

Washington

United States Department of the Interior  
National Park Service

For NPS use only

National Register of Historic Places  
Inventory—Nomination Form

received

date entered

See instructions in *How to Complete National Register Forms*  
Type all entries—complete applicable sections

1. Name

historic Barrington Historic District

and or common

2. Location

street & number See map

N/A not for publication

city, town Barrington

N/A vicinity of

state Illinois

code 012

county Cook/Lake

code 031/097

3. Classification

<b>Category</b>	<b>Ownership</b>	<b>Status</b>	<b>Present Use</b>	
<input checked="" type="checkbox"/> district	<input type="checkbox"/> public	<input checked="" type="checkbox"/> occupied	<input type="checkbox"/> agriculture	<input checked="" type="checkbox"/> museum
<input type="checkbox"/> building(s)	<input type="checkbox"/> private	<input type="checkbox"/> unoccupied	<input checked="" type="checkbox"/> commercial	<input type="checkbox"/> park
<input type="checkbox"/> structure	<input checked="" type="checkbox"/> both	<input type="checkbox"/> work in progress	<input checked="" type="checkbox"/> educational	<input checked="" type="checkbox"/> private residence
<input type="checkbox"/> site	<b>Public Acquisition</b>	<b>Accessible</b>	<input type="checkbox"/> entertainment	<input checked="" type="checkbox"/> religious
<input type="checkbox"/> object	<input type="checkbox"/> in process	<input type="checkbox"/> yes: restricted	<input checked="" type="checkbox"/> government	<input type="checkbox"/> scientific
	<input checked="" type="checkbox"/> being considered	<input checked="" type="checkbox"/> yes: unrestricted	<input type="checkbox"/> industrial	<input type="checkbox"/> transportation
		<input type="checkbox"/> no	<input type="checkbox"/> military	<input type="checkbox"/> other:

4. Owner of Property

name Multiple public and private

street & number

city, town

N/A vicinity of

state

5. Location of Legal Description

courthouse, registry of deeds, etc. Barrington Township Office

street & number 602 South Hough Street

city, town Barrington

state Illinois

6. Representation in Existing Surveys

title Illinois Historic Structures Survey has this property been determined eligible?  yes  no

date 1972  federal  state  county  local

depository for survey records Illinois Historic Preservation Office

city, town Springfield

state Illinois

(continued)

## 7. Description

### Condition

excellent

good

fair

deteriorated

ruins

unexposed

### Check one

unaltered

altered

### Check one

original site

moved date \_\_\_\_\_

### Describe the present and original (if known) physical appearance

#### Summary

Barrington is located thirty-five miles northwest of downtown Chicago where Interstate 90 meets the growth corridor of northern Illinois' Fox River Valley. The Valley of Barrington, as it appears today, has grown up along the intersection of the Chicago and Northwestern Railroad and Hough and Main Streets. The village is set out on a grid, except for the diagonal element introduced by the railroad line.

The historic district in Barrington, which is distinctly residential in character, is located in the area just south of the center of the village. The district is comprised of an extremely homogeneous mixture of important historic architectural styles. Architectural styles of special interest which are found in the district are the Vernacular, Greek Revival, Gothic Revival, Italianate, Queen Anne, Neo-Classical, and Craftsman Styles. The Barrington historic district represents a continuum of American architectural history from the mid-nineteenth century to the early twentieth century.

#### Boundaries

The Village of Barrington, as it appears today, has grown up around the intersection of two major streets and the railroad line. Hough Street is the major north-south street, and Main Street is the major east-west street. The central business district is located around the intersection of the two main streets and the railroad tracks. The commercial area is set out in a grid, with the exception of the diagonal element created by the railroad line. The residential areas largely conform to a grid in planning.

The village typifies the appearance of a small town which developed along a railroad line. Buildings in the central business district are generally one or two stories in height, and are fairly consistent in character. The commercial section, which is not part of the historic district, contains some newer commercial buildings which are much larger in scale than is usual in this area, and are also intrusive in style. The major residential areas are located to the northeast and southwest of the major intersection noted above, which forms the center of town.

The historic district is composed of the residences and streetscapes located in the southwest residential area of the Village. The primary western boundary of the historic district is Dundee Avenue. Dundee Avenue, today one of the major streets in central Barrington, was originally the major western boundary of development in early Barrington. The district includes both sides of Dundee Avenue south to West Lincoln Avenue, and the east side of Dundee Avenue between West Lincoln Avenue and West Coolidge Avenue. Structures excluded from the district along its western boundary are those whose use, integrity, or age are not compatible with those structures within the district. The primary western boundary is the streetscape along the northernmost portion of Dundee Avenue, including only the eastern side of the street where newer construction does not permit the entire streetscape to be

(continued)

# 8. Significance

Period	Areas of Significance—Check and justify below			
<input type="checkbox"/> prehistoric	<input type="checkbox"/> archeology-prehistoric	<input type="checkbox"/> community planning	<input type="checkbox"/> landscape architecture	<input type="checkbox"/> religion
<input type="checkbox"/> 1400-1499	<input type="checkbox"/> archeology-historic	<input type="checkbox"/> conservation	<input type="checkbox"/> law	<input type="checkbox"/> science
<input type="checkbox"/> 1500-1599	<input type="checkbox"/> agriculture	<input type="checkbox"/> economics	<input type="checkbox"/> literature	<input type="checkbox"/> sculpture
<input type="checkbox"/> 1600-1699	<input checked="" type="checkbox"/> architecture	<input type="checkbox"/> education	<input type="checkbox"/> military	<input type="checkbox"/> social/ humanitarian
<input type="checkbox"/> 1700-1799	<input type="checkbox"/> art	<input type="checkbox"/> engineering	<input type="checkbox"/> music	<input type="checkbox"/> theater
<input checked="" type="checkbox"/> 1800-1899	<input type="checkbox"/> commerce	<input type="checkbox"/> exploration/settlement	<input type="checkbox"/> philosophy	<input type="checkbox"/> transportation
<input checked="" type="checkbox"/> 1900-1930	<input type="checkbox"/> communications	<input type="checkbox"/> industry	<input type="checkbox"/> politics/government	<input type="checkbox"/> other (specify)
		<input type="checkbox"/> invention		

**Specific dates** 1860-1930 **Builder/Architect** N/A

## Statement of Significance (in one paragraph)

### Summary

In the Village of Barrington, south of the center of town, a distinct area of residential structures contains examples of all major architectural styles prevalent in America from the mid-nineteenth century to the early twentieth century. The houses within Barrington's historic district specifically represent the development of the residential area of a rural Midwestern town from the years 1860 to 1930. The houses within the district are linked by materials, scale, style and character. The coherent character of the district is further strengthened by streetscapes featuring similar house setbacks and consistent, mature plantings.

The historic district at Barrington meets two of the Criteria for Evaluation for the National Register: A., it is "associated with events that have made a significant contribution to the broad patterns of our history," and C., it "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 distinguishable entity whose components may lack individual distinction." In addition, the Barrington historic district and many individual houses within the district possess a high degree of integrity. Nearly eighty percent of the structures included within the district boundaries contribute to the significance and character of the district. Of the small number of structures which are not contributing, none are intrusive.

### History

In 1831, when Cook County was organized, the area which is now the Village of Barrington was occupied by Indians of the local Pottawatomie, Ottawa and Chippewa tribes. In the Treaty of Chicago of 1833 and in a treaty signed at Prairie du Chein in 1829, the Indian tribes agreed to relinquish claims to land in Northeastern Illinois by August, 1836. The white settlers were to wait to settle the land until that time.

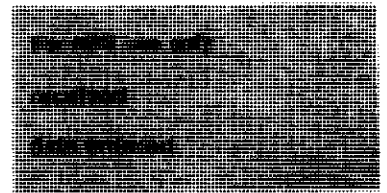
However, in 1834, while about 500 Pottawatomie Indians still lived in the groves, a few settlers established homesteads in the area which would later become Barrington. The land which attracted these settlers was elevated and slightly rolling prairie and timber. Groves of trees provided a plentiful source of wood, and the land also had good soil and water resources.

In 1836, McHenry County was formed from part of Cook County. Three years later, Lake County was established, creating the present boundaries of Lake, Cook and McHenry counties. A government land survey was completed in 1839 which included plats and land descriptions for Barrington and Cuba townships, Townships 42 and 43 of Range 9.

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6. Representation in Existing Surveys (continued)

Title: Village of Barrington Comprehensive Historic Building Survey  
Date: 1985; local  
Depository for survey records: Barrington Area Historical Society  
City, town, state: Barrington, Illinois

9. Major Bibliographical References (continued)

Barrington Courier-Review, vol. LXXV, no. 34.

Barrington, Illinois: Barrington Press Publication,  
August 22, 1963.

Lines, Arnett C., A History of Barrington, Illinois, vols. I & II  
Barrington, Illinois: Barrington Press Publication, 1963.

McAlester, Virginia and Lee, A Field Guide to American Houses.  
New York: Alfred A. Knopf, 1984.

National Park Service, Department of Interior, Draft: The National  
Register Criteria for Evaluation.

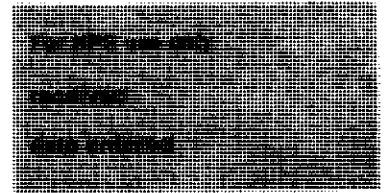
Washington, D.C.: National Park Service, 1982.

Past and Present of Lake County, Illinois

Chicago: Wm. LeBaron and Company, 1877.

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included. Dundee Avenue provides both a logical physical and visual western boundary of the district.

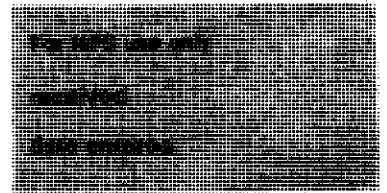
At the intersection of Dundee Avenue and West Coolidge Avenue, the district boundaries extend to the east, including the entire streetscape along West Coolidge Avenue. The residences along West Coolidge Avenue are generally contributing structures within the district, and the streetscape is similar to major streetscapes found within the heart of the district. Structures to the south of West Coolidge Avenue are of an age not compatible with those within the district boundaries. The district boundaries continue south to East Hillside Avenue including the entire streetscape along South Hough Street. Although a few of the structures on the west side of South Hough are not compatible with the general character of the district due to use or age, the integrity and importance of the streetscape is such that South Hough Street is included within the district in its entirety.

From the intersection of South Hough Street and East Hillside Avenue, the district boundaries again extend east along the north side of East Hillside Avenue to South Grove Avenue. East Hillside Avenue was the primary southern boundary in the early development of the Village of Barrington. This can easily be seen in the type of structures which exist on either side of this street. Although the northern side of East Hillside Avenue is nearly completely lined with structures which contribute to the district, the structures along the south side of the street are all of more recent construction dates. East Hillside Avenue provides a strong boundary for the southernmost portion of the district.

The primary eastern boundary of the district is comprised of the cohesive streetscape along South Grove Avenue. The tree-lined, rolling street, employing uniform setbacks and lot sizes is an obvious and logical border when compared to the less cohesive, more recently developed streetscapes directly to the east of South Grove Avenue. The different character of the streetscape outside the district in the area directly to the east of South Grove Avenue is further emphasized by the greater proportion of structures which are non-contributing due to age and scale of the structure.

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At East Russell Street, the eastern boundary extends slightly to include those structures along the west side of South Spring Street north to East Lincoln Avenue. The district at this point includes the entire streetscape along East Lincoln Avenue east to South Spring Street and the streetscape along South Grove Avenue north to East Lake Street. The boundary continues west to South Hough Street along East Lake Street, extending to the north to include a number of important contributing structures along South Cook Street between East Station Street and East Lake Street, and along the north side of East Lake Street between South Hough Street and South Cook Street. Structures outside of the district boundaries in this area are of a scale, use, integrity, or age which is incompatible with the district. The boundaries have been drawn to include those structures which are contributing to the district, and to exclude those structures which are non-contributing.

At the intersection of East Lake Street and South Hough Street the district boundary is directed north along the west side of South Hough Street to the south side of East Station Street, projecting west along East Station Street in order to exclude a number of inappropriate structures before continuing north to West Main Street, excluding a cluster of structures of inappropriate use or age, until it intersects North Garfield Street. At this point the district is expanded to the north in order to include a contributing portion of the West Main Street streetscape as well as the entire block bounded by North Garfield, East Applebee, and North Harrison Streets. Structures located to the north and east of this block are not included due to incompatible use, scale, or age, whereas structures on the west side of this block are not included due to low integrity and lack of a cohesive streetscape. The district boundary extends west slightly along the north side of West Main Street to North Grant Street to include that portion of the West Main streetscape which remains a contributing feature to the district.

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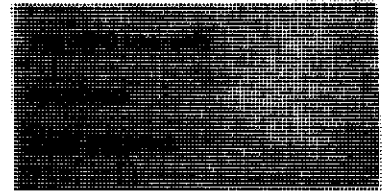
Physical Characteristics of the District

The historic district is extremely homogeneous in the design of the individual structures as well as in terms of their context and setting. Nearly all of the buildings in the district were built as single family residences and the district remains distinctly residential in character. A few churches and small multi-family residences are found throughout the district, but these buildings are of a scale and design that does not detract from the character of the district. Some residences have been converted to boutiques or professional offices but still retain their residential feeling and character. Houses are placed on lots of similar size along uniform setbacks. Lot sizes are large and most houses occupy less than 15% of the total area of their lots. As seen when viewing West Lake Street (photo #1), narrow streets cross gently rolling terrain in a regular, rectilinear plan. All streets in the district are lined with mature trees of regular spacing and uniform height. Generous concrete sidewalks run along major streets and most lots are thoroughly landscaped with mature shrubbery. West Lincoln Avenue (photo #2) is a good example of the mature plantings found throughout the district.

The houses themselves also enhance the feeling of one single homogeneous neighborhood. Although representing many different architectural styles, houses, such as those along South Grove Avenue (photo #3), are similar in scale and massing. These houses are one to two stories in height and have gabled or hipped roofs. Nearly all houses are constructed of wood and incorporate open porches in their original design. The houses retain a remarkable degree of integrity, and the character of the district is further reinforced by the fact that it contains virtually no intrusive structures. This is apparent when examining the view to the west along that portion of West Main Street (photo #4) included within the historic district. Even along the busiest streets in the district, the houses have maintained their integrity. The historic district is a unique mixture of distinct architectural styles brought together to form one cohesive neighborhood.

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Representative Historic Architecture

The architecture of the historic district of the Village of Barrington was influenced by a large number of historic architectural styles, and may be viewed as a continuum of American architectural history from the mid-nineteenth century until the early twentieth century. The excellent condition of many of Barrington's houses provides an especially good representation of historic architectural styles. Certain styles contribute extensively to the historical and architectural significance of the area.

Architectural styles of historic interest which have influenced the development of residential buildings of the community include the Vernacular, Greek Revival, Gothic Revival, Italianate, Octagon, Queen Anne, Folk Victorian, Neo-Classical, and Craftsman styles.

Vernacular Architecture

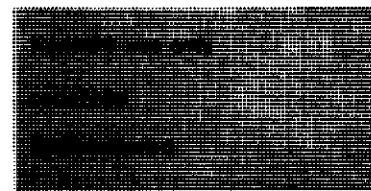
Rapid extension of the American railroad system in the 1850's changed the character of American residential architecture. This phenomenon occurred in Barrington; in fact, the development of the village was encouraged by the extension of the railroads. Building materials could be easily and economically transported by rail across the country. The invention of balloon framing, a lighter framing system than the heavy wood and timber structural systems used in the houses of early settlers, allowed faster construction and a greater variety of building types, shapes and styles. This type of framing was prevalent in the Midwest by the mid-nineteenth century.

