

EDWARD B. AND MARTHA MEYER SCHOENEGER HOUSE
8047 Floral Avenue
Skokie
Cook County
Illinois

HABS No. IL-1278

PHOTOGRAPHS

WRITTEN HISTORICAL AND DESCRIPTIVE DATA

HISTORIC AMERICAN BUILDINGS SURVEY
National Park Service
Midwest Region
601 Riverfront Drive
Omaha, NE 68102

HISTORIC AMERICAN BUILDINGS SURVEY

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Location: The Edward B. and Martha Meyer Schoeneberger House is located at 8047 Floral Avenue, Skokie, Niles Township, Cook County, Illinois.

The Edward B. and Martha Meyer Schoeneberger House is located at latitude: 42.027759, longitude: -87.755707. This coordinate was taken from entering the physical address in Google Maps on October 6, 2021.

Present Owner/

Occupant: Housing Options for the Mentally-Ill in Evanston, Inc., d/b/a Impact Behavioral Health Partners

The building is currently vacant. It has been unoccupied for two years.

Present Use: The building has served as a single-family home since it was built.

Significance: The Edward B. and Martha Meyer Schoeneberger House is an excellent example of Georgian Revival architecture of the 1920s, as influenced by the Arts & Crafts style of the period. It is representative of a second wave of development in Skokie, as old settlers prospered and continued to invest in the community by building larger and more elaborate structures, in this case on a property held by three generations of the same family over 79 years.

Historian: Andrew J. Elders, Architectural Historian. Independent contractor.
The completion date of this report is April 1, 2022.

Project

Information: Those involved in preparing the documentation for this report include Andrew J. Elders and Susan S. Benjamin, of Benjamin Historic Certifications, LLC. This documentation project was prepared pursuant to Illinois Historic Resources Preservation Act (20 ILCS 3420) and its rules (17 IAC 4180) to address Stipulation I. MITIGATION of the Memorandum of Agreement (MOA) Regarding The Demolition of 8047 Floral Avenue, in Skokie, Illinois, signed August 11, 2021.

Part I. Historical Information

A. Physical History

1. **Date of erection:** 1926.
2. **Architect:** Not known.
3. **Original and Subsequent Owners:** The legal description for the property at 8047 Floral Avenue is That part of Block 33 in Peter Blameuser's Subdivision of the south 105 acres of the Southeast ¼ of Section 21, Township 41 North, Range 13, East of the Third Principal Meridian, which lies south of the north 30 feet thereof (measured from the center line of Brown Street), and west of the east 200 feet 2 inches thereof (measuring from the center line of Lincoln Avenue) in Cook County, Illinois.

The original owners of the building were Edward B. and Martha Meyer Schoeneberger.

Edward Bernard Schoneberger was born in Niles Center (now Skokie), Illinois, on September 27, 1879.¹ He was a member of one of Niles Center's prominent German families, his father John being an early settler and owner of the Schoeneberger General Store, founded in 1877.² The 1910 Schoeneberger store building still stands at 8042 Lincoln Avenue, in the same block as Edward B. Schoeneberger's house.³ John Schoeneberger, Sr. died in 1887, leaving his wife his interest in the store that sons Edward and John, Jr. would eventually take over.⁴ Edward Schoeneberger married Elizabeth Meyer in 1914.⁵ She was also a member of one of the town's prominent German families. Elizabeth's father, Jacob, was the son of Nicholas Meyer, who came to Illinois in 1835 and soon after built a log cabin that stood northwest of the intersection of Lincoln Avenue and Gross Point Road, and which has since been preserved and moved to 8031 Floral Avenue, half a block away from the subject house.⁶ Elizabeth's mother Margaret Harrer Meyer was a member of another pioneer Niles Center family. Edward and Elizabeth had two children, also named Elizabeth (1916-2010) and Edward (1917-1986), before Elizabeth Meyer Schoeneberger died in 1917. The following year,

¹ U.S., World War II Draft Registration Cards, 1892, digital image s.v. "Edward Schoeneberger," *ancestry.com*.

² "Edward Schoeneberger," Obituary, *Arlington Heights Herald*, January 25, 1929, <https://www.newspapers.com/image/72001715/>.

³ Amanda J. Hanson and Richard J. Witry, *Skokie* (Charleston, SC: Arcadia Publishing, 2010), 42.

⁴ Schoeneberger Obituary.

⁵ Cook County, Illinois, U.S., Marriages Index, 1871-1920, digital image s.v. "Edward Schoeneberger," *ancestry.com*.

⁶ Richard Whittingham, *Skokie, 1888-1988: A Centennial History* (Skokie, IL: Village of Skokie, 1988), 29.

Edward B. Schoeneberger married Elizabeth's older sister Martha Meyer.⁷ Martha bore Edward three children over the next four years: May (1919-2019), Luella (1921-2019), and Roger (1922-2017).

The family of seven moved into their new home at 8047 Floral Avenue in 1926. The land, however, had been in the family for much longer. Edward's father John Schoeneberger, Sr., purchased the site in 1879 consisting of the entire south frontage of Brown (formerly Short) Street between Lincoln and Floral avenues. The Schoeneberger General Store was located on the eastern end of the property, facing Lincoln Avenue, and the western portion was left empty. John's widow Catherine Schoeneberger filed a Quit Claim Deed transferring the property to her sons Edward and John, Jr. in 1925. The following year, Edward began construction of the new house and garage; on March 26, 1926, the local newspaper announced that excavation had begun on his "beautiful residence."⁸ The entire family of seven, including the children ages 17-24, was still living in the house at the time of the 1940 census, with the eldest son Edward G. working in the Schoeneberger store.⁹ Martha Schoeneberger died in June 1943. The 1950 census found the widowed Edward B. sharing the house with his daughter May, her husband Harold Frederick, and grandson Steven Frederick.¹⁰ Edward B. Schoeneberger remained in the house at 8047 Floral Avenue for the rest of his life, dying in January 1954. Son Edward G. Schoeneberger sold the house out of the family in 1958.

