as to public and commercial buildings.¹⁶ Across this wide range of uses and settings, International Style buildings remained characterized by unornamented industrial materials, clean lines, flat roofs, and large expanses of windows.¹⁷

At the 1933 Century of Progress held in Chicago, there was an exhibit of thirteen house that featured the use of new materials and the use of traditional materials in new ways.

William Deknatel studied both the forms and philosophy of the Modern architecture that came to be called the "International Style" at the height of its early popularity. After earning his degree at Princeton, he traveled to Paris to study at the École des Beaux-Arts and then work in the office of French Lurcat, between 1930 and 1932.¹⁸ Throughout his thirty-year career, Deknatel incorporated both International Style's functional emphasis and its visual characteristics into many of his own designs.¹⁹ He did this in the Myers House, with its broad expanses of glass. Stone, wood (materials favored by Wright) and glass are the home's primary materials. Large picture windows and glazed walls offer views of Lake Michigan from the spacious, open interior. The roof of the carport is flat. The design of the house is centered on efficiency and ease of use, rather than adherence to a particular style.

Modern Residential Architecture

As modernism was entering mainstream architecture in the United States, the focus shifted to bring the style from the cutting edge to the everyday and from the public sphere to the private residential one.²⁰ In the 1940s and 1950s, architectural guides and anthologies, including a well-known book, *The Modern House in America* by Katherine Morrow Ford and James Ford, further helped to define Modern residential architecture. These books discussed how modern homes need to specifically meet family needs that "may run the gamut of work and play, domestic life and social life, chores and hobbies...."²¹ They note that Modern architecture seeks not

¹⁴ Lurcat's Hotel Nord-Sud in Corsica was shown in the International Style exhibition at the Museum of Modern Art.

¹⁵ George Nelson, ed., *Living Spaces* (New York: Whitney Publications, Inc., 1952), 4.

¹⁶ Richard Guy Wilson, "International Style: The MoMA Exhibition," *Progressive Architecture* 63, no. 2 (February 1982): 100.

¹⁷ "International Style," *Domocomo US*, accessed October 10, 2024, <https://www.docomomo-us.org/style/international-style>.

¹⁸ "William Deknatel," *Chicago Bauhaus and Beyond*, accessed September 14, 2023, <https://wp.chicagobauhausbeyond.org/architects-designers/name/william-deknatel/>. Between. "William Deknatel, Chicago Architect," *New York Times*, February 18, 1973, <https://www.nytimes.com/1973/02/18/archives/william-deknatel-chicago-architect.html>. Lurcat had been a founding member along with Le Corbusier, Richard Neutra, Adolf Loos and architectural historian Sigfried Giedion, of the Congress International d'Architecture Moderne (CIAM) International Congress of Moderne Architecture. Benjamin and Sabatino 134.

Between 1924 and 1928, Lurcat designed several International Style houses on a small private street in Paris, Villa Seurat.

¹⁹ Susan S. Benjamin and Michael Sabatino, *Modern in the Middle: Chicago Houses 1929–1975* (New York: The Monacelli Press, 2020), 46.

²⁰ Ford and Ford, *The Modern House in America*, 13-14.

²¹ *Ibid.* 12.

The Myers, Arno and Verna, House

Name of Property

Cook, Illinois

County and State

style but substance, not ornament or ostentation but rational simplicity. Modern residential architecture was not about fitting the family to the house, but the house to the family. Books, pamphlets and magazine articles targeted at potential new homeowners extolled the virtues of modern living and denigrated old architectural styles tainted, in the modernists' eyes, by nostalgia and inefficiency.²²

The authors of these works aimed to convince clients like the Myers that Modern architecture was not only beneficial but desirable. According to the new generation of Modern architects, this would require a shift in thinking on the part of the general public about what a home should be, do, and look like.²³ They argued that domestic and social life had changed so dramatically during the first half of the twentieth century that it required nothing less than a revolution of residential design. With industrialization, most waged labor now took place outside of spaces where people lived. Meanwhile, post-war technologies had increased leisure time and brought new activities into the domestic realm.²⁴ To accommodate the changing patterns of living associated with these shifts, architects increasingly turned away from historical references and towards the insights of sociology, ergonomics, and psychology to inspire their designs. In conversation with other practitioners, they developed lists of requirements for the truly modern home, which were then recorded and popularized in books like the Fords'. According to one architect, a Modern house must provide warmth, space, and views to its occupants, while another listed no less than seven different fundamental needs.²⁵

Deknatel himself participated in this activist phase of Modern residential architecture. Returning to his home city of Chicago in the mid-1930s to launch his career, he quickly established himself as a Modernist. His highly-acclaimed 1937 design for "Windway" in Sheboygan, Wisconsin that was built for Walter J. Kohler, Jr. (at the time the future Governor of Wisconsin and an executive of the Kohler Company) demonstrated his training in the International Style with its steel and concrete frame, brick walls, flat roofs, and large windows. In 1939, *The Architectural Forum* recognized Windway as an exemplar of residential design the same year the house was finished.²⁶ The property was added to the National Register of Historic Places in 1988. Subsequently, Deknatel began work on another of his publicized designs, the "Better Living" House (1939–1940) featured in *Good Housekeeping*.²⁷ The architectural community responded positively to Deknatel's architecture, celebrating his contributions to avant-garde Modern design with an exhibit celebrating his work and that of Paul Schweikher at the Art Institute of Chicago, accompanied by a publication on their lives and work.²⁸

Modern Living in The Myers House

Functionality was a goal of Deknatel's residential designs. This is true of the Myers House. The house's modern features were designed to suit the Myers' way of life, which in the 1950s revolved around the nuclear family, an informal lifestyle and the car. The modern home was designed as a space for rest and rejuvenation from demanding professional work. For Deknatel, the Myers house was not only a dwelling place but a space that fulfilled a wide variety of needs. Beyond the creature comforts of warmth, light, and views of beautiful scenery, the home also provided space for social interaction, strengthened family bonds, and contributed to the health and well-being of each resident. Additionally, in keeping with the International Style ideal of efficiency,

²² Ibid., 11-12.

