

United States Department of the Interior
National Park Service

**NATIONAL REGISTER OF HISTORIC PLACES
REGISTRATION FORM**

10-26-04

This form is for use in nominating or requesting determinations for individual properties and districts. See instructions in How to Complete the National Register of Historic Places Registration Form (National Register Bulletin 16A). Complete each item by marking "x" in the appropriate box or by entering the information requested. 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 entries and narrative items on continuation sheets (NPS Form 10-900a). Use a typewriter, word processor, or computer, to complete all items.

1. Name of Property

historic name **Bassett, Orland P., House**
other names/site number **"American Beauty" House**

2. Location

street & number **329 East Sixth Street** _____ Not for publication
city or town **Hinsdale** _____ vicinity
state **Illinois** code **IL** county **DuPage** code **043** zip code **60521**

3. State/Federal Agency Certification

As the designated authority under the National Historic Preservation Act of 1986, 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 _____ nationally _____ statewide locally. (_____ See continuation sheet for additional comments.)

William C. Ahn / SHPO 10-19-04
Signature of certifying official Date

Illinois Historic Preservation Agency
State or Federal agency and bureau

In my opinion, the property _____ meets _____ does not meet the National Register criteria. (_____ See continuation sheet for additional comments.)

Signature of commenting or other official Date

State or Federal agency and bureau American Indian Tribe

Orland P. Bassett House
Name of Property

DuPage County, Illinois
County and State

4. National Park Service Certification

I, hereby certify that this property is:	Signature of the Keeper	Date of Action
<input type="checkbox"/> entered in the National Register <input type="checkbox"/> See continuation sheet.	_____	_____
<input type="checkbox"/> determined eligible for the National Register <input type="checkbox"/> See continuation sheet.	_____	_____
<input type="checkbox"/> determined not eligible for the National Register	_____	_____
<input type="checkbox"/> removed from the National Register	_____	_____
<input type="checkbox"/> other (explain):	_____	_____

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	
<u> 2 </u>	<u> 0 </u>	buildings
<u> 0 </u>	<u> 0 </u>	sites
<u> 0 </u>	<u> 0 </u>	structures
<u> 0 </u>	<u> 0 </u>	objects
<u> 2 </u>	<u> 0 </u>	Total

Number of contributing resources previously listed in the National Register N/A

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

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6. Function or Use

Historic Functions (Enter categories from instructions)

Domestic/single dwelling
Domestic/secondary structure

Current Functions (Enter categories from instructions)

Domestic/single dwelling
Domestic/secondary structure

7. Description

Architectural Classification
(Enter categories from instructions)

Colonial Revival

Materials (Enter categories from instructions)

Foundation **Limestone**

Roof **Asphalt**

Walls **Wood**

other

Narrative Description (Describe the historic and current condition of the property on one or more continuation sheets.)

See Continuation Sheets

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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.)

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

Areas of Significance (Enter categories from instructions)

Architecture
Commerce
Agriculture

Period of Significance **1899-1910** Significant Dates **1899**

Significant Person (Complete if Criterion B is marked above) **Bassett, Orland P.**

Cultural Affiliation **N/A**

Architect/Builder **Unknown**

Narrative Statement of Significance (Explain the significance of the property on one or more continuation sheets.) **See Continuation Sheet**

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9. Major Bibliographical References

(Cite the books, articles, and other sources used in preparing this form on one or more continuation sheets.)

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 # _____

Primary Location of Additional Data

State Historic Preservation Office

Other State agency

Federal agency

Local government

University

Other

Name of repository **Hinsdale Historical Society**

10. Geographical Data

Acreage of Property **1.01**

UTM References (Place additional UTM references on a continuation sheet)

Zone Easting Northing Zone Easting Northing

1 16 423428 4627628 3 _____

2 _____ 4 _____

See continuation sheet.

Verbal Boundary Description

(Describe the boundaries of the property on a continuation sheet.)

See Continuation Sheet

Boundary Justification

(Explain why the boundaries were selected on a continuation sheet.)

See Continuation Sheet

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11. Form Prepared By

name/title **Jennifer Kenny and Victoria Granacki**

organization **Granacki Historic Consultants**

date **March 24, 2004**

street & number **1105 West Chicago Avenue, Suite 201**

telephone **312-421-1131**

city or town **Chicago** state **Illinois**

zip code **60622-5772**

Additional Documentation

Submit the following items with the completed form:
Continuation Sheets

Maps

A USGS map (7.5 or 15 minute series) indicating the property's location.

A sketch map for historic districts and properties having large acreage or numerous resources.

Photographs

Representative black and white photographs of the property.

Additional items (Check with the SHPO or FPO for any additional items)

Property Owner

(Complete this item at the request of the SHPO or FPO.)

name **Julie and Steve McGue**

street & number **329 East Sixth Street**

telephone **630-655-8954**

city or town **Hinsdale** state **Illinois**

zip code **60521-4612**

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. 470 et seq.).

Estimated Burden Statement: Public reporting burden for this form is estimated to average 18.1 hours per response including the 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 Chief, Administrative Services Division, National Park Service, P.O. Box 37127, Washington, DC 20013-7127; and the Office of Management and Budget, Paperwork Reductions Project (1024-0018), Washington, DC 20503.

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Orland P. Bassett House
329 East Sixth Street
Hinsdale, DuPage County, IL

ARCHITECTURAL DESCRIPTION

SUMMARY

The Orland P. Bassett House at 329 E. Sixth Street is a two-and-a-half story frame residence, constructed in 1899 in the Colonial Revival style. This over one-acre suburban property is located on the northwest corner of Sixth Street and Oak Street in the southeast part of Hinsdale, Illinois. The house, the 1899 coach house, and the grounds are situated in the Robbins Park subdivision, designed by landscape gardener, Horace W. S. Cleveland and developed by William Robbins in 1871. Like other residences in exclusive Robbins Park, the Orland P. Bassett House is high style architecture and substantial in size. Because of its strong design and its location on a principal corner, it maintains a commanding presence in the area. Although the house was remodeled in 1942, it retains much of its original architectural integrity. Noted in the Illinois Historic Structures Survey in the early 1970s, with a "P" or "potentially significant" rating and in the Robbins Park community architectural survey in 2002 with an "S" or "significant" rating, the house has been recognized as a fine local example of the early Colonial Revival style in Hinsdale.

CONTEXT AND SETTING

The Bassett House is located in the Village of Hinsdale in Du Page County, Illinois, approximately 21 miles west and south of Chicago's Loop. Incorporated in 1873, about 17,349 people currently reside in the suburb. The Village of Hinsdale straddles the line between Cook and Du Page Counties and is considered part of the area commonly referred to as Chicago's western suburbs. Surrounding Hinsdale are the communities of Oak Brook to the north; Burr Ridge to the south; Western Springs to the east, and Westmont and Clarendon Hills to the west. Hinsdale is a suburb of Chicago served by the Metra - Burlington Northern railroad. The Village is principally single-family residential in use, with a small central business district adjacent to the railroad tracks. The downtown caters primarily to local residents. Another business district is along and adjacent to U. S. Highway 34 (Ogden Avenue) at the north end of town.

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Hinsdale's residential areas display a variety of historic architectural styles and vernacular types, ranging over a period of 130 years. There are master works by such noted architects as Frank Lloyd Wright and the Chicago office of Shepley, Rutan and Coolidge, as well as important works by local architects such as R. Harold Zook and William Gibson Barfield. There are also fine representative examples of 19th-century high styles such as Gothic Revival, Italianate and Queen Anne, as well as simple Gable Front and other working class, vernacular housing types that contribute to the historic fabric of the community. Historic twentieth-century residences are mainly-architect designed, reflecting either the eclectic revivals, such as Colonial and Tudor, or modern designs in the Prairie and Craftsman styles. There are a number of modest residences, also of high-quality design.

The residential architecture of Hinsdale is set within a rolling native landscape with mature vegetation. Most of the community follows an orthogonal street grid pattern, with standard rectangular suburban lots. However, the area in which the Bassett House is located was thoughtfully planned with larger, irregular shaped lots and irregular street patterns determined by the natural and variable topography of the area.

The area immediately surrounding the Bassett House, known historically as the Robbins Park subdivision, is one of the most exclusive neighborhoods in the Village of Hinsdale. Located to the south and east of Hinsdale's central business district, Robbins Park is completely residential in use, mainly with architect-designed, high style homes on commodious lots. The trend in recent years to tear down historic buildings and build new houses in their place continues unabated in Hinsdale, and the neighborhood where the Bassett House is located has been considerably affected.

The Bassett House at 329 E. Sixth Street is setback on a landscaped 275.5 x 160 foot corner lot, with tennis courts to the east that are screened from the house with landscaping, and a historic coach house, built at the time of first construction, at the northwest corner of the property. The coach house is frame, 1 ½ stories tall with a front gable roof, prominent cornice with modillions and dentils, frieze, hay loft door, and pyramidal roof vent. The first floor openings have been enlarged to accommodate three

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garage doors. The property originally extended approximately 92 feet further to the north prior to the subdivision of the property by then owner Harold E. Moyer in 1949.¹ A house was later built upon what was formerly the north portion of the property along Oak Street.

