

United States Department of the Interior
National Park Service

**NATIONAL REGISTER OF HISTORIC PLACES
REGISTRATION FORM**

This form is for use in nominating or requesting determinations for individual properties and districts. See instructions in How to Complete the National Register of Historic Places Registration Form (National Register Bulletin 16A). Complete each item by marking "x" in the appropriate box or by entering the information requested. If any item does not apply to the property being documented, enter "N/A" for "not applicable." For functions, architectural classification, materials, and areas of significance, enter only categories and subcategories from the instructions. Place additional entries and narrative items on continuation sheets (NPS Form 10-900a). Use a typewriter, word processor, or computer, to complete all items.

1. Name of Property

historic name **The Episcopal Church of the Atonement and Parish House**

other names/site number N/A

2. Location

street & number **5751 North Kenmore Avenue** N/A Not for publication

city or town **Chicago** N/A vicinity

state **Illinois** code **IL** county **Cook** code **031** zip code **60660**

3. State/Federal Agency Certification

As the designated authority under the National Historic Preservation Act of 1966, as amended, I hereby certify that this ___ nomination ___ request for determination of eligibility meets the documentation standards for registering properties in the National Register of Historic Places and meets the procedural and professional requirements set forth in 36 CFR Part 60. In my opinion, the property ___ meets ___ does not meet the National Register Criteria. I recommend that this property be considered significant ___ nationally ___ statewide ___ locally. (___ See continuation sheet for additional comments.)

Signature of certifying official

Date

Illinois Historic Preservation Agency

State or Federal agency and bureau

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

Signature of commenting or other official

Date

State or Federal agency and bureau

American Indian Tribe

Name of Property **The Episcopal Church of the Atonement** County and State **Cook, Illinois**

4. National Park Service Certification

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

5. Classification

Ownership of Property
(Check as many boxes as apply)

- private
 public-local
 public-State
 public-Federal

Category of Property
(Check only one box)

- building(s)
 district
 site
 structure
 object

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

Contributing	Noncontributing	
<u> 1 </u>	<u> 0 </u>	buildings
<u> 0 </u>	<u> 0 </u>	sites
<u> 0 </u>	<u> 0 </u>	structures
<u> 0 </u>	<u> 0 </u>	objects
<u> 1 </u>	<u> 0 </u>	Total

Number of contributing resources previously listed in the National Register

N/A

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

N/A

Name of Property **The Episcopal Church of the Atonement** County and State **Cook, Illinois**

6. Function or Use

Historic Functions (Enter categories from instructions)

Religion/Religious Facility

Current Functions (Enter categories from instructions)

Religion/Religious Facility

7. Description

Architectural Classification

(Enter categories from instructions)

Gothic Revival

Materials (Enter categories from instructions)

Foundation **Concrete**

Roof **Asphalt Shingles**

Walls **Sandstone, brick**

other

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

Name of Property **The Episcopal Church of the Atonement** County and State **Cook, Illinois**

8. Statement of Significance

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

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

Criteria Considerations (Mark "X" in all the boxes that apply.)

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

Areas of Significance (Enter categories from instructions) **Architecture**

Period of Significance **1889-1890, 1901, 1910, 1919-1920, 1924**

Significant Dates **1889-1890, 1901, 1910, 1919-1920, 1924**

Significant Person (Complete if Criterion B is marked above) **N/A**

Cultural Affiliation **N/A**

Architect/Builder **Henry Ives Cobb, J.E.O. Pridmore, Myron H. Church**

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

Name of Property **The Episcopal Church of the Atonement** County and State **Cook, Illinois**

9. Major Bibliographical References

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

Previous documentation on file (NPS)

preliminary determination of individual listing (36 CFR 67) has been requested.

previously listed in the National Register

previously determined eligible by the National Register

designated a National Historic Landmark

recorded by Historic American Buildings Survey # _____

recorded by Historic American Engineering Record # _____

Primary Location of Additional Data

State Historic Preservation Office

Other State agency

Federal agency

Local government

University

Other

Name of repository

The Church of the Atonement archive

10. Geographical Data

Acreage of Property

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

	Zone Easting	Northing	Zone Easting	Northing
1	16	445630	4648330	3 _____
2	_____	_____	4 _____	_____

See continuation sheet.

Verbal Boundary Description

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

Boundary Justification

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

Name of Property **The Episcopal Church of the Atonement** County and State **Cook, Illinois**

11. Form Prepared By

name/title	John Waters, AIA		
organization	The Episcopal Church of the Atonement	date	1 May 2009
street & number	4250 North Marine Drive	telephone	773.871.7226
city or town	Chicago	state	IL
		zip code	60613

Additional Documentation

Submit the following items with the completed form:
Continuation Sheets

Maps

- A USGS map (7.5 or 15 minute series) indicating the property's location.
- A sketch map for historic districts and properties having large acreage or numerous resources.

Photographs

- Representative black and white photographs of the property.

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

Property Owner

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

name	The Diocese of Chicago (Episcopal), The Rt. Rev. Jeffrey D. Lee, Bishop		
street & number	65 E. Huron Street	telephone	312.751.4200
city or town	Chicago	state	IL
		zip code	60611

Paperwork Reduction Act Statement: This information is being collected for applications to the National Register of Historic Places to nominate properties for listing or determine eligibility for listing, to list properties, and to amend existing listings. Response to this request is required to obtain a benefit in accordance with the National Historic Preservation Act, as amended (16 U.S.C. 470 et seq.).

Estimated Burden Statement: Public reporting burden for this form is estimated to average 18.1 hours per response including the time for reviewing instructions, gathering and maintaining data, and completing and reviewing the form. Direct comments regarding this burden estimate or any aspect of this form to the Chief, Administrative Services Division, National Park Service, P.O. Box 37127, Washington, DC 20013-7127; and the Office of Management and Budget, Paperwork Reductions Project (1024-0018), Washington, DC 20503.

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The Episcopal Church of the Atonement

DESCRIPTION

Summary

The Church of the Atonement, as it stands today, is the product of three separate building campaigns. As originally designed by architect Henry Ives Cobb and built in 1889-1890, the church consisted of a single aisled nave facing east, with a prominent, 36 foot tall bell tower at its northwest corner containing the main entrance. A small wing on the north side contained support space for the church.¹ In 1910 architect and congregation member J.E.O. Pridmore designed alterations to the church. The chancel was extended to the east, the north wing enlarged and opened to the nave to create a transept, and a south transept was added to balance that on the north.² In 1919 Pridmore designed further alterations.³ At that time, the west end of the nave was extended and a new entry was created with a vestibule and narthex on the first floor and a seating loft above. The roof of the nave and chancel was raised to create a clerestory level and aisles were added on the south and the north side of the nave. While the bell tower was demolished at this time, through the reuse of existing building components such as the original exterior stone and interior roof trusses Pridmore skillfully created a coherent work of Gothic Revival style which had a strong sense of continuity with the original design. Aside from minor alterations noted below, the church remains largely as it was in 1920.