²³ Elizabeth B. Mock, *If You Want to Build a House* (New York: The Museum of Modern Art, 1946), 5-7.

Nelson and Wright, *Tomorrow's House*, 1, 4.

²⁴ Katherine Morrow Ford and Thomas H. Creighton, *The American House Today* (New York: Reinhold Publishing Corporation, 1951) 3-4, 6-7.

²⁵ Ford and Ford, *The Modern House in America*, 11.

²⁶ "County Highway Y North of County Highway O," property record, Wisconsin Historical Society, accessed October 2, 2023, <https://www.wisconsinhistory.org/Records/Property/HI28720>. "House for Walter J. Kohler, Jr., Kohler, Wis.," *The Architectural Forum* 71, no. 1 (July 1939): 50-53.

²⁷ "William Deknatel," Chicago Bauhaus and Beyond. Helen Koues, "Good Housekeeping's Better Living House," *Good Housekeeping* 110, no. 4 (April 1940): 137-138.

²⁸ John Zukowsky and Betty Blum, "Architecture in Context, The Avant-Garde in Chicago's Suburbs: Paul Schweikher and William Ferguson Deknatel," Chicago: Graham Foundation for Advanced Studies in the Fine Arts and the Art Institute of Chicago, c1984, 6.

The Myers, Arno and Verna, House

Name of Property

Cook, Illinois

County and State

the modern house was also a place to facilitate the work of household management.²⁹ The Myers House simultaneously functions as haven, workplace, and social space for its residents.

In order to accomplish these ambitious ends, Deknatel carefully considered how each space in the Myers House would be used. The complex and irregular layout breaks from historic patterns of formal home design in ways that reveal how upper middle-class domestic life had changed in the 1950s from the lifestyle of earlier generations. Rather than placing the pantry and kitchen at the back of the house, for example, Deknatel located it to be easily accessible from the entrance foyer to facilitate entertaining. The passageway from the foyer to the kitchen doubled as a pantry, so groceries could be carried from door to refrigerator in the fewest number of steps. At the front of the house, the carport took a place of prominence, highlighting the centrality of car travel. Spaces that in a more formal architectural style might once have been front-facing reception areas, including a porch, sitting room and front yard, were eliminated. Rather, family gathering spaces and an easily accessible stone deck were located at the back of the house, where there were stunning views of Lake Michigan. The three family bedrooms were situated in a private area to the north, adjacent to the living/dining areas and at the opposite end of the house from the food preparations spaces. None of the family bedrooms face the entrance road. All were designed to face the lake. A servant's bedroom was located at the back of the carport adjacent to the kitchen and laundry on the south side of the house.

Living spaces in the center of the house connected the private areas and service spaces. The open floor plan characteristic of Modern residential architecture allows family members and guests entering from the foyer to circulate through the living room, dining area, and sunroom, all of which offer views of the lake through east-facing glass floor-to-ceiling windows and doors. In these spaces, Deknatel paid special attention to facilitating a flow among the areas while creating spaces for distinct activities. Exemplifying the Modernist architect's concern with the relationship between spaces, many rooms have multiple entrances or are not clearly demarcated from other rooms, creating flexible living areas for daily living and entertaining. The bedrooms, at the north end of the house, are carefully placed for privacy. The primary bedroom has a doorway that accesses the living room but is located down a short private hallway; the other two family bedrooms are accessed by a long narrow hallway to the north, down several steps. Each bedroom has separate spaces intended for sleeping, dressing and, if desired, a sitting area. The house was designed to accommodate the routines of daily living while allowing for privacy.

Functional spaces, such as the front coat closet, pantry storage and laundry room, are placed near the foyer and kitchen for easy access. Built-in storage typically found in Modern houses, abound in the bedrooms and the kitchen. The refrigerator is situated in a built-in cabinet over the counter tops for ease of use. There are clerestory windows positioned to take full advantage of natural light in darker areas of the house.

Deknatel was particularly concerned with matters of location, siting, and privacy in the location of the Myers House. It is designed to provide proximity to the best of multiple worlds — the comfort of the suburbs, nearness to the city of Chicago and the enjoyment of nature. The house is nestled into a beautiful landscape while facing Lake Michigan. All these concerns are accommodated while maintaining a restful secluded domestic sphere for its inhabitants. Both the design of the house and the landscape ensure privacy.

Foliage and projecting roof lines obscure a clear view inside. A winding driveway and expansive front lawn create distance from the street, which itself winds through the neighborhood before connecting to Sheridan Road, the North Shore's main north-south thoroughfare. The house is open and inviting at the rear, yet distinctly private at the front, much like the Lambert H. Ennis House (1941) in Evanston, an earlier Deknatel design with an interior hidden from the street but open to a garden at the rear of the house.³⁰

²⁹ *Architectural Record*, "Mid-Century Houses with Technical Design Data and Details" (New York: Architectural Record, 1950), 2.

³⁰ Benjamin and Sabatino, *Modern in the Middle*, 24.

The Myers, Arno and Verna, House

Name of Property

Cook, Illinois

County and State

At the point of Deknatel's career when the Myers House was built, custom designs of Modern homes in the Chicago suburbs made up a large part of his work. The Myers family fit the profile of his typical clients — people who were “not terribly wealthy,” in the words of Alfred Caldwell, who landscaped the Myers property, “but they had money. Bill's houses were in no way cheap houses.”³¹ Homes like the Myers House were costly because they were customized; they were houses designed not only for the modern family but for a particular modern family. Deknatel, like other modern architects, was quick to respond to criticisms of Modern architecture as cold or impersonal by pointing out personal touches or emphasizing the ways that their designs were uniquely suited to their clients' needs and lifestyles. In contrast to what has been described as the “drab uniformity” of “white boxes,”³² architect-designed Modern houses (like the Myers House) were shaped to the needs of their occupants.³³ Deknatel paid particular attention to the choice of materials for the Myers House, forgoing concrete and steel in favor of natural mahogany and limestone. In doing so, he deliberately gave the Myers House a distinctive warm appearance without employing industrial materials and the applied ornamentation that was rejected by the brand of modernism characteristic of the International Style.