The historic district has more than one hundred examples of variations on the popular, or folk styles of building which represent Barrington's "Vernacular" style. Buildings of this style were constructed in the United States from the mid-nineteenth century through recent times. These houses were designed by owner-builders, carpenters and architects. Most buildings of this style are one, one and one-half or two stories in height, generally with gabled or hipped roofs. These buildings are usually rectangular or "L"-shaped in plan. The front of such houses often includes



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a large porch. Through the later nineteenth and early twentieth centuries, a range of variations on this basic style appeared across the United States.

Vernacular-style houses are found in the greatest numbers in the southwest and southeast portions of the district. An example of this style can be seen in the house at 237 West Station Street (photo #5). The house is two stories in height, with simple facades and organization. It has a bold gabled roof, simple window and door trim, and a front porch in the return of the original L-shaped plan. Another example of this style is the house at 502 South Grove Avenue, which has characteristic gabled roofs, an L-shaped plan, and a front porch located in the return of the L. The house is two-stories in height, with simple facades and ornamentation. These frame houses brings to mind typical Midwestern farmhouses of the late nineteenth century.

Romantic Styles - Greek Revival, Gothic Revival, Italianate, Octagon

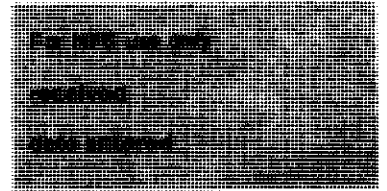
The Romantic style, whose influence is represented in many of Barrington's historic houses, is exemplified by styles such as the Greek Revival, Gothic Revival, and Italianate. As indicated by the terminology, these architectural styles reveal a "romantic" searching for references in other times and locations than the present. Barrington also has an example of an unusual type of Romantic style building, the Octagon House.

Classical Revival styles such as the Greek Revival style began in America along the east coast following the American Revolution. The style was patronized as an expression of the new, democratic society, and remained popular in many variants for domestic buildings into the 1860's in rural areas such as early Barrington. Settlers brought the style with them from the east coast.

Greek Revival houses are characterized by low-pitched gabled roofs, cornice lines detailed with wide bands of trim, and porches supported by square or round columns. The organization and facades of Greek Revival buildings are usually simple and symmetrical. Many are two stories in height. The

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houses. Later Victorian buildings also included references to specific precedents, particularly utilizing the architecture of colonial America for inspiration.

The historic district has a number of examples of one of the major Victorian architectural types, the Queen Anne style. This style was popular in the United States from about 1880 until 1910. It was popularized by a group of nineteenth-century English architects including Richard Norman Shaw. The Queen Anne style was not a revival of the formal architecture of Queen Anne's reign. Instead, Shaw drew upon Elizabethan and Jacobean architectural styles. In America, the Queen Anne style was expressed in regional and local interpretations, and included decorative wood spindlework and other variations.

Queen Anne houses are generally one and one-half to two and one-half stories in height, with steeply pitched, irregularly-shaped roofs. The wall surfaces are varied by patterned shingles, bay windows, towers and porches. Porches are usually one story in height and extend across the front and one or two sides of the building. Many Queen Anne houses have intricate, turned wood decoration in the porch supports, under wall overhangs and in gables. Some also incorporate Classical details.

The Queen Anne style is extensively represented by over a dozen examples within the historic district. The house at 135 West Lake Street (photo #10) is an excellent example of the Queen Anne style. Its steeply-pitched roofs, numerous intersecting gables, and irregular configuration are characteristic of the style. The projecting bays and porches which extend across the front and side of the house are also very characteristic of the Queen Anne style. Ornaments such as the wood frame around the upper floors of the facade indicate the prevalent use of cut wood ornament on these houses. This building still has its original coach house at the rear of the site. The excellent condition of this house make it an especially good representative of the type, and a recent restoration has contributed to its quality. The few modern alterations include skylights in the gable roof, but these do not detract from the historic character of the house. The house at 226 West Lake Street is also an excellent example of the Queen Anne style, with its corner tower, curved porch, and complex massing.

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decorative features of the style are intended to call forth images of Classical Greek structures.

The influence of the Greek Revival style is represented in a number of buildings in the historic district. A good example of the Greek Revival style is the house at 117 West Main Street (photo #6). It has a gable roof, and large corner pilasters applied to the walls. The windows are decorated with Greek Revival entablatures, and the facade also features a frieze molding. The building also has ornamental brackets and trim along the top of the walls. Another example of this style, the house at 148 West Station Street, has simplified Greek Revival details at the window moldings and around the front door. Although these houses are not outstanding examples of the style, they do incorporate design features which are common to the Greek Revival style.

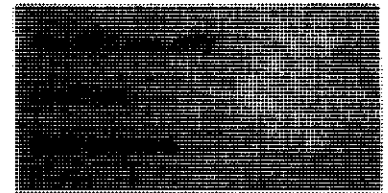
The Gothic Revival style began in England, and incorporates references to the medieval Gothic architecture of Europe. The style was popularized in America by the architects Alexander Jackson Davis and Andrew Jackson Downing in the early and mid-nineteenth century. Their publications, which included pattern books, made the Gothic Revival style available to rural builders, and Downing and Davis felt that the picturesque style was best suited for rural applications. It remained popular in the Midwest through the 1870's.

Typical features of Gothic Revival buildings are steeply-pitched roofs, often with steep cross gables, pointed arches above windows, wall surfaces extending into gables, and one-story porches, often with pointed arches in the support framing. The development of the scroll saw permitted the production of complex and creative wood ornamentation for Gothic Revival houses. Windows, doors, porches and the junctions of roofs and walls are common locations for this decorative wood trim.

The historic area of Barrington includes a few examples of Gothic Revival influence. An example of this influence is the house at 145 West Lake Street (photo #7). This house, which is one and one-half stories in height, has very steep gable roofs. The walls extend up directly into the gables and dormers, and the dormer roof is also steeply pitched. The house has a partial front porch, and the front wing is extended through a bay. The trim above the windows also reveals Gothic Revival influences. Another example

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is the house at 319 South Cook Street. This house has Gothic Revival details, including the drip molding window trim, although the basic configuration of the house is close to the Vernacular style. Just as the Greek Revival, Gothic Revival design features can be found in some of Barrington's older homes.

The Italianate style began in England. Like the Gothic Revival Style, the Italianate style was a reaction to established, formal styles of architecture. It drew upon Italian farmhouses and villas for inspiration, rather than upon the more formal and severe Classical examples which had provided the basis for Classical Revival styles. American examples of the Italianate style include many imaginative variations on the basic Italianate house type. Like the Greek Revival style, the Italianate style in America was popularized by A.J. Downing's pattern books. This style remained popular in America until the 1880's.

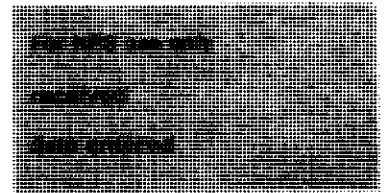
Italianate houses are usually two or three stories in height, with a low-pitched roof with wide, overhanging eaves and decorative brackets. Windows are very tall, with arches or curved frames above. Many Italianate houses have a square cupola or tower at the center of the roof.

The Italianate style is represented by more than a dozen examples in the historic district. As in the Greek Revival and Gothic Revival styles, these houses represent extensive or limited use of the characteristic features of the Italianate style. The distinctly Italianate house at 549 South Grove Avenue (photo #8) has heavy bracketing at the eaves, and entablatures with dentils at the moldings. Its finely detailed porch has heavy ornamental moldings. The large scale of the ornament makes it a dramatic feature of the facades, and heightens the Italianate character of the building. The large front porch extends around the side of the house, which is slightly L-shaped in plan. The house at 114 West Lake Street, originally the residence of Jerome Kingsley, includes Italianate brackets and spindlework. The house also has polygonal corner and entrance bays, and an ornamental balustrade atop the hipped roof.

The Octagon style was popularized by Orson S. Fowler, a writer and lecturer, who discussed the advantages of the octagonal plan in his major publication, The Octagon House, A Home for All. The Octagon style was especially popular in New York, Massachusetts, and the Midwest in the

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1850's and 1860's. Fowler believed that the octogan plan was the most efficient design for a house. Also, he stressed that this house type could be made available to the common man, and not only to the wealthy.

The Octagon house, as its name implies, has an eight-sided plan and eight exterior walls. Most Octagon houses are two stories in height, with low-pitched roofs and wide, overhanging eaves. Many Octagon houses have a cupola at the center of the roof, and incorporate porches on several sides of the building. Detailing on Octagon houses is frequently similar to that of Greek Revival, Gothic Revival or Italianate houses, as described above.

Barrington has an excellent example of the Octagon style of architecture. The octagon house at 223 West Main Street (photo #9), now used as offices, is the only building within the district which is listed on the National Register of Historic Places. The building is both architecturally and historically significant. In a detail common to many octagon houses, a small addition has been added at the rear of the building. The simple facades, porch, slightly-pitched roofs, wood trim, and details of the house are all typical of the Octagon style. The ornamental detail is derived from the Italianate style, as described above.

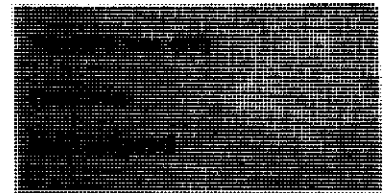
Victorian Architecture

Victorian architectural styles were popular in America during the later decades of Queen Victoria's reign, from the 1860's through 1900. Industrialization and the expansion of the railroads led to advances in house design and construction in the United States. Lighter wood framing allowed the construction of more complex and irregular house forms. Industrialization encouraged the production of standardized building components, including doors, windows, and decorative elements, to be mass-produced for general use. The Victorian architectural styles reflect these developments in construction.

Stylistically, most Victorian architecture incorporates a mixture of forms and textures, without reference to single, specific precedents in design or details. Both Medieval and Classical sources are found in Victorian

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Folk Victorian Architecture

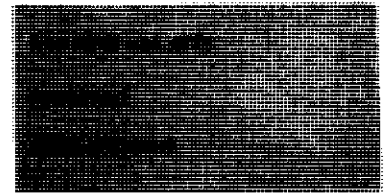
As builders in the area continued to elaborate on the basic Vernacular style of architecture, a building style evolved that is referred to as Barrington's "Folk Victorian" style. The early settlers in Barrington had depended on their own resources and the assistance of local craftsmen in designing their homes. By the late nineteenth century, they could turn to architects to assist them in design and construction. Also, a number of books on architectural styles were widely available. These included pattern books, from which the prospective builder could select the plan, design and ornament of his house. Industrialization made decorative wood detailing available and inexpensive. Builders could apply this trim to new buildings in the basic vernacular house styles. Homeowners could also make their existing vernacular houses more stylish with the addition of Victorian trim and porches.

Folk Victorian houses were constructed across the United States from the 1870's through 1910. Typical features of the Folk Victorian include porches ornamented with spindlework, flat elements of wood trim and brackets applied at the cornice line. The organization of the facade and ornament is often symmetrical.

About two dozen examples of the Folk Victorian style are distributed throughout the historic district. The house at 218 West Main Street (photo #11) is an example of the Folk Victorian style. It is a fairly simple, rectangular house made more interesting and spacious by the application of decorative wood trim and a projecting rectilinear bay window. The house has an L-shaped plan varied by the addition of a one-story entrance porch. The porch columns, fascia and balustrade are all delicately detailed spindlework, and transform the plain house into an interesting Folk Victorian residence. This house presently serves as the offices of the Barrington Area Historical Society. Another example of this style is the house at 410 South Grove Avenue, which is a basic Vernacular-style house with gable roofs and an L-shaped plan. The form of the house is varied by the addition of a one-story entrance porch, and the house is freely ornamented with cut-wood trim in Victorian patterns.

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The Neo-Classical Style

The Neo-Classical style was very popular in the United States throughout the first half of the twentieth century. The Chicago Columbian Exposition of 1893 focused on the Neo-Classical style for its architecture, and created a revival of interest in Classical models.

Neo-Classical houses are characterized by a tall front porch, which may extend the full height of the building, and by the use of Classical details. These include Classical columns for porch supports, especially those with Ionic or Corinthian capitals. The facade is generally symmetrical, with windows arranged around a central doorway. Door surrounds, window trim, cornices and other details incorporate Classical elements.

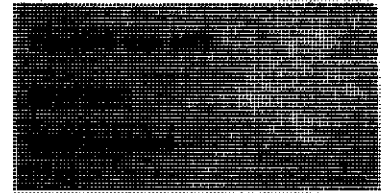
The historic district has relatively few examples of the Neo-Classical style. The house at 145 West Main Street (photo #12) has the characteristic large front porch and many interesting Neo-Classical details. Its porch columns have composite Classical capitals, and the porch is surmounted by a dentilated cornice. The window and door surrounds also use Classical elements, and additional ornamentation is provided by applied wood swags and wreaths, and a Palladian window on the second floor. This house is a very good example of the Neo-Classical style. The house at 616 South Grove Avenue is a simpler example of the Neo-Classical style. This house incorporates Classical elements in a free but restrained manner, to enhance an otherwise very simple and rectangular building. The gable-fronted entrance porch and Palladian window at the second floor add to the Neo-Classical character of the house.

The Craftsman Style

The Craftsman Style was prevalent among smaller houses built across the country between 1905 and the 1920's. The style originated in California, where it was popularized by Charles Sumner Greene and his brother, Henry

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Mather Greene. Greene and Greene, who practiced together from 1893 until 1914, designed Craftsman-style bungalows after 1903. Publication of their designs in a number of architectural and popular journals led to the publication of many pattern books. Craftsman-style ornament, detailing and designs were made available across the country.

Craftsman-style bungalows are usually one or two stories in height, with a low-pitched gable roof. Eave overhangs are wide and unenclosed, with the roof rafters exposed. Decorative, non-structural, beams and braces are frequently added under gables. A full or partial front porch supported by columns or pedestals is also a typical feature of this style.

Craftsman-style houses are found in large numbers throughout the district. These houses reveal many variations on this basic house type, which is always recognizable as the craftsman style. The house at 523 South Cook Street (photo #13) is a good example of a typical Craftsman style house. The one and one-half story house is rectilinear in plan, with simple side-facing gables. The gables have decorative wood knee bracing and the eaves have exposed rafter ends. The porch roof, which also has knee bracing and exposed rafter ends, is supported on rectilinear wood posts on masonry piers. This house also has unusual arts and crafts influenced window sashes. The low pitched roof and wide, overhanging eaves are typical of the Craftsman style. Another good example of the Craftsman style is the house at 545 South Cook Street. The building, which has very high integrity, has exposed rafter ends, low overhangs, and the typical massing of a Craftsman-style house.

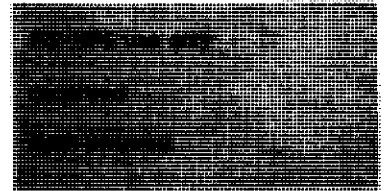
Non-Contributing Properties

The historic district contains a small proportion of buildings which do not contribute to the character of the district. These buildings are non-contributing because they do not incorporate important features of one of the nine major representative historic architectural styles and were not constructed during the period between 1860 and 1930. The newer houses represent a different character than the contributing properties. However, the non-contributing properties are the same scale and general configuration as the older houses, and are therefore not intrusive to the district.



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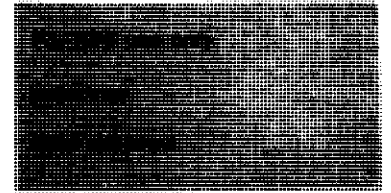
Inventory of Contributing and Non-Contributing Structures

Each structure within the boundaries of the historic district is listed on the following pages. The first group of structures includes those which contribute to the significance and character of the historic district. A contributing structure is one which incorporates important features representative of one of the nine major historic architectural styles, and was constructed during the stated period of significance. The second group of structures includes those which do not contribute to the significance and character of the historic district. A non-contributing structure is one which does not incorporate important features representative of one of the nine major historic architectural styles, and was constructed during the stated period of significance. There are no intrusive structures within the boundaries of the historic district.