4. **Builder, Contractor, Suppliers:** Not known.
5. **Original Plans and construction:** The house is almost completely original, looking generally as it did when the building was constructed, both inside and out. Arranged as a symmetrical Georgian Revival façade, the exterior retains its original wall surfaces and trim, entrance porch, and green terra cotta tile roof. The interior layout is that of a center-hall Colonial, with a center entrance/stair hall on the first floor that is flanked on one side by a living room and sun porch, and a dining room and kitchen on the other. Upstairs, four bedrooms are arranged on either side of the central hall, with a common bathroom set in the center of the house, facing the front.
6. **Alterations and Additions:** There was an open balcony at the rear of the house, situated above the rear entrance ell and opening into the master bedroom that is located on the second floor. It was ringed by a parapet of brick with a limestone cap.

⁷ Cook County, Illinois, U.S., Marriages Index, 1871-1920, digital image s.v. "Edward Schoeneberger," *ancestry.com*.

⁸ "Niles Center," *Palatine (IL) Enterprise*, March 26, 1926, <https://www.newspapers.com/image/87460826/>.

⁹ 1940 United States Federal Census, Chicago, Cook County, Illinois, digital image s.v. "Edward Schoeneberger," *ancestry.com*.

¹⁰ 1950 United States Federal Census, Chicago, Cook County, Illinois, digital image s.v. "Edward Schoeneberger," *ancestry.com*.

The parapet had vertical openings and mimicked a balustrade. This balcony was later walled in and roofed to create a master bathroom, and the vertical parapet openings were infilled with non-identical red brick. Windows throughout the house have been replaced with aluminum, one-over-one-light double-hung sash, replacing the original wood, three- or four-over-one vertically divided double hung sash. Inside, the arrangement and relationship of rooms is unaltered, with the exception of the integration of a butler's pantry into the main kitchen space and the addition of the second-floor master bath in the enclosed balcony space. The closet off of the master bathroom would have originally been entered by a door in the master bedroom's south wall, and may have originally been a bathroom.

B. Historical Context:

The Georgian Revival home of the 1920s

The first appearance of Colonial Revival architecture was at the 1876 Centennial Exposition in Philadelphia. The popularity of the fair and the word of mouth from fair visitors once they returned to their hometowns popularized Colonial Revival architecture as a national style. The 1876 celebrations awakened an interest in America's Colonial architectural heritage with the state buildings of Massachusetts and Connecticut designed as reproductions of local colonial houses.¹¹ Even before the fair, demolition of the celebrated John Hancock House in 1876 shocked and saddened the country. The nationalism and patriotism that grew out of these events created a movement that had a profound effect on all aspects of American culture through World War II and into the 1950s, most clearly articulated in American architecture.

Immediately following the 1876 fair, members of the fashionable and influential east coast architectural firm of McKim, Mead and White traveled on a sketching tour through New England during which they studied original Georgian and Adam Buildings first hand. By 1886, the firm had executed two landmark houses in the style—the Appleton House in Lenox, Massachusetts, and the Taylor House in Newport, Rhode Island.¹²

Interest in Colonial architecture was reinforced by the Classical architecture experienced at the 1893 World's Columbian Exposition in Chicago. Here Colonial Revival architecture, with its classical detailing, order and symmetry offered an alternative to the exuberance of the Queen Anne style and the informality of the Shingle Style. Several of the state

¹¹ Fiske Kimball, *Domestic Architecture of the American Colonies and of the Early Republic* (New York: Charles Scribner's Sons, 1922). Dover Press republished this book in 1966. Information on the history of interest in the Colonial Revival movement may be found in the Introduction, on pages xvii-xx.

¹² Ibid.

buildings at the Fair were inspired by Colonial architecture, specifically Nebraska, North Dakota, Massachusetts, Ohio, New Jersey, Kentucky, West Virginia and Virginia.

After the 1893 Exposition, the Colonial style became widely published and reviewed in journals and popular magazines. In 1898, *The American Architect and Building News* began an extensive series called, "The Georgian Period: Being Photographs and Measured Drawings of Colonial Work with Text." The *White Pine Scenes of Architectural Monographs*, edited by Russell F. Whitehead and Frank Chouteau Brown, dominated by photographs of colonial buildings, was published in 1915 and served as an inspiration for many Colonial Revival designs. These publications and many books on the period led to a wide understanding of the prototypes on which Colonial Revival architecture was based.¹³ Among them were several books containing information on Georgian architecture as well as illustrations of Georgian Revival buildings. These included, Donald Miller's *Measured Drawings of Some Colonial and Georgian Houses*. N.Y., 1916-1930 and Fiske Kimball's *Domestic Architecture of the American Colonies and of the Early Republic*, 1922. The widespread availability of articles, books, and drawings served as guides for both the seasoned architect and the layman carpenter for executing the popular Colonial Revival style locally with an attention to stylistic prototypes and academic representations previously unseen.

In addition to being associated with patriotism and American heritage, the Colonial Revival was associated with position and status. It appealed to old society—Americans who wished to carry on their ancestors' traditions. Before 1900, organizations based on ancestral lineage such as the Daughters of the American Revolution were founded for the study and appreciation of family lineage. As suited the name of the organizations, they were often housed in Colonial Revival buildings. Boston architect Robert D. Andrews maintained, in 1904, that these societies were largely responsible for the rise in popularity of the Georgian style in domestic architecture.¹⁴

During the 1910s and 1920s, when styles selected for country house design were actively discussed in contemporary journals, the American Colonial style, in all its variations was a frequent topic. In the March, 1923, issue of *The Architectural Forum*, Aymar Embury II, A.I.A., wrote an article titled "Modern American Country Houses" in which he discusses a shift in interest from the French style popularized by Richard Morris Hunt to the Colonial. He commented that "perhaps largely due to the splendid publication of many measured drawings of Colonial work in 'The Georgian Period,' the architect began to see colonial without his spectacles, and new vision of the style was the result." He says in the article that there are currently a number of outstanding

¹³ Virginia McAlester and Lee McAlester, *A Field Guide to American Houses* (New York: Alfred A. Knopf, 1997), 326.