In an era of mass-produced housing and standardized designs, custom-built homes were a status symbol and means of self-expression, even self-definition, for upper-middle class professionals. The Myers House, though it bears similarities in the use of materials to the work of Frank Lloyd Wright with other homes Deknatel designed during the mid-fifties, is a home designed to meet the needs and specific preferences of the Myers family. This is true of major design decisions like the number and location of bedrooms, but it is also reflected in personalized details like the large, asymmetrical stone embedded in the living room fireplace, a detail that was hand-selected by Arno Myers.

By treating architecture as a problem-solving process rather than just a form of artistic expression, modernists, like Deknatel, aimed to revolutionize the American home for the twentieth century, bringing all the conveniences of modern life to the single-family house, while eliminating all of the nuisances.³⁴ Talented post-World War II architects who specialized in designing Modern residences considered the house as a whole environment, looking at the building's setting, structure, and interior spatial relationships as well as its appearance. For Deknatel, this wholistic approach stemmed from the influence of the Modernist Movement that included his European training in the International Style as well as the influence of Frank Lloyd Wright.

Wrightian Influences

Deknatel's education in the International Style was an influence on his architectural career and the design of the Myers' house, but his inspiration by Wright was profound. Upon their return to the United States from France in 1932, Deknatel and his wife, the interior designer Geraldine Eager, became charter applicants of Frank Lloyd Wright's Taliesin Fellowship in Wisconsin, where Deknatel worked directly under Wright on construction of the Fellowship buildings, giving him hands on experience.³⁵ There, Deknatel absorbed Wright's approach towards modern living, an influence that reveals itself in Deknatel's distinctly American designs and the solutions he applied to residential architecture.

After completing the Taliesin program in 1937, Deknatel became one of only two Taliesin Fellows to establish his own architectural practice in Chicago, where Wright's legacy loomed large.³⁶ Wright's philosophy strongly informed Deknatel's residential architecture, including the Myers House. At Taliesin, Deknatel learned of the new program of design that Wright termed Usonian: a uniquely American style of Modern residential architecture that Wright developed in 1936 characterized by simplicity, relative affordability, and congruence with the landscape.³⁷ Many Usonian features and principles appear in the Myers House. The home's flat roof

³¹ Caldwell, “Oral History,” 117.

³² Nelson and Wright, *Tomorrow's House*, 2.

³³ Ford and Ford, *The Modern House in America*, 8.

³⁴ Ford and Creighton, *The Modern House Today*, 7.

³⁵ Benjamin and Sabatino, *Modern in the Middle*, 132.

³⁶ *Ibid.*, The other one was Dennis Blair. 42.

³⁷ “Herbert Jacobs House,” Frank Lloyd Wright Foundation, accessed May 21, 2025, <https://franklloydwright.org/site/herbert-jacobs->

The Myers, Arno and Verna, House

Name of Property

Cook, Illinois

County and State

with overhanging eaves, its open floorplan, large windows that frame views, and the use of natural materials and radiant heating are all characteristics shared with Wright's Usonian designs.³⁸

The Myers House also presents elements of Wright's earlier work. The asymmetrical facade topped by shallow roofs, horizontal emphasis, and masonry walls are typical features of Wright's Prairie Style architecture.³⁹

Above all, Deknatel absorbed Wright's commitment to integrating architecture and the surrounding natural environment. Deknatel preferred natural materials to industrial ones, selecting mahogany and limestone for both the interior and exterior of the Myers House. He rejected the "negation of material" he saw in European modern architecture, gravitating instead towards an "organic architecture" he believed was "essentially American."⁴⁰ His primary concern was creating a shelter that flowed — not only within and between rooms, but between the building and its setting.⁴¹ This is clearly evident in the Myers House.

In terms of interaction with its surroundings, the Myers House is particularly significant for its relationship to Lake Michigan. Nothing epitomizes the Chicago area's natural features more than Lake Michigan which, despite some commercial use, provides public access along much its shoreline and remains mostly free of industrial development. At the time of the Myers House's construction in 1957, Lake Michigan had largely been transformed from natural resource into an "amenity and aesthetic backdrop."⁴² Every detail of Deknatel's design takes this view of the lake into consideration, from the choice of their location to the layout of rooms. The Myers House itself not only mimics natural forms with long lines echoing the flat prairie and horizon, but it achieves Frank Lloyd Wright's goal — being "of" the hill, not just on top of it.⁴³ Embedded in the bluff leading down to the lake shore, its split-level design is particularly well-suited to the home's site. The compatibility with its surroundings mark Deknatel's commitment to principles of organic architecture.

Deknatel also paid careful attention to the landscaping of the Myers House-- hiring architect and landscape designer Alfred Caldwell to do the planning. The lawn is shaded by locally native trees — elm, oak, locust, and hawthorn — and was lined with rose arbors and shrubbery that partially obscure the view into the front windows. A stone path leads around the north side of the house to the lake.⁴⁴ The north façade's projecting gable roof and large window walls on both of its split levels stand in stark contrast to the low, rectangular view of the house from the west. Caldwell shared Deknatel's and Wright's views that the modern could exist in harmony with the natural and that Wright's goals were not in conflict with the goals of more rationalist architects. Wright and Mies shared an appreciation of nature.⁴⁵ For Caldwell, the common element between Wright's work and other forms of Modern architecture was simplicity, particularly the simplicity found in nature.⁴⁶ In his plan for the Myers House, this translated to a straightforward landscaping plan that surrounded the house with native trees and shrubs that offered additional privacy without hiding views of Lake Michigan.

The Myers House combines elements of the International Style with Wright's Usonian philosophy. Deknatel aimed to create a form of modernism that met the needs of a particular family—the Myers—in the context of life in 1950s Winnetka. This fusion was Deknatel's solution to the architectural problems of modern living. It

house/. Wright's first Usonian house, the Herbert Jacobs House (Jacobs I), was completed in 1936, just before Deknatel completed his fellowship.