The property also includes an attached parish house south of the church. The original portion of the parish house was designed in 1901 by Myron H. Church.⁴ Set back on the south-east side of the property this building was significantly enlarged by Pridmore in 1924.⁵ Pridmore gave the parish house a new west façade with Gothic and medieval accents which complemented the design of the church.

Geographic Context

The Church of the Atonement is located in Chicago's Edgewater neighborhood, seven miles north of downtown. It stands on the southeast corner of Kenmore and Ardmore Avenues, one block west of Lake Michigan and two blocks north of Bryn Mawr Avenue, a National Register District. Sanborn maps of 1894 show Kenmore Avenue was then a street of large single family houses. Sheridan Road, bordering the Lake one block east, was not yet developed. Since then the houses on Kenmore Avenue have been replaced by two to four story multi-family buildings. Sheridan Road, now a major north-south artery, is lined with high-rise apartment buildings.

The church property measures approximately 150 feet square. It is bounded by sidewalks on the north and west sides, an alley on the east and adjacent residential property on the south. From north to south the property can be broken into three sections. The northern section, extending 39 feet south from the sidewalk on Ardmore Avenue is landscaped lawn. The lawn allows a full view of the northern façade of the church, which sits on the next 68 foot wide section of the

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property. South of the church, on the final 44 feet of the property, sits the parish house. The west (street) side of the parish house is fronted by a small landscaped area.

Physical description of the Church - Exterior

The exterior of the church on all four main façades is faced with rough-cut, randomly laid sandstone of a variegated red-brown tone.⁶ Parapets and window and door openings are detailed in terra cotta of a similar tone. The foundations are typically cast-in-place concrete, with brick being used for the alterations of 1910.

West façade

The entry façade of the church faces west on Kenmore Avenue. A broad stairway leads from the sidewalk to the entry vestibule. The vestibule is a one-story high volume with a double door on its west side and single doors on its north and south sides. Above the stained wood doors are terra cotta tympana surrounded by pointed arches, also in terra cotta, accenting the church's Gothic Revival style. This style is further accentuated by the crenellation of the vestibule's terra cotta parapet.

Beyond the vestibule is the main volume of the church nave and chancel. The nave's gabled west façade rises over 50 feet above the building's main floor level and is surmounted by a terra cotta cross. A large stained glass window with terra cotta tracery fills much of the façade above the vestibule. As is typical of all the stained glass in the church, this glass was covered with plexi-glass protection panels in 1984.⁷ This window and the gabled wall above it are framed by portions of the west façade which project eighteen inches from the face of the window wall. The projections are differentiated from the gable by crenellated parapets. These parapets wrap around the north and south corners of the building on to the adjacent façades, articulating the space of the narthex and the loft above it within the western-most portion of the church. Below these crenellated parapets on the west, north and south façades are terra cotta panels ornamented with Gothic tracery.

North façade

The north façade is unified by the continuous ridge of the nave and chancel roof running uninterrupted from west to east. Now covered with brown asphalt shingles, the 1919 renovation drawings indicate that this roof was to be covered with slate. On the west end the roof is bound by the parapet of the narthex/loft volume. To the east of the narthex the volume of the nave is clearly articulated by a lower eave line. The main volume of the church itself is broken into seven bays. The first four bays on the west contain the main portion of the nave. The fifth is intersected by the north transept and the six and seventh contain the chancel. The nave and chancel bays are clearly articulated by the repetition of large, pointed clerestory windows and

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engaged stone buttresses. The windows are detailed with terra cotta surrounds and tracery and filled with stained glass. Below the clerestories, the six bays of the nave and chancel differ. In the two western bays of the nave a one-story aisle with a shed roof projects below the clerestory windows. In the third and fourth bays a one-story, flat roofed volume projects north beyond the side aisle, to allow a secondary entrance on its west façade. Above this entry are three bells, added in 1991, which are rung from a vestibule below. A wheel-chair accessible ramp, added in 1990, leads up to the side entry from the sidewalk to the west. The ramp is built of wood and painted a brown color compatible with the color of the church.⁸ The sixth and seventh bays have no lower aisle so stone walls fill the space below the clerestory windows. The transept marks the transition from nave to chancel in the slightly wider fifth bay. The north façade of the transept is gabled, with its ridge intersecting the lower portion of the main roof. The corners of the transept are marked by stone buttresses.

East façade

The east end of the church faces an alley and is the simplest of the four elevations. Its red sandstone wall rises from the foundation to the point of the gable and, like the west façade, is topped by pointed terra cotta parapet and cross. The only opening in this façade is a large pointed window similar in scale to the large window on the west façade. Like the others it is detailed in terra cotta and filled with stained glass. Stone buttresses bracket the corners of the lower portion of the elevation.

South façade

Obscured to a large extent by the parish house, the south elevation, with a few exceptions, mirrors the elevation on the north. The similarity of the two sides is most notable in the upper portion of their first four bays. This area contains the same large pointed windows and alternating buttresses. Below the clerestory a one-story aisle stretches across all four bays of the south elevation, though in the second bay a one-story corridor connects the church with the parish house. In the fifth bay a transept projects south. This transept aligns with that on the north, though it is not as deep and its less visible exterior is faced with siding. In the sixth bay an enclosure for organ pipes rises above the transept height. This enclosure was added in 1919-20. The upper portion of the eastern-most bay contains a pointed clerestory window. The lower portion of the fifth, sixth and seventh bays is filled with a sacristy on the east and corridor on the west which connects the church with the parish house.

Physical description of the Church - Interior

On the west end of the church, the vestibule is the building's main entrance. The vestibule interior is 17 feet, 6 inches wide and 6 feet, 4 inches deep with painted plaster walls and a

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ceramic tile floor. The ceiling is plaster with stained wood trim dividing it into six panels. The middle four panels slope to a high point in the center of the space, following the sloping of the crenellated parapet on the vestibule's exterior.

Two sets of double doors lead from the vestibule to the narthex. This room is 17 feet, 9 inches wide by 12 feet 6 inches deep. It has a ceramic tile floor, plaster walls and a plaster ceiling which forms a shallow barrel vault running north-south, counter to the church's main axis. The plaster of the walls is scored to imitate stone and the ceiling is divided into panels by plaster moldings. In 2006 the illusion of stone on the walls was enhanced by the application of a "faux" stone finish. At the same time the ceiling was painted with a decorative scheme highlighting the plaster panels.⁹

Two more sets of double doors lead to the church's main space containing the nave and chancel. This space stretches 118 feet to the east chancel wall and its central aisle is 32 feet, 9 inches wide. Above, the ceiling follows the slope of the roof and is supported by six exposed wood trusses, the four center trusses dating from the original Henry Ives Cobb church.¹⁰ The ceiling rises 48 feet above the floor. As is common in Gothic Revival architecture, each component of the ceiling's structure is articulated. The ceiling itself is made of wood planking running from eave to its peak. This planking rests on wood purlins running east to west, and the purlins, in turn, rest on the trusses.