¹⁴ Mark Alan Hewitt, *The Architect & the American Country House: 1890-1940* (New Haven: Yale University Press, 1990), 84.

examples of “colonial” country houses designed by Peabody and Stearns, H.T. Lindeberg and numerous others from around the country.

The Colonial Revival style changed over time and as such there is much variation within the style. Later Colonial Revival residences resembled their prototypes more closely in proportion and detail, whereas early Colonial Revival residences were built more on a Queen Anne scale. Most often the Colonial Revival style is characterized by Classical detail, order and symmetry, typically in a rectangular form. In a Colonial Revival house, the front door is located in the center and accentuated—many times with classical features such as fanlights or pediments. Windows, including dormers, are distributed symmetrically, are double hung, and typically have multi-pane glazing. Shutters are common. Roofs may be hipped or gabled, or in the case of Dutch Colonial Revival, gambrel. Brick is a favored material. Classical elements including cornices with modillions and dentils, balustrades, columns, and pilasters are also common. Broken pediments were rare on the colonial originals but were particularly favored by revivalists. Many Colonial Revival houses have small front porches with columns supporting a pedimented roof or balustrade.

The Georgian Revival design of the Schoeneberger house is given a distinctly twentieth-century feeling through the overall simplification of details, a characteristic of the Arts & Crafts aesthetic. On the exterior, the influence is present in the cornice brackets, which resemble rafter tails rather than the traditional modillions of the Georgian Revival style. The original three- or four-over-one, vertically-divided fenestration has no historic precedent in Georgian architecture. Inside, decorative moldings are traditional in form but modern in their simplification, exemplified by the stair balustrade that pairs simple square balusters with a handrail that terminates in a formal, classical volute. The modern influence is also seen in the fireplace mantel, where a classically-proportioned wood surround is simplified by the absence of elaborate trim pieces, and a terra cotta tile hearth takes the place of a more formal stone hearth. Woodwork throughout the house was originally finished in a dark varnish rather than a painted finish.

The Village of Skokie

What is now Skokie is located in what was originally Potawatomi lands west of Lake Michigan.¹⁵ In 1847, the village’s first non-Native settlers, Nicholas and Elizabeth Busch Meyer built a cabin at the intersection of two Indian trails, now Gross Point Road and Lincoln Avenue and began farming 60 acres of land.¹⁶ Before white settlement, most of this area was wooded, with a marshy prairie extending down from the north.¹⁷

¹⁵ Hanson and Witry, 9.

¹⁶ *Ibid.*, 15.

¹⁷ Janice L. Reiff, Ann Durkin Keating, and James R. Grossman, *Encyclopedia of Chicago* (Chicago, IL: Chicago Historical Society, 2005), 755.

By the 1850s, immigrants from Germany and Luxembourg settled in what came to be known Niles Centre (original spelling).¹⁸ The first school in the village was built in 1858. Known as the Fairview School, it stood at the corner of Howard and Niles Center Road.¹⁹ The railroad came to the settlement in 1872, when a trunk line of the Chicago, Milwaukee & St. Paul Railroad reached Niles Township in nearby Morton Grove.²⁰ The town kept growing, and in 1888 the village of Niles Centre was incorporated.²¹ The local Germanic population owned and operated a number of businesses around Lincoln Avenue, many of which were destroyed in a devastating fire in September 1910.²² It was this fire that changed the face of Niles Center by turning it from a village of wood-frame buildings to one with more substantial brick replacements. It also prompted the village to build a central water supply.²³ Remaining isolated from Chicago, farming and greenhouses continued to provide the principal source of income for the area's residents until the 1920s, while the rebuilt commercial district served the needs of the townspeople.²⁴

In 1920, the population of Niles Center was 763 residents.²⁵ A boom of land speculation occurred after 1925 when Samuel Insull built the Skokie Valley line of the North Shore Railroad (what became the Skokie Swift in 1964).²⁶ Agricultural land was subdivided and sold at skyrocketing prices throughout the rest of the decade, and the footprint of the village increased tenfold.²⁷ By 1930, the village population had swelled to over 5,000 residents.²⁸ Although the Great Depression thwarted the real-estate boom, leaving many lots vacant in Skokie throughout the 1930s, by the late 1940s revitalization and rezoning efforts stimulated commercial and residential growth.²⁹ The village was rechristened as Skokie in 1940.

Postwar growth was spurred by the completion of the Edens Expressway in 1951, providing greater access to Chicago, but leading to the close of the old Chicago, North Shore & Milwaukee railroad line. The Old Orchard Shopping Center opened in 1956, generating further commercial development in the area but decimating the village's

¹⁸ Hanson and Witry, 16.

¹⁹ Whittingham, 29.

²⁰ *Ibid.*, 34.

²¹ Rieff, Durking and Grossman, 755.

²² Hanson and Witry, 30.

²³ Whittingham, 65.

²⁴ *Ibid.*, 35.

²⁵ Whittingham, 67.

²⁶ Rieff, Durking and Grossman, 755.

²⁷ Whittingham, 71-72.

²⁸ *Ibid.*, 75.

²⁹ Rieff, Durking and Grossman, 755.

downtown area.³⁰ In response to this growth, Skokie's Board of Trustees adopted a Village Master Plan in 1946, promoting the development of single-family residences.³¹ During the 1950s and 1960s great numbers of houses were built, often using the streets laid out in the 1920s. Population swelled to 7,172 in 1940, 14,752 by 1950, 65,000 in 1962, and by 1970 the population reached 68,627.³²

Many of the new inhabitants of Skokie in this period were Jewish people moving out of apartments in Chicago. They built a number of synagogues, many of which remain active.³³ The American Neo-Nazi march of 1978 brought unwelcome attention to the village. Although they ultimately marched in Marquette Park instead, the Neo-Nazis provoked thousands of counter demonstrators. To commemorate the Holocaust, of which many of Skokie's Jewish residents were survivors, a memorial sculpture was dedicated in the community's village center in 1987.³⁴

Diversity has been increasing over the last fifty years, as Skokie has attracted people from many parts of the world. The 2000 census reported that 21 percent of Skokie's population was Asian, with 6 percent Hispanic and 5 percent African American; 37 percent were foreign-born.³⁵ The village even hosts an annual Festival of Cultures, drawing tens of thousands to the village.³⁶ The village of Skokie has not only been a great melting pot of nationalities, but also a center for nearly 400 companies. Rand McNally and G. D. Searle & Company were for years located in Skokie, and although Bell & Howell has facilities in other suburban areas of Chicago, they are headquartered in Skokie.³⁷ Skokie's 2020 population stood at 67,824 residents.