All structures are identified by street address. Additional information provided for each structure includes the side of the street on which it is located, architectural style, date of construction (contributing properties only), present use, and importance (C - contrib-uting, NC - non-contributing).

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ADDRESS	STREET SIDE	STYLE	DATE	PRESENT USE	IMPORTANCE
DUNDEE					
113 Dundee	E	Folk Victorian	c. 1890	Res.-single	C
115 Dundee	E	Vernacular	c. 1870	Res.-single	C
119 Dundee	E	Vernacular	1904	Res.-multi	C
207 Dundee	E	Vernacular	c. 1870	Res.-multi	C
203 Dundee	E	Vernacular	c. 1870	Res.-single	C
114 Dundee	W	Craftsman	c. 1920	Res.-single	C
118 Dundee	W	Queen Anne	c. 1890	Res.-single	C
200 Dundee	W	Folk Victorian	c. 1890	Res.-single	C
208 Dundee	W	Vernacular	c. 1870	Res.-single	C
212 Dundee	W	Vernacular	c. 1870	Res.-single	C
216 Dundee	W	Queen Anne	c. 1890	Res.-single	C
306 Dundee	W	Vernacular	c. 1870	Res.-single	C
310 Dundee	W	Queen Anne	c. 1890	Res.-single	C
316 Dundee	W	Italianate	c. 1880	Res.-multi	C
NORTH HARRISON					
109 N. Harrison	E	Vernacular	c. 1870	Res.-single	C
115 N. Harrison	E	Vernacular	c. 1870	Res.-single	C
121 N. Harrison	E	Vernacular	c. 1870	Res.-single	C
125 N. Harrison	E	Craftsman	c. 1920	Res.-single	C
NORTH GARFIELD					
110 N. Garfield	W	Queen Anne	c. 1890	Res.-multi	C
114 N. Garfield	W	Craftsman	c. 1920	Res.-single	C
120 N. Garfield	W	Italianate	c. 1880	Res.-single	C
126 N. Garfield	W	Queen Anne	c. 1890	Res.-single	C
130 N. Garfield	W	Vernacular	c. 1870	Res.-single	C

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ADDRESS	STREET SIDE	STYLE	DATE	PRESENT USE	IMPORTANCE
SOUTH HOUGH					
303 S. Hough	E	Queen Anne	c. 1890	Res.-single	C
311 S. Hough	E	Gothic Revival	c. 1880	Religious	C
403 S. Hough	E	Folk Victorian	c. 1890	Res.-single	C
407 S. Hough	E	Vernacular	c. 1870	Res.-single	C
413 S. Hough	E	Vernacular	c. 1870	Res.-single	C
417 S. Hough	E	Vernacular	c. 1870	Res.-single	C
507 S. Hough	E	Vernacular	c. 1870	Res.-single	C
521 S. Hough	E	Folk Victorian	c. 1890	Res.-single	C
531 S. Hough	E	Folk Victorian	c. 1890	Res.-single	C
541 S. Hough	E	Queen Anne	c. 1890	Res.-single	C
547 S. Hough	E	Folk Victorian	c. 1890	Res.-single	C
603 S. Hough	E	Folk Victorian	c. 1890	Res.-single	C
615 S. Hough	E	Vernacular	c. 1870	Res.-single	C
619 S. Hough	E	Vernacular	c. 1870	Res.-single	C
633 S. Hough	E	Vernacular	c. 1870	Res.-single	C
645 S. Hough	E	Colonial Revival	c. 1925	Res.-single	C
206 S. Hough	W	Italianate	c. 1880	Institutional	C
400 S. Hough	W	Vernacular	c. 1870	Res.-single	C
408 S. Hough	W	Vernacular	c. 1870	Res.-single	C
414 S. Hough	W	Folk Victorian	c. 1890	Res.-multi	C
416 S. Hough	W	Craftsman	c. 1920	Res.-single	C
512 S. Hough	W	Folk Victorian	c. 1890	Res.-single	C
522 S. Hough	W	Vernacular	c. 1870	Res.-single	C
530 S. Hough	W	Vernacular	c. 1870	Res.-single	C
536 S. Hough	W	Vernacular	c. 1870	Res.-single	C
540 S. Hough	W	Craftsman	c. 1920	Res.-single	C
546 S. Hough	W	Folk Victorian	c. 1890	Res.-single	C
636 S. Hough	W	Folk Victorian	c. 1890	Res.-single	C
648 S. Hough	W	Craftsman	c. 1920	Res.-single	C
652 S. Hough	W	Craftsman	c. 1920	Res.-single	C
SOUTH COOK STREET					
201 S. Cook	E	Italianate	1875	Commercial	C
205 S. Cook	E	Vernacular	c. 1870	Commercial	C

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ADDRESS	STREET SIDE	STYLE	DATE	PRESENT USE	IMPORTANCE
207 S. Cook	E	Queen Anne	1862	Commercial	C
219 S. Cook	E	Vernacular	c. 1870	Res.-multi	C
305 S. Cook	E	Vernacular	c. 1870	Res.-multi	C
307-309 S. Cook	E	Italianate	c. 1880	Res.-multi	C
319 S. Cook	E	Gothic Revival	c. 1880	Res.-single	C
401 S. Cook	E	Folk Victorian	c. 1890	Res.-single	C
407 S. Cook	E	Vernacular	c. 1870	Res.-single	C
413 S. Cook	E	Folk Victorian	c. 1890	Res.-single	C
417 S. Cook	E	Vernacular	c. 1870	Res.-multi	C
501 S. Cook	E	Vernacular	c. 1870	Res.-single	C
515 S. Cook	E	Vernacular	c. 1870	Res.-single	C
517 S. Cook	E	Craftsman	c. 1920	Res.-single	C
523 S. Cook	E	Craftsman	c. 1920	Res.-single	C
529 S. Cook	E	Craftsman	c. 1920	Res.-single	C
539 S. Cook	E	Craftsman	c. 1920	Res.-single	C
545 S. Cook	E	Craftsman	c. 1920	Res.-single	C
549 S. Cook	E	Vernacular	c. 1870	Res.-single	C
601 S. Cook	E	Vernacular	c. 1870	Res.-single	C
609 S. Cook	E	Vernacular	c. 1870	Res.-single	C
619 S. Cook	E	Vernacular	c. 1870	Res.-single	C
631 S. Cook	E	Vernacular	c. 1870	Res.-single	C
218 S. Cook	W	Folk Victorian	1862	Res.-single	C
300-302 S. Cook	W	Folk Victorian	c. 1890	Res.-multi	C
308-310 S. Cook	W	Vernacular	c. 1870	Res.-multi	C
312 S. Cook	W	Gothic Revival	c. 1880	Institutional	C
316 S. Cook	W	Vernacular	c. 1870	Res.-single	C
400 S. Cook	W	Vernacular	1862	Res.-single	C
412 S. Cook	W	Vernacular	c. 1870	Res.-single	C
420 S. Cook	W	Folk Victorian	c. 1890	Commercial	C
500 S. Cook	W	Folk Victorian	c. 1890	Res.-single	C
508 S. Cook	W	Vernacular	c. 1870	Res.-single	C
516 S. Cook	W	Vernacular	c. 1870	Res.-single	C
522 S. Cook	W	Queen Anne	c. 1890	Res.-single	C
540 S. Cook	W	Vernacular	c. 1870	Res.-single	C
546 S. Cook	W	Vernacular	c. 1870	Res.-single	C
610 S. Cook	W	Vernacular	c. 1870	Res.-single	C
614 S. Cook	W	Vernacular	c. 1870	Res.-single	C

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ADDRESS	STREET SIDE	STYLE	DATE	PRESENT USE	IMPORTANCE
618 S. Cook	W	Vernacular	c. 1870	Res.-single	C
628 S. Cook	W	Vernacular	c. 1870	Res.-single	C
634 S. Cook	W	Vernacular	c. 1870	Res.-single	C
640 S. Cook	W	Vernacular	c. 1870	Res.-single	C
644 S. Cook	W	Craftsman	c. 1920	Res.-single	C
648 S. Cook	W	Craftsman	c. 1920	Res.-single	C
SOUTH GROVE					
309 S. Grove	E	Vernacular	c. 1870	Res.-single	C
313 S. Grove	E	Italianate	c. 1880	Res.-single	C
319 S. Grove	E	Folk Victorian	c. 1890	Res.-single	C
411 S. Grove	E	Vernacular	c. 1870	Res.-single	C
503 S. Grove	E	Vernacular	c. 1870	Res.-single	C
507 S. Grove	E	Vernacular	c. 1870	Res.-single	C
513 S. Grove	E	Folk Victorian	c. 1890	Res.-single	C
517 S. Grove	E	Queen Anne	c. 1890	Res.-single	C
545 S. Grove	E	Vernacular	c. 1870	Res.-single	C
549 S. Grove	E	Italianate	c. 1880	Res.-single	C
601 S. Grove	E	Craftsman	c. 1920	Res.-single	C
609 S. Grove	E	Vernacular	c. 1870	Res.-single	C
615 S. Grove	E	Italianate	c. 1880	Res.-single	C
625 S. Grove	E	Folk Victorian	c. 1890	Res.-single	C
631 S. Grove	E	Craftsman	c. 1920	Res.-single	C
637 S. Grove	E	Craftsman	c. 1920	Res.-single	C
643 S. Grove	E	Vernacular	c. 1870	Res.-single	C
649 S. Grove	E	Vernacular	c. 1870	Res.-single	C
655 S. Grove	E	Vernacular	c. 1870	Res.-single	C
300 S. Grove	W	Vernacular	c. 1870	Res.-multi	C
308 S. Grove	W	Vernacular	c. 1870	Res.-single	C
312 S. Grove	W	Craftsman	c. 1920	Res.-single	C
318 S. Grove	W	Folk Victorian	c. 1890	Res.-single	C
400 S. Grove	W	Craftsman	c. 1920	Res.-single	C
410 S. Grove	W	Folk Victorian	c. 1890	Res.-single	C
502 S. Grove	W	Vernacular	c. 1870	Res.-single	C
506 S. Grove	W	Folk Victorian	c. 1890	Res.-single	C
512 S. Grove	W	Vernacular	c. 1870	Res.-single	C

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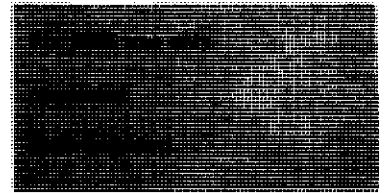


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ADDRESS	STREET SIDE	STYLE	DATE	PRESENT USE	IMPORTANCE
516 S. Grove	W	Vernacular	c. 1870	Res.-single	C
526 S. Grove	W	Vernacular	c. 1870	Res.-single	C
528 S. Grove	W	Vernacular	c. 1870	Res.-single	C
532 S. Grove	W	Vernacular	c. 1870	Res.-single	C
536 S. Grove	W	Vernacular	c. 1870	Res.-single	C
542 S. Grove	W	Vernacular	c. 1870	Res.-single	C
548 S. Grove	W	Vernacular	c. 1870	Res.-single	C
602 S. Grove	W	Vernacular	c. 1870	Res.-single	C
608 S. Grove	W	Craftsman	c. 1920	Res.-single	C
610 S. Grove	W	Italianate	c. 1880	Res.-single	C
616 S. Grove	W	Neo-classical	c. 1880	Res.-single	C
622 S. Grove	W	Queen Anne	c. 1890	Res.-single	C
628 S. Grove	W	Craftsman	c. 1920	Res.-single	C
644 S. Grove	W	Craftsman	c. 1920	Res.-single	C
EAST APPLEBEE					
131 E. Applebee	S	Vernacular	c. 1870	Res.-multi	C
217 E. Applebee	S	Vernacular	c. 1870	Res.-single	C
219 E. Applebee	S	Vernacular	c. 1870	Res.-single	C
223 E. Applebee	S	Craftsman	c. 1920	Res.-single	C
227 E. Applebee	S	Craftsman	c. 1920	Res.-single	C
WEST MAIN					
204-206 W. Main	N	Queen Anne	c. 1890	Res.-multi	C
210 W. Main	N	Vernacular	c. 1870	Commercial	C
212 W. Main	N	Folk Victorian	c. 1890	Res.-single	C
218 W. Main	N	Folk Victorian	c. 1890	Institutional	C
224 W. Main	N	Vernacular	c. 1870	Res.-single	C
228 W. Main	N	Queen Anne	c. 1890	Res.-single	C
302 W. Main	N	Vernacular	c. 1870	Res.-single	C
308 W. Main	N	Queen Anne	c. 1890	Res.-single	C
312 W. Main	N	Craftsman	c. 1920	Res.-single	C
316 W. Main	N	Folk Victorian	c. 1890	Res.-multi	C
117 W. Main	S	Greek Revival	c. 1880	Commercial	C
145 W. Main	S	Neo-classical	c. 1890	Commercial	C

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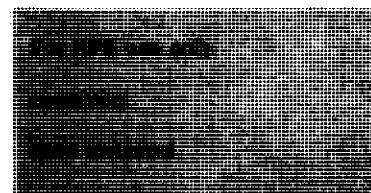


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ADDRESS	STREET SIDE	STYLE	DATE	PRESENT USE	IMPORTANCE
201 W. Main	S	Vernacular	c. 1870	Res.-multi	C
202-207 W. Main	S	Queen Anne	c. 1890	Res.-multi	C
209 W. Main	S	Vernacular	c. 1870	Res.-single	C
213 W. Main	S	Vernacular	c. 1870	Res.-single	C
223 W. Main	S	Octagon	1881	Commercial	C
231 W. Main	S	Folk Victorian	c. 1890	Res.-single	C
237 W. Main	S	Craftsman	c. 1920	Res.-single	C
305 W. Main	S	Italianate	c. 1880	Res.-single	C
WEST STATION					
120 W. Station	N	Craftsman	c. 1920	Res.-single	C
132 W. Station	N	Craftsman	c. 1920	Institutional	C
138 W. Station	N	Craftsman	c. 1920	Commercial	C
140 W. Station	N	Greek Revival	c. 1880	Res.-single	C
148 W. Station	N	Folk Victorian	c. 1890	Res.-single	C
200 W. Station	N	Vernacular	c. 1870	Res.-single	C
202 W. Station	N	Craftsman	c. 1920	Res.-single	C
214 W. Station	N	Vernacular	c. 1870	Res.-single	C
218 W. Station	N	Craftsman	c. 1920	Res.-multi	C
230 W. Station	N	Vernacular	c. 1870	Res.-single	C
242 W. Station	N	Craftsman	c. 1920	Res.-single	C
111 W. Station	S	Vernacular	c. 1870	Institutional	C
131 W. Station	S	Folk Victorian	c. 1890	Res.-single	C
135 W. Station	S	Vernacular	c. 1870	Res.-single	C
137 W. Station	S	Folk Victorian	c. 1890	Res.-single	C
145 W. Station	S	Craftsman	c. 1920	Res.-single	C
201 W. Station	S	Vernacular	1859	Res.-single	C
205 W. Station	S	Vernacular	c. 1870	Res.-single	C
207 W. Station	S	Queen Anne	c. 1890	Res.-single	C
215 W. Station	S	Queen Anne	c. 1890	Res.-single	C
237 W. Station	S	Greek Revival	c. 1880	Res.-single	C
239 W. Station	S	Vernacular	c. 1870	Res.-single	C