³⁸ Rachel Davies, "Usonian Houses: Everything You Need to Know About Frank Lloyd Wright's Affordable Homes," *Architectural Digest*, November 29, 2024, <https://www.architecturaldigest.com/story/usonian-houses-everything-you-need-to-know-about-frank-lloyd-wrights-affordable-homes>.

³⁹ Virginia Savage McAlester, *A Field Guide to American Houses: The Definitive Guide to Identifying and Understanding America's Domestic Architecture*, rev. ed. (New York: Alfred A. Knopf, 2022), 551-552.

⁴⁰ Ford and Ford, *The Modern House in America*, 124.

⁴¹ Ibid.

⁴² Kathleen A. Brosnan, Ann Durkin Keating, and William C. Barnett, eds., *City of Lake and Prairie: Chicago's Environmental History (Pittsburgh: University of Pittsburgh Press, 2020)*, 52, 63.

⁴³ Benjamin and Sabatino, *Modern in the Middle*, 34.

⁴⁴ See Figure 2.

⁴⁵ Benjamin and Sabatino, *Modern in the Middle*, 35.

⁴⁶ Alfred Caldwell, "Oral History of Alfred Caldwell," 117.

The Myers, Arno and Verna, House

Name of Property

Cook, Illinois

County and State

was also a way of creating a distinctly and consciously American form of Modern residential architecture. As architectural historian Gwendolyn Wright noted, "Hybridity rather than purity seemed the fitting expression of American culture, unpredictable amalgams of tradition and innovation, local and universal, personal and collective."⁴⁷ If Chicago's suburbs were viewed as the ideal balance between city and countryside, then the hybrid architecture that characterized Deknatel's suburban designs, especially the Myers House, was an attempt to mediate between these seemingly competing philosophies.

Modernism in Winnetka

With its skyscrapers designed by Mies van der Rohe and subsequent renowned architects, the city of Chicago beginning in the 1950s earned a reputation as a center of American modernism. In its neighborhoods and suburbs, Frank Lloyd Wright's Prairie Style had, in the 1890s and early 1900s emerged and grown to maturity. Architects following Wright's Usonian houses, dating from the mid 1930s through the 1950s, found the suburbs fertile ground to experiment with new forms and building materials, crafting an American Modernist style in residential architecture. It was in this context that William F. Deknatel established his architectural firm and made his own mark on Chicagoland's architectural history.

Though it has not received the same level of attention as suburbs like Oak Park or River Forest, with their numerous examples of Prairie Style architecture, Winnetka has its own collection of historically significant buildings dating from the Victorian Era and the years after World War I when revival styles were popular. A number of homes have been locally designated as Winnetka Landmarks. Most of these are residences built between 1900-1930, and the majority are in European revival styles, especially Tudor Revival.⁴⁸ Colonial Revival architecture was also especially popular. The Myers House is currently the only building of the Modern Movement with local landmark status in the Village of Winnetka.

Over the years, residents of the Village have generally preferred traditional architecture. Even after World War II when ranch houses and split levels were being built in newly developed areas or in the subdivision of large lots with existing homes, these ranches and split levels were not high style and tended to feature historical detailing. Typically, they had prominent gable or hipped roofs like the houses at 1073 Mt. Prospect or 343 Glendale avenues and many others. Double-hung windows, shutters and gabled dormers were features integrated into the ranch house form. This can be seen at 1303 Holly Road and 1350 Trapp Lane. Trim was minimal and picture windows were common, but few were designed that architecturally referenced the organic aesthetic of Frank Lloyd Wright or the Spartan designs characteristic of the International Style work of Mies van der Rohe.

There are a handful of houses in Winnetka that reflect the influence of highly skilled architects who were profoundly influenced by the work of Wright or Mies. Don Erickson and Dennis Stevens met when they were fellows at Taliesin. Over the years their firm won contemporary praise and distinguished building awards. In Winnetka, they designed a house at 1099 Fisher-Crescent Lane. It is wood and glass and, like the Myers House, was tailored to its setting. The house extends into the landscape through brick walls, wood beams, decks and gravel terraces. Both have large expanses of glass to view the surrounding landscape from atop a steep ravine. What sets the Fisher-Crescent Lane house apart is its sense of drama. The house is topped by pagoda roofs, a feature the Erickson and Stevens firm favored that Deknatel never included in his designs.⁴⁹ There is another house by Erickson and Stevens located at 945 Old Green Bay Road. Built in 1966, it is long and linear, facing the road, considerably more regular in design than the Myers House.

⁴⁷ Benjamin and Sabatino, *Modern in the Middle*, 18.

⁴⁸ "Winnetka's Architecture and Architects," Winnetka Historical Society, accessed May 21, 2025, <https://www.winnetkahistory.org/explore-winnetka-stories-winnetkas-architects-and-architecture/>.

⁴⁹ Houses in Winnetka designed by Don Erickson and Dennis Stevens that have been demolished include 1055 Starr Road (1958), 925 Ravine Road (1955), 1304 Trapp Lane (1955) and 1265 Westmoor Road (1964).

The Myers, Arno and Verna, House

Name of Property

Cook, Illinois

County and State

The other important modernist architect who built a house in Winnetka was Joseph Fujikawa. He designed his own house at 561 Fairview Avenue in 1971. After attending the University of Southern California, he moved to Chicago to attend the Illinois Institute of Technology, where he received a Bachelor's Degree in architecture in 1944, followed by a Master's degree under Mies van der Rohe. Fujikawa then worked in Mies' office, participating in a wide range of IIT and Chicago projects including Crown Hall and the Promontory Apartments at 5530 S. Lake Shore Drive. Fujikawa took over Mies's office when Mies died in 1969 and then formed his own practice - Fujikawa, Conterato, Lohan & Associates. The home Fujikawa designed for himself used a limited palette of Chicago common brick with a single large glass window centered in front with trim painted white. The house, however, has been considerably modified with the configuration of the windows changed, the coloration of trim repainted black and the addition of a garage, reworking the carefully configured geometry of this rectangular house.