Part II. Architectural Information

A. General Statement

- 1. Architectural Character:** The Edward B. and Martha Meyer Schoeneberger House is a fine example of a red-brick, Colonial Georgian Revival-style dwelling of the 1920s, with interior elements of a simplified Arts & Crafts aesthetic. The symmetry of the composition of the house and its execution in textured brick with blind arches and limestone keystones imparts an air of formality. The green-glazed tile roof exemplifies modern materials used in historically-derived designs, and the carefully designed two-

³⁰ Rieff, Durking and Grossman, 755.

³¹ Whittingham, 87.

³² Ibid.

³³ Rieff, Durking and Grossman, 755.

³⁴ Ibid.

³⁵ Rieff, Durking and Grossman, 755.

³⁶ Hanson and Witry, 121.

³⁷ Rieff, Durking and Grossman, 755.

car garage that duplicates the design and materials of the main house expresses the importance of automobiles to a well-appointed, modern home of the period.

- 2. Condition of Fabric:** While the Schoeneberger house has been vacant for several years and displays instances of paint failure due to being unheated, the building is in good physical condition with no indication of water infiltration or any other damage. Original materials are evident throughout the house and are in good condition.

B. Description of Exterior

- 1. Overall Dimensions:** The house's footprint is a series of three connected rectangles reducing in size toward the back of the property. Overall, the building rises 2-1/2 stories. Generally, it measures 37' wide x 38' deep, with a 16' wide x 8' deep extension at the rear.
- 2. Foundations:** Foundations of the house are composed of poured concrete to a wall height of 3'-6" and common brick above, rising through the top of the building. The foundation walls measure 1' thick. A limestone water table measuring 1' tall is present around the entire building, wrapping around the west (front) façade and approximately 16' around the north and south sides, where it drops down in a stairstep to run around the remainder of the house at ground level. The upper edge of the water table is slightly beveled.
- 3. Walls:** Walls are composed of common brick, covered with deep red face brick with a vertical wire-scratched surface. The face brick is laid in stretcher bond with 1/4" joints filled with white mortar. The stretcher bond is randomly interspersed with partial-width bricks.
- 4. Structural System:** The house is of brick masonry construction, with wood frame interior and roof structure.
- 5. Porches, stoops, balconies, porticoes, bulkheads:** There is an entry porch present in the center of the front façade, measuring 10' wide x 3' deep. The porch is reached by a flight of four concrete steps to a poured concrete porch floor. The hipped roof is covered standing-seam copper, and rests on a plain wood cornice and architrave. The porch ceiling is finished with painted beadboard. Twin wood columns in an abstracted Tuscan order support the porch roof. Black wrought-iron railings connect the columns to the main house and extend downward from the columns to flank the stairs.
- 6. Chimneys:** There is one chimney running up the south wall of the house, flush with the wall surface and centered in the side gable that serves the living room fireplace and

basement furnace and water heater. The chimney is visually balanced by a false chimney in the same position on the north wall.

7. Openings

- a. Doorways:** The front entrance to the house is centered on the west façade and sheltered by the entrance porch. The front door is wood, with a raised panel in the bottom third and a divided light of three panes wide by four panes tall above. The front door is protected by full-light modern white aluminum storm door. The door is flanked by a pair of sidelights, the bottom third of each being a raised panel, and the upper portions of each divided by muntins into a configuration of two panes wide by five panes tall. Single light transoms top all sections of the entrance. The rear door in the north wall is a modern steel replacement door in a two-panel design with a faux divided light of nine-light configuration. The rear door is protected by a modern, half-light over two-panel white aluminum storm door. The rear door is surrounded by decorative brickwork consisting of two stacked courses of brick flanking the door opening, and a blind arch above containing brickwork in a basketweave pattern. The blind arch is topped by a limestone keystone. A modern security light is present beneath the keystone.
- b. Windows and shutters:** All windows present in the house are aluminum replacements, finished both inside and out in bronze-colored coating. They are one-over-one, double-hung units filling the original window openings. Throughout the house, the windows rest on limestone sills and are topped by flat brick arches with limestone keystones. The two main-floor windows flanking the entrance in the west façade are set beneath blind arches containing brickwork in a basketweave pattern matching that of the rear entrance, as is the center window in the main block of the house's north wall. A historic photograph indicates that the original windows were also double-hung, but in a four-over-one configuration, divided vertically. Some narrower windows were configured as three-over-one double-hung sash. A small window in the north wall opening to the kitchen is trimmed to match the scale of the other first-floor windows by running a stacked course of brick on either side of the opening and recessing three courses of brick and a brick sill behind the main wall plane, all resting on a limestone sill. Basement windows are present only in the north, east, and west walls and have been filled in with modern glass block, each window containing an operating horizontal panel for ventilation.

8. Roofs

- a. **Shape, covering:** The front portion of the house roof and the garage roof are configured as side gables topped by parapets. The rear portion of the house has a hipped roof with flat center surface covered in black membrane roofing. The bathroom addition roof material is undetermined. The roof is covered in original terra cotta Ludowici Imperial French tiles in their Brookville Green glaze.
- b. **Cornice, eaves:** The cornice on the west (front) façade encloses an integrated gutter system. It consists of a wood cornice with an ogee molding and flat architrave, joined by thin wood corbels in an ogee profile. On the north, east, and south walls, the cornice elements are identical but lack the course of corbels. The gutters empty into copper scupper boxes and downspouts; the scupper boxes are decorated with a raised diamond motif.
- c. **Dormers, cupolas and towers:** Three pedimented dormers are present on the front façade of the house. The pediments are trimmed in simply-detailed wood, and the dormer sides are clad in copper panels with raised bands following the edges of the triangle. Each dormer contains a replacement aluminum one-over-one, double-hung window matching those throughout the rest of the house.