At the west end of the nave, above the narthex, a loft, now used by the choir, contains the organ console. The loft is reached by a stair that leads from the nave on the south side of the narthex. On the north side of the narthex, also opening off the nave, is a closet which used to contain a stair to the basement. The stair was removed and a floor installed after access to the basement was rerouted through the parish house. Above the doors to the narthex, loft and closet is the painted wood paneling of the loft railing, extending the width of the nave's central aisle. This paneling was designed and donated by J.E.O. Pridmore and dedicated to deceased members of Pridmore's family, especially his late wife Blossom.

As on the exterior, the interior south and north elevations of the nave and chancel are divided into seven bays. Starting from the west, in the first four bays, shallow arches open at ground level to the north and south side aisles. Above these arches are the clerestory windows described on the exterior. The arches below and the windows above are trimmed with plaster work made to resemble stone, with hood moldings typical of the Gothic Revival. Also typical of this style of architecture, between the windows, are engaged plaster columns (again worked and painted to represent stone). These engaged columns rise the height of the wall to the bearing point of the trusses above.

The windows of the nave and chapel were designed and fabricated by Arthur Michaudel of Chicago and installed in 1943-1945.¹¹ They are particularly striking due to the consistency of design throughout the space. Each window is made up of a geometrically patterned field of deep

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blues, reds and greens. On this field is overlaid the iconography of each window's theme. In the nave, the four north clerestory windows represent the four evangelists, Matthew, Mark, Luke and John. The windows opposite represent the prophets Daniel, Ezekiel, Jeremiah and Isaiah. The window in the west end above the loft contains images of the scythe, a scale, an orb, a serpent and a crescent moon.

Twenty-two rows of wood pews line the nave with seating for 275 to 300 people. The ceramic tiles found in the narthex continue up the center of the floor between the pews and across the nave in the front of the chancel. The flooring beneath the pews is stained hard wood. In front of the pews on either side are two communion rails at which members of the parish kneel to receive bread and wine. These rails are wood and are supported by metal stanchions with ornamental metal-work representing a vineyard. As indicated on a dedication plaque the communion rails date from 1891, making them the oldest elements in the church.

In the fifth bay pointed arches open to transepts on both the north and the south. The upper portions of these arches are filled with woodwork concealing trusses which brace the openings. The north transept contains a side altar as well as over-flow seating. This altar was formerly used as the church's main altar from 1912 to 1919. The cabinetry of the altar is by Wake and Dean of London with mosaic and glazed tile panels by W.B.Simpson, also of London. Next to the altar in the north transept window is the earliest stained glass in the church. Entitled "Christ Enthroned in Glory", it was installed in the church in 1930. The window was donated by Kate Dalton, widow of early vestryman Samuel Dalton, and dedicated in his honor. Designed and fabricated by the Willet Studio of Philadelphia,¹² the window shows Christ surrounded by angels, the evangelists and other figures. These images represent the central theme of the window which is the point in the Eucharist at which the priest repeats the text, "Therefore, with angels and archangels and with all the company of heaven, we praise and magnify His glorious name."

To the west of the transept is an area known as the Resurrection Chapel. This chapel is surrounded by a grille which was added in 1971.¹³ Within the grille is a small stairway leading to a columbarium. The columbarium was created in 1986 out of a portion of the basement below the north transept.¹⁴ In the Resurrection Chapel are four windows by Michaudel which were added in 1945.¹⁵ The windows contain the figures of St. Thomas Aquinas, King David, James Otis Sargent Huntington who founded the Anglican monastic order The Order of the Holy Cross and Harriet Starr Cannon who founded the Episcopal sisterhood of The Community of Saint Mary.

The south transept contains an altar to the Blessed Virgin Mary as well as an additional exit to the parish house. The window of the south transept is the most recent glass in the church. It was installed in 1965.¹⁶

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Beyond the transepts, the chancel is located in the church's two eastern bays. It is differentiated from the nave by four steps which run the chancel's full width from north to south. On the chancel's north wall are two clerestory windows identical to those in the nave. On the south wall, the seventh, eastern-most bay, contains a similar clerestory window above and the entrance to the sacristy below. The sixth bay of the south wall contains a pointed arch opening of similar size to the clerestory windows filled with the pipes for the organ. The windows of the chancel have the same design as those in the nave. The themes of the side windows are the three holy orders of the church, priest and bishop on the north and deacon on the south. The east wall of the chancel is dominated by a large window showing the birth, crucifixion and resurrection of Christ. The east wall was originally intended to have wood paneling below the window.¹⁷ As this was never carried out, in the 1980's the faux-stone work around the window was carried down to the floor behind the main altar.

The furniture of the chancel includes the pulpit, dating from 1912, at the north end of the chancel steps and the lectern to the south. The limestone altar, added next to the east wall in 1946, was designed by architects Armstrong, Furst and Tilton.¹⁸ Also in the chancel is a bishop's chair and pews for priests, servers and acolytes.

As remodeled in 1919-1920, the chancel was accessible from the nave by only a small center stair flanked by wood paneled railings. The chancel was remodeled to its present configuration in 1983,¹⁹ to accommodate changes in the liturgy of the mass. These alterations were made to bring forward from the rear altar the act of consecration of the communion bread and wine. The paneled rails at the front of the chancel were removed and the steps extended the chancel's full width. The communion rails, where the parish receives the bread and wine, were moved from the rear of the chancel to the front of nave, where a row of pews was removed to create space for them. The organ console was moved to the loft above the narthex and the communion table was added in the center of the space

Physical Description of the Church - Basement

The main room of the basement approximates the size of the original church's nave. It is 80 feet long by 32 feet wide and is used for storage. The walls of the original foundation are cast in place concrete and a row of seven piers in the center supports the nave floor. In the northwest corner of this room are the foundations for the original square tower which was demolished in 1919. Further west are additional spaces below the enlarged nave and narthex, as well as the remains of the original stairway from the main floor. The east wall of the main room is wood frame and beyond it is an unexcavated space beneath the extended chancel. To the south, below the south transept, is access to the basement of the parish house. To the north, below the north transept is the columbarium.

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Physical description of the Parish House – Exterior

West façade

The west façade of the parish house is two and one-half stories tall above a basement of red sandstone. The façade has a carefully balanced asymmetrical composition which divides it vertically in half. While it is largely constructed of brown brick, on the façade's north side the red sandstone of the foundation rises through the first floor to surround the parish house's main entry. The entry is reached by a short flight of stairs and its double doors are surrounded by a terra cotta arch like terra cotta arches around the doors of the church. On the second floor above the entry are four casement windows with panes of leaded glass. These windows are surrounded by wood framing. This framing continues above and below the windows and surrounds plaster panels to simulate half timbering. The north half of the third floor is covered by a sloped roof containing a dormer window.

The south half of the façade contains a bay window which rises from the foundation through the second floor. Above the stone foundation, the bay's casement windows are set in wood framing with plaster infill like that on the second floor of the left portion of the façade. Over the bay, a gable with three windows projects above the eaves of the roof. The west façade's asymmetrical composition, leaded glass casement windows, terra cotta detailing and simulated half timbering are all designed to give it a medieval feel, complimenting the gothic architecture of the church.