DESCRIPTION OF THE HOUSE

The Bassett house is an 1899 Colonial Revival house with some exterior and interior changes made in 1942. The 1942 changes were well-designed by architect Harry J. Harmon and compatible with its original architectural styling. In 2002, the present owners reversed the most visible of the 1942 changes by recreating the 1899 full front porch and wrap around open terrace, thus restoring most of the 1899 character to the principal façade. The only 1942 changes remaining on the exterior are window changes in the second floor of the projecting center bay, and alterations to the center dormer above that front bay. The interior retains the basic 1899 plan of the primary spaces, although with some minor changes to wall and door openings. The hall fireplace had been removed in 1942 but was rebuilt in its original location in 2002. In 1942, part of the rear of the house was removed and the kitchen and food service wing was reconfigured. In 2002 this area was again reconfigured and an addition built that restores some of the 1899 volume of the house in the rear, although with a different footprint.

EXTERIOR

Principal (south) elevation

The Bassett house is a 2½-story frame house with a side gable roof. The principal elevation features a projecting center bay, full-width open front porch, and three gable-roofed dormers. Small wings on either side balance the façade. To the east is a one-story octagonal, enclosed porch, while on the west side is a one-story porte-cochere with rooftop balustrade. The rear section is hipped roofed, and projects in an irregular fashion from the main part of the house.

¹ Harold E. Moyer's Resubdivision was recorded by the Du Page County Recorder of Deeds on August 30, 1949. Harold Moyer divided the lot into Lots A, B and C.

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The front porch is set on a limestone foundation and there are three limestone steps in the center leading up to the wood porch deck. There are four sets of paired Ionic columns on short pedestals and a balustrade with turned balusters. An open terrace wraps around the east side of the front porch with similar balustrade. The flat roof deck continues the same balustrade with a pair of square newels aligned above each pair of columns. The center section of this porch is original while the sections on either end, which had been removed in 1942, were rebuilt in 2002 by replicating the existing portions and materials. The front entrance has a glass and wood panel door surrounded by pilasters and multi-light sidelights. It is topped with a fanlight transom. This entry configuration is framed by square columns on short pedestals that support decorative cross beams. There are frieze boards and dentils beneath the beadboard porch ceiling.

The first floor windows date from 1899 and consist of a three-part sash, with a fixed lower panes and individual transoms above each. In 1942, the leaded glass transoms above the front windows in living room and library were removed. Existing windows are historic with aluminum storms and screens.

Above the front entry, there is a projecting center bay on the second floor with projecting gable-roofed dormer above that. In 1942, the paired doors, fanlight, and keystone in the second floor bay were removed and wood paneling installed in the opening. On the sides of this bay the existing windows consist of three long, narrow, historic wood casements that wrap around the curve and have small transoms above. These windows are visible in a Illinois Historic Structures Survey photo from the 1970s. Site inspection suggests that these windows are historic and could date from the 1940s. This bay has dentil trim at the cornice and is topped by a small deck and balustrade.

The flat part of the façade at the second floor has a double hung wood sash on either side of the bay. There is a frieze, row of dentils, and modillions under the eave of the roof.

At the attic floor there is a pedimented central dormer above the projecting bay. The existing pair of doors once had a fanlight that rose through the cornice but was removed in 1942. At this time, the cornice was rebuilt across the opening and new doors were installed

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that have diamond patterned wood muntins to match the windows on either side of the doors. The other two dormers are smaller, but also have gable roofs, a pediment with cornice, and a pair of windows with diamond patterned wood muntins. There are brick end chimneys.

East (side) elevation

The porch was rebuilt in 2002 from the original plans to wrap around part of the east elevation. This section does not have a roof but has an open wood terrace with a wood balustrade on a limestone foundation. It connects to an enclosed octagonal sun porch with a shallow pitched roof. There are wood casement windows with leaded glass transoms dating from 1899 in this porch. There are dentils and modillions under the roof eaves. This façade also features a bay on the second floor above the porch. In 1942 the center window opening was enlarged and a pair of wood casement windows with diamond patterned wood muntins were installed. To the left of this bay two existing window openings were changed and the sash replaced with fixed sash that have the same diagonal wood muntins. The cornice found at the eave line on the front of the house continues around to both side elevations, with a frieze board, dentils, and modillions. There is another dormer on the east side of the hipped roof rear section of the house.

On the first floor behind the octagonal porch, the dining room space projects on a diagonal towards the northeast. There were curved glass windows that wrapped around a slightly projecting bay facing northeast. These were removed in 1942 and the openings were infilled with paneling on the outside. The straight windows on either of the side walls were removed and the openings filled in. The corners of the cornice above these two curves were clipped off. The doors in the projecting bay were removed and a large, multi-light, fixed sash, flanked by a pair of long, multi-light sash was installed. The modillions continue under the eaves of this wing.

West (side) elevation

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The west elevation features a porte-cochere with Ionic columns on short pedestals, a flat roof, and a roof deck with balustrade. In 1942, the original porte-cochere was removed and redesigned as a small entry porch. In 2002, the owners restored the 1899 porte-cochere from the original plans and historic photos. They made it slightly wider to accommodate a driveway and today's vehicles, but in all other ways they recreated the original structure, materials and finishes. On the second floor there are multi-light doors and sidelights opening out onto the deck. These are highlighted with pilasters, arches, and swag ornamentation. The front section of the house features the same cornice, dentils and modillions as found throughout the house. On the first floor, the two wood sash with diamond patterned wood muntins date from the 1942 remodeling work.

North elevation (rear)

The 1942 plans called for removing part of the back (north) side of the house including the kitchen pantry, ice box, cold room, and back porch on the first floor, and the sleeping porch and part of a servant's bedroom located above the pantry on the second floor. In the 2002 remodeling, the back of the house was changed again, rebuilding some of the original space that had been removed but in a different room configuration. The exterior elevation is completely new, with the most prominent feature being a large brick chimney.

INTERIOR: FIRST FLOOR

Vestibule

Immediately inside the front door is a small entry vestibule. Small closets were added in 1942 to the east and west sides of the vestibule with sliding wood panel doors. This entry vestibule is separated from the main hall by an arch supported by columns relocated from the wall between the living room and main hall in 1942. There is a historic tile floor in this space.

Main hall

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The vestibule leads directly into the main hall. At the other end opposite the vestibule, is a partial octagonal niche with a fireplace. The original had been removed in 1942 but the niche was rebuilt in 2002, framed in an arched opening with pilasters that mimics the arched opening of the vestibule. The mantelpiece was built in 2002 to replicate the mantelpiece in the living room. The northeast door to the dining room that had been closed off in 1942 remains closed. There is a small entry on the northwest angle of this niche that provides access to it from the rear hall. The principal staircase has quarter sawn oak treads. The stair rail with curved end and spindlework balusters date from 1942. Also in 1942 the bottom three treads were replaced with treads that curve at the ends. There is an exit to the porte-cochere next to the staircase. The main hall has a coffered ceiling with a diamond section in the center where the chandelier hangs. It has dentil trim and egg and dart moldings. The floor is wood parquet in alternating squares.

Living room/drawing room

The living room is to the right of the main hall and its configuration dates from 1899. In 1942, the west wall between the living room and the main hall was altered by removing four columns and closing off the south opening to the hall. The north opening to the hall was made narrower. There is historic wainscoting, chair rail, crown moldings, baseboards, and casings throughout this space. The living room mantelpiece dates from 1899 although a slate hearth was installed in 1942. At that time new multi-light porch doors were added to access the sun porch. The two painted ceiling canvases with rose motifs, that date from 1899, were left in place in the living room and remain today. There is an oak strip floor.

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Sun parlor

This area has remained essentially the same since 1899. The original leaded transoms are still in place in this area. It has a new stone tile floor.

Library

The library is to the left of the main hall and its configuration also dates from 1899. In 1942, the east wall between the library and the main hall was altered by removing two columns and filling in the curved wall so it is solid. The doorway opening was reduced in width and two oak panel doors were installed that were relocated from elsewhere in the house. Also in 1942 a new mantelpiece was installed in on the west wall with a slate hearth. The cornice moldings, window casings and some parts of the bookcases on this wall are original. Additional bookcases that completely fill in the north wall and extend around the new curved wall on the northeast corner date from 1942.

Dining Room

The original 1899 plan for the dining room places it on a southwest/northeast diagonal to the orthogonal north/south orientation of the rest of the house. In 1942, the entry door from the hall niche, which was on axis with the curved window wall of the dining room, was closed off. The principal access to the dining room now is through the living room and through a small door to the kitchen/service area of the house. There are two historic china cupboards dating from 1899. One is on the southeast wall. The one that was originally located on the northwest wall was relocated to the southwest corner where the entry from the hall had been. There is a wood paneled wainscot and a coffered ceiling with an ellipse at the center. The floor is square wood parquet as in the main hall and library.

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Kitchen and service areas

The original kitchen, kitchen and pot closets, and part of the butler's pantry were reconfigured into a kitchen and breakfast room in 1942. The kitchen pantry, icebox, and cold room were removed at this time, as was part of the rear porch. This entire area has since been reconfigured in 2002 with a new north wall into a kitchen, family room, pantry areas, and small office.

SECOND FLOOR

Staircase and Main hall

The main staircase has one switchback where there is a three panel leaded glass window. The original windows were removed in 1942. The current beveled glass landing windows were commissioned in 2002 and crafted by Lisa Enright of Alley Glass in Hinsdale. The window depicts climbing American Beauty roses. At the top of the stairs, an arched opening framed with fluted pilasters leads to a large rectangular room. The floor is oak in a basketweave design and there are historic crown moldings, casings, and baseboards throughout. In 1942, the north extension of the hall was shortened to enlarge a rear bedroom (#4) and add a bathroom (#3) where the old north middle bedroom was. The historic cabinets remain in place in this part of the hall.

Bedroom #1 (Master bedroom)

This bedroom is original and has oak floors, historic wood panel doors, classical casings, and crown moldings. The crown molding has acanthus, bead, and egg and dart detailing. In 1942, the fireplace was pulled out to enlarge the firebox and the mantelpiece reused. A new marble hearth and surround were installed.

Bathroom #1

This bathroom was created in 1942 in the front projecting bay of the house that had been a large, open dressing room. The front window was closed off to put a north/south

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wall there separating the space into a bathroom and dressing room. In 2002 the present owners removed that north/south wall but left the window opening closed. It has been reconfigured again into a master bathroom.

Bedroom #2

This bedroom is original and has oak floors, historic wood panel doors, classical casings and crown moldings that are the same as in the master bedroom. In 1942, the fireplace was pulled out to enlarge the firebox and the mantelpiece reused. A new marble hearth and surround were installed.

Bedroom #3

This bedroom has built in cabinetry on the north wall. There are historic wood panel doors, classical casings, and baseboards. The crown molding is simpler than in the front bedrooms. In 1942, a window seat was added in the bay and the existing window above it was replaced with a fixed sash with diagonal wood muntins as described above. The floor is now carpeted.

Bedroom #4

This is a small bedroom connected to bedroom #3. It was enlarged slightly by the shortening of the main hall extension in 1942. It has historic wood panel doors, casings, and baseboards.

Bedroom #5

Two servants rooms were combined and made into this bedroom. The space is smaller because this is where part of the rear wall was removed. There is a new pair of double hung windows on the north wall of this room.

THIRD FLOOR

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There is a large open space on the third floor that is the former ballroom. It has maple floors, a simple classical molding on the wood panel doors, and a low chair rail. There is a historic skylight with metal mullions. There are a few other small rooms on this floor with historic wood panel doors, transoms, and trim.

CARRIAGE HOUSE

The historic coach house, built at the time of first construction in 1899, is located at the northwest corner of the property. The coach house is frame, 1 ½ stories tall with a front gable roof, prominent cornice with modillions and dentils, frieze, hay loft door, and pyramidal roof vent. The first floor openings have been enlarged to accommodate three garage doors.

OVERALL INTEGRITY

The Bassett House and its historic coach house retain much of their historic 1899 design and effectively convey the period historically associated with first owner, Orland P. Bassett. Although there were some exterior and interior changes made to the home in 1942, these changes were well-designed and compatible with the building's original architectural styling. The present owners have recently reversed visible exterior changes from 1942 by recreating the 1899 full front porch and wrap around open terrace from historic plans and photos, thus restoring most of the 1899 character to the principal façade. The interior retains the basic 1899 plan of the primary spaces with some reconfiguration of the rear rooms and an rear addition.

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STATEMENT OF SIGNIFICANCE

SUMMARY

The Orland P. Bassett House is eligible for listing in the National Register of Historic Places locally under Criterion C as a fine example of early Colonial Revival architecture within the Village of Hinsdale, Illinois. It is also eligible under Criterion B for its associations with prominent Hinsdale resident and businessman, Orland P. Bassett. His local floral company, Bassett & Washburn, was the first wholesale florist to produce the popular American Beauty Rose for the U. S. commercial market. Bassett & Washburn was also the largest employer in Hinsdale at the turn of the century and an important company in the history of the local floriculture industry. The house at 329 E. Sixth Street was Orland Bassett's primary residence from 1899 through 1910. It is the only building remaining in Hinsdale, with sufficient architectural integrity, that represents Orland P. Bassett's life and business accomplishments as a floriculturalist.

HISTORY OF HINSDALE

Hinsdale, Illinois is an example of an upper-middle-class railroad suburb that developed across the United States from 1850 through 1880. It was founded by William Robbins in anticipation of the location of the Chicago, Burlington, and Quincy Railroad's (C. B. & Q. R. R.) commuter line through the area in 1864. Robbins came to Hinsdale in 1862 and bought 700 acres on either side of the rail right-of-way, which had been selected through the valley south of the existing town of Fullersburg.² He built his own summer residence in 1864, called "Woodside," and then set about subdividing the first of his lands for development. Robbins platted the original Town of Hinsdale in 1865 and recorded it in August 1866.³ William Robbins began advertising his lands in Chicago newspapers and even commissioned a few homes to be built for renters who were interested in

² Bateman, 674. Other sources say 800 or 1000 acres.

³ 1874 Atlas of DuPage County, 4.

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properties within his subdivision.⁴ He was so successful that he began to subdivide more lands in 1866 and 1871. These subdivisions became known as the William Robbins Addition to Hinsdale and the William Robbins Park Addition, respectively.

The first Robbins Addition, located between Chicago Avenue on the north, Third Street on the south, County Line Road on the east, and Garfield Street to the west, followed the standard rectilinear grid established by the original Town of Hinsdale plat and extended already established streets. By the time William Robbins wanted to subdivide more land in 1870, a new model for subdivision layouts was being touted across the United States. In the nearby Chicago suburb of Riverside, landscape architects Frederick Law Olmsted, Sr. and Calvert Vaux broke from the standard grid and designed a curvilinear town plan in 1869 that was emulated in years to come. The curvilinear subdivision became the ultimate suburban design, with an organic form and picturesque setting. Robbins must have been aware of the design for Riverside, a suburb also located on the C.B. & Q. R.R., and was influenced by the benefits of a picturesque design. Consequently, he hired landscape gardener Horace W. S. Cleveland (b. Lancaster, MA December 16, 1814, d. Hinsdale, IL December 5, 1900) to design his newest subdivision, the Robbins Park Addition in 1871, where the Bassett house is located.

Horace William Shaler Cleveland was a landscape designer, experimental farmer, and writer who established a practice in Chicago in 1869. Like the more well-known landscape designer Frederick Law Olmsted, Sr., Cleveland saw the opportunity and challenges in shaping communities along the newly developed railroad lines around Chicago. He felt that real estate developers held power and influence on the future character of communities across the country and that, once laid out, the land would be essentially unchangeable. (Cleveland, LA, 56). Cleveland detested the geometric grid and desired more tasteful arrangements of land development.

The Robbins Park Addition, recorded on June 12, 1871, is considered one of Cleveland's most notable commissions and one that came out of his C. B. & Q. R. R. connections. In contrast with William Robbins earlier grid subdivisions, the Robbins

⁴ Hodson, 14

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Park design capitalized upon Hinsdale's topography. In his design, the inequalities of the ground surface were considered in laying out building sites and roads. Roads were laid out around hills, leaving the most valuable and the highest sites for residential lots. Lots varied in size from a half an acre to four or five acres. Trees were also planted to further add to the beauty of the subdivision. Cleveland's appreciation of the natural character-defining features of Hinsdale's landscape resulted in a picturesque setting for home building with curving roads and irregularly shaped, park-like residential lots. Cleveland's and Robbins' influence is still found in the topographical features, curving roads, and large mature trees of the Robbins Park area.

The Robbins Park Addition was one of Cleveland's first landscape endeavors in Chicago. Soon after his arrival, Cleveland established a Chicago-based partnership with civil engineer William Merchant Richardson French and land surveyor Samuel S. Greeley. In March 1871, Cleveland and French produced a pamphlet, *A Few Hints on Landscape Gardening in the West*, that advertised their services, especially for laying out towns, cities, and villages. Specifically marketed to proprietors of real estate, the pamphlet featured the Robbins Park Addition in Hinsdale.

H.W. S. Cleveland expanded his practice into other states in the late 1870s and early 1880s, including a move to Minneapolis. By the late 1880s, Cleveland had completed park and cemetery designs with his son Ralph, but he began to slow down. In the late 1890s he moved to Hinsdale, where he lived the remainder of his life with his son Ralph, who became an architectural photographer. The visionary landscape architect died in Hinsdale on December 5, 1900.

ORLAND P. BASSETT AND THE HISTORY OF THE PROPERTY

The Orland P. Bassett House, at 329 East Sixth Street, is located in the original boundaries of the picturesque Robbins' Park Subdivision. The house was built in 1899 for Orland P. Bassett, Hinsdale resident and businessman, whose wholesale floral

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company was the first to produce the American Beauty Rose for the U. S. commercial market.⁵ Orland P. Bassett (b. March 31, 1831, Towanda, PA – d. February 26, 1921, Pasadena, CA), is best known in the history of the community for his floral business, but was originally a printer and publisher. After running a printing a business in Towanda, PA, he came to Illinois in 1857 and settled in Sycamore where he published the weekly *Sycamore True Republican* for nine years. He then moved to Chicago where he operated the Pictorial Printing Company that he purchased in 1874. In 1887, he and his first wife, Betsey, moved to Hinsdale. Shortly after his move, Orland Bassett began growing roses as a hobby and built a greenhouse where he is believed to have produced a type of rose known as the American Beauty Rose. Although the American Beauty Rose was first introduced to the eastern part of the United States in 1885, Orland Bassett began a business that first introduced the American Beauty Rose to florists in other areas in the country in 1888.⁶ His obituary reads,

“Mr. Bassett was always aggressive. His aggressiveness, in fact, won him the name of being the pioneer rose grower of the west. In 1888 he introduced the American Beauty in the west with marked success. To his pioneering is credited the fame of Chicago as for many years the world’s great American Beauty market.”