C. Description of Interior

1. **Floor Plans:** The floorplan of the house follows a basic center-hall form representative of Colonial-inspired houses including the Georgian Revival subtype of Colonial Revival architecture. The house is entered from the west via a vestibule leading into the center stair hall. A coat closet is present beneath the staircase. To the south of the stair hall is a living room, running the full depth of the principal block of the house. Double French doors connect the southeast corner sunroom to the living room. The sunroom may have originally been open to the outside but is now enclosed by windows. To the north of the stair hall is the dining room at the northwest corner of the house, which is connected to the kitchen at the northeast corner via a doorway which originally housed a swinging door that separated the two spaces. The western portion of the kitchen appears to have originally been a separate serving pantry that connected the kitchen proper to the dining room. The enlarged kitchen includes an area for a dining table and chairs. At the rear of the stair hall is a small cross hall which connects the rear entry and powder room to kitchen and sun room flanking it. A rear vestibule is present on the east end of the house, separating the stair hall from the rear entry hall.

On the second floor of the house, the layout largely reflects that of the main floor. A full bath is situated directly above the front vestibule, and an enclosed flight of attic stairs

rises directly above the main stair. To the south of the stair hall, two bedrooms occupy the footprint above the living room, and a rear bedroom is situated at the southeast corner of the house, above the sunroom. To the north of the stair hall, two bedrooms are positioned at the northwest and northeast corners of the house, with the northeast corner bedroom serving as the principal bedroom with en suite full bath contained in an addition above the rear entry hall.

The basement is divided into a recreation room with full wet-bar running the width of the west wall of the house. A small storage cellar is placed beneath the entrance porch and front steps above. A laundry room is placed at the northeast corner of the basement, and a half-bath has been added in the center of the house's east wall. A coal room is located beneath the sunroom at the southeast corner of the house, opening into a furnace room placed in the center of the south wall of the house. See Appendix II for layout of the house.

2. **Stairways:** The principal staircase rises in a straight flight along the south wall of the stair hall. The balustrade consists of square balusters supporting a railing terminating in a simple volute positioned on the rounded end of the bottom stair. The balusters and risers are painted white and the rail and treads are oak, stained dark brown. Directly above it, a straight flight connects the second floor to the attic. This stair is fully enclosed and separated from the second floor hall by a door. In the rear entry hall, a half-landing stair leads from the main floor to a ground-level landing, into which the rear door opens. The lower run connects the landing to the basement level.
3. **Flooring:** On the main level, flooring in the stair hall, living room, and dining room consist of original tongue-and groove 2" wide strip oak stained dark brown. In the sunroom, the floor is of original 6" square terra-cotta tile, with a field of red tile and a frame of blue-grey tile following the outline of the room. The kitchen is floored with modern tongue-and-groove 2" strip maple with a clear varnish finish. The vestibule is floored with original 1" x 2" encaustic tile, laid in a pinwheel pattern alternating between red and black tiles. The powder room is floored with original tiles set in a lattice pattern in shades of light brown, medium brown, and yellow.

Upstairs floors are original tongue-and-groove 2" wide strip oak, covered with carpet in the stair hall and southwest bedroom. The upstairs hall bath is floored in original 1" square ceramic tile mosaic, laid in alternating 8" squares of black and white. The principal bedroom's full bath is floored in modern 3" square white glazed ceramic tile.

The attic floor is wide-plank pine, and the basement floor is of poured concrete, covered in asbestos-type or vinyl composition tile squares in the recreation room and path from the back stairs to the recreation room. The floor in the basement bathroom is finished in 1" square mosaic ceramic tile glazed in shades of grey.

- 4. Wall and ceiling finishes:** Walls and ceiling finishes throughout the house are of lath-and-plaster construction with a smooth finish, all painted except for the upstairs hall that is wallpapered. The walls of the sunroom are faced with the exterior brick of the house, overpainted in a pale salmon color. The ceiling in the sunroom is covered in acoustical tile. The walls of the rear entry hall are also faced with the house's exterior brick and remain unpainted. In the main-floor powder room, the walls are wainscoted in original 5" glazed ceramic tile, with the field being gold and the bullnose, pencil course, base, and utility tiles (toothbrush holder, cupholder, towel bar brackets, toilet paper holder) gloss black. The upstairs hall bath is wainscoted in original 4" x 8" white-glazed ceramic subway tile, with a cerulean blue bullnose and turquoise bead-and-reel pencil course set at the top. The kitchen has a modern tile backsplash of 2" square white-glazed ceramic tile, with a geometric accent of 2" square gloss black tiles, and ½" x 2" pencil tiles in white and red.
- 5. Openings**

 - a. Doorways and doors:** Doors throughout the house are original wood units, many with original mahogany-colored finish intact. The doors are decorated with a single flat panel running the full height of the door, trimmed with simple bands of geometric molding at the edges.
 - b. Windows:** The replacement windows throughout the house are of bronze-colored aluminum.
- 6. Decorative features and trim:** The door and window trim of the house is of simple profile, with flat trim boards surrounding the sides and top of the openings with an applied raised band at the outside that has an ogee edge. Window trim is completed by a sill running across the bottom of the opening, with an apron board beneath the sill. Baseboard trim consists of a simple flat board with a softly beveled strip at the top, finished with quarter-round in rooms that have hardwood floors. Crown molding is present in the living room and dining room; it consists of trimmed cove molding above a picture rail. Downstairs trim is refinished, having been stained dark and varnished. The powder room and kitchen trim are painted white. The second-floor trim is also painted white.
- 7. Hardware:** Original octagonal clear glass doorknobs are present throughout the house, with simple but decorative backplates of cast brass. The front door has a historic, decorative twisted handle of cast brass with filigreed contact plates manufactured by Schlage. This handle is not original to the door, based on the markings left from a previous door handle.