North Façade

The north façade of the parish house is largely obscured by links to the church. To the west a corridor and small office connect the parish house to the nave of the church. On the east the church's south transept and sacristy connect the two buildings. Between the two connections is a narrow light court. Varying in width between 6 feet 6 inches on the west to 3 feet 10 inches on the east the court is 26 feet 7 inches long from east to west and contains windows to light the adjacent spaces on all sides. Above the first floor the north façade's brown brick walls contain, on the east, large windows to light the two story high Fellowship Hall and, on the west, windows of varying sizes to light the stairways and landings of the second and third floors.

East Façade

The east façade faces an alley. It is two stories high and the placement of the windows is a function of the requirements of the rooms within as opposed to the composition of the façade. Even so, some architectural interest is given on the far left of the façade by the pointed brick arch surrounding the grade level door. The first floor of the east façade is constructed of red brick while the second floor is brown brick. This change likely indicates that the first floor wall was retained from the original 1901 parish house when it was enlarged in 1924.

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South Façade

The south façade contains the most significant elements surviving from the 1901 parish house. The east portion of first floor, with its alternating windows and buttresses built of the same red sandstone as the church, was retained from the original building. The second floor of the original parish house was demolished in 1924 and replaced with a two story gymnasium. This portion of the south façade is marked by glazed brick designed to reflect light into the narrow passage between the parish house and the residential building to the south. To the west, the façade picks up the materials and motifs of the building's west façade. The walls here are predominately brown brick. At the far west end of the façade there are casement windows on the first and second floor surrounded by a wood grid with plaster infill panels similar to the simulated half timber of the west façade.

Physical description of the Parish House – Interior

First Floor

The main double doors of the west façade of the parish house open into a small vestibule. Beyond the vestibule, the main first floor corridor runs west to east along the north side of the parish house. Along the south wall of the corridor are three openings. The first opening, at the west end of the south wall, now leads, on the west, to the church office in the front of the building and to the east, to the rector's office. Further down the south wall of the corridor is a doorway that leads to the women's rest room and to the east of that is the door to the men's rest room. When the parish house was completed in 1924, the current church office, rector's office and women's restroom formed one large reception room. The reception room was subsequently divided into the two existing offices as well as a third office to the east of the rector's office. The women's restroom was originally at the east end of the corridor. The men's restroom was in the basement. In 2008 the current accessible restrooms were installed. Still existing of the parish office, sharing its back wall with the entry vestibule, is a walk-in safe, used to keep parish records.

At the west end of the north wall of the main corridor is a short hallway which leads to the nave of the church. Off of that hallway is a small office, currently used by the choir director. To the east of that hallway, running much of the length of the north wall of the main corridor is an open stairway to the second floor. Further down the north wall of the corridor is a door leading to a stairway to the basement. To the east of the basement door is a corridor which leads to the sacristy and the south transept of the church.

At the east end of the corridor double doors lead to the church dining room. Beyond the dining room, at the east end of the parish house is the church kitchen. The dining room and kitchen fill

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the area of the original 1901 parish house. To the south of the kitchen is a service stair that runs from the basement to the second floor.

Second Floor

At the top of the main stairs is a landing giving access to all the major rooms of the second floor. On the west end of the second floor is a large, two story space known as the Fellowship Hall. This room fills the area of the original parish house. The walls of the Fellowship Hall are of painted brick. At the east end of the room is a stage with proscenium arch. The stage is flanked on the north by a storage room and on the south by the service stair. The north and south walls of the Hall each contain four large windows. In the upper portion of the west wall is an opening in the brick now filled with a plaster wall. This space was originally intended to be used as a musician's gallery and as a space for motion picture equipment²⁰. Above, exposed wood trusses carry a wood ceiling which follows the slope of the roof.

Off the second floor landing to the west of the gymnasium is a small meeting room. In the southwest corner of the second floor is a larger meeting room. Now known as the "Elizabethan Room", this room was remodeled in 1971 to accommodate oak paneling donated to the church. The paneling came from Weatherstone a house in Sharon, Connecticut and was donated to the church by the Spencer family in 1969. According to the National Register nomination for Weatherstone, the paneling was installed in that house in the 1930's having come from a seventeenth century house in England²¹. In the northwest corner of the second floor is the original rector's study, which is now used by the associate rector.

Third Floor

A stair leads from the second floor landing to the third floor which contains the choir room as well as rooms formerly used as a curate's apartment. As the Fellowship Hall is a two story space, the third floor only occupies the western portion of the parish house. The choir room fills most of the south half of the third floor. The ceiling of the choir room follows the slope of the roof and exposed rafters cross the upper part of the space, breaking through its plaster ceiling. To the east of the choir room are a small kitchen and storage room. The remainder of the third floor is taken up by the stair landing, a bathroom and room in the northwest corner of the floor which is now used for vestment storage.

Basement

The parish house has a full basement. In the south west corner of the basement is a suite of rooms that was originally used as sexton's apartment. The center of the basement was intended for Sunday school classes. These rooms are now used for storage. In the northeast corner of the Basement is the heating plant for both the church and parish house.

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STATEMENT OF SIGNIFICANCE

Summary: The Episcopal Church of the Atonement

The Episcopal Church of the Atonement meets Criterion C for listing on the National Register of Historic places as a significant example of Gothic Revival architecture in the Chicago area, exhibiting the work of two important Chicago architects. The original church, dating from 1889-1890, was designed by nationally known architect Henry Ives Cobb. Subsequent alterations dating from 1910 and 1919-1920 were designed by the prominent Chicago architect J.E.O. Pridmore. The unity of the building's design belies the fact that it was the product of three separate building campaigns by these two architects. While Pridmore rightfully receives the lion's share of credit for the appearance of the building today, examination reveals the influence of Cobb's original design. This synthesis created an unusual piece of Gothic Revival architecture bearing the stamp of two periods of the style.

The Church of the Atonement and the development of the Edgewater neighborhood

In 1885, developer J. Lewis Cochran (1857-1923) organized the purchase of approximately 76 acres of land in what was then the township of Lake View, seven miles north of downtown Chicago. Bounded by Lake Michigan on the east, Evanston Avenue (now North Broadway) on the west, Foster Avenue on the south and Bryn Mawr Avenue on the north, Cochran named the area Edgewater.²² Shortly thereafter Cochran nearly doubled the size of Edgewater by purchasing land north of Bryn Mawr. This purchase included the future site of The Church of the Atonement. Lake View was incorporated as a city in 1887 and was annexed by the City of Chicago in 1889.²³

Developed as an upper middle class residential suburb, Edgewater was provided with amenities such as electric lighting, underground sewerage and stone sidewalks. On Bryn Mawr Avenue, Cochran persuaded the Chicago, Milwaukee and St. Paul Railroad, whose tracks ran through the subdivision, to establish a stop.²⁴ The station was designed by architect Joseph Lyman Silsbee, who designed a number of buildings, both residential and commercial for Cochran in Edgewater. Next to the train station, on the corner of Bryn Mawr and Winthrop Avenues, Silsbee designed the first commercial building on Bryn Mawr Avenue. Called the "Guild Hall", the building was a two and one-half story brick and shingle structure containing businesses on the first floor and a meeting hall on the second.²⁵ It was in this meeting hall that the first service held by the congregation of The Church of the Atonement took place on June 17, 1888.²⁶ Beginning with 59 members, for the next two years the mission Church of the Atonement held its services at the Guild Hall.