Orland Bassett, who began as an amateur grower of roses, became an innovative and leading figure in the Chicago area’s floricultural industry at the turn of the 19th century. Commercial floriculture, as an industry, was not established in the U.S. until the founding of professional horticultural trade groups such as the American Association of Nurserymen, Florists, and Seedsmen in Chicago in 1876. Horticultural societies, made up of gentlemen amateurs and commercial growers, did exist in the U.S. prior to this date, mainly near larger eastern cities. Their principal functions were for educational and entertainment purposes, such as shows and exhibitions, and not to advance the trade. While Americans gained disposable income in the late 19th century, flowers grew in popularity as gifts for their symbolic meanings. This phenomenon allowed for the development of the commercial floral trade. One segment of commercial growers

⁵ Dugan, Hugh. *Village on the County Line: A History of Hinsdale, Illinois*. Hinsdale, IL: Privately printed, 1949, p. 146.
⁶ “Veteran Florist Dies at 86.” *Hinsdale Doings*, March 5, 1921, p. 1.

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became wholesale florists, who provided flowers to retail florists and other clients, just prior to 1900. Wholesale florists principally sold cut flowers and occasionally offered a few supplies and some nursery stock. Orland Bassett's business was one of the first companies in Chicago that fell into this category.

Orland Bassett's first residence in Hinsdale was "Bonnie Heights" at 425 E. Sixth Street, built in the 1860s by William Robbins (known as the "father of Hinsdale") and remodeled by Mr. Bassett in 1892. "Bonnie Heights" later became the home of Orland Bassett's daughter, Kate, and his son-in-law and later partner, Charles L. Washburn. "Bonnie Heights" has been subsequently remodeled, and no longer conveys any sense of the home during Orland Bassett's or Charles L. Washburn's residency. Additionally, the original greenhouse that once stood on the site and was associated with the founding of his floral business is no longer standing.

In January 1897, Orland's first wife, Betsey Bassett, died. Mr. Bassett remarried on December 6, 1898, and he and his second wife, Mary Katherine Pearsons of Berwyn, planned a new residence in Hinsdale. Mr. Bassett purchased property at the northwest corner of Sixth and Oak Street in the Robbins Park subdivision for a new residence. According to the *Hinsdale Doings*, ground was broken in late May 1899 at 329 East Sixth Street for what some have called the "American Beauty" house. Construction was well underway in the summer by LaGrange, IL building contractor Ole Anderson⁷, and by September the plasterers were finishing their work. Reference to Mr. Bassett's floral business and the American Beauty Rose were instilled into the design of the home, including the "rose motif" canvas murals that remain in the living room. In November 1899, the *Hinsdale Doings* reported:

...By Christmas O. P. Bassett will be comfortably domiciled in his new Sixth street residence. One of the contractors told a *Doings* reporter yesterday that its cost would exceed \$25,000. In exterior beauty and interior magnificence few suburban residences can rival it. The first floor is finished in quarter sawed antique oak, highly polished. Cost seems to have been forgotten when you gaze

⁷ The *Hinsdale Doings* incorrectly reported that Olaf Anderson of LaGrange was the contractor. Searches through LaGrange City Directories in 1898 and 1899 show that the contractor's name was really Ole Anderson.

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upon the halls, parlors and dining room. The latter is highly wainscoted, with a costly buffet, all in highly finished oak, while across the ceiling, centering on an octagon run massive beams which lend a harmonious old colonial appearance to the room. The reception hall and vestibule are lit by beveled plate glass windows in oval designs set in hand-carved oak doors. At the stair landing is a beautiful window design of stained glass, the finest in Hinsdale. Upstairs many of the rooms are furnished in white enamel. The bathroom being in white tile with gold frieze. On the third floor is a large dancing hall, while an apartment in the basement provides a billiard room. S. Thorsen has six painters rushing the painting and decorating, and more will be employed next week.

During the Bassett's residency, many parties and social events for Hinsdale residents took place in the Bassett House. The third floor ballroom was an appropriate and magnificent space for dances. The first was on Saturday, March 10, 1900, shortly after Orland and Mary Katherine Bassett moved into their new home. The *Hinsdale Doings* reported:

"On Saturday evening last Mrs. O. P. Bassett entertained the young people of the village in honor of her niece, Miss Bessie Andrews and Master Ned Washburn. About twenty couple (sic) participated. The dancing hall, on the third floor, was handsomely decorated with potted plants and strings of smilax. The musicians were completely hidden in an alcove behind paints and ferns. Miss Stiles directed the cotillion and the children made charming pictures as they danced through the many figures of the german. Favors were plentifully bestowed and the entire evening thoroughly enjoyed by those fortunate as to be bidden. Kinsley served. On leaving each little Miss was presented with a sterling silver paper cutter, and each young gentlemen with a silver pencil as souvenirs. The young guests scarcely needed a reminder of the evening as the memory of it, and the graciousness of the host and hostess will remain with them always."⁸

BASSETT AND WASHBURN, FLORISTS

⁸"Little Girls Danced in Glee" *Hinsdale Doings*, Vol. V, No. 25, Saturday, March 17, 1900, p. 1.

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Due to the burgeoning success of his floral company begun in 1888, Orland Bassett summoned help from his son-in-law a few years later in 1893. Charles L. Washburn, who married Bassett's only daughter, Kate, in 1883, joined the company's founder and formed Bassett & Washburn, Florists, in Hinsdale. Together, the company grew to be a major wholesale florist in the Chicago area with offices and store in Chicago and greenhouses in Hinsdale. From their large greenhouses at nearby Seventh and Oak Streets in Hinsdale (no longer standing), the wholesale company supplied cut flowers and floral supplies across the U.S. Bassett & Washburn, considered Hinsdale's largest employer at the turn of the 20th century with 85 men, operated on a forty-acre site. One of their major clients was the nearby Chicago, Burlington, and Quincy Railroad, for whom they supplied roses for use on their dining cars. The company, which specialized in roses, was noted for receiving awards at numerous floral shows at the turn of the nineteenth century.

Chicago became a center for rose production in the late 19th and early 20th century. In the early years of commercial floriculture, most rose producers were near major populations since roses had to be in the hands of a retail florist within 24 to 48 hours after cutting.⁹ The Bassett & Washburn Company was one of a small number of wholesale florists that produced and distributed roses in the Chicago area. However, Bassett and Washburn is recognized for being the first wholesale florists to produce the American Beauty Rose for the U. S. commercial market.¹⁰ The American Beauty Rose is a hybrid perpetual rose that was first bred in France in 1875 by Henri Ledechaux and brought to the eastern United States ten years later.¹¹ Hybrid perpetual roses were the most popular garden roses until the end of the 19th century since they were very large, could be bred as cut flowers, and were successful competitors for prizes at floral exhibitions. Over 4,000 varieties of hybrid perpetual roses were developed and introduced between 1837 and 1900. Less than 600 hybrid perpetual roses survive today, mainly in specialist collections. In the years following its first introduction to America, the American Beauty Rose became the nation's favorite greenhouse-forcing rose.¹²

⁹ Florists' Review, p. 38.

¹⁰ Dugan, Hugh G. Village on the County Line: A History of Hinsdale, Illinois. Hinsdale, IL: Privately printed, 1949, p. 146.

¹¹ Macoboy, Stirling. *The Ultimate Rose Book*. New York, Henry N. Abrams, Inc., 1993, p. 49.

¹² Florists' Review: A Centennial History of the American Florist. Topeka, KS: Florists' Review Enterprises, Inc., 1997, p. 88.

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Ironically, the "American Beauty" is a French rose, renamed from "Madame Ferdinand Jamin," for the U.S. market. It remained a best seller in the U.S. until 1920.¹³

At the turn of the nineteenth century, floriculture was one of the only industries located in Hinsdale.¹⁴ At this time, Bassett and Washburn had the most extensive and recognized floral company in Hinsdale. Besides Bassett & Washburn, other Hinsdale floral companies through the years included the Fred C. Morris Greenhouses (est. 1894) at Hickory and Elm; Henry Payne Florist at County Line between Seventh and Eighth, the Illinois Mushroom & Greenhouse Company, Littleford Landscape Nurseries (later Hinsdale Nurseries, Inc.) on South Madison Street, and the Edwards & Fleming Greenhouses at Oak and Eighth Streets. These companies were small scale producers of flowers and plants, serving only the local market.¹⁵ Following the retirement of Orland P. Bassett in 1907, he turned the business over to his son-in-law. In the mid-1920s, Charles L. Washburn moved the company from Hinsdale to Clarendon Hills in an area that later became the Blackhawk Heights subdivision.¹⁶ The new location of Bassett and Washburn had greenhouses with an adjacent railroad spur and an apple orchard.¹⁷ The business was short-lived in Clarendon Hills, and was closed around 1935.¹⁸ No buildings or structures remain from the Bassett and Washburn Company in Clarendon Hills. All that remains of the Bassett and Washburn Company greenhouses in Hinsdale is a boiler building, located at 324 E. Seventh Street. However, the boiler building was converted to a home in 1927, and no longer retains its original appearance and integrity.

¹³ Ibid.

¹⁴ According to Dugan, p. 145, "The manufacturing industry has never obtained a sure footing in or near this mecca of homes and gardens." He mentions the floral industry, the laundries, a textile belt company, and the Hinsdale Bottling Works.

¹⁵ "Florists." A vertical file in the Collections of the Hinsdale Historical Society.

¹⁶ According to Rembrandt Noble, who had given the Hinsdale Historical Society an oral history on April 16, 1986, the Blackhawk Heights development was built on the land that the Bassett and Washburn Greenhouses were once upon. According to the DuPage County Recorder of Deeds, Blackhawk Heights was first subdivided in 1941. It is unclear exactly when the company moved from Hinsdale to Clarendon Hills, but City Directories from 1924-25 indicate that the operation may have moved at that time.