8. Mechanical equipment

- a. **Heating, air conditioning, ventilation:** Heat was originally supplied by a boiler system with radiators, which have since been removed. Later baseboard radiators are present in the sunroom, kitchen, and principal bedroom. Air conditioning is distributed via modern ceiling vents, with the ductwork run down through the house from the attic.
- b. **Lighting:** All lighting consists of modern ceiling fixtures, as flush-mount, ceiling fans, or recessed lighting. No original lighting fixtures are extant.
- c. **Plumbing:** All plumbing fixtures date from the 1980s or 1990s. They consist of white porcelain toilets, sinks, and tubs. The only extant historic plumbing device is a cast-concrete double laundry sink that has an integrated washboard surface on one side.

9. Original furnishings: None.

D. Site

1. **Historic landscape design:** Not known.
2. **Outbuildings:** There is one outbuilding, a historic garage, recorded as HABS IL-1278-A.

Part III. Sources of Information

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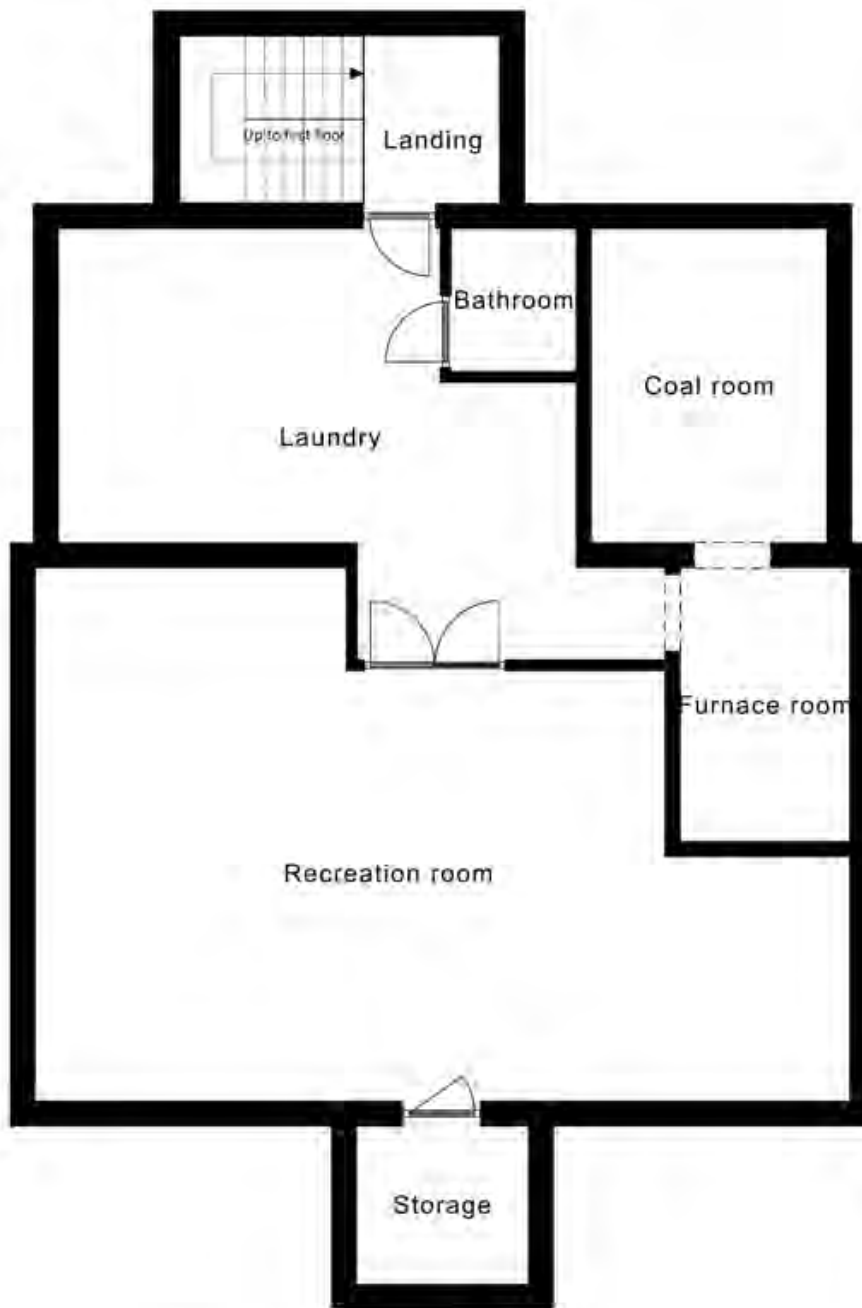
Appendix II – Floor Plans