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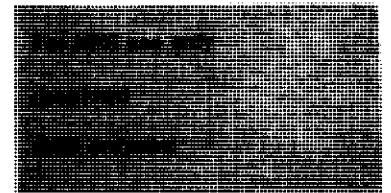
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ADDRESS	STREET SIDE	STYLE	DATE	PRESENT USE	IMPORTANCE
WEST LAKE					
106 W. Lake	N	Queen Anne	c. 1890	Res.-single	C
112 W. Lake	N	Italianate	c. 1880	Res.-single	C
118 W. Lake	N	Craftsman	1930	Res.-single	C
126 W. Lake	N	Vernacular	1927	Res.-single	C
130 W. Lake	N	Queen Anne	1890	Res.-single	C
142 W. Lake	N	Folk Victorian	c. 1890	Res.-single	C
200 W. Lake	N	Craftsman	1925	Res.-single	C
216 W. Lake	N	Queen Anne	c. 1890	Res.-single	C
220 W. Lake	N	Queen Anne	c. 1890	Res.-single	C
226 W. Lake	N	Queen Anne	1892	Res.-single	C
230 W. Lake	N	Craftsman	c. 1920	Res.-single	C
236 W. Lake	N	Queen Anne	c. 1890	Res.-single	C
240 W. Lake	N	Queen Anne	c. 1890	Res.-single	C
246 W. Lake	N	Craftsman	c. 1920	Res.-single	C
250 W. Lake	N	Vernacular	c. 1870	Res.-single	C
121 W. Lake	S	Folk Victorian	c. 1890	Res.-single	C
125 W. Lake	S	Vernacular	c. 1870	Res.-single	C
135 W. Lake	S	Queen Anne	1891	Res.-single	C
141 W. Lake	S	Queen Anne	c. 1890	Res.-single	C
145 W. Lake	S	Gothic Revival	c. 1880	Res.-single	C
201 W. Lake	S	Folk Victorian	1888	Res.-single	C
209 W. Lake	S	Vernacular	c. 1870	Res.-single	C
213 W. Lake	S	Queen Anne	c. 1890	Res.-single	C
217 W. Lake	S	Queen Anne	c. 1890	Res.-single	C
227 W. Lake	S	Queen Anne	1892	Res.-single	C
233 W. Lake	S	Folk Victorian	c. 1890	Res.-single	C
241 W. Lake	S	Queen Anne	c. 1890	Res.-multi	C
245 W. Lake	S	Queen Anne	c. 1890	Res.-single	C
249 W. Lake	S	Queen Anne	c. 1890	Res.-single	C
EAST LAKE					
110 E. Lake	N	Vernacular	1862	Commercial	C
303 E. Lake	E	Vernacular	c. 1870	Commercial	C



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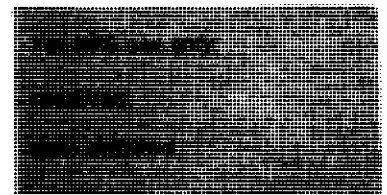


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ADDRESS	STREET SIDE	STYLE	DATE	PRESENT USE	IMPORTANCE
WEST LINCOLN					
138 W. Lincoln	N	Queen Anne	c. 1890	Res.-single	C
200 W. Lincoln	N	Vernacular	c. 1870	Res.-single	C
210 W. Lincoln	N	Vernacular	c. 1870	Res.-single	C
212 W. Lincoln	N	Folk Victorian	c. 1890	Res.-single	C
222 W. Lincoln	N	Vernacular	c. 1870	Res.-single	C
228 W. Lincoln	N	Vernacular	c. 1870	Res.-single	C
234 W. Lincoln	N	Queen Anne	c. 1890	Res.-single	C
240 W. Lincoln	N	Folk Victorian	c. 1890	Res.-single	C
244 W. Lincoln	N	Queen Anne	c. 1890	Res.-single	C
248 W. Lincoln	N	Craftsman	c. 1920	Res.-single	C
121 W. Lincoln	S	Vernacular	c. 1870	Res.-single	C
129 W. Lincoln	S	Italiante	c. 1880	Res.-single	C
133 W. Lincoln	S	Vernacular	c. 1870	Res.-multi	C
137 W. Lincoln	S	Queen Anne	c. 1890	Res.-single	C
141 W. Lincoln	S	Vernacular	c. 1870	Res.-single	C
203 W. Lincoln	S	Vernacular	c. 1870	Res.-single	C
209 W. Lincoln	S	Vernacular	c. 1870	Res.-single	C
213 W. Lincoln	S	Craftsman	c. 1920	Res.-single	C
217 W. Lincoln	S	Vernacular	c. 1870	Res.-single	C
223 W. Lincoln	S	Vernacular	c. 1870	Res.-single	C
229 W. Lincoln	S	Craftsman	c. 1920	Res.-single	C
235 W. Lincoln	S	Vernacular	c. 1870	Res.-single	C
239 W. Lincoln	S	Vernacular	c. 1870	Res.-single	C
245 W. Lincoln	S	Vernacular	c. 1870	Res.-single	C
EAST LINCOLN					
312 E. Lincoln	N	Folk Victorian	c. 1890	Res.-multi	C
316 E. Lincoln	N	Vernacular	c. 1870	Res.-single	C
213 E. Lincoln	S	Vernacular	c. 1870	Res.-single	C
217 E. Lincoln	S	Vernacular	c. 1870	Res.-single	C
317 E. Lincoln	S	Vernacular	c. 1870	Res.-single	C

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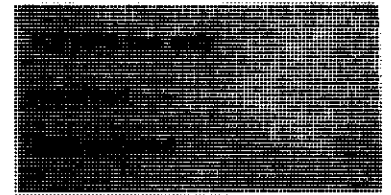


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ADDRESS	STREET SIDE	STYLE	DATE	PRESENT USE	IMPORTANCE
WEST RUSSELL					
124 W. Russell	N	Craftsman	c. 1920	Res.-single	C
130 W. Russell	N	Vernacular	c. 1870	Res.-single	C
134 W. Russell	N	Craftsman	c. 1920	Res.-single	C
136 W. Russell	N	Craftsman	c. 1920	Res.-single	C
200 W. Russell	N	Craftsman	c. 1920	Res.-single	C
206 W. Russell	N	Vernacular	c. 1870	Res.-single	C
212-214 W. Russell	N	Vernacular	c. 1870	Res.-multi	C
218 W. Russell	N	Vernacular	c. 1870	Res.-single	C
244 W. Russell	N	Craftsman	c. 1920	Res.-single	C
248 W. Russell	N	Craftsman	c. 1920	Res.-single	C
119 W. Russell	S	Craftsman	c. 1920	Res.-single	C
125 W. Russell	S	Craftsman	c. 1920	Res.-single	C
131 W. Russell	S	Craftsman	c. 1920	Res.-single	C
135 W. Russell	S	Vernacular	c. 1870	Res.-single	C
139 W. Russell	S	Craftsman	c. 1920	Res.-multi	C
201 W. Russell	S	Vernacular	c. 1870	Res.-single	C
207 W. Russell	S	Craftsman	c. 1920	Res.-multi	C
211 W. Russell	S	Vernacular	c. 1870	Res.-single	C
217 W. Russell	S	Vernacular	c. 1870	Res.-single	C
225 W. Russell	S	Craftsman	c. 1920	Res.-single	C
245 W. Russell	S	Craftsman	c. 1920	Res.-single	C
249 W. Russell	S	Vernacular	c. 1870	Res.-single	C
EAST RUSSELL					
106 E. Russell	N	Vernacular	c. 1870	Res.-single	C
110-112 E. Russell	N	Vernacular	c. 1870	Res.-multi	C
206 E. Russell	N	Vernacular	c. 1870	Res.-multi	C
211 E. Russell	S	Vernacular	c. 1870	Res.-single	C
417 E. Russell	S	Vernacular	c. 1870	Res.-single	C

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ADDRESS	STREET SIDE	STYLE	DATE	PRESENT USE	IMPORTANCE
WEST COOLIDGE					
110 W. Coolidge	N	Craftsman	c. 1920	Res.-single	C
120 W. Coolidge	N	Craftsman	c. 1920	Res.-single	C
124 W. Coolidge	N	Craftsman	c. 1920	Res.-single	C
128 W. Coolidge	N	Craftsman	c. 1920	Res.-single	C
136 W. Coolidge	N	Craftsman	c. 1920	Res.-single	C
202 W. Coolidge	N	Vernacular	c. 1870	Res.-multi	C
206 W. Coolidge	N	Vernacular	c. 1870	Res.-single	C
212 W. Coolidge	N	Vernacular	c. 1870	Res.-single	C
230 W. Coolidge	N	Vernacular	c. 1870	Res.-single	C
238 W. Coolidge	N	Vernacular	c. 1870	Res.-single	C
250 W. Coolidge	N	Vernacular	c. 1870	Res.-single	C
111 W. Coolidge	S	Vernacular	c. 1870	Other	C
115 W. Coolidge	S	Craftsman	c. 1920	Res.-single	C
119 W. Coolidge	S	Vernacular	c. 1870	Res.-single	C
129 W. Coolidge	S	Vernacular	c. 1870	Res.-single	C
141 W. Coolidge	S	Vernacular	c. 1870	Res.-single	C
205 W. Coolidge	S	Vernacular	c. 1870	Res.-single	C
215 W. Coolidge	S	Craftsman	c. 1920	Res.-single	C
221 W. Coolidge	S	Craftsman	c. 1920	Res.-single	C
225 W. Coolidge	S	Craftsman	c. 1920	Res.-single	C
EAST HILLSIDE					
108 E. Hillside	N	Vernacular	c. 1870	Res.-single	C
118 E. Hillside	N	Vernacular	c. 1870	Res.-single	C
202 E. Hillside	N	Folk Victorian	c. 1890	Institutional	C
212 E. Hillside	N	Vernacular	c. 1870	Res.-single	C
220 E. Hillside	N	Folk Victorian	c. 1890	Res.-single	C

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ADDRESS	STREET SIDE	STYLE	PRESENT USE	IMPORTANCE
DUNDEE				
300 Dundee	W	Tudor	Res.-single	NC
SOUTH LILL				
419 S. Lill	E	Minimal Traditional	Res.-single	NC
SOUTH HOUGH				
515 S. Hough	E	Minimal Traditional	Res.-single	NC
627 S. Hough	E	Minimal Traditional	Res.-single	NC
214 S. Hough	W	Minimal Traditional	Commercial	NC
310 S. Hough	W	Contemporary	Institutional	NC
500 S. Hough	W	Contemporary	Res.-multi	NC
506 S. Hough	W	Tudor	Res.-single	NC
602 S. Hough	W	Neo-colonial	Institutional	NC
620 S. Hough	W	Contemporary	Res.-multi	NC
640-642 S. Hough	W	Mansard	Res.-multi	NC
SOUTH COOK STREET				
315 S. Cook	E	Minimal Traditional	Res.-single	NC
505 S. Cook	E	Ranch	Res.-single	NC
535 S. Cook	E	Minimal Traditional	Res.-single	NC
615 S. Cook	E	Ranch	Res.-single	NC
625 S. Cook	E	Minimal Traditional	Res.-single	NC
635 S. Cook	E	Colonial Revival	Res.-single	NC
643 S. Cook	E	Ranch	Res.-single	NC
647 S. Cook	E	Ranch	Res.-single	NC
528 S. Cook	W	Ranch	Res.-single	NC
536 S. Cook	W	Minimal Traditional	Res.-single	NC
604 S. Cook	W	Neo-french	Res.-single	NC
606 S. Cook	W	Neo-classical	Res.-single	NC
652 S. Cook	W	Ranch	Res.-single	NC

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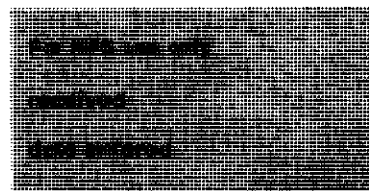
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ADDRESS	STREET SIDE	STYLE	PRESENT USE	IMPORTANCE	
SOUTH GROVE					
525 S. Grove	E	Colonial Revival	Res.-single	NC	
533 S. Grove	E	Neo-classical	Res.-single	NC	
621 S. Grove	E	Ranch	Res.-single	NC	
414 S. Grove	W	Italian Renaissance	Res.-single	NC	
630 S. Grove	W	Contemporary	Res.-multi	NC	
636 S. Grove	W	Minimal Traditional	Res.-single	NC	
650 S. Grove	W	Contemporary	Res.-single	NC	
WEST MAIN					
123 W. Main	S	Neo-classical	Commercial	NC	
141 W. Main	S	Contemporary	Commercial	NC	
149 W. Main	S	Italian Renaissance	Institutional	NC	
WEST STATION					
208 W. Station	N	Neo-classical	Res.-single	NC	
234 W. Station	N	Minimal Traditional	Res.-single	NC	
121 W. Station	S	Mansard	Institutional	NC	
221 W. Station	S	Colonial Revival	Res.-single	NC	
WEST LAKE					
138 W. Lake	N	Tudor	Res.-single	NC	
WEST LINCOLN					
134 W. Lincoln	N	Minimal Traditional	Res.-multi	NC	
140 W. Lincoln	N	Shed	Res.-multi	NC	
115 W. Lincoln	S	Neo-gothic	Religious	NC	

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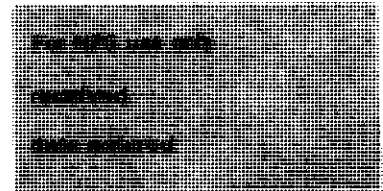
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ADDRESS	STREET SIDE	STYLE	PRESENT USE	IMPORTANCE
EAST LINCOLN				
115 E. Lincoln	S	Minimal Traditional	Res.-single	NC
301 E. Lincoln	S	Neo-colonial	Religious	NC
WEST RUSSELL				
224 W. Russell	N	Ranch	Res.-single	NC
228 W. Russell	N	Colonial Revival	Res.-single	NC
234 W. Russell	N	Ranch	Res.-single	NC
238 W. Russell	N	Colonial Revival	Res.-single	NC
111 W. Russell	S	Ranch	Res.-single	NC
227 W. Russell	S	Minimal Traditional	Res.-single	NC
233 W. Russell	S	Minimal Traditional	Res.-single	NC
239 W. Russell	S	Colonial Revival	Res.-single	NC
WEST COOLIDGE				
116 W. Coolidge	N	Minimal Traditional	Res.-single	NC
130 W. Coolidge	N	Tudor	Res.-single	NC
218 W. Coolidge	N	Minimal Traditional	Res.-single	NC
226 W. Coolidge	N	Minimal Traditional	Res.-single	NC
234 W. Coolidge	N	Minimal Traditional	Res.-single	NC
240 W. Coolidge	N	Minimal Traditional	Res.-single	NC
123 W. Coolidge	S	Minimal Traditional	Res.-single	NC
135 W. Coolidge	S	Minimal Traditional	Res.-single	NC
201 W. Coolidge	S	Ranch	Res.-single	NC
209 W. Coolidge	S	Minimal Traditional	Res.-single	NC
227 W. Coolidge	S	Minimal Traditional	Res.-single	NC
231 W. Coolidge	S	Minimal Traditional	Res.-single	NC
235 W. Coolidge	S	Minimal Traditional	Res.-single	NC
239 W. Coolidge	S	Tudor	Res.-single	NC
247 W. Coolidge	S	Ranch	Res.-single	NC

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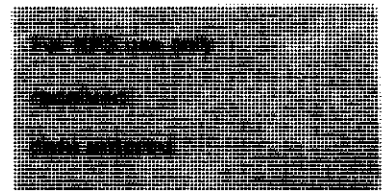
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ADDRESS	STREET SIDE	STYLE	PRESENT USE	IMPORTANCE
WEST HILLSIDE				
110 W. Hillside	N	Mansard	Res.-multi	NC
EAST HILLSIDE				
100-102 E. Hillside	N	Mansard	Res.-multi	NC
112 E. Hillside	N	Ranch	Res.-single	NC
302 E. Hillside	N	Ranch	Res.-single	NC

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The earliest architecture in Barrington was the log house type constructed by the first settlers. Characteristically, the early settlers relied on expediency rather than fashion in their choice of building materials, and utilized construction materials available near their building site. The builders of these early houses were usually the intended occupants of the structure. As the town became more established, local craftsmen, builders and carpenters were available to assist settlers in the construction of their homes.