The Myers House is the only house in Winnetka designed by Deknatel, though he built others in the nearby suburbs of Evanston, Glenview, Highland Park, and Glencoe between 1941 and 1958.⁵⁰ Several of these date from the late 1950s; the Myers House is the last. The Maurice Rosenfield House in Glencoe, built in 1956, bears the strongest resemblance to the Myers House's setting and design, and it has received local recognition for historic significance.⁵¹

Conclusion

William Deknatel retired from architecture entirely in 1971 and died in 1973 at the age of 65.⁵² With the exception of Windway (1937-1938), added when it became eligible in 1988, none of Deknatel's designs have been listed on the National Register of Historic Places. More recently, research such as the Chicago Architects Oral History Project, local architectural surveys by architectural historian Susan Benjamin, and exhibitions on modern architecture at the Art Institute and Chicago Architecture Center, have increased awareness of Deknatel's work in the Chicago suburbs, but the residential designs from later in his career still remain largely unfamiliar except by local architectural historians and preservationists.

Although Deknatel's name is considerably less well known than that of his mentor, Frank Lloyd Wright, his architectural career reveals much about accommodating the tastes and lifestyles of Chicagoland's Post World War II clients who wished modern houses. Designed with a clear image of "better living" in mind — one that included access to nature, modern conveniences, privacy from others, an informal way of living, proximity to the busy city, the Myers House realizes an ideal of modern residential architecture; It presents "an integrated, highly individual expression of how a twentieth-century family live[d]."⁵³ Deknatel's elegant, hybrid of Modern Movement styles — embodying Wrightian principles and design features with characteristics of the International Style — is expressed in a house with a high level of integrity. With concerns about the demolition of Chicago's modern residences rising, the Myers House is a valuable historic resource worthy of preservation.⁵⁴

⁵⁰ Chicago Bauhaus and Beyond, "William Deknatel" The houses included the Newton Noble House, Barrington (1940, the Lambert Ennis House, Evanston (1941-42), the Russell Fisher House, Glenview (1949-50), the Louis Cohen House, Highland Park (1954-55), the Maurice Rosenfield House, Glencoe (1956-7). Betty Blum and John Zukowski, "Architecture in Context: The Avant-Garde in Chicago's Suburbs" Chicago: The Art Institute of Chicago, 1984.

⁵¹ F. Deknatel, "Maurice Rosenfield House, Glencoe, Illinois, Exterior Elevation," 1956, Art Institute Chicago, accessed October 2, 2023, <https://www.artic.edu/artworks/248030/maurice-rosenfield-house-glencoe-illinois-exterior-elevation>. "55 Beach Road," Historic Glencoe, accessed May 26, 2025, <https://glencoeil.maps.arcgis.com/apps/dashboards/45c5198cd8a64223869cfabab764be38>.

⁵² Benjamin and Sabatino, *Modern in the Middle*, 6.

⁵³ Nelson and Wright, *Tomorrow's House*, 9.

⁵⁴ Joe Coughlin, "There Won't be Anything Left: Glencoe Officials Try to Combat Demolition of Historic Homes," *The Record North Shore*, January 24, 2022, <https://www.therecordnorthshore.org/2022/01/24/there-wont-be-anything-left-glencoe-officials-try-to-combat-demolition-of-historic-homes/>.

The Myers, Arno and Verna, House
Name of Property

Cook, Illinois
County and State

As a home built by a distinguished Chicago architect for a family of young professionals in a significant style, the Myers House stands out as an unusual, high-quality, and carefully preserved example of modern residential architecture in Winnetka.

The Myers, Arno and Verna, House
Name of Property

Cook, Illinois
County and State

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<https://wp.chicagobauhausbeyond.org/architects-designers/name/william-deknatel/>.

Wilson, Richard Guy. “International Style: The MoMA Exhibition.” *Progressive Architecture* 63, no. 2 (February 1982): 92-104.

“Winnetka Architectural Survey: 1207 Whitebridge Hill.” October 13, 1982. Winnetka Historical Society.

Zukovsky, John, and Betty Blum. “Architecture in Context, The Avant-Garde in Chicago’s Suburbs: Paul Schweikher and William Ferguson Deknatel,” Chicago: Graham Foundation for Advanced Studies in the Fine Arts and the Art Institute of Chicago, 1984.

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):

The Myers, Arno and Verna, House
Name of Property

Cook, Illinois
County and State

10. Geographical Data

Acreeage of Property 1.2

(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>42.125069</u>	<u>-87.740148</u>	3	_____	_____
	Latitude	Longitude		Latitude	Longitude
2	_____	_____	4	_____	_____
	Latitude	Longitude		Latitude	Longitude

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

Lot 2 in Swanscott Number 1, a subdivision in the southeast ¼ of Section 8, Township 42 North, Range 13, east of the third principal meridian, according to the plat thereof recorded June 8, 1955 as document 16261374 in Cook County, Illinois.

Boundary Justification (Explain why the boundaries were selected.)

This boundary includes the house and the plot of land it sits on as defined in the 1955 building permit application and plat of survey.

11. Form Prepared By

name/title Laurel Overstreet; Susan Benjamin date 1/16/2024;
11/26/2025
organization N/A; Benjamin Historic Certifications, LLC telephone 765-617-1809; 312-203-1808
street & number 6833 S Thompson Ave Unit A; 711 Marion overstreethl@gmail.com;
Avenue email ssbenjamin711@gmail.com
city or town Tacoma; Highland Park WA; IL 98408;
state _____ zip code 60035