Edward B. and Martha Meyer Schoeneberger House
First Floor

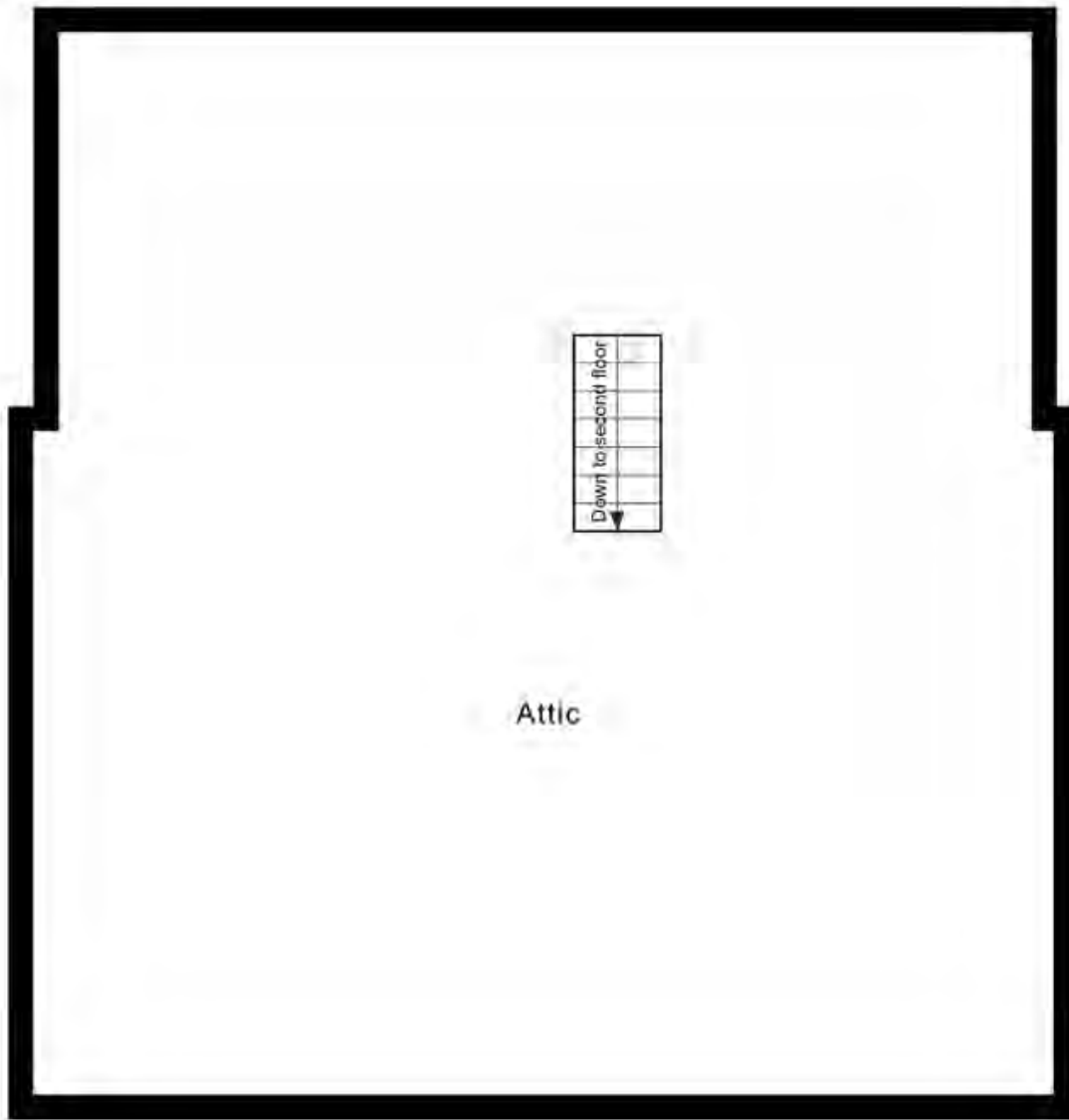


Edward B. and Martha Meyer Schoeneberger House
Second Floor



Edward B. and Martha Meyer Schoeneberger House
Basement





Edward B. and Martha Meyer Schoeneberger House
Attic

Appendix III – Supporting Images

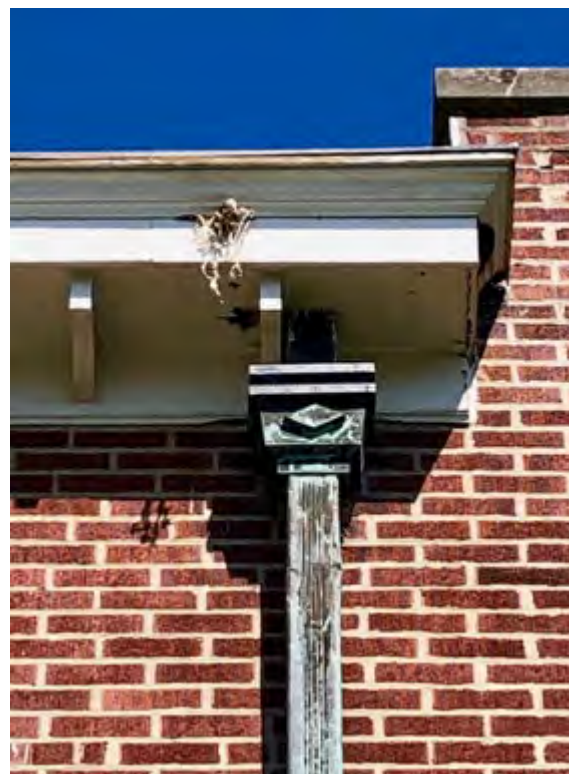
All following color images taken by Andrew Elders



View to northeast, showing relationship of house to garage



Front façade window, showing blind arch with basketweave brickwork



Front façade cornice, showing corbels and copper scupper and downspout



Rear entrance, showing blind arch with basketweave brickwork



North kitchen window, showing brickwork surround



Front façade detail, showing cornice and dormers



Entrance porch detail, showing column capital



View of rear balcony parapet, showing later brick infill



Detail of water table, showing step-down in levels



Front door from vestibule, looking west



Detail of vestibule floor



Front door hardware



Stairway detail, showing volute



Stairway detail, showing transition from first floor to second



French doors from living room into sun room, looking east



Sun room, showing painted brick walls and terra cotta floor, looking east



Enfilade from dining room through hall to living room, looking south



First floor powder room



First floor powder room, original tile detail



First floor powder room, original tile floor detail



Laundry chute in rear hall



View of kitchen, looking west into dining room



View of kitchen, looking northeast



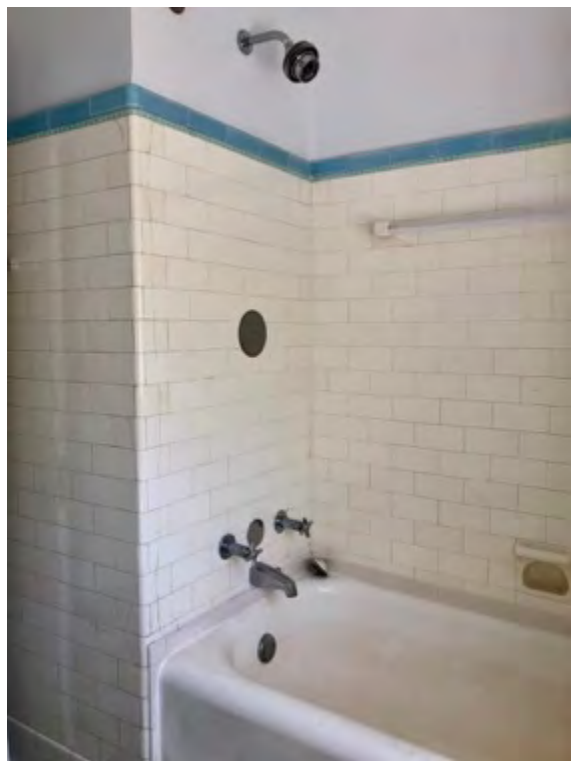
Detail view of tile backsplash in kitchen