¹⁷ As reported in oral histories provided by Judith Van Zanten of the Clarendon Hills Historical Society.

¹⁸ Bassett and Washburn appears in the December 1934 Hinsdale-Clarendon Hills Telephone Directory, but not in the June 1935 or December 1935 Telephone Directories. According to Judith Van Zanten of the Clarendon Hills Historical Society, oral histories from early community residents concur with this date. The greenhouses were once located along Iroquois Drive in Clarendon Hills. Blackhawk Heights residents on this street still find shards of glass from the demolished greenhouses while gardening in their yards.

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Following his retirement in 1907, Orland Bassett remained in the Sixth Street residence until around 1910 when he moved permanently to Pasadena, CA. Although Pasadena, CA is the home of the famous Tournament of Roses, no links could be made between Mr. Bassett and the Tournament of Roses Association. His obituary states that he continued practicing horticulture on a small scale on his property in California, but left the trade entirely upon his retirement. Orland P. Bassett died in his Pasadena residence on February 26, 1921 at the age of 87 after a long illness.¹⁹

Orland Bassett's grandson, Edgar Bassett Washburn and his wife, Belle, lived in the house at 329 East Sixth Street until 1913 when it was sold to Robert Gordon, treasurer of the Quaker Oaks company. Other owners through the years have included Mr. and Mrs. Harold E. Moyer, who completed the renovations to the home in 1942; Bud and Patsy Cushing; and current owners Julie and Steve McGue.

ARCHITECTS

The architect of the Orland P. Bassett House has not been found. Although the current homeowner has copies of the original building plans of the home, no architect is listed on the drawings. An extensive search through the local newspaper, the *Hinsdale Doings*, through the real estate section of the *Chicago InterOcean*, and through real estate and architectural periodicals in 1898 and 1899 such as the *Economist*, *Construction News*, *Inland Architect and News Record*, and *American Contractor* did not reveal any architect's announcement for the home. The architect was mentioned in the *Hinsdale Doings* as visiting the property in May 1899, but was not named:

O.P. Bassett is planning to build a magnificent residence on the quarter of a block, immediately adjoining the J. C. Ross property on Park Avenue, which Mr. Bassett recently acquired from Geo. Robbins. The house will cost about \$10,000, and represents the latest in architecture. Wednesday, Mr. Bassett had the architect and surveyor looking over the ground.²⁰

¹⁹ Obituary, Orland P. Bassett, *Pasadena State News*, February 28, 1921, p. 2, col. 3.

²⁰ "Another Fine Home to Be Built," *Hinsdale Doings*, Vol. IV, No. 34, Saturday, May 20, 1899, p. 7.

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It is possible that the architect of the home may be Enoch Hill Turnock. In 1892, Orland P. Bassett had hired E. Hill Turnock, who resided in nearby LaGrange Park, to remodel "Bonnie Heights," Mr. Bassett's first residence in Hinsdale.²¹ This was the house that Orland Bassett shared with his first wife before her death in January 1897. "Bonnie Heights," located down the street at 425 E. Sixth Street, was originally the William Robbins homestead. Since Orland Bassett had an established relationship with E. Hill Turnock, it is possible he hired him again seven years later to design the new house for he and his second wife, Mary Katherine, in 1899.

In 1942, owners Mr. and Mrs. Harold E. Moyer hired architect Harry Jones Harman to remodel the residence at 329 E. Sixth Street. Harry Jones Harman (b. 1909) received a B.A. and M.A. in Architecture from the University of Illinois and studied at the Beaux Arts Institute of Design. He received the Fountainbleau Scholarship Metal in 1930 for travel in Cuba and Mexico and second place in 1931 for the Plym Fellowship. Following his travels, Harry Harman became an instructor in architecture at the University of Illinois (1930-1936) and a professor of architecture at Oklahoma A & M College in 1936-1937. Later, he established an architectural practice in Lagrange, IL and in 1950 Mr. Harman relocated to Port Huron, MI. While in Port Huron, Harry Harman was associated with the architectural firms of Wyeth, Harman and Associates and Harry J. Harman and Associates, Inc. Although the majority of his work is in the Port Huron area, Harmon's known Illinois work includes the Robert Balch Residence in LaGrange, the addition to the house at 329 East Sixth Street in Hinsdale, and as senior City Planner for the Chicago Planning Commission (1944-45).²²

THE ARCHITECTURAL STYLING OF THE BASSETT HOUSE

The Orland P. Bassett House is an exceptional example of the early period of the Colonial Revival style in Hinsdale. The Colonial Revival style (1880-1955) is one of America's most recognized and lasting domestic house styles, drawing on historic or

²¹ "E. Hill Turnock, architect...For O. P. Bassett he is planning the reconstruction of his stone residence at Hinsdale at a total cost of \$7,000." *The Chicago InterOcean*, August 14, 1892, Sec. 2, p. 10.

²² Koyl, 1955, p. 228 and Koyl, 1962, p. 287.

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period architecture of the American Colonial era. Following the 1876 Centennial Exhibition in Philadelphia that highlighted America's 100 years of achievement, American architects began to foster pride and appreciation of American architectural tradition. The popularity of the Colonial Revival style amongst home builders is due to its basic simplicity and its patriotic associations with early American, 18th-century homes. Simultaneous with America's self-awareness in the last quarter of the 19th century was the influence of classicism on architectural design. American architects were inspired by both the 1893 World's Columbian Exposition in Chicago, dominated by classical models, and by architectural training in Europe at the Ecole de Beaux Arts, that emphasized the architecture of ancient Greece and Rome.

Because of its enduring popularity, the Colonial Revival style has the greatest span in construction dates of any style within the Village of Hinsdale. Built principally from the early 1890s through the 1950s, many variations and subtypes of the style are prevalent. Some of the more dramatic and impressive Colonial Revival designs in the village come from the earliest period, from 1893 through around 1910. The Orland P. Bassett House was constructed in 1899 and falls within this early period.

Whether derived from stately red brick Georgian examples or more modest clapboard structures, Colonial Revival style buildings share certain clearly identifiable characteristics. Most structures are symmetrical and rectangular in both exterior massing and interior plan; some have wings attached to the side. The entrance is typically placed in the center of the front façade and may be accentuated with a classical – temple-like – projecting portico topped by a pediment. Other entrances may have wider porches dominated by a central pediment, or they may be flat-roofed with classical columns and a roof-top balustrade. Paneled doors flanked by sidelights and topped by rectangular transoms or fanlights are common, as are multi-pane double-hung windows with shutters. Colonial Revival style houses can be monumental or restrained two to two-and-a-half story designs, or more modest one to one-and-a-half story Cape Cod homes built during the later period of the style. Many variations of these characteristics can be found in the Colonial Revival houses in Hinsdale.

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Although all Colonial Revival houses share these general characteristics, they can be grouped more specifically into sub-types. In their book, *A Field Guide to American Houses*, Virginia and Lee McAlester cite nine principal sub-types of the Colonial Revival style, most of which are symmetrical. Of these sub types, the Bassett House falls into the "Centered gable" sub-type, one of the relatively uncommon symmetrical sub-types. The McAlesters estimate that less than five percent of Colonial Revival houses fall under this type. "Centered gable" homes are generally derived from high style Georgian or Adam prototypes and are characterized by a front gable section added to the center of the long side of a side gable roofed house. Robert Adam's preference in the arrangement of mass was to move wall planes forward and back.²³ In the Bassett house, the center, gable-roofed dormer placed atop a center bay projects forward from the flat plane of the house, clearly placing emphasis on the center of the house and marking the front entry. The two smaller dormers on either side are visually subordinate. The tall, brick chimneys on the ends and the paired windows on either side of the center bay complete the symmetry of the upper stores of the front façade. The one-story, full width, classical front porch establishes a horizontal counterpoint to the verticality of the center bay; it shelters and protects the front entry in its hidden recesses, even as the center bay highlights it.

Colonial Revival massing, bilateral symmetry, and even individual classical features predominate in this design, yet the influence of the Queen Anne has not been left entirely behind. Despite the carefully balanced formality of the front facade, the actual expression of the projecting bay, being wider than the third floor dormer, and with curved window sash, still retains some of the picturesque qualities associated with the earlier Queen Anne style. The finely styled front entrance features typical classical features such as paneled front door with sidelights and fanlight, flanking pilasters, square classical columns, modillions, and dentils. Other classical features include the Ionic porch columns and classical balustrade, the modillions under the porch and main roof eaves, the frieze and dentil trim under each roof.

Early Colonial Revival style homes, built prior to 1910, were often Queen Anne or Shingle style homes that featured applied classical design elements reflecting the

²³ *Places*, p. 216.

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continued influence of the Victorian era. The McAlesters have described these early examples of the Colonial Revival style as "free interpretations with details inspired by colonial precedents."²⁴ They note that some works designed during the early Colonial Revival period have an asymmetrical form with superimposed Colonial details. Although the Bassett house presents a symmetrical and orderly composition towards the street, in its irregular side elevations and massing it has not abandoned some of the picturesque asymmetry of the older Queen Anne style. The wrap-around porch is common on large Queen Anne houses. On the Bassett house it is not a fully roofed porch, but rather an open terrace connecting to an octagonal side wing. A pure Colonial Revival style house would typically have simple, rectangular side wings. The second floor bay on the east side is also typically Queen Anne in derivation. The west façade of the house is more restrained in its composition, with windows on the first and second floor. The only irregularity is the access to the deck atop the roof of the porte-cochere. But here again, the detailing is classical, with multi-light doors, pilasters and round arches, classical surround and swag ornament.

The interior plan reflects this same juxtaposition between the symmetry of the Colonial Revival and the irregularity of the Queen Anne. The front door opens into a small vestibule, and then through an arched and colonnaded opening into the grand main hall. The focal point of this space is the curved niche and fireplace on the far wall. This hall divides the first floor with formal parlors on either side, each with a fireplace on the outer wall. They are not the same size, however, with the library on the left being approximately square, while the living room on the right is twice as long. The placement of the principal staircase on the left behind the library balances the arrangement of primary spaces but does not create duplicate spaces. Perhaps the most creative aspect of the first floor plan is the position of the dining room on a diagonal axis with the main hall and the other principal rooms. As originally designed, this was entered from a corner of the main hall. Although that doorway was closed off in 1942, the diagonal orientation of the room was retained, with the viewer drawn towards the northeast window wall. The functional spaces of the kitchen, various pantries, and rear stair hall were arranged in the northwest corner of the first floor, in an irregular, utilitarian manner. Through the

²⁴ McAlester, p. 326

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1942 and the current remodeling they continue to hold this part of the house and serve contemporary needs.

The interior displays classical architectural features and fine finishes throughout. There are coffered ceilings in the main hall, stair hall, and dining room. Matching built-in cabinets in the dining room have simple classical forms. Wood mantelpieces are restrained in their design. There is wainscot in several rooms, and classical door and window trim throughout. Particularly noteworthy in the living room is the ceiling mural of roses. The grand staircase is wide and open, with a stair landing midway and then an elegant arched entry to the second floor hall.

Although the Bassett house falls clearly into an early expression of the Colonial Revival style, it is distinctive in its insistent inclusion of Queen Anne elements. There is a careful attention to detail with many classical features displayed on the exterior and throughout the interior. The remodeling in 1942 did not detract from the original design conception and in some ways enhanced it, particularly in the way the interior spaces were enclosed and more well defined. The restoration by the present owners, in recreating the front porch, reestablished the original design intention of the 1899 house. The design of the Bassett house is solid and grand, truly expressing the prominence of its first resident.

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EARLY COLONIAL REVIVAL ARCHITECTURE IN HINSDALE

Aside from 329 E. Sixth Street, twelve early Colonial Revival-style houses were ranked locally significant in historic resource surveys sponsored by the Village of Hinsdale. They are:

- Charles E. and Carrie Raymond House, 425 E. Third Street, built in 1893;
- George H. and Carrie R. Mitchell House, 244 E. First Street, designed by Shepley Rutan & Coolidge, built in 1893;
- 321 S. County Line road, built in 1893, architect unknown;
- Lawrence and Isabel Conover House, 707 S. Lincoln Street, built in 1894, architect unknown;
- Robert M. and Mary Dean House, 337 E. Third Street, built in 1895;
- 714 S. Garfield, c. 1895, architect unknown;
- Garry W. Munson House, 515 S. Lincoln Street, 1896, architect unknown;
- Frank Osgood Butler House, 230 E. First Street, designed by George William Ashby, built in 1898;
- 124 E. Walnut, c. 1900, architect unknown;
- Charles G. Root House, 134 S. Park Avenue, built c. 1904, architect unknown;
- Howard George Hetzler House, 26 S. Park Avenue, built c. 1905, architect unknown;
- 212 W. Fourth, built c. 1905, architect unknown.

Of these, the Raymond House, the Dean House, the Butler House, and the Root House are also included in the Illinois Historic Sites Structures Survey.

Two of these early Colonial Revival houses in Hinsdale share some similarities with the Bassett House. Both the Butler house and the Dean house have the same projecting, center front gable added to a side gable roofed house. In the Butler house this is expressed as a recessed front entry on the first floor, a colonnaded balcony on the second floor, and on the third floor, the gable roofed dormer featuring a Palladian window. The design of this house, which is in brick, is not as elegant nor as exquisitely

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329 East Sixth Street
Hinsdale, DuPage County, IL**

detailed as the Bassett house. The first floor window openings are unbalanced, with a recessed porch on one side and a heavy, bay window on the other. The plan appears to be rectangular and regular, with no wings or projecting sections. Some classical detailing is found in the modillions under the roof eaves.

The Dean house is closer to the Bassett house in exterior appearance because in addition to having a projecting, center front gable added to a side gable roofed house, it also has a full front porch. This house is frame and like the Bassett house has two smaller dormers on either side of the center gabled dormer. Unlike the Bassett house, these are hipped roof dormers. The front porch is classical in detailing although not as elaborate as in the Bassett house. Neither the Butler nor the Dean house combine any elements of the Queen Anne style nor show any irregularity in plan.

CONCLUSION

The Bassett house is a fine example of an elegant, turn of the 20th century home constructed for the upper class in one of Chicago's most attractive 19th century railroad suburbs. It stands apart from other Colonial Revival houses in Hinsdale for its well-balanced, symmetrical design and its innovative integration of Queen Anne features into a formal façade. Although the original architect is unknown, the fine attention to classical detailing hints at a well-trained and skilled designer. The home retains much of its 1899 character and materials, with historic alterations by architect Harry J. Harman from 1942, that complement the original architectural design. The restoration by the present owners of the 1899 front porch reestablishes the impressive original character and authoritative street presence of the house. Additionally, the first owner, Orland P. Bassett was an important businessman in the early commercial and agricultural history of Hinsdale, attaining recognition through his production, marketing and sale of cut flowers, especially the American Beauty Rose. The Sixth Street house is the only building remaining, of sufficient integrity, that is directly associated with his life in Hinsdale as a floriculturalist.

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Orland P. Bassett House
329 East Sixth Street
Hinsdale, DuPage County, IL

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Hinsdale, DuPage County, IL

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Hinsdale, DuPage County, IL

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**Orland P. Bassett House
329 East Sixth Street
Hinsdale, DuPage County, IL**

VERBAL BOUNDARY DESCRIPTION

P.I.N. 09-12-225-018-0000

Legal description: Lots B and C (except the north 111.8 feet of the west 50 feet of Lot C), in the Resubdivision of Harold E. Moyer's Subdivision of Lot 4 in Block 11 of W. Robbins Park Addition to Hinsdale, in the NE ¼ of Section 12, Township 38 North, Range 11, East of the Third Principal Meridian, according to the plat of said resubdivision recorded August 30, 1949 as Document 575058, in Du Page County, Illinois. And showing easement under coach house eaves by grant dated May 8, 1967 and recorded on May 12, 1967 as Document R67-14747 in the Du Page County Index.

VERBAL BOUNDARY JUSTIFICATION

The property includes the entire parcel commonly known as 329 East Sixth Street in Hinsdale, Illinois.

PLAT OF SURVEY

OF

LOTS 48 AND 49 (EXCEPT THE NORTH 111.8 FEET OF THE WEST 50 FEET OF LOT 48-7),
 IN THE RESUBDIVISION OF HANCOCK & BOYER'S SUBDIVISION OF LOT 4 IN BLOCK 11 OF
 A. ROBBINS PARK ADDITION TO WINDDALE, IN SECTION 12, TOWNSHIP 18 NORTH, RANGE 11,
 EAST OF THE THIRD PRINCIPAL MERIDIAN, ACCORDING TO THE PLAT OF SAID RESUBDIVISION
 RECORDED AUGUST 30, 1969 AS INSTRUMENT 575050, IN DU PAGE COUNTY, ILLINOIS.

AND
 SHOWING EASEMENT UNDER COACH USE LEAVES BY GRANT DATED MAY 8 1947
 AND RECORDED MAY 12, 1947 AS DOC. REC. 141741 IN DP.C.I.

P.L.N. NOS. 08-12-225-014
 07-12-225-016

THIS IS TO CERTIFY THAT I, RONALD W. SCOTT, ILLINOIS LAND SURVEYOR NO. 1690,
 HAVE SURVEYED THE ABOVE DESCRIBED PROPERTY AS SHOWN ON THE ANNEKED PLAT,
 WHICH IS A CORRECT REPRESENTATION OF SAID SURVEY. ALL DISTANCES ARE IN FEET
 AND DECIMALS THEREOF, AND ARE CORRECTED TO A TEMPERATURE OF 68° FAHRENHEIT.
 GIVEN UNDER MY HAND AND SEAL THIS 25th DAY OF March, A.D. 1999.

Ronald W. Scott
 ILLINOIS LAND SURVEYOR NO. 1690 (SEAL)

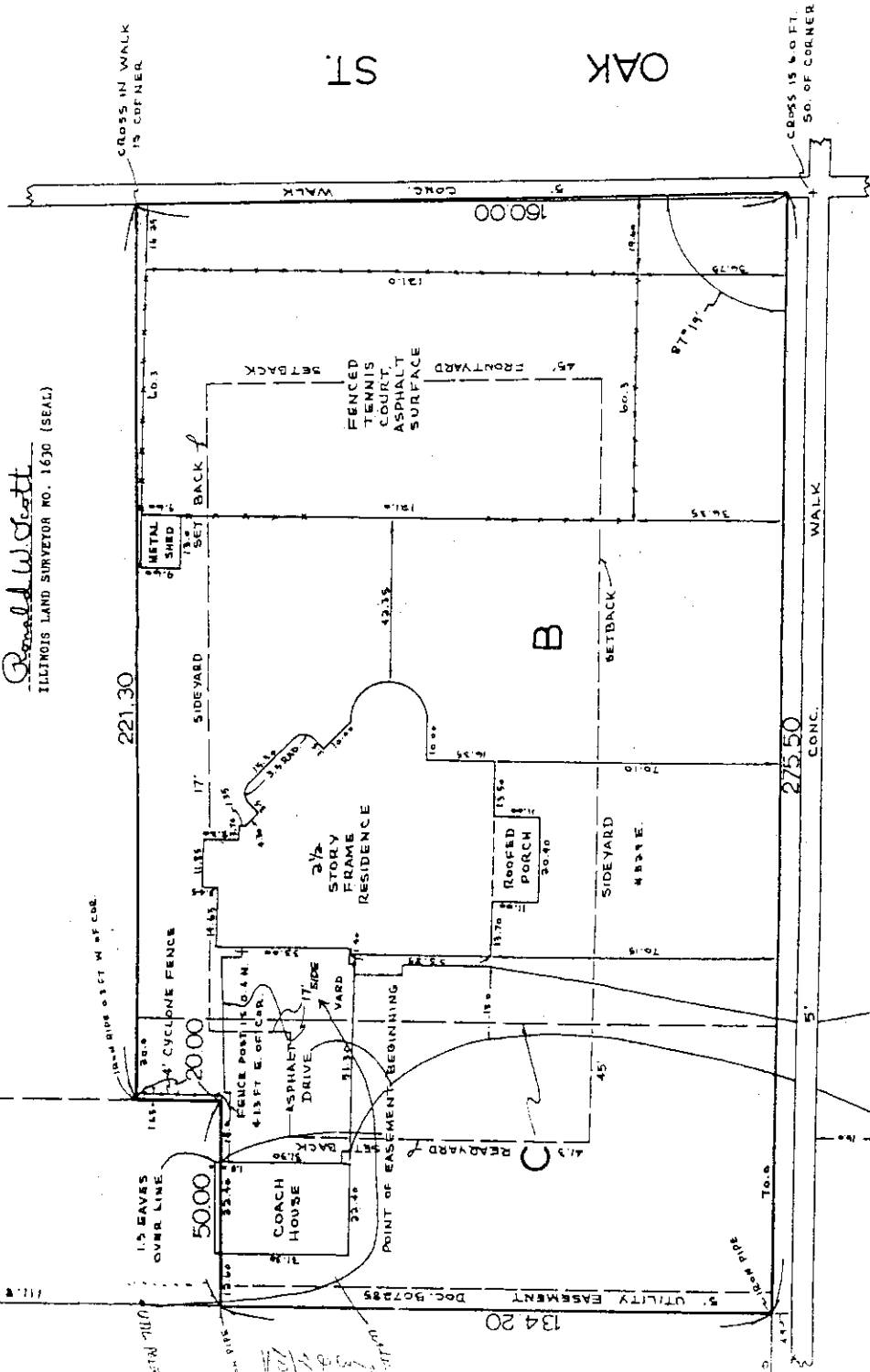


RESURVEY MADE
 JULY 24, 2001

Ronald W. Scott

FRONT YARD, SIDE YARD, REAR YARD AND
 INSIDE SIDE YARD SETBACKS AS PER HINS-
 DALE ZONING ORDINANCE AS OF APRIL 7, 1999.

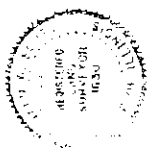
SCALE: 1" = 30'	APPROVED BY:	DRAWN BY: <i>RWS.</i>
DATE:		REVISED APR. 10, 11
		DRAWING NUMBER: 5622



6TH AVE.

Ronald P. Bassett House
Windsdale, DuPage Co., Ill.

THIS SURVEY IS CERTIFIED TO:
 CHICAGO TITLE INSURANCE CO. AND COLE TAYLOR BANK AS SUCCESSOR TRUSTEE TO
 HARRIS TRUST AND SAVINGS BANK, AS TRUST AGREEMENT DATED MARCH 11, 1967 AND
 FROM AS TRUST NUMBER 326A7

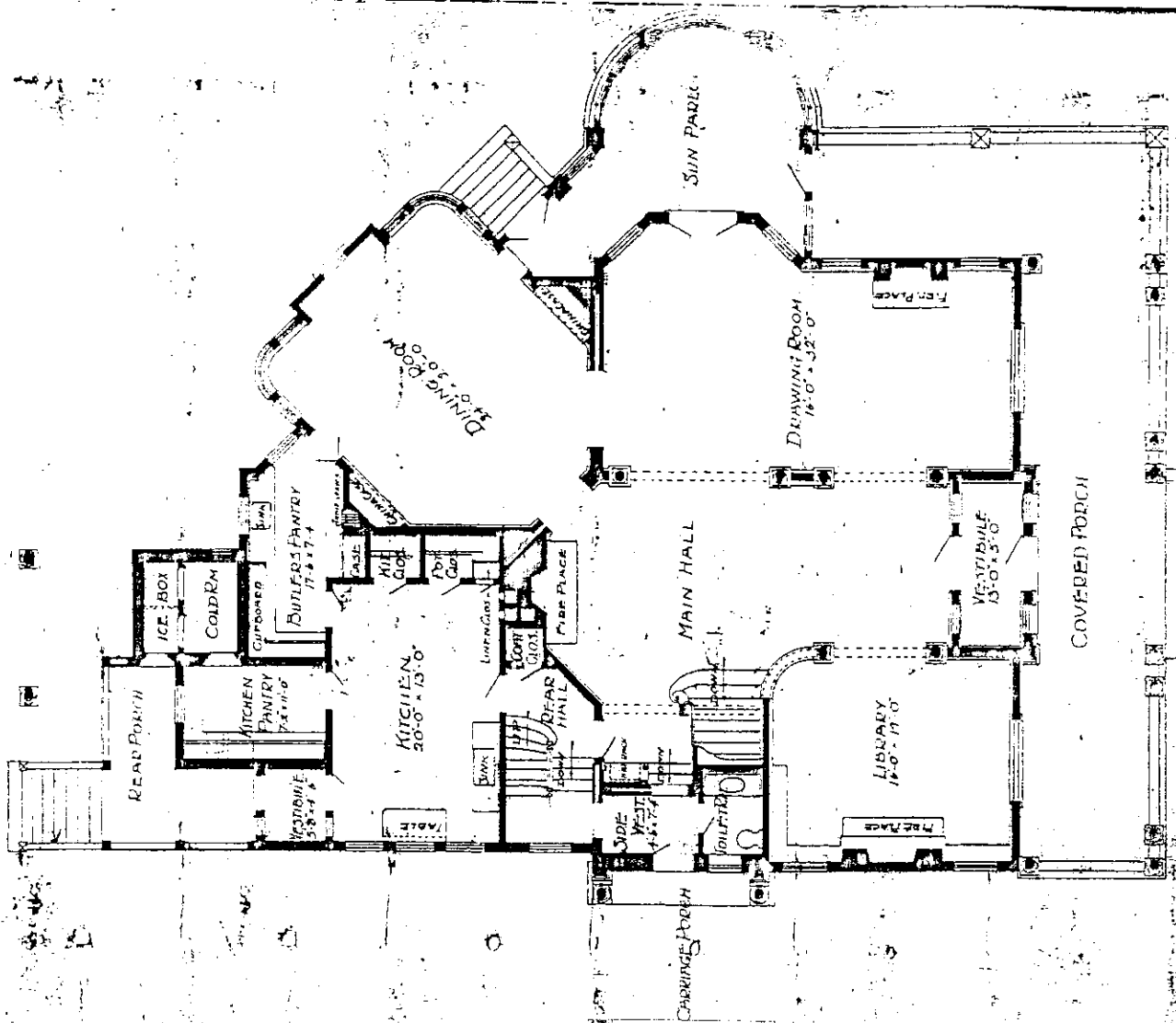


1899 First Floor Plan

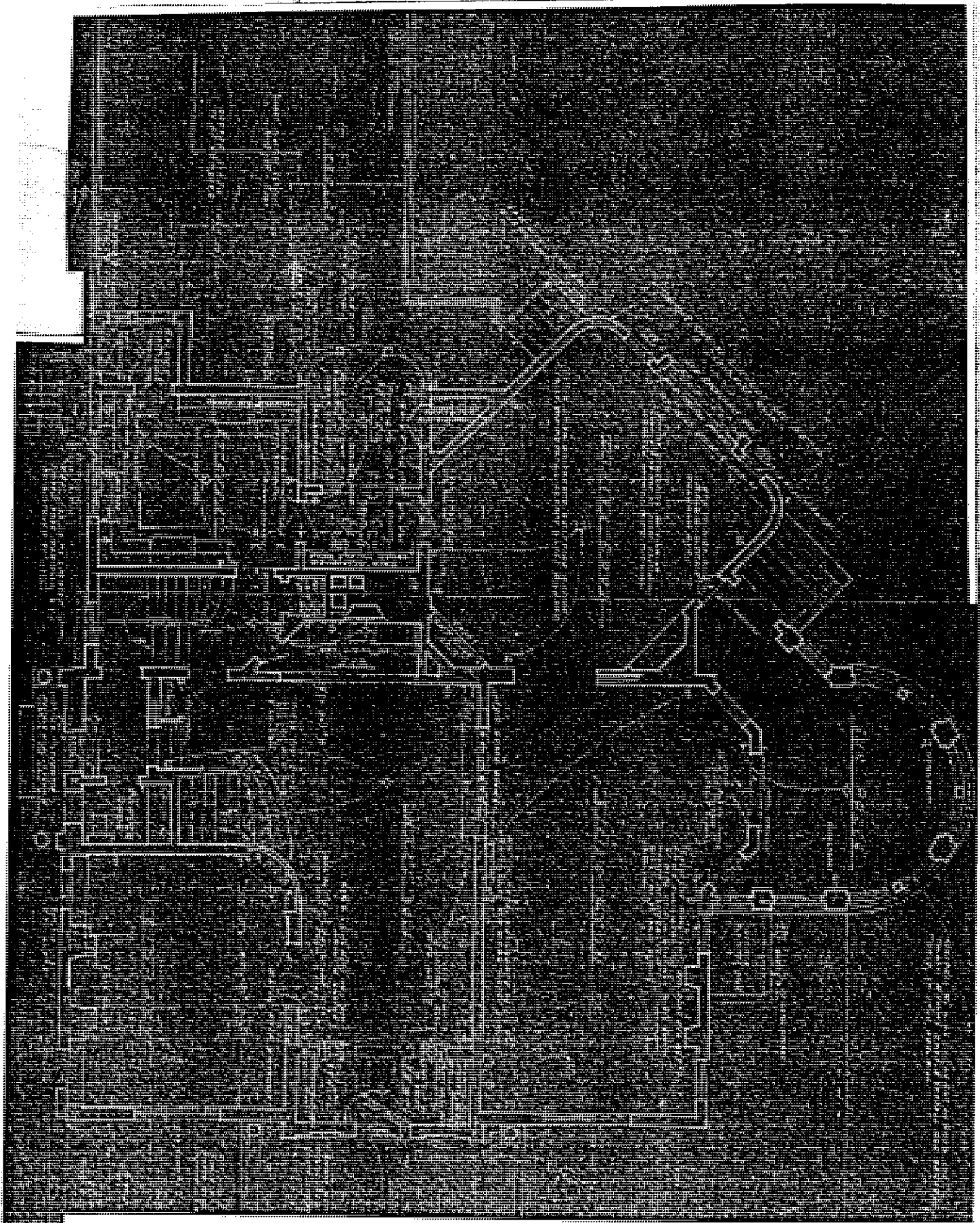
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Oxland P. Bassett Home
Hinsdale, DuPage Co

IL

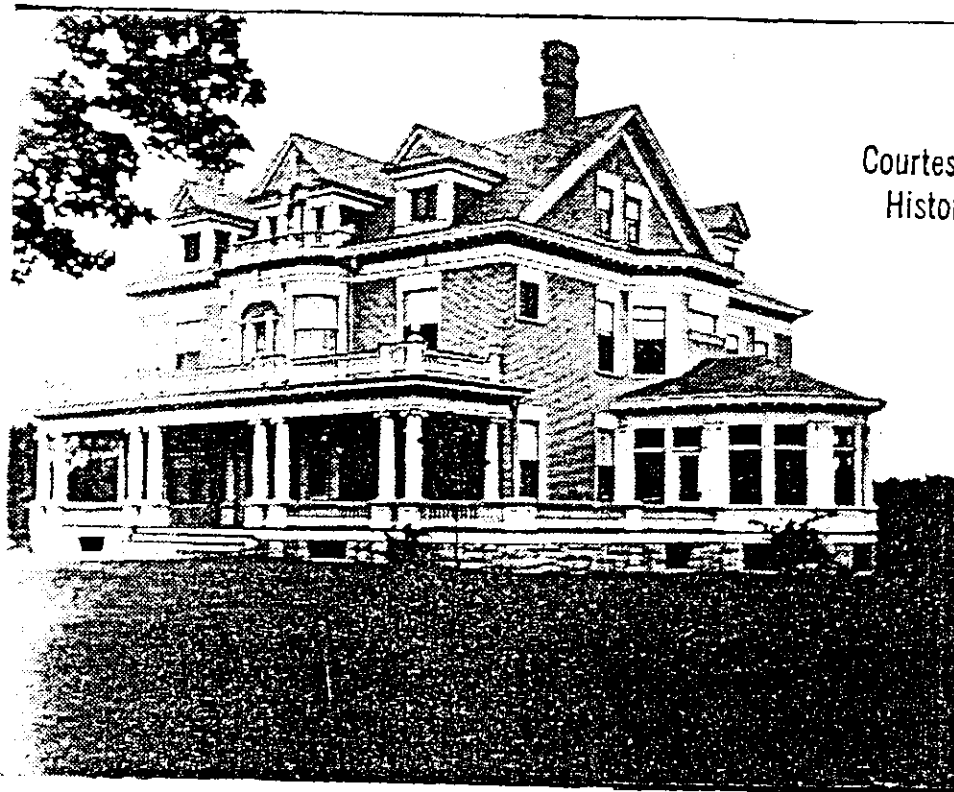


1942 First Floor Plan N ↑



Robert H. ...

329 East Sixth



Courtesy of Hinsdale
Historical Society

RESIDENCE OF O. P. BASSETT.
HINSDALE.

1904 -
DuPage County Atlas



Courtesy of Hinsdale
Historical Society

1919
329 East Sixth

Orland P. Barrett House
Hinsdale, DuPage Co., Ill



Edson_Beall@nps.gov

12/16/2004 02:39 PM

To: WASO_CR_NRHE@nps.gov

cc: (bcc: Tracey Sculle/HPA/ILL)

Subject: National Register Weekly List 12/17/2004

December 17, 2004

The Director of the National Park Service is pleased to send you the following announcements and actions on properties for the National Register of Historic Places. For further information contact Edson Beall via voice (202) 354-2255, E-mail: Edson_Beall@nps.gov

New National Register Teaching with Historic Places Lesson Plan Focuses on December 7, 1941, A Day That Will Live in Infamy

The new National Register of Historic Places Teaching with Historic Places lesson plan, Remembering Pearl Harbor: The USS Arizona Memorial, showcases the events that lead the United States of America directly into World War II on the fateful day of December 7, 1941, when the US Naval base at Pearl Harbor was attacked. Using maps, photos, charts, readings and activities, the lesson plan brings to students and teachers alike the events which changed the lives of our nation and propelled us into battle against the Axis powers. Found online at the National Register of Historic Places homepage at <http://www.cr.nps.gov/nr/>, the lesson also commemorates the sacrifices of American lives made at Pearl Harbor, where today the USS Arizona rests as a National Memorial below the water.

Our physical location address is:

National Park Service 2280
National Register of Historic Places
1201 "I" (Eye) Street, NW,
Washington D.C. 20005

Please have any Fed Ex, UPS packages sent to the above address. Please continue to use alternate carriers, as all mail delivered to us via United States Postal Service is irradiated and subsequently damaged.

WEEKLY LIST OF ACTIONS TAKEN ON PROPERTIES: 12/06/04 THROUGH 12/10/04

KEY: State, County, Property Name, Address/Boundary, City, Vicinity, Reference Number, NHL, Action, Date, Multiple Name

GEORGIA, BRYAN COUNTY,
Pembroke Historic District,
Centered on US 280 and Main St.,
Pembroke, 04001318,
LISTED, 12/08/04

GEORGIA, WILKES COUNTY,
Washington Historic District,
Centered on West Robert Toombs Ave. and N. Alexander St.,
Washington, 04001319,
LISTED, 12/06/04

ILLINOIS, COOK COUNTY,
Chicago and North Western Railway Power House,
211 N. Clinton St.,
Chicago, 04001306,
LISTED, 12/10/04

* ILLINOIS, DU PAGE COUNTY,
Bassett, Oriand P., House,

329 E. Sixth St.,
Hinsdale, 04001299,
LISTED, 12/07/04

ILLINOIS, OGLE COUNTY,
Polo Independent Order of Odd Fellows Lodge No. 197,
117 W. Mason St.,
Polo, 04001302,
LISTED, 12/06/04

ILLINOIS, TAZEWELL COUNTY,
St. Louis, Peoria and Northern Railroad Depot,
1408 Broadway St.,
Pekin, 04001305,
LISTED, 12/06/04

INDIANA, ALLEN COUNTY,
Byron, Irene, Tuberculosis Sanatorium--Physicians' Residences,
12371 and 12407 Lima Rd.,
Fort Wayne, 04001316,
LISTED, 12/06/04

INDIANA, ALLEN COUNTY,
Rankin, Alexander Taylor, House,
818 S. Lafayette St.,
Fort Wayne, 04001317,
LISTED, 12/06/04

INDIANA, BENTON COUNTY,
Fowler Theatre,
111 E. 5th St.,
Fowler, 04001315,
LISTED, 12/06/04

INDIANA, CASS COUNTY,
Keip, John, House,
2500 E. Broadway Ave.,
Logansport, 04001307,
LISTED, 12/06/04

INDIANA, DELAWARE COUNTY,
Richwood Evangelical Lutheran Church,
9700 West County Road 700 South,
Middleton, 04001314,
LISTED, 12/06/04

INDIANA, HUNTINGTON COUNTY,
Victory Noll--St. Felix Friary Historic District,
1900 W. Park Dr.--1280 Hitzfield St.,
Huntington, 04001311,
LISTED, 12/06/04

INDIANA, JAY COUNTY,
Votaw, Jonas, House,
1525 S. Meridian St.,
Portland, 04001308,
LISTED, 12/06/04

INDIANA, MARION COUNTY,
Bingham, Joseph J., Indianapolis Public Schoo. #84,
440 E. 57th St.--5702 Central Ave.,
Indianapolis, 04001310,
LISTED, 12/06/04

(Public School Buildings in Indianapolis Built Before 1940 MPS)