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The original church

In early 1889 Cochran donated land to provide a permanent home for the Atonement congregation. He also donated \$3,000.00 toward the cost of the church's construction.²⁷ Cochran's donation may be seen as a logical outgrowth of his goal to provide amenities for Edgewater in advance of its population growth. The site chosen for the church was two blocks north of Bryn Mawr Avenue on the south-east corner of Kenmore and Ardmore Avenues. When The Church of the Atonement was built, "It was then on the northern most street of Edgewater, no house having been built north of Ardmore Street [sic]."²⁸ While Cochran assisted in the building of other churches in the area²⁹, as a member of St. James Episcopal Church (now The Cathedral Church of St. James)³⁰ in Chicago, it is not surprising that he would support the construction of an Episcopal church.

Construction of the church began in the fall of 1889 and the cornerstone was laid on November 30. The dedication of the church took place on June 21, 1890. In addition to Cochran's donation, the congregation raised \$5,000.00 toward the construction of the church. The building was described by the *Chicago Daily Tribune* thus:

The new church is one of the most beautiful church buildings in the country. It is modeled after an English country church, early Gothic in design. Henry Ives Cobb is the architect. The material is Darlington, Wis., sandstone of a rich variegated red, the blocks being rockfaced and of unequal sizes. A low, square tower is a prominent architectural feature.... The beautiful interior decoration, to be completed as soon as possible from the designs of William Pretyman, whose admirable decorative work is well known in Chicago, is now only in part.³¹

Parishioner William Pretyman (1849-1920) was a member of the congregation's building committee and, according to early church histories, it was through him that Henry Ives Cobb was invited to submit plans for the church. Born in England, Pretyman moved to Chicago in the beginning of 1887 and soon became well connected in the Chicago architectural community³². A close friend of architect John Wellborn Root, his work decorating interiors for buildings by Root and his partner, Daniel Burnham, included the Society for Savings banking room in Cleveland, Ohio (1887-1890)³³ and Willard Hall of the Women's Temple on the corner of LaSalle and Monroe Streets in the Chicago Loop (1890-1892)³⁴. Burnham and Root designed Pretyman's own house one block south of The Church of the Atonement at the northeast corner of Kenmore and Hollywood Avenues (1888)³⁵. Pretyman also designed decorative schemes at both of H.H. Richardson's Chicago houses, the Franklin MacVeagh House³⁶, and the John J. Glessner House³⁷. Pretyman's connection with Cobb may have been through the artist's decoration of the Perry H. Smith House, 1400 North Astor, Chicago, designed by Cobb in 1887³⁸.

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The plan of the church designed by Cobb for the fledgling congregation was simple. A 36 foot wide by 80 foot long space ran east-west. On the north side a 20 foot wide wing projected 18 feet north and contained two support rooms, probably the sacristy and priest's study. On the northwest corner a thirty-six foot tall tower contained the main entry. The long central axis of the church was appropriate to the processional, sacramental liturgy of the Episcopal Church. This form may be compared to Cobb's other church of the period, the First Presbyterian Church of Lake Forest. The wider proportions of the Lake Forest Church mark it as a church built for a congregation whose tradition favored preaching.

Cobb's design for The Church of the Atonement had distinct features of both form and detail typically identified with the Gothic Revival. The asymmetrical placement of the tower and north wing gave the simple building a picturesque outline. On the exterior engaged buttresses supported the walls while lancet windows lit the interior where exposed wood trusses supported the roof.

The church's exterior facing of red sandstone, rough faced and irregularly laid, was a strong component of the visual impact of the building. This use of stone, varied in shape, size and finish, allowing it to retain its natural qualities of color and texture, was common in the period. Examples can be found most notably in the work of H.H. Richardson, such as Grace Church in Medford, Massachusetts (1867-69) and the Ames Gate House in North Easton, Massachusetts (1880-1881). Cobb's own early employers, Peabody and Stearns often used this technique, as at Vinland, the Catherine Lorillard Wolfe house in Newport, Rhode Island (1883). It can also be found in Cobb's own work, for example, the Ransom R. Cable house in Chicago (1886). Several blocks south of The Church of the Atonement on Kenmore Avenue, the Epworth Methodist Church, designed by Frederick B. Townsend in 1890, and completed shortly after The Church of the Atonement, displays use of granite boulders, directly recalling Richardson's work. While specific treatment of the stone varied among these projects, The Church of the Atonement was part of a stylistic movement in which the natural qualities of a building's materials were an important part of its design aesthetic.

Influence of the Cobb church on alterations creating a unique design

As the population of Edgewater grew in the late nineteenth and the early twentieth centuries, so did the congregation of The Church of the Atonement. While in 1890 the church counted 83 "total souls" in its congregation, in 1910 that number rose to 900 and in 1916 (the last year that statistic was used) it reached 1274³⁹. Enlarging the church was considered necessary to accommodate this growth. While the alteration of 1910 was an enlargement of the existing form, in 1919 Pridmore chose to alter the basic form of the building from a single aisled church to a three aisled church with clerestory. The massing of the church was made less picturesque by the removal of the entry tower. As noted by Marcus Whiffen in *American Architecture since 1780*,

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a Guide to the Styles: “Late Gothic Revival buildings are quieter and “smoother” in design than those of the High Victorian Gothic. Silhouettes are simpler, polychromy is rare....”⁴⁰

In spite of this change of formal type, the design of each addition to The Church of the Atonement was highly influenced by the context in which it was to be constructed. The comment in the church newsletter, *The Clarion*, in June 1919 is revealing: “It will be interesting to know that practically every part of the present Church will be retained and utilized in the new building”. The most notable continuity between the church as it now stands and the original building is the use of the same red sandstone of the exterior. The survival of this naturalistic building material is a strong link to Cobb’s original aesthetic. This building material is all the more striking because a common material for Gothic Revival churches of the period around 1920 would have been a monochromatic, smoothly dressed stone, such as limestone. Examples of this can be seen in St. Ita’s Catholic Church, 1220 West Catalpa, Edgewater, Chicago (Henry J. Schlacks, 1927), Fourth Presbyterian Church, 866 North Michigan, Chicago (Ralph Adams Cram and Howard Van Doren Shaw, 1914), Emmanuel Episcopal Church, 203 South Kensington Avenue, La Grange (John Tilton with Marshall and Fox, Bertram Goodhue, consulting architect, 1925-26), and Pridmore’s own Chapel of St. John the Divine, 1011 South Wright Street, Champaign (1925). In each of these churches, the building is covered in a smooth, light stone, which contrasts with elaborately carved ornament of the same material. It is this ornament which catches the eye, while the smoothly dressed stone creates a crisply modeled enclosure of the building. In contrast, after the remodeling of The Church of the Atonement in 1920, the boldly modeled red-brown sandstone continued to be the dominant component of that building’s exterior aesthetic.