View of kitchen, looking north to window in what was the butler's pantry



Second floor hall bath looking west, showing original tile floor



Second floor hall bath showing bathtub original tile surround



Second floor hall bath, detail showing original trim tiles



Second floor hall looking east from hall bath to attic stairs



Northwest bedroom, looking northeast



Northeast bedroom, looking south through hall into southeast bedroom



Southeast bedroom, looking north to closet on left and entry door on right



South center bedroom, looking south



South center bedroom, looking north to closet



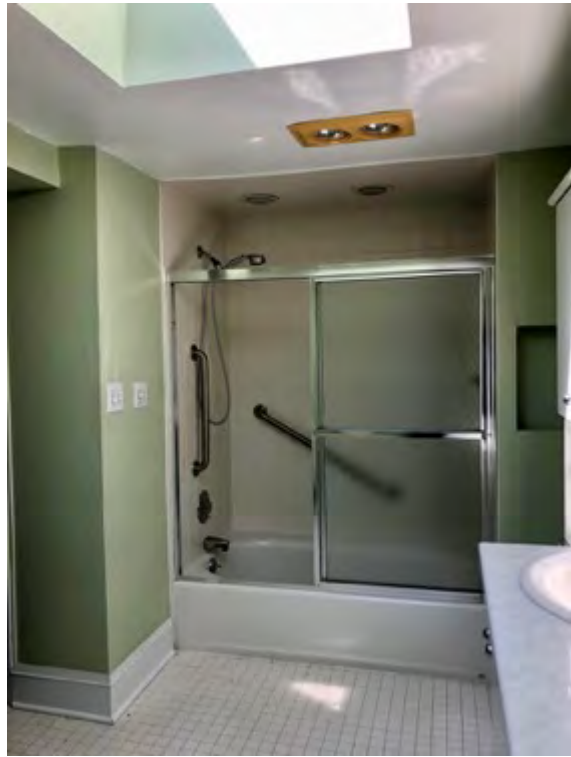
Southeast bedroom, looking northeast into hall



Southeast bedroom, looking south



Northeast (primary) bedroom, looking southwest showing original built-in dresser



Northeast (primary) bedroom bath, looking north



Northeast (primary) bedroom bath, looking east



Original door hardware throughout house



Detail of balusters under attic stairway



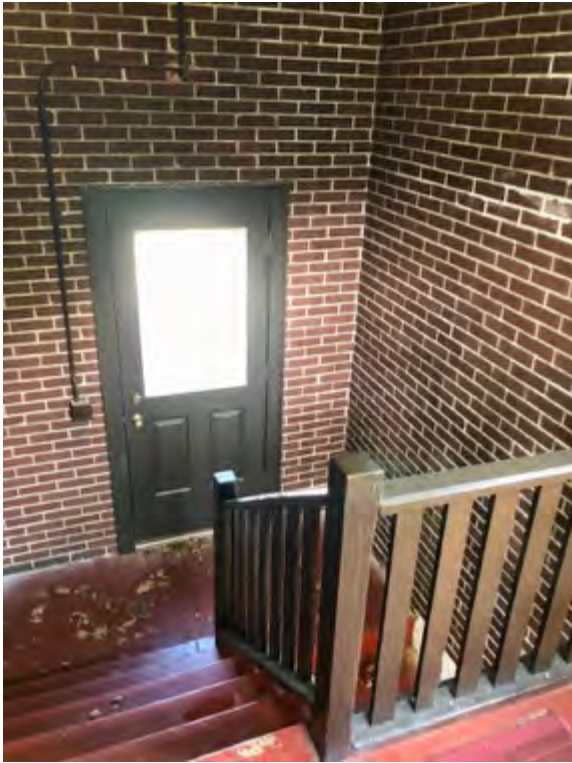
Attic, looking south



Attic, looking northwest



Detail of attic north wall, showing later brickwork repair



Rear entry hall, looking north to rear entrance and basement stairs



Basement bathroom, looking south



Basement laundry room, looking north



Detail of original laundry sink on north wall



Recreation room, looking north



Coal room looking east, showing poured concrete footings with brick above



Furnace room looking west



1926 photo during construction, looking southeast.

n.a., *8047 Floral Avenue Residence Photograph, 1926*, Skokie History Project (Illinois Digital Archives), 2021-12-30, <http://www.idaillinois.org/digital/collection/skokiepo2/id/2360/rec/6>.

HISTORIC AMERICAN BUILDINGS SURVEY

INDEX TO PHOTOGRAPHS

EDWARD B. AND MARTHA MEYER SCHOENEGER HOUSE
8047 Floral Avenue
Skokie
Cook County
Illinois

HABS No. IL-1278

Leslie Schwartz, Photographer, September 2021

- IL-1278-1 General view of front (west) façade and south wall from south southwest.
- IL-1278-2 General view of north wall and front (west) façade from north northwest.
- IL-1278-3 General view of rear (east) wall and south wall from southeast.
- IL-1278-4 Detail view of front (west) façade entrance porch from west.
- IL-1278-5 Detail view of northeast corner from north northeast showing rear entrance in center and later bathroom enclosure above.
- IL-1278-6 Interior view from living room from southeast, showing progression from living room to stair hall/vestibule to dining room.
- IL-1278-7 Interior view from stair hall from north, looking into living room.
- IL-1278-8 Interior view of living room from west, showing progression into sunroom.
- IL-1278-9 Interior view of stair hall from east, showing hall closet at left and door to kitchen at right.
- IL-1278-10 Interior view of principal bedroom from west, showing bathroom at right.
- IL-1278-11 Interior view of stair hall from east, showing hall closet at right and looking into the hall bath.









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