The generous stands of timber in the area which facilitated log construction also encouraged the development of local timber planing mills. Frame construction began to appear in the Barrington area by the early 1840's. By the mid-1850's, a major railroad line had been extended to the town of Barrington. The railroad system also made building materials other than logs and hand-sawn timber available to builders.

The local townships voted for township organization at the November election of 1849, and in the next year Barrington and Cuba townships were formally organized and officials were elected. These included township supervisors, justices of the peace, overseers of the poor, collectors, graves wards, clerks, assessors, commissioners of highways, constables, trustees, and others.

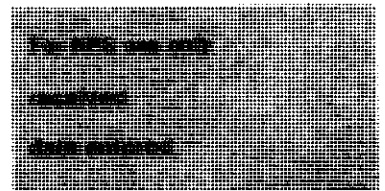
Two of the men who took public office at this election resided in the historic district. The first constable of Barrington, George Jackson, lived in the simple Italianate farmhouse at 313 South Grove Avenue. He was later elected Justice of the Peace and held that office until 1875. H. G. Willmarth lived in the large Gerek Revival residence at 117 West Main Street. Mr. Willmarth was one of the first Village Trustees, elected in 1849.

The Village of Barrington was located on the Wisconsin Division of the Chicago & Northwestern Railroad, at a distance of approximately thirty-five miles from Chicago in the mid-1880's. The land which became the south part of the village originally belonged to Benjamin Felter, who held a bond for a deed. Felter sold his holdings to A.S. Downs, who was interested in the investment potential of proximity to the railroad. Downs later sold his



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interests to Robert Campbell. This land is now the area of the Village which comprises a major portion of the historic district. In 1854, the railroad was extended through to the village. The depot had previously been located at Deer Grove, about two miles west of Palatine. In the fall of 1854, the depot was moved to Barrington. The town which was to become the present Village of Barrington was laid out in the same year. The town, township and post office were named after the town of Great Barrington, Massachusetts, from the vicinity of which many of Barrington's early settlers had emigrated.

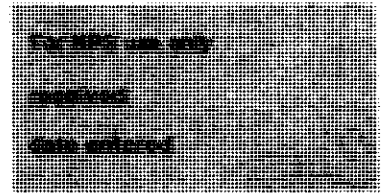
The Barrington Station landholders voted to incorporate under existing state laws in 1863. The town of Barrington Station was organized in 1864, and a board of trustees was elected. In 1865, the state legislature passed a special act, amended in 1869, which validated the 1863 election and the organization of the town. When the town was incorporated in 1865, it had a population of approximately 300 persons. On the Cuba side of town were twelve houses, while the Ela township section held a post office, drug store, tavern, blacksmith shop and several stores. A schoolhouse built in 1846 or 1847 was used as a saloon after two new schoolhouses were built in 1855, and a third was constructed in 1868. This proliferation of school buildings indicates the rapidly increasing settlement and local population.

Barrington housed a number of churches from its early years. The Methodist Church of Barrington Center was organized in 1840 with six members. This congregation used a schoolhouse as its church until a new church building, complete with steeple and bell, was completed in 1853. This simple frame church, which is located at 312 South Cook Street, was later sold by the

Methodist Church and is now the Masonic Temple of Barrington. In 1866, Zion's Society of the Evangelical Association was begun in Barrington. Its small church was replaced with a larger structure in 1880. This larger structure, with its steep roof, tower spire and pointed arches above the windows, is located at 311 South Hough Street. It is currently occupied by the Barrington United Methodist Church. Both Baptist and Catholic churches were also organized in Barrington at about this time.

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The town became the Village of Barrington in 1873, when electors voted to incorporate under city and village laws. In May of 1883, the post office name was changed from Barrington Station to Barrington. It is at this time that the area within the historic district began to be fully developed. Through the 1870's and 1880's, the town of Barrington continued to grow. By the 1890's, it began to acquire the amenities of an urban center. The first electric light plant in Barrington was constructed in 1897. In 1898, a water system was installed, a fire department was organized, and a telephone system was introduced in the area.

The Sanborn Map of Barrington prepared in 1894 provides a graphic description of the status of the village in that year. Its population was 1100 persons, who inhabited a prosperous and growing town. Large residences in Romantic and Victorian architectural styles had been constructed along such major streets as Lake, Hawley (now Lincoln), Hough and Cook.

Jerome W. Kingsley, a major figure within the village, constructed a large Italianate residence at 114 West Lake Street. Mr. Kingsley was a member of the local Methodist Church. He held the office of Justice of the Peace for twenty years and later held the office of Town Clerk for twenty-one consecutive years. His house on West Lake Street has recently undergone an extensive restoration. M. B. McIntosh was another important figure in Barrington who lived within the Historic District. His simple frame house is located at 219 South Cook Street. Mr. McIntosh was a local lumber dealer and businessman and was heavily involved in local government. He was elected Police Justice in 1870, and held that office for seven years. In 1877 he was elected Justice of the Peace, an office he held for four years. M. B. McIntosh also served on the Board of Corporation Trustees for three years, and on the School Board for twenty years. Another successful local merchant, Garrett H. Landwer, lived within the historic district in the small Italianate building at 201 South Cook Street.

In 1894, the greatest development and growth in the Village of Barrington was found in residential area located to the south of the center of town. These areas were developing along regularly planned rectangular blocks, in a typical Midwestern grid plan. Houses were built at relatively consistent

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setbacks, and on similarly sized lots. The form and scale of the houses was also consistent at this time, creating a homogenous neighborhood character.

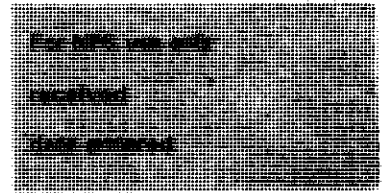
The commercial area of Barrington had developed around the intersection of Main and Hough Streets and the Chicago and Northwestern Railroad tracks. Commercial structures were concentrated in the irregularly shaped blocks created by the three-way intersection and diagonal railroad line. Water was provided by cisterns. In 1894, the village streets were still unpaved. The residents were protected by a twenty-eight member fire department; the Sanborn Fire Insurance Company which recorded these historic maps paid special attention to the local fire companies.

The 1924 Sanborn Map indicates that Barrington's population had nearly doubled over the past thirty years, reaching 2,100 persons by the time of this later map. The residential district had greatly expanded, and the older residential areas were fully developed with houses on nearly all lots. New residential construction extended in a closely-built fashion as far north as Liberty Street and as far south as Hillside Avenue by 1924. Residential construction also reached as far east as Grove Avenue and as far west as Dundee by this date. The area noted above was developed with the exception of a few vacant lots along its perimeter. The southern area of the residential district was well developed at this time. House sizes continued to be fairly consistent, and new house forms tended to be simpler and more rectangular than the older house forms.

John Robertson and John Plagge, two men who were very influential in the economic development of the community during this period, resided within the boundaries of the historic district. Mr. Robertson was a partner in one of the earliest banks in the area. He lived in the elaborate Neo-Classical residence at 145 West Main Street. John Plagge, founder of the First National Bank of Barrington in 1919, resided in the frame Italianate farmhouse at 309 South Cook Street. Mr. Plagge, an important member of the Barrington community, was also the owner of Plagge's General Store, located near the center of the village. Another important Barrington resident who lived within the boundaries of the historic district during this period was Howard Castle. Mr. Castle was a local attorney and served in the Illinois

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General Assembly in the years between the First World War and the early 1920's. His large, simple frame house is located at 525 South Grove Avenue.

By 1924, Main and Hough Streets were paved, and other streets in the village were graded, electric lights had been installed, and other public services had been significantly upgraded. Water facilities, for example, included gravity and direct pressure systems. Water was available from a 70,000 gallon cistern and a 310 foot deep well. About five miles of four to eight inch water main provided service to the village, and the average daily consumption of water was 250,000 gallons. The fire department consisted of twenty-six men, utilizing the most modern equipment.

In 1924, the greatest development in the village had occurred in the residential southern section of the town. This pattern was established by 1894, and continued into the twentieth century. Nearly every structure which appeared on the 1894 map of Barrington was still extant in 1924, and many of these buildings are still standing today. The Sanborn Maps reveal that the greatest growth and development in the village was found in the residential area south of the center of town, and that this pattern of development was consistent throughout its early history.

Since its incorporation in 1873, the Village of Barrington has developed in a manner consistent with other Midwestern towns of comparable size. Its location along a main railroad line encouraged the development of the town as a commuter suburb. The development of the residential area of the historic district, which occurred between 1860 and 1930, exemplifies this period of development through its excellent examples of all major American architectural styles of the period. This older residential neighborhood, as it exists today, coherently reflects this period in the history of Barrington and similar Midwestern towns.

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Evaluation of Significance

The proposed historic district meets the National Register definition of a district. It is a "geographically definable area - urban or rural, small or large - possessing a significant concentration, linkage, or continuity of sites, buildings, structures, and/or objects united by past events or aesthetically by plan or physical development." The residential area which has been designated as the proposed historic district possesses a significant concentration of residential buildings which are united by plan, physical development and historic character.

Barrington's historic district represents the historical and architectural development of the residential community over the past century. Its houses especially represent the development of a rural Midwestern town from 1860 through 1930. The houses are linked by materials, scale, style and character. Most of the houses in the area are partly or completely constructed of wood. Older buildings have stone foundations, while later buildings have brick or concrete foundations.

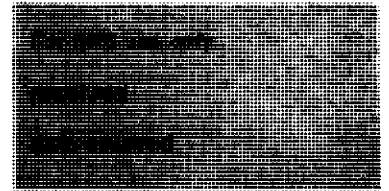
The homogeneity of scale within the historic district contributes to its coherency. Most of the houses are one and one-half to two stories in height, with similar basic configurations and roof types. The houses are also sited with similar setbacks, along narrow, tree-lined streets. The distribution of a number of significant architectural types across the district, with a consistent mixture of these types along each block, also strengthens the coherent nature of the district.

The district is defined by the development pattern of the village. It excludes the central business district, which represents a different functional and architectural character and lacks the strong continuity and integrity of the residential area. The residential historic district is therefore visually distinct from the adjacent commercial sector, which is further defined by the main streets and railroad lines which determine the planning grid of the village.

A minimum of non-contributing elements or gaps and no intrusive structures are present in the historic district. The remarkable degree of integrity

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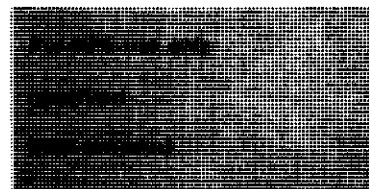
of many of the residential properties and of the district as a whole creates a strong sense of visual and historical continuity. This continuity is not interrupted by intrusive buildings or vacant areas throughout most of the district. The proportion of such structures is so small as to have negligible adverse effect within the proposed district.

The historic district of the Village of Barrington strongly represents several significant themes in American history. The district exemplifies the development of the residential section of a rural community which grew up around a railroad center in the second half of the nineteenth century. The extension of the American railroad system in the 1850's and 1860's encouraged the development of many rural Midwestern towns like Barrington. The location and subsequent development of the town along the railroad line were determined by the extension of the Chicago and Northwestern Railroad. The people who played an important part in the area's development - the Landwer, McIntosh, and Kingsley families, among others - lived in this district.

The historic district also is a very good representation of the continuous development of American architectural styles from the mid-nineteenth century to the present. While the more modern architectural styles are not within the scope of National Register evaluation and are not pertinent to this study, they are worthy of note in that they enhance the continuity of architectural development of the district. The more modern houses are related in style and materials to the older architectural examples.

Historic architectural styles are represented by a variety of examples within the historic district. Architectural styles which are represented in the historic district include the Vernacular style; the Romantic style including the Greek Revival, Gothic Revival, Italianate and Octagon styles; the Victorian style, including the Queen Anne and Folk Victorian styles; the Neo-Classical style; and the Craftsman style. The representation of these styles within the district ranges from simple design features of a given style, such as the Greek or Gothic Revival Styles, applied to simple frame houses, to excellent examples of "high styles" such as the Queen Anne and the Octagon Styles.

Taken as a continuum of American architectural development, the houses of Barrington's historic district also exemplify the development of American

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house construction. The early builders relied on local materials, and early settlement was encouraged by the generous stands of timber in the area. Later buildings involved a greater variety of building materials, configurations and details, as industrialization made lighter framing and pre-cut building elements available. The expanding railroad system also provided a greater variety of building materials in the area. Architects and craftsmen assisted homeowners in building houses by the late nineteenth century. Pattern books and other publications also helped to bring architectural styles to rural Midwestern communities such as Barrington.

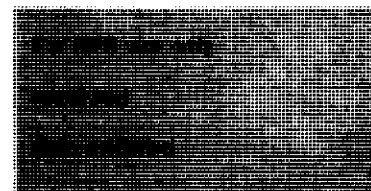
The historic district of the Village of Barrington can therefore be seen to represent significant themes in architectural history and in the development of a rural community. The district also meets two of the National Register Criteria for evaluation. Criterion A states that "properties may be eligible for the National Register if they are associated with events that have made a significant contribution to the broad patterns of our history." Barrington's historic district meets this criterion in that it represents the development of a rural Midwestern town in the period from 1850 through the present. The founding and development of this community were encouraged by the availability of timber in the area, and by the development of the lumber industry. The location and expansion of the town was also strongly influenced by the expansion of the American railroad industry, and particularly by the extension of the Chicago and Northwestern Railroad.

The district also represents the character and development of an early Chicago commuter suburb, with a strong residential enclave. The linkage between the residential sector and downtown Chicago helps to explain the weakening of the local commercial district, which is reflected in the low integrity of the business district in contrast to the high integrity of the historic, residential district.

Barrington's historic district also meets Criterion C, which states that "properties may be eligible for the National Register if they embody the distinctive characteristic of a type, period, or method of construction, or represent the work of a master or possess high artistic values, or that represent a significant and distinguishable entity whose components may

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lack individual distinction." The houses of the historic district represent the characteristic types and methods of construction used for houses of the noted historic architectural styles in the period from the mid-nineteenth century to the 1930's. Some of the best examples of these styles are buildings of high artistic values. The age, integrity and variety of houses enhance the architectural significance of the area.

The district meets Criterion C in that it is a significant and distinguishable entity, although some of the less distinctive houses may lack individual significance. Some of its more distinctive houses have individual merit as well as their role as integral components of the historic district. The continuity and even distribution of architectural styles which are represented in the district, and the coherent visual and historical character, emphasize its significance and help to make the district a distinguishable entity. It is also distinguished from surrounding areas by major land use, building age, boundaries such as transportation lines, and its continuous historical development as a residential neighborhood. The district is bounded by man-made features, the railroads, roads and streets which set the boundaries of early development. Areas beyond these boundaries represent later development, and are clearly distinguished by land use, character and appearance. The historic district is the older section of town, with a specific character and typical streetscape.

A cross-section of major architectural styles is well-represented in the district. A continuum of styles and construction is exemplified, with good distribution and variety of the major styles. The integrity of the buildings and district is documented by historic maps, plats and photographs, as well as by printed matter. The historic buildings also reveal the local and Midwestern adaptation of nationally prevalent styles. The use of regional materials and the adaptation of details to local tastes are reflected in the houses of the historic district.