On the interior the continuities were more subtle. Side aisles flanking the original nave were added. However, the re-use of the existing foundations and, of particular visual significance, the re-use of the original exposed wood trusses above governed the width of the nave’s central aisle.. These trusses and the ceiling they carried were raised 16 feet to support the new roof and allow for large clerestory windows above the side aisles. Therefore, the proportions of the new nave, though taller and longer, and widened by the addition of side aisles, were related directly to Cobb’s church. A comparison with Pridmore’s Chapel of St. John the Divine illustrates this. Similar to the 1920 remodeling of The Church of the Atonement in basic form, St. John’s is a three aisled church with narrow, low side aisles and a larger central aisle with clerestory windows. The design of St. John’s is clearly English in origin, specifically King’s College Chapel, Cambridge. The fact that this was a new building allowed Pridmore more control over the building’s form and proportions. The interior dimensions of the central aisle of The Church of the Atonement are 32 feet wide, by 48 feet tall and 28 feet to the beginning of the roof line. At St. John the Divine the central aisle is 28 feet wide and 50 feet tall, four feet narrower and two feet taller. The roof line begins 45 feet above the floor, creating a much shallower roof slope.

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The wider proportions of the The Church of the Atonement nave, as well as the slope of the roof are directly connected with Cobb's church.

Henry Ives Cobb

Born in Brookline, Massachusetts on August 19, 1859, Henry Ives Cobb was already well known in the city of Chicago as the designer of the Lake Shore Drive mansion of Potter and Bertha Palmer (1884, now demolished) when he designed The Church of the Atonement⁴¹. Graduating from the Massachusetts Institute of Technology in 1880, he became one of a relatively small number of formally trained architects in the country. After a European tour, Cobb began working at the Boston architectural firm of Peabody and Sterns. In 1881 he moved to Chicago starting a firm with his MIT classmate Charles Sumner Frost. Cobb and Frost practiced together until 1889, with Cobb as design partner and Frost managing construction. Among Cobb's best known designs in Chicago are the Newberry Library, the former Chicago Historical Society, the Fisheries Building at the 1893 World's Columbian Exposition, and the original buildings of the University of Chicago. In 1898 Cobb moved to Washington D.C., and in 1902 he moved to New York City where he remained for the rest of his life. He died there on March 27, 1931 after a lengthy illness.

The significance of The Church of the Atonement in Cobb's career may be inferred from several publications. In 1895 *The Architectural Record* issued a special number reviewing the work of the Chicago architecture firms Adler & Sullivan, D.H. Burnham and Co. and Henry Ives Cobb. The Church of the Atonement and the First Presbyterian Church of Lake Forest, Illinois are the only churches by Cobb illustrated⁴². In Cobb's obituary in the *Chicago Daily Tribune* on March 28, 1931, The Church of the Atonement, the Federal Building (now demolished), the Newberry Library and the Chicago Athletic Club are listed as "Chief among the buildings he designed" in Chicago⁴³. The Church of the Atonement is also noted in his *New York Times* obituary⁴⁴.

J.E.O. Pridmore

Best known today as a designer of movie theaters, John Edmund Oldaker Pridmore was a prolific architect, designing many types of structures, including residential and religious buildings. Pridmore was born in Edgbaston, England (near Birmingham) on July 18, 1864⁴⁵. In 1880 he emigrated with his family to the U.S., settling in Chicago in 1883. From 1883 to 1890, Pridmore served as an architect's apprentice. After working independently from 1890 to 1893 he partnered with Leon Stanhope (c.1873-1956) until 1899. After that year he practiced independently for the rest of his professional life. His office was located in the now demolished First National Bank Building at the corner of Dearborn and Monroe Streets in Chicago. Pridmore died February 1, 1940 at the age of 75.

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As an active member of The Church of the Atonement throughout his adult life, serving for many years on the church vestry, Pridmore was a natural choice as its architect. An explicit example of Pridmore's dedication to The Church of the Atonement is the wood paneling at the west end of the nave on the choir loft rail. As noted above, the paneling was designed by the architect and donated by him in 1927⁴⁶.

Pridmore's theater buildings include the Bush Temple of Music (1901) located at 100 West Chicago Avenue in Chicago, now a Chicago City Landmark. Of the at least one dozen other Pridmore theaters in Chicago, unfortunately most have been demolished, including the Nortown Theater (1931) at 6320 North Western Avenue in Chicago, razed as recently as the summer of 2007. The State Theater in Minneapolis is the only known, fully restored Pridmore Theater currently in use. Pridmore's residential work includes both single and multi-family housing. His most prominent residential work is the Manor House Apartments (1924) at 1021-1029 West Bryn Mawr Avenue in Chicago, listed National Register of Historic Places. Pridmore's religious buildings include The People's Temple at 941 West Lawrence Avenue in Chicago (1924) and the Catholic Apostolic Church (1901) at 927 North LaSalle Street, Chicago (now Christ the Savior Orthodox Church in America). As noted, for his Chapel of St. John the Divine in Champaign, Illinois (1925), Pridmore designed a church of very similar scale and form to The Church of the Atonement. Unfortunately, due to lack of funds, this church was only partially completed.

Interior decoration and stained glass

Typical of the late Victorian period, the original interior of The Church of the Atonement emphasized mural decoration over elaborate stained glass windows. Pretyman's work on the church's walls would have dominated the decorative scheme while the windows were filled with simple diamond paned leaded glass. The alterations of 1919-20 paved the way for the reversal of this hierarchy. Pretyman's interiors were removed and the walls became white with plasterwork representing stone at all wall openings and at the engaged columns which rise up the walls to the ceiling trusses. In this way Pridmore brought the interior up to date with contemporary Gothic Revival concepts that emphasized traditional Gothic stone interiors (here represented in plaster). These interiors provided a neutral field for more deeply colored stained glass. The stained glass in The Church of the Atonement is largely the work of two studios: The Willet Studio of Philadelphia and the Michaudel Studio of Chicago.

The Willet Studio was responsible for the window, "Christ Enthroned in Glory" in the north transept. William Willet, who founded the studio in 1898, worked with artist John La Farge in his youth. As described by Erne R. and Florence Frueh in *Chicago Stained Glass*, the "Christ Enthroned" window is "heavily painted on fine antique glass, but retains its jewel-like radiance because of the exceptionally delicate and sensitive brushwork"⁴⁷. Dedicated to Samuel Dalton, vestryman of the church for many years, the window was donated by his widow Kate in 1930.

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The Daltons were developers of numerous Edgewater properties, including the Pridmore designed Manor House Apartments.

Beginning in 1943, with the installation of the east window, Arthur Michaudel (c.1873-1948) created the windows for the chancel and nave, completing them in late 1945. A native of Chicago, Michaudel opened his studio in 1896⁴⁸. Located at 542 North Paulina in Chicago, the studio created windows for numerous Chicago area churches, including the University Church of the Disciples at 5655 South University Avenue, St. Jerome's Roman Catholic Church at 1709 West Lunt, the Gary Memorial Methodist Church in Wheaton and the Chicago Temple in downtown Chicago.