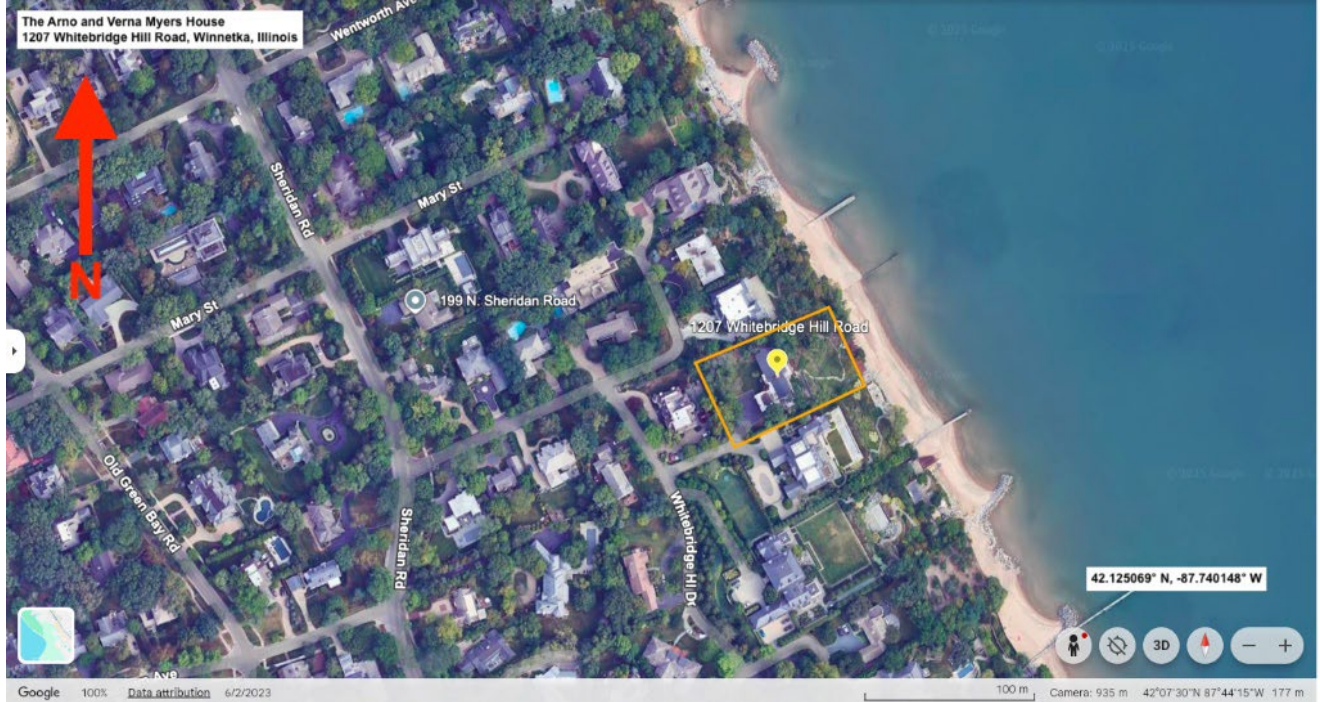
Additional Documentation

The Myers, Arno and Verna, House
Name of Property

Cook, Illinois
County and State

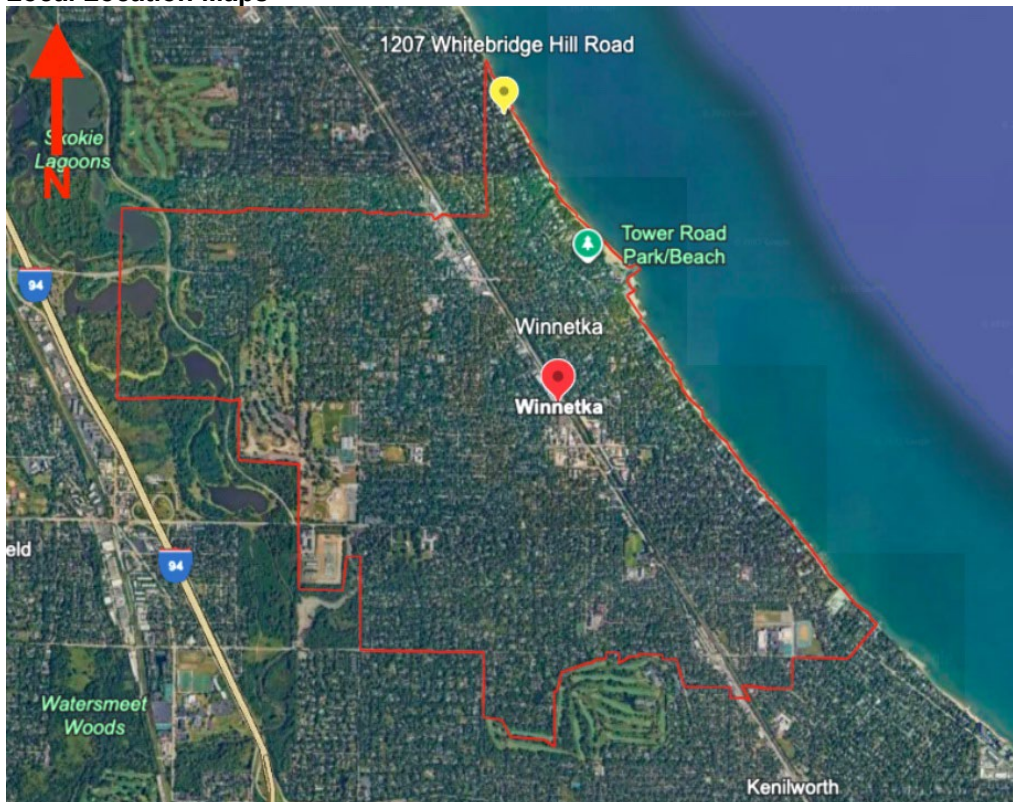
Submit the following items with the completed form:

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



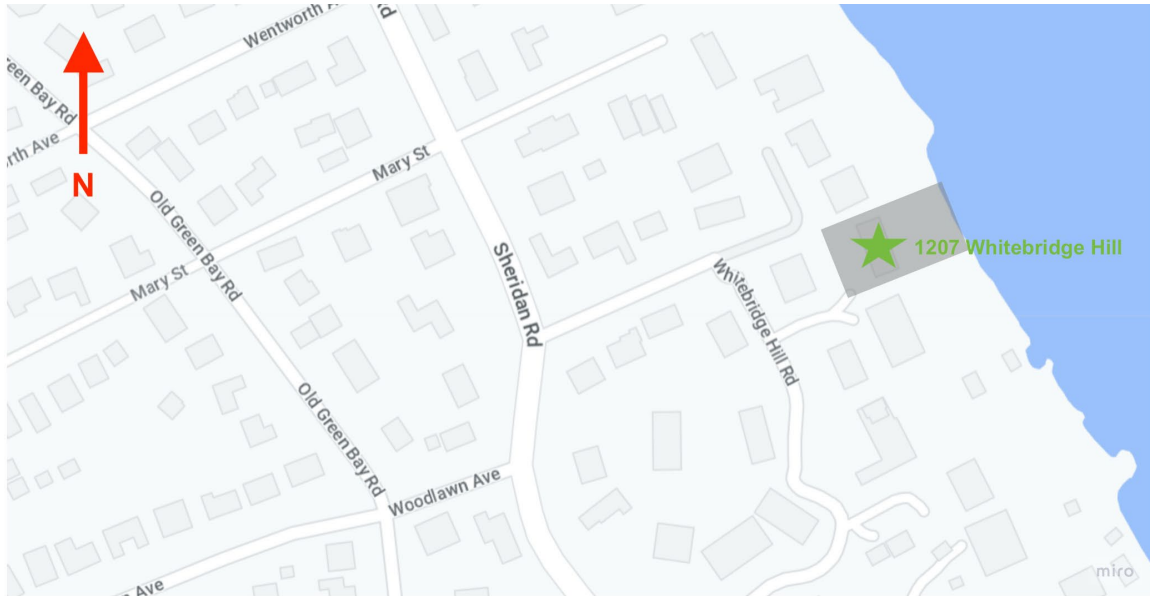
Google Earth

- **Local Location Maps**

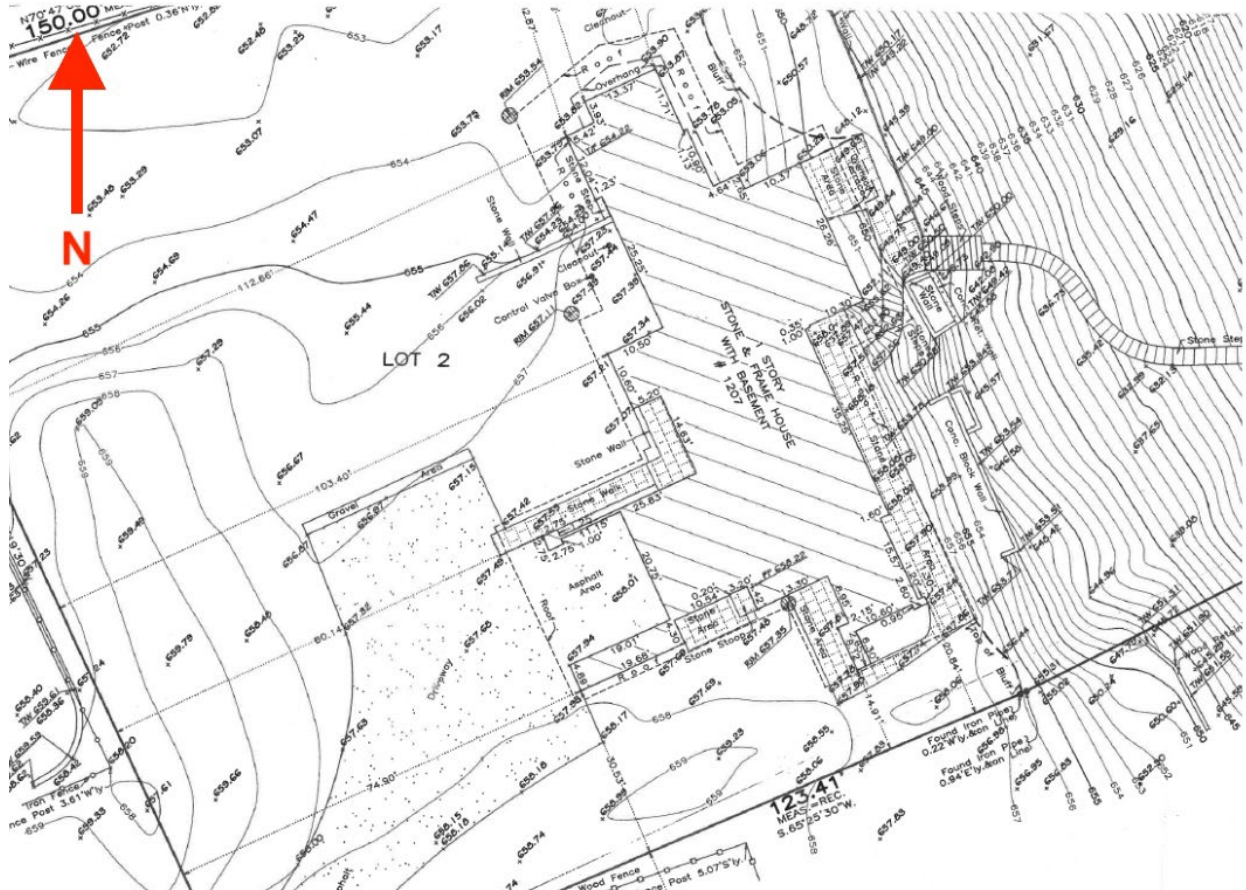


The Myers, Arno and Verna, House
Name of Property

Cook, Illinois
County and State



• **Site Plan**



The Myers, Arno and Verna, House
Name of Property

Cook, Illinois
County and State

• Floor Plans (As Applicable)



The Myers, Arno and Verna, House
Name of Property

Cook, Illinois
County and State

The Myers, Arno and Verna, House
Name of Property

Cook, Illinois
County and State

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 Log list attached

Name of Property: The Myers, Arno and Verna, House

City or Vicinity: Winnetka

County: Cook **State:** IL

Photographer: Laurel Overstreet; Susan Benjamin

Date Photographed: 07/27/2023; 10/10/2025

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

Photo 1 of 13: West, front facade, camera facing east.



The Myers, Arno and Verna, House
Name of Property

Cook, Illinois
County and State

Photo 2 of 13: Approach and carport, camera facing east.



The Myers, Arno and Verna, House
Name of Property

Cook, Illinois
County and State

Photo 3 of 13: Front entrance, camera facing northeast.



The Myers, Arno and Verna, House
Name of Property

Cook, Illinois
County and State

Photo 4 of 13: Front of house showing clerestory and split-level, camera facing east.



The Myers, Arno and Verna, House
Name of Property

Cook, Illinois
County and State

Photo 5 of 13: North side of the house, camera facing south and slightly east.



The Myers, Arno and Verna, House
Name of Property

Cook, Illinois
County and State

Photo 6 of 13: North side of the house showing split level design, camera facing south.



The Myers, Arno and Verna, House
Name of Property

Cook, Illinois
County and State

Photo 7 of 13: Back of the house, camera facing west.



The Myers, Arno and Verna, House
Name of Property

Cook, Illinois
County and State

Photo 8 of 13: Back, stone deck, camera facing north.



The Myers, Arno and Verna, House
Name of Property

Cook, Illinois
County and State

Photo 9 of 13: Interior of living room, camera facing south.



The Myers, Arno and Verna, House
Name of Property

Cook, Illinois
County and State

Photo 10 of 13: Living room fireplace, camera facing north.



The Myers, Arno and Verna, House
Name of Property

Cook, Illinois
County and State

Photo 11 of 13: View of lake from the living room, camera facing east



The Myers, Arno and Verna, House
Name of Property

Cook, Illinois
County and State

Photo 12 of 13: Stairs down to lower level, camera facing north.



The Myers, Arno and Verna, House
Name of Property

Cook, Illinois
County and State

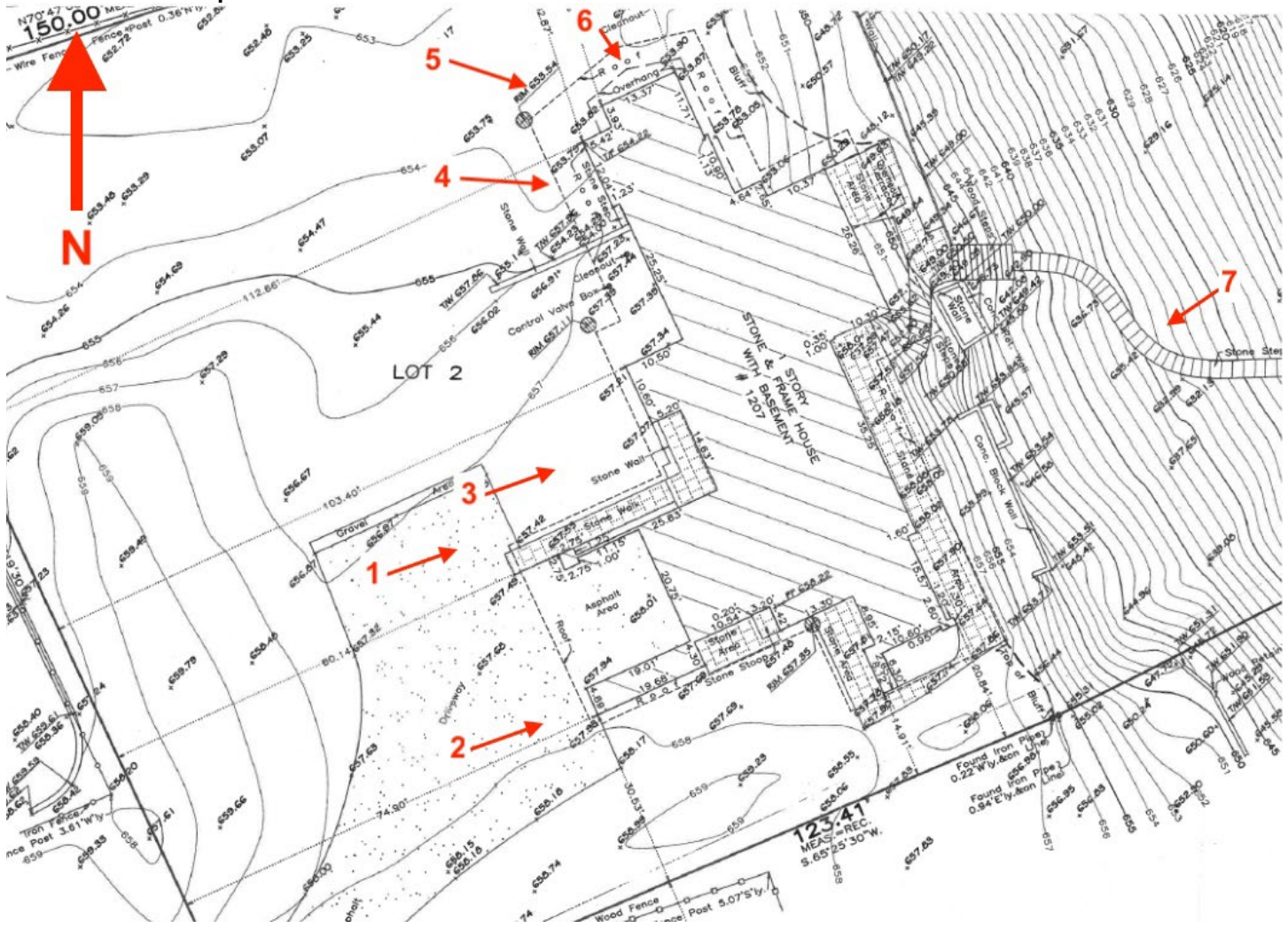
Photo 13 of 13: General Electric wall-mounted refrigerator, original to the house. Camera facing west.



The Myers, Arno and Verna, House
Name of Property

Cook, Illinois
County and State

Photo Location Maps



The Myers, Arno and Verna, House
Name of Property

Cook, Illinois
County and State



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.

United States Department of the Interior
National Park Service

National Register of Historic Places Continuation Sheet

Name of Property

County and State

Name of multiple listing (if applicable)

Section number Additional Documentation

Page 43

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.)

Figure 1: Landscape Plan, Alfred Caldwell