In addition to meeting these National Register criteria for evaluation, the historic district has integrity. Its houses have integrity of location,



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since nearly all are on their original site and most are the first or second generation building on the site. The houses also have integrity of design, in that they retain their original design and appearance. Modifications to the historic buildings are generally limited, and may include cosmetic changes such as the application of new wall coverings and the enclosure of porches. Although such modifications have been made, the original building elements and fabric are generally present behind more recent additions to the houses. The modifications are limited enough that they do not jeopardize the historic architectural qualities or associations of the buildings. Also, modifications such as the addition of porch enclosures or wood siding are not irreversible.

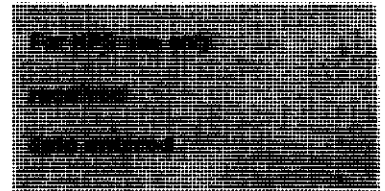
The district also has integrity of setting. The topography and planning of the area retains its historic appearance. The town maintains its original organization around the railroad line and major intersection. The residential area maintains its historic relationship to the commercial district. In addition, the character of the setting, with houses regularly placed along narrow, tree-lined streets, is similar today to its historic precedent.

The buildings of the historic district have integrity of materials, since the original materials are still present, even in houses with new wall coverings. The original building material type, wood, is consistently represented in the historic district. The houses also have integrity of workmanship, representing the craftsmanship of homeowners, carpenters, and artisans. Pattern books and architects contributed to the design of the historic houses, and the work of craftsmen who completed the buildings is still evident in the ornament and details of the facades. The several houses which have been restored indicate that the modern owners of the historic houses have a distinct respect for this craftsmanship, and are striving to maintain it. All of the houses have been well-maintained, which has helped to enhance integrity of materials and workmanship.

The historic district also has integrity of association and feeling. The residential area is still widely associated with its historical and architectural development. A strong local interest has heightened this awareness of history. The district is especially noteworthy for its

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integrity of feeling. Although Barrington has grown, the historic district retains the same ambiance and residential character which epitomized the village during its first several decades of development. The district conveys a sense of historic time and place through its architecture, streetscapes, plantings, and character. The character of the district as a residential, small town community served by local businesses and churches and linked to Chicago by its commuter rail line has remained the same over its history. This further enhances its integrity of association and feeling.

Distribution of Major Historic Architectural Styles

The following maps indicate the location of structures which represent the nine major historic architectural styles. These styles are the Vernacular, Greek Revival, Gothic Revival, Italianate, Octagon, Queen Anne, Folk Victorian, Neo-Classical, and Craftsman styles. Each style is documented on an individual map. These maps indicate the extent to which the different architectural styles are evenly distributed throughout the district.

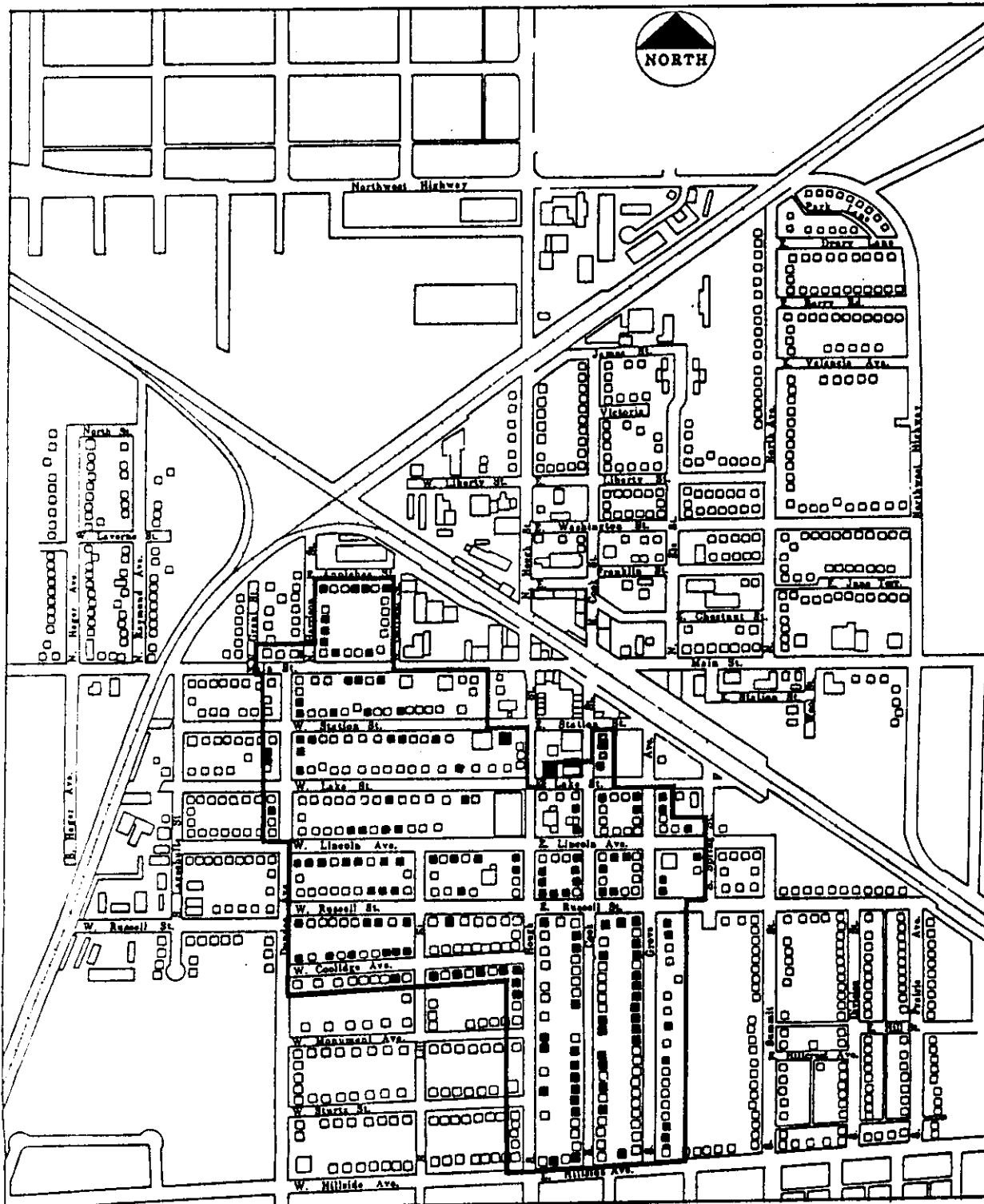
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Vernacular Style Structures  
within the Barrington Historic District  
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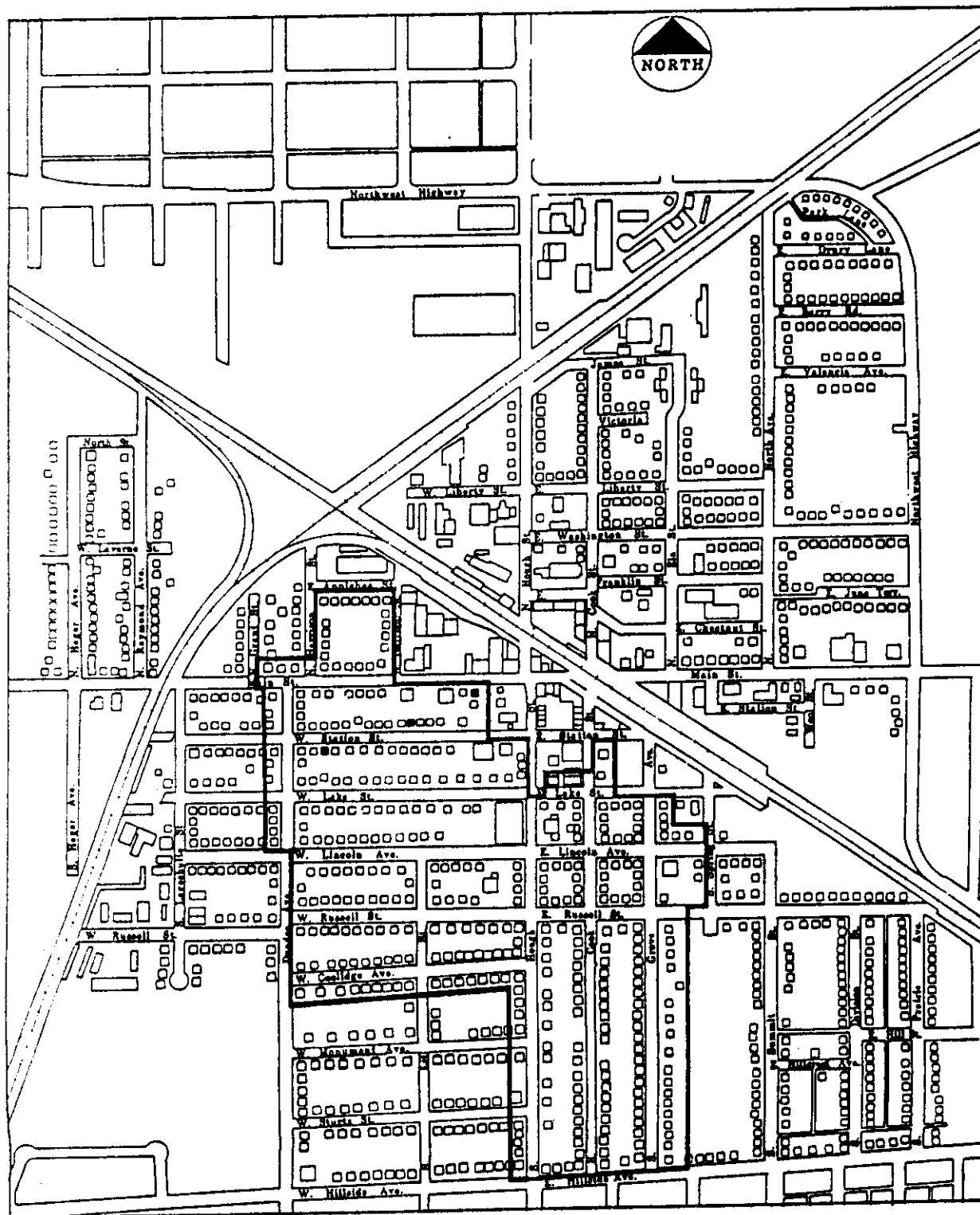
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Greek Revival Style Structures  
within the Barrington Historic District  
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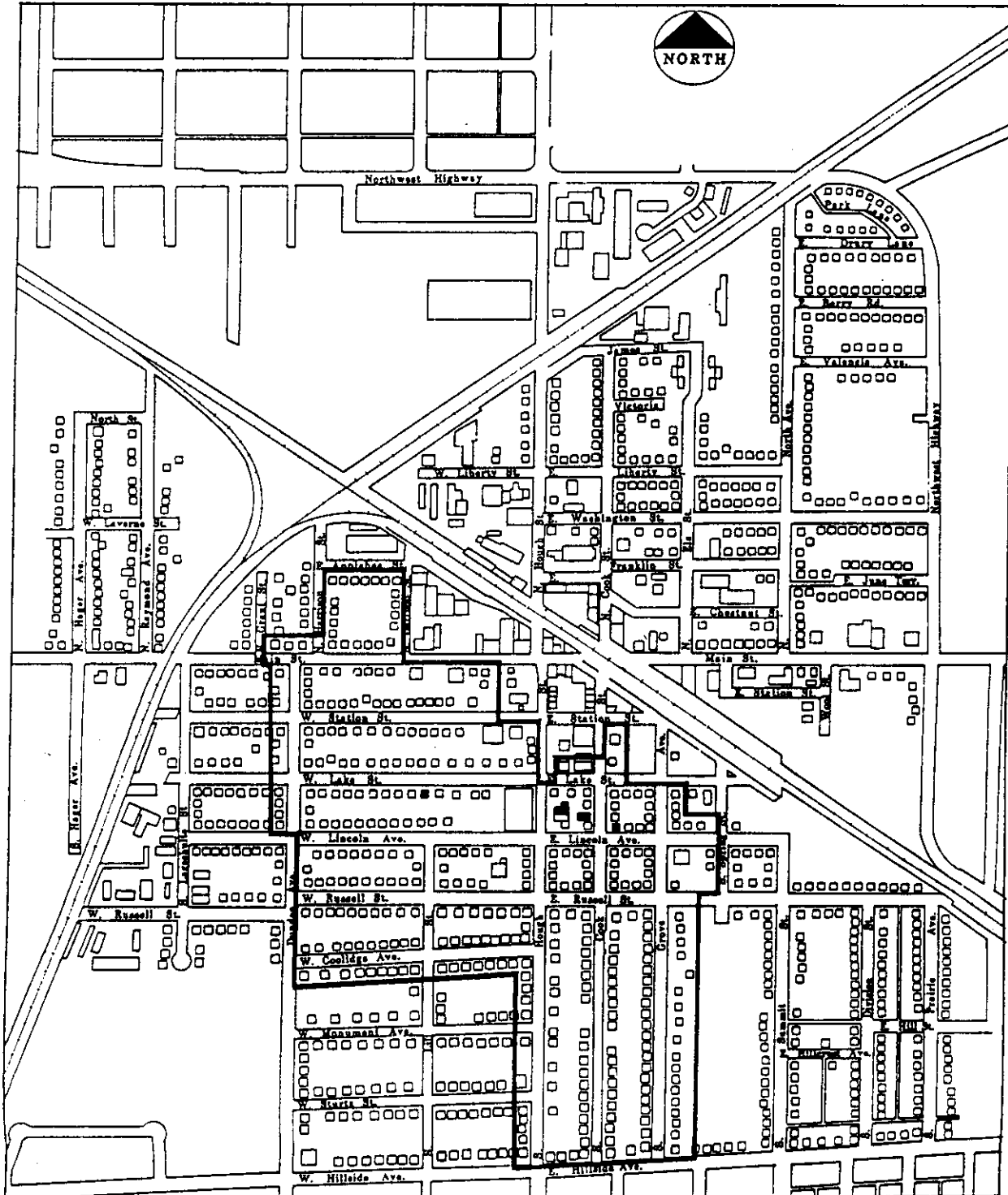
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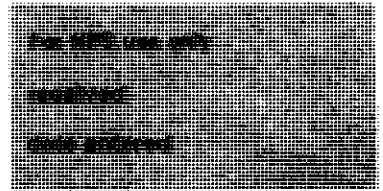
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Gothic Revival Style Structures  
within the Barrington Historic District  
Barrington, Illinois