The windows at The Church of the Atonement are significant for the unity of their design. The backgrounds of the eleven clerestory windows as well as the large east and west windows each have a geometric pattern of deep blues, reds and greens, creating a consistent scheme for the entire space. While it is known that J.E.O. Pridmore created a design for stained glass in 1927⁴⁹, vestry records indicate that Michaudel created his own design for these windows. An article on the Michaudel Studio in the *Chicago Tribune* indicates that it was typical for Michaudel to design his own work. As described by the *Tribune*, "Pigment in the glass is the only color; the artist uses a dark, drab paint solely to shade that existing color. Skillfully he stipples an area so that light may filter dimly thru [sic.] or draws a line to indicate the fold in a robe." All these qualities may be found in the Atonement windows, including darkening of the glass to create the effect of aging, and the use of cut pieces of colored glass to create shapes, with a limited use of paint for specific detail.

Parish House

In 1899 the lot immediately south of the church was purchased for the building of a parish house. On March 2, 1901 ground is broken for the building. The architect was Myron H. Church (1852-1929). The building permit indicates the builder was F.O. Johnson. The Parish House opened November 10, 1901. The original parish house carried on the use of red sandstone for its first story. Pointed arches of an arcade on its west façade and engaged buttresses on its south (and likely its north) façade continued the visual connections with the church. *The Clarion* gives an extensive description of the interior layout when the building opened.

The building is two stories and basement, 73x35 feet, and is constructed of the same material as church (Darlington sand stone) up to the second story, and finished to the roof in stucco, tinted to match the stone. The roof is gable in front and hipped in rear, thus preventing it from overtopping the church building, which was one of the many architectural problems met.

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On the first floor is a large audience room, designed to seat 200 people, with stage at the rear end. This room is to be used for Sunday school, as well as for general assembly purposes. Off the stage is a room fitted up for a Sunday school library. At the front, near the entrance, and separated by a rolling curtain from the main part, is a room to be used for classes, and for week-day services. It can also be utilized to increase the capacity of the audience room. The remainder of the lower floor is taken up with a commodious vestibule, from which a cloister leads into the church, and an ample stairway, with broad landings, to the second floor.

The second story is arranged into rector's study, guild room, choir room, kitchen, pantry store room, cloak room, lavatories, etc. The basement is arranged with a view to future use as a gymnasium. The whole building is lighted with gas and electricity, and heated with steam. The latter arrangement has been extended into the church also⁵⁰.

Architect Myron Church was active in Chicago between 1889 and the late 1910's⁵¹. Church worked on both commercial and residential work during his career. His commercial work includes several stations for what is now the Chicago Transit Authority Green Line elevated railway on city's south side. Church was partnered with C. Frank Jobson from 1893 to 1901. In Edgewater Church and Jobson designed houses for Cochran. In 1910 Church designed the Samuel H. Gunder House at 6219 North Sheridan Road. Now preserved as the North Lakeside Cultural Center, the Gunder House is one the few single family residences remaining on Sheridan Road⁵².

Church himself lived at 5748 North Kenmore from 1894 until his retirement between 1917 and 1920. The house, replaced by an apartment building in 1927, was directly across the street from the Church of the Atonement parish house. Church's work in the area and the proximity of his own residence to the parish house likely made him a logical choice the new building.

In 1924 Pridmore designed alterations to the parish house. At this time the second floor, as well as the interior of the first floor, were removed to create the parish house as it stands today. The south and east façades survive to give a hint of the original form of the building. Like the church itself, the parish house grew over time but retains clues to its history.

Conclusion

The Church of the Atonement today is an unusual combination of the expressive, naturalistic materials of the late nineteenth century with the form of building more typical of the late Gothic Revival of the twentieth century. As a coherent blend of aspects of different periods of the Gothic Revival as well as its association with two significant Chicago architects, the church, along with the adjacent parish house, merits listing on the National Register of Historic Places.

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¹The original configuration of the church is shown in *American Architect and Building News* (Boston: Ticknor & Co., November 9, 1889, vol. 26): plate 724. This illustration shows both a perspective rendering and plan of the original church. That the church was constructed largely as shown is confirmed by early exterior photographs and site examination.

²City of Chicago building permit #26650, dated December 12, 1910, indicates additions and alterations to the church estimated at \$10,000. The Church of the Atonement monthly newsletter, *The Clarion* (vol. VI, no. 7, July 1910): 7, in The Church of the Atonement archive, describes the alterations.

³ City of Chicago building permit #52849, dated July 8, 1919, indicates additions and alterations to the church estimated at \$30,000. Original architectural drawings in The Church of the Atonement archive of the alterations and *The Clarion* (vol. XX, no. 7, June 1919): 7-8, “The Rebuilding Number”, describe the alterations.

⁴ City of Chicago building permit #197, dated April 1, 1901, calls the new building “a Parsonage”. *The Clarion* (vol. III, no. 8, November 1901): 2, names Church as architect.

⁵ City of Chicago building permit #90591, dated May 13, 1924, indicates additions and alterations estimated at \$60,000. *The Clarion* (vol. XXV, no. 3, March 1924): 3-4, describes the alterations.

⁶ The exact type of stone has not been determined. Reporting on the church’s dedication, in “Built in Early Gothic Style”, the *Chicago Daily Tribune* (June 22, 1890): 9, says it is built of Darlington, Wisconsin, sandstone. However in *American Architect and Building News*, (November 9, 1889): 218, the building material is noted as Michigan brownstone.

⁷ The Church of the Atonement annual report for 1984, in The Church of the Atonement.

⁸ Architectural plans for installation of the bells and for construction of the ramp are in The Church of the Atonement archive.

⁹ Adrienne van Dooren, *The House That Faux Built* (Anaheim, East Cambridge Press, 2007): 71.

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¹⁰ So noted in the 1919 renovations drawings.

¹¹ Vestry minutes, The Church of the Atonement, October 11, 1943 to December 7, 1945, in The Church of the Atonement archive.

¹² Receipts from the Willet Stained Glass and Decorating Co. dated October 25, 1929, February 13, 1930 and March 13, 1930 totaling \$2,100.00 in The Church of the Atonement archive, and *The Clarion* (vol. XXXI no. 3, March 1930): 5-6.

¹³ The Church of the Atonement archive contains a proposal for the Resurrection Chapel grille by American Ornamental Railing, Incorporated. The proposal, for \$1,975.00, is dated August 31, 1971. A bill for the same amount is dated November 29, 1971.

¹⁴ The Church of the Atonement annual report for 1986, in The Church of the Atonement archive.

¹⁵ Vestry minutes, The Church of the Atonement, April 6, 1945, The Church of the Atonement archive.

¹⁶ The Church of the Atonement annual report for 1965, in The Church of the Atonement archive.

¹⁷ Architectural drawing by Pridmore in The Church of the Atonement archive dated December 13, 1926.

¹⁸ Vestry minutes and correspondence from December 1946 in The Church of the Atonement archive including a letter from Armstrong, Furst and Tilton, indicating that bids have been received for the altar.

¹⁹ The Church of the Atonement annual report for 1983, in The Church of the Atonement archive.

²⁰ *The Clarion* (vol. XXV, no. 3, March 1924): 3-4

²¹ A letter of gift dated December 28, 1969 and signed by John Hutchings Spencer and Harriet Goss Spencer states, "In accordance with our agreement we hereby convey to The Church of the

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Atonement in fee simple absolute all our right title and interest in the 17th century oak panelling [sic.] from the drawing room of our home which is known as Weatherstone, Sharon, Connecticut.” The Church of the Atonement annual report for 1971 dates the installation to that year. See also the National Register nomination for the Smith, Governor, Homestead, South Main Street, Sharon, Litchfield County, Connecticut, listed 3/25/1982.

²² Miles L. Berger, *They Built Chicago: Entrepreneurs Who Shaped a Great City's Architecture* (Chicago, Bonus Books, 1992): 122.

²³ James R. Grossman, Ann Durkin Keating, Janice L. Reiff, editors, *The Encyclopedia of Chicago* (Chicago and London, The University of Chicago Press, 2004): 457.

²⁴ Miles L. Berger, *op. cit.*: 123.

²⁵ “The History of the Development of the Bryn Mawr, Ridge and Broadway Business District - Edgewater's First”, *The Edgewater Scrapbook* (Spring 2007).

²⁶ *The Clarion* (vol. XIV, no. 6, May 1912): 9. This issue of *The Clarion* contains a thorough early history of the church taken from a handwritten account in the earliest Church of the Atonement parish records.

²⁷ “Built in the Early Gothic Style, Church of the Atonement, Edgewater, Dedicated Yesterday”, *Chicago Daily Tribune* (Jun 22, 1890): 9. See also: *The Clarion* (May 1912): 11. While the *Tribune* article indicates the cost of the church is expected to be \$10,000, the article in *The Clarion* states that Cochran donated \$3,000 while the congregation raised \$5,000 toward the construction of the church.

²⁸ *The Clarion* (May 1912): 11.

²⁹ Completed shortly after The Church of the Atonement, The Epworth United Methodist Church at 5253 N. Kenmore, dedicated on June 28, 1891, was also built on land donated by Cochran, see “Suburban Methodist Church”, *Chicago Daily Tribune* (Jun 29, 1891): 4.

³⁰ See vestry records of the Church of St. James in the archive of the Episcopal Diocese of Chicago. Cochran was a member of the Vestry of St. James church from April, 19, 1897 until at least 1914, at which point there is a gap in the vestry records.

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³¹ “Built in Early Gothic Style”, *Chicago Daily Tribune* (June 22, 1890): 9.

³² Comprehensive biographical information on Pretyman has yet to be published. See Harriet Monroe, *A Poet's Life: Seventy Years in a Changing World* (New York, The Macmillan Company, 1938): 100-103. Monroe was close friends with both Pretyman and his wife. See also, Maud Howe Elliott, *John Elliott: The Story of an Artist* (Boston and New York, The Houghton Mifflin Company, 1930): 28-29, 36-37 and 135. Maud Elliott's husband artist John Elliott worked with Pretyman in 1888-1889.

³³ “Notes on Current Art”, *Chicago Daily Tribune* (July 13, 1890): 15.

³⁴ “In Their New Home”, *Chicago Daily Tribune* (January 8, 1893): 12.

³⁵ *The Inland Architect and News Record*, (Vol. XVII, No. 3).

³⁶ Franklin MacVeagh papers in the Library of Congress contain documentation of Pretyman's work on the MacVeagh house including statements and receipts dated January 2, 1888, September 1892, February 15, 1893 and April 3, 1893.

³⁷ Elaine Harrington, *Henry Hobson Richardson: J.J. Glessner House* (Berlin, Wasmuth, 1993): 12.

³⁸ Maud Howe Elliott, *John Elliott: The Story of an Artist* (Boston and New York, The Houghton Mifflin Company, 1930): 36.

³⁹ From diocesan records in the archive of the Episcopal Diocese of Chicago.

⁴⁰ Marcus Whiffen, *American Architecture Since 1780: A Guide to the Styles* (Cambridge and London, The MIT Press, 1969): 173.

⁴¹ For the most extensive examination of Cobb's work see: Julius Lewis, *Henry Ives Cobb and the Chicago School*, a dissertation submitted to the faculty of the Division of the Humanities in candidacy for the degree of Master of Arts, Department of Art University of Chicago, 1954.

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⁴²Montgomery Schuyler, *The Architectural Record*, Great American Architects Series, (no. 2, December 1895).

⁴³“Henry Ives Cobb, Widely Known Architect Dies”, *Chicago Daily Tribune* (March 28, 1931): 14.

⁴⁴“Henry Ives Cobb Dies; a Noted Architect” *The New York Times* (March 28, 1931): 16.

⁴⁵ For biographical information see: Henry F. Withey and Elsie Rathburn Withey, ed. *Biographical Dictionary of American Architects (Deceased)* (Los Angeles, Hennessey and Ingalls, Inc., 1970). See also *Who’s Who in Chicago, 1917 to 1936, inclusive* (Chicago, A.N. Marquis and Company).

⁴⁶ *The Clarion* (vol. XXVIII, no. 11, November 1927): 12.

⁴⁷ Erne R. and Florence Frueh, *Chicago Stained Glass* (Chicago, Loyola University Press, 1983): 116.

⁴⁸ “Faith Guides Hand of Stained Glass Window Artist”, *Chicago Daily Tribune* (February 9, 1947): NW2. See also Michaudel’s obituary in the *Chicago Daily Tribune* (March 13, 1948): 10.

⁴⁹ *The Clarion* (vol. XXVIII no. 5, May 1927): 6.

⁵⁰ *The Clarion* (vol. III, no. 8, November 1901): 2.

⁵¹ According to *The Book of Chicagoans* (Chicago, A.N. Marquis and Company, 1911), Church was born in Detroit in October 18, 1852 and moved to Chicago in 1876. Chicago City Directories indicate that from 1893 to 1901 he was partnered with C. Frank Jobson. By 1896 Church and Jobson were established in the Marquette Building in Chicago, where Church would remain for the rest of his career in Chicago. He practiced independently until his retirement between 1917 and 1920. 1920 census records show that he and his wife Julia were living in Magnolia Springs, Alabama at the time. The Churches were buried in Pine Rest Memorial Park, outside Magnolia Springs. Cemetery records indicate that Church died in 1929.

⁵² Sinkevitch, Alice, ed., *AIA Guide to Chicago* (San Diego, New York and London, Harcourt Brace and Company, 1993): 230 and 233.

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Elliott, Maud Howe, *John Elliott: The Story of an Artist*, Boston and New York, The Houghton Mifflin Company, 1930.

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Monroe, Harriet, *A Poet's Life: Seventy Years in a Changing World*, New York, The Macmillan Company, 1938.

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American Architect and Building News

Boston, Ticknor & Co., November 9, 1889, vol. 26.

The Architectural Record

Montgomery Schuyler, Great American Architects Series, no. 2, December 1895.

The Clarion, in the archive of The Church of the Atonement

vol. III, no. 8, November 1901.

vol. VI, no. 7, July 1910.

vol. XIV, no. 6, May 1912.

vol. XX, no. 7, June 1919.

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The Chicago Tribune

“Edgewater