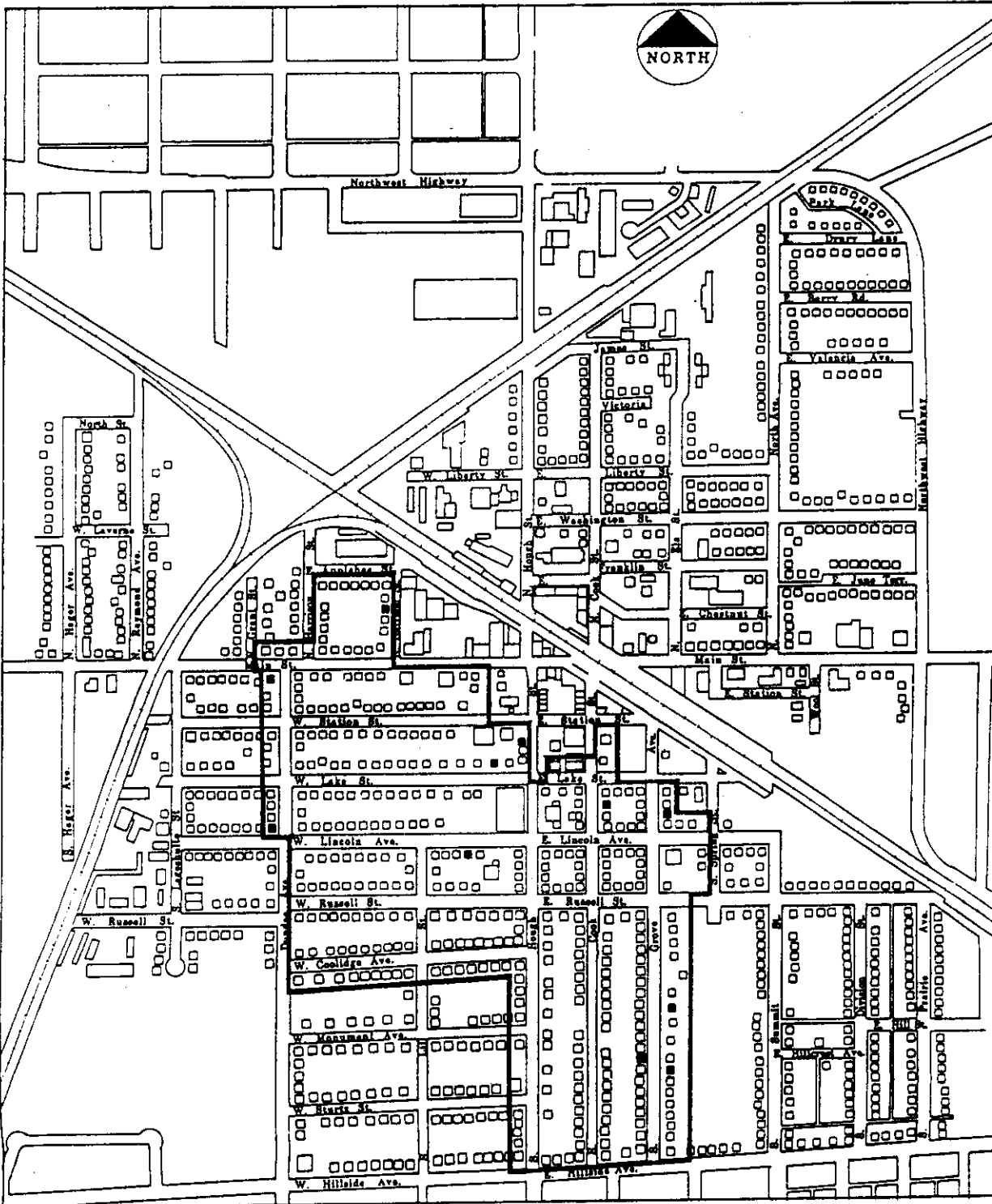
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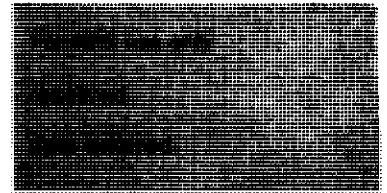
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Italianate Style Structures  
within the Barrington Historic District  
Barrington, Illinois



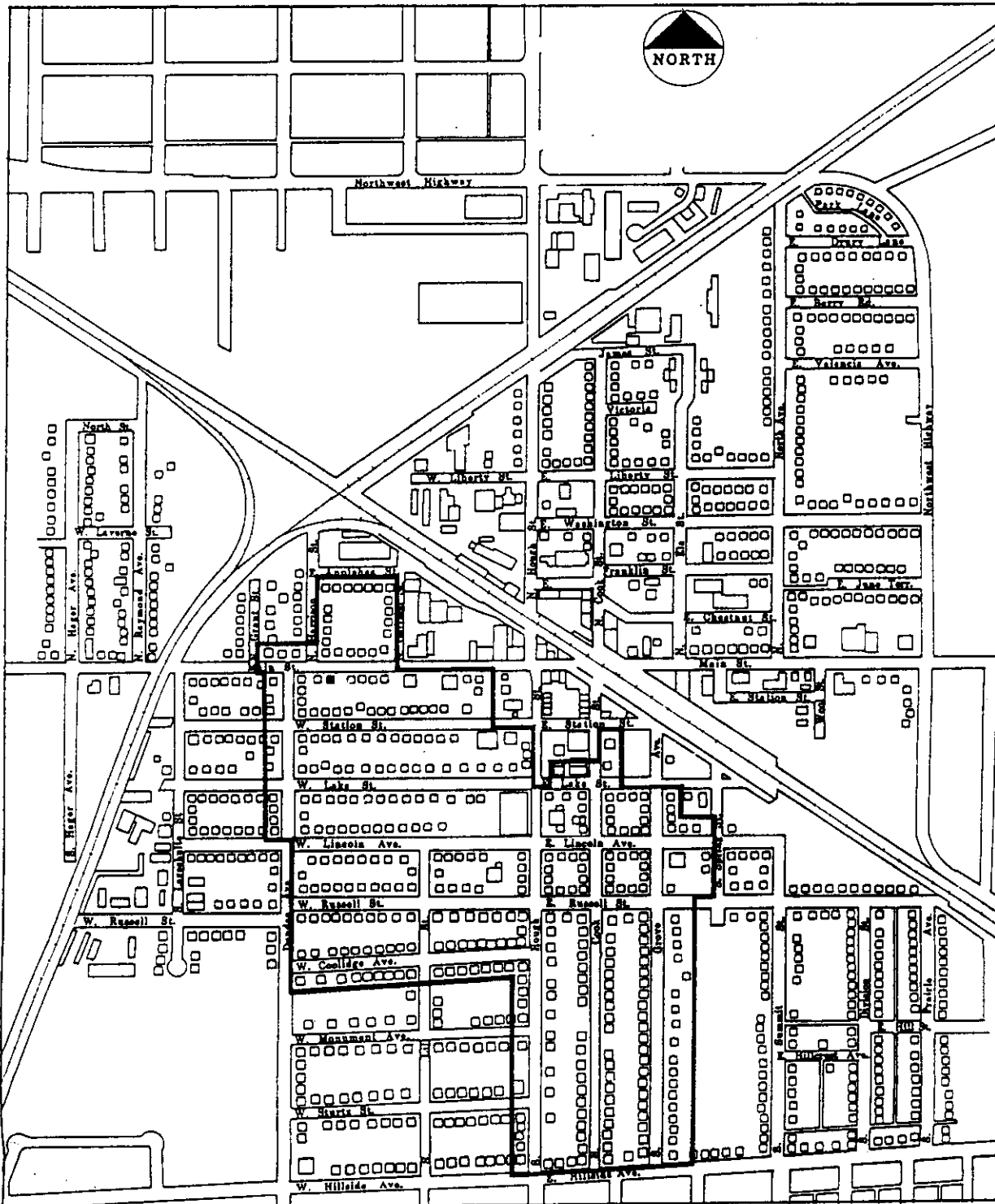
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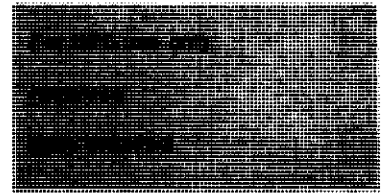
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Octagon Style Structures  
within the Barrington Historic District  
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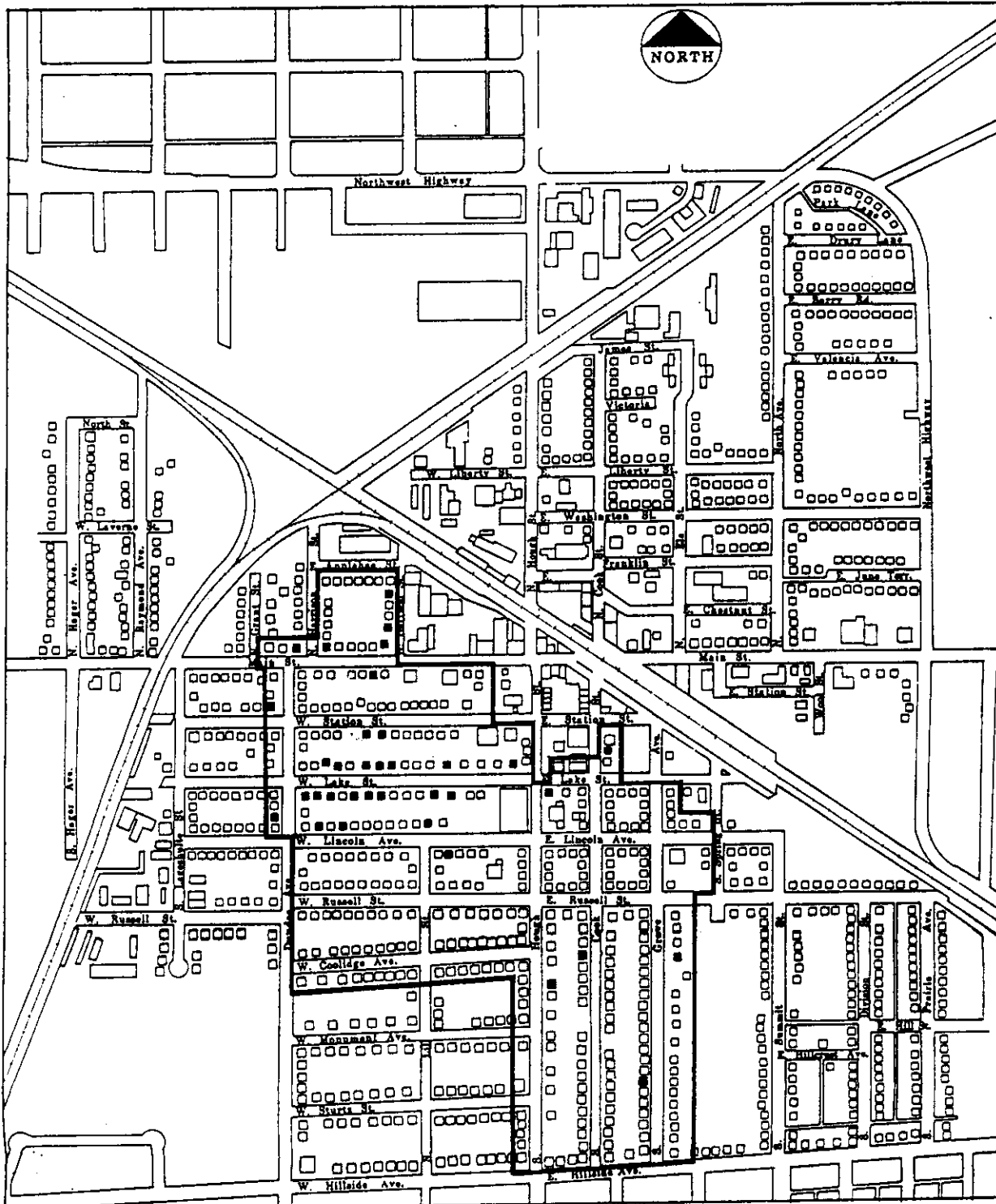
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Queen Anne Style Structures  
within the Barrington Historic District  
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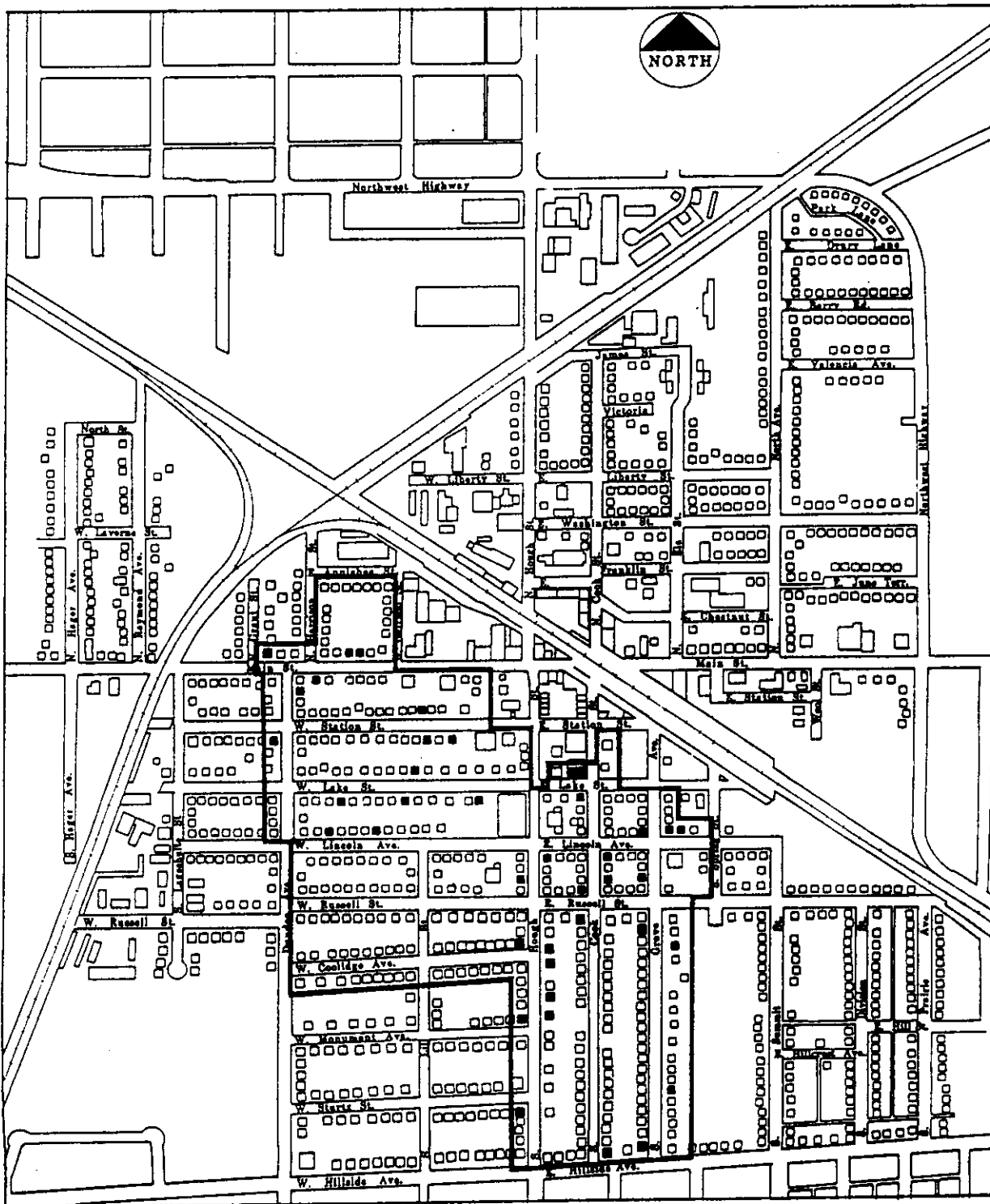
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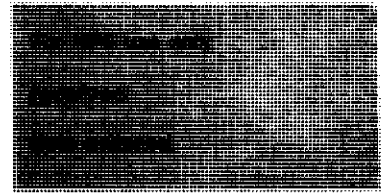
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Folk Victorian Style Structures  
within the Barrington Historic District  
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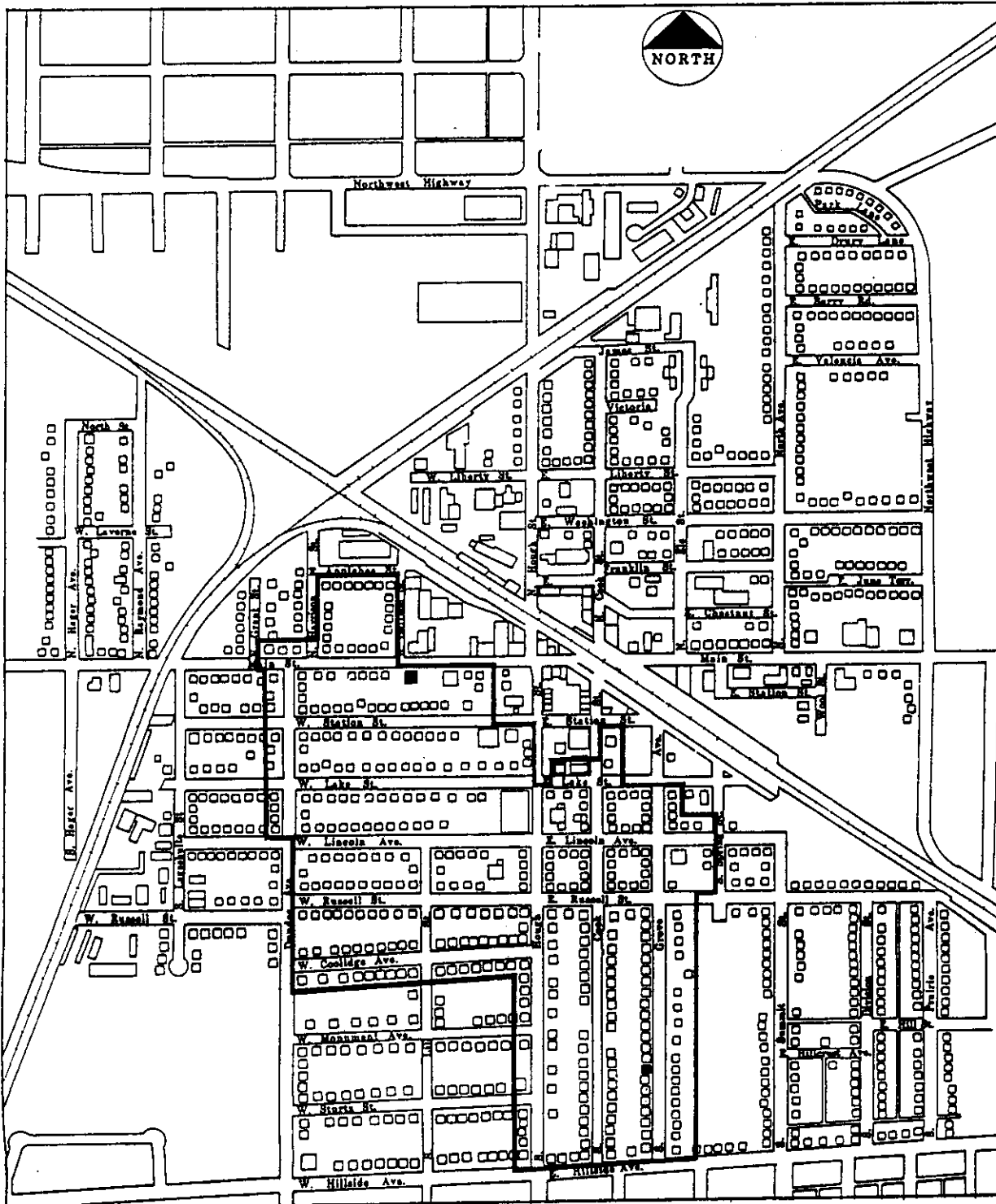
Continuation sheet

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Item number 8

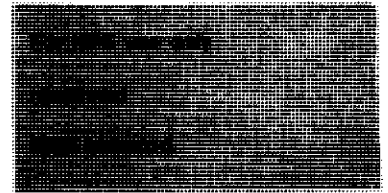
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Neo-Classical Style Structures  
within the Barrington Historic District  
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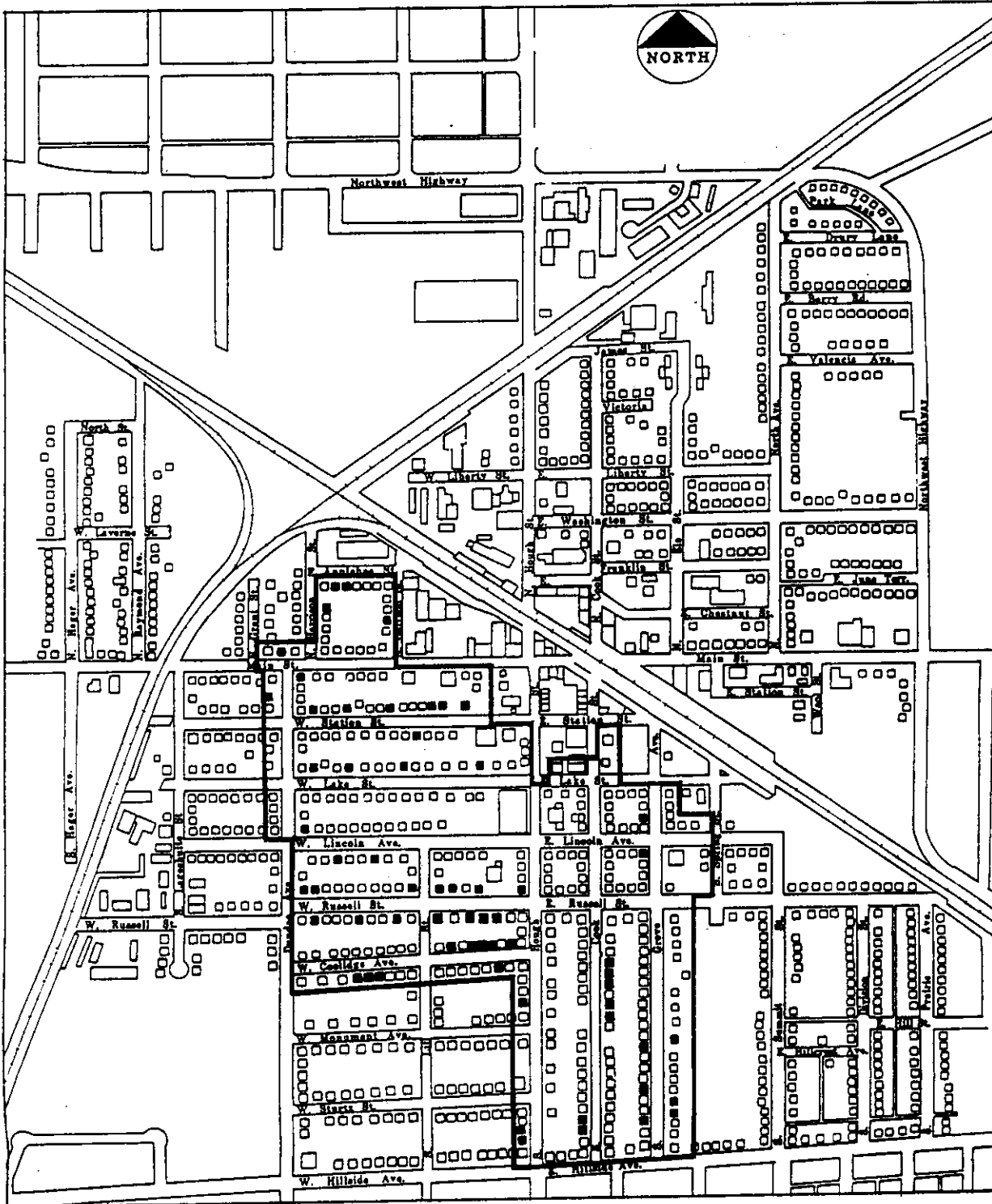
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Craftsman Style Structures  
within the Barrington Historic District  
Barrington, Illinois





## 9. Major Bibliographical References

Andreas, A. T., History of Cook County Illinois. From the Earliest Period to the Present Time.

Chicago: A. T. Andreas, 1884.

(continued)

## 10. Geographical Data

Acreeage of nominated property 92 acres

Quadrangle name Barrington, IL

Quadrangle scale 1:24000

UTM References S20 11 500

A 

116	4015	81010	46	67	480
Zone	Easting				

B 

116	4015	91410	46	67	480
Zone	Easting				

C 

116	4016	11510	46	67	210

D 

116	4016	41510	46	67	040

E 

116	4016	11010	46	66	4140

F 

116	4016	31910	46	66	4150

G 

116	4016	11010	46	66	71610

H 

116	4015	71610	46	66	7160

I 

116	4015	71210	46	67	13501

### Verbal boundary description and justification

Beginning at the intersection of the south line of West Main Street with the west property line of 305 West Main Street;  
thence south along the west property line of lots on the west side of Dundee Avenue

(continued)

### List all states and counties for properties overlapping state or county boundaries

state	code	county	code
-------	------	--------	------

state	code	county	code
-------	------	--------	------

## 11. Form Prepared By

name/title Joseph M. Hoerner/Deborah J. Slaton

organization Hasbrouck Hunderman Architects

date January 10, 1986

street & number 711 South Dearborn

telephone (312) 922-7211

city or town Chicago

state Illinois

## 12. State Historic Preservation Officer Certification

The evaluated significance of this property within the state is:

national  state  local

As the designated State Historic Preservation Officer for the National Historic Preservation Act of 1966 (Public Law 89-665), I hereby nominate this property for inclusion in the National Register and certify that it has been evaluated according to the criteria and procedures set forth by the National Park Service.

State Historic Preservation Officer signature 

title Director, Illinois Historic Preservation Agency

date 3/18/86

For NPS use only

I hereby certify that this property is included in the National Register

date

Keeper of the National Register

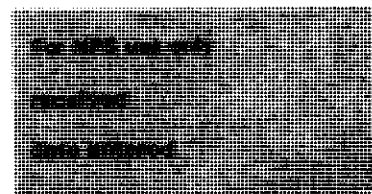
Attest:

date

Chief of Registration

United States Department of the Interior  
National Park Service

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10. Geographical Data - Verbal boundary description and justification  
(continued)

to its intersection with the north line of West Lincoln Avenue;  
thence east along the north line of West Lincoln Avenue to its intersection  
with the east line of Dundee Avenue;  
thence south along the east line of Dundee Avenue to its intersection with  
the south property line of 247 West Coolidge Avenue;  
thence east along the south property line of lots on the south side of West  
Coolidge Avenue to its intersection with the intersection of the west and  
south property lines of 522 South Hough Street;  
thence south along the west property line of lots on the west side of South  
Hough Street to its intersection with the north line of East Hillside  
Avenue;  
thence east along the north line of East Hillside Avenue to its  
intersection with the east property line of 302 East Hillside Avenue;  
thence north along the east property line of lots on the east side of South  
Grove Avenue to its intersection with the north line of East Russell  
Street;  
thence east along the north line of East Russell Street to its intersection  
with the west line of South Spring Street;  
thence north along the west line of South Spring Street to its intersection  
with the north property line of 316 East Lincoln Avenue;  
thence west along the north property line of lots on the north side of East  
Lincoln Avenue to its intersection with the intersection of the east and  
north property lines of 319 South Grove Avenue;  
thence north along the east property line of lots on the east side of South  
Grove Avenue to its intersection with the south line of East Lake Street;  
thence west along the south line of East Lake Street to its intersection  
with a point directly south of the east property line of 219 South Cook  
Street;  
thence north along the east property line of lots on the east side of South  
Cook Street to its intersection with the south line of East Station Street;  
thence west along the south line of East Station Street to its intersection  
with the east line of South Cook Street;  
thence south along the east line of South Cook Street to its intersection

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National Park Service

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with a point directly east of the north property line of 218 South Cook Street;  
thence west along the north property line of lots located on the north side of East Lake Street to its intersection with the west property line of 110 East Lake Street;  
thence south along the west property line of 110 East Lake Street to its intersection with the south line of East Lake Street;  
thence west along the south line of East Lake Street to its intersection with the west line of South Hough Street;  
thence north along the west line of South Hough Street to its intersection with the south line of West Station Street;  
thence west along the south line of West Station Street to its intersection with a point directly south of the east property line of 120 West Station Street;  
thence north along the east property line of 120 West Station Street and the east property line of 117 West Main Street to its intersection with the south line of West Main Street;  
thence west along the south line of West Main Street to its intersection with a point directly south of the west line of North Garfield Street;  
thence north along the west line of North Garfield Street to its intersection with the south line of East Applebee Street;  
thence west along the south line of East Applebee Street to its intersection with the east line of North Harrison Street;  
thence south along the east line of North Harrison Street to its intersection with a point directly east of the north property line of 302 West Main Street;  
thence west along the north property line of lots on the north side of West Main Street to its intersection with the east line of North Grant Street;  
thence south along the east line of North Grant Street to its intersection with the south line of West Main Street;  
thence east along the south line of West Main Street to the point of origin.

Note: Boundary justification is addressed under Item 7, Description.



IN REPLY REFER TO:

# United States Department of the Interior

NATIONAL PARK SERVICE  
P.O. BOX 37127  
WASHINGTON, D.C. 20013-7127

RECEIVED

JUN 6 1986

HISTORIC PRESERVATION

MAY 23 1986

The Director of the National Park Service is pleased to inform you that the following properties have been entered in the National Register of Historic Places beginning May 11, 1986 and ending May 17, 1986. For further information call (202) 343-9552.

STATE, County, Vicinity, Property, Address, (Date Listed)

ALABAMA, Calhoun County, Jacksonville, Downtown Jacksonville Historic District, Roughly bounded by College, Thomas, Coffee, and Spring Sts. (05/13/86)

ALABAMA, Limestone County, Athens, Houston, Governor George Smith, House, 101 N. Houston St. (05/15/86)

ALABAMA, Mobile County, Mobile, Paterson House, 1673 Government St. (05/15/86)

ALABAMA, Tuscaloosa County, Tuscaloosa, Downtown Tuscaloosa Historic District, Roughly bounded by Fourth St., Twenty-second Ave., Seventh St., and Twenty-fifth Ave. (05/15/86)

ARIZONA, Coconino County, Grand Canyon vicinity, Trans-Canyon Telephone Line, Grand Canyon National Park, Grand Canyon along Bright Angel and North Kaibab Trails from South Rim to Roaring Springs and South Kaibab Trail to Tipoff (05/13/86)

HAWAII, Hawaii County, Bobcat Trail Habitation Cave (50-10-30-5004) (05/15/86)

ILLINOIS, Cook County, Barrington, Barrington Historic District, Roughly bounded by Dundee, W. Coolidge, E. Hillside, and S. Grove Aves., and S. Hough, E. Lake, Main, N. Garfield, and E. Applebee Sts. (also in Lake County) (05/16/86)

ILLINOIS, Cook County, Chicago, Chicago Beach Hotel (Hyde Park Apartment Hotels TR), 5100-5110 S. Cornell Ave. (05/14/86)

ILLINOIS, Cook County, Chicago, East Park Towers (Hyde Park Apartment Hotels TR), 5236-5252 S. Hyde Park Blvd. (05/14/86)

ILLINOIS, Cook County, Chicago, Flamingo-On-The-Lake Apartments (Hyde Park Apartment Hotels TR), 5500-5520 S. Shore Dr. (05/14/86)

ILLINOIS, Cook County, Chicago, Hotel Del Prado (Hyde Park Apartment Hotels TR), 5307 S. Hyde Park Blvd. (05/14/86)

ILLINOIS, Cook County, Chicago, Hyde Park-Kenwood Historic District (Boundary Increase), 825-833 E. Fifty-second St. (05/16/86)

ILLINOIS, Cook County, Chicago, Lakeview Historic District (Boundary Increase), 701, 705, 711, 715-717, 721, 733-735, 737, and 739 Belmont, 3162 & 3164 Orchard and 3171 Halsted (05/16/86)

ILLINOIS, Cook County, Chicago, Mayfair Apartments (Hyde Park Apartment Hotels TR), 1650-1666 E. Fifty-sixth St. (05/14/86)

ILLINOIS, Cook County, Chicago, Poinsetta Apartments (Hyde Park Apartment Hotels TR), 5528 S. Hyde Park Blvd. (05/14/86)

ILLINOIS, Cook County, Chicago, Shoreland Hotel (Hyde Park Apartment Hotels TR), 5450-5484 S. Shore Dr. (05/14/86)

ILLINOIS, Vermilion County, Danville, Stone Arch Bridge, 760-800 E. Main St. (05/16/86)

KENTUCKY, Campbell County, Fort Thomas, Fort Thomas Military Reservation District, Roughly bounded by Pearson, Alexander, and Cochran Aves., River Rd., and S. Fort Thomas Ave. (05/15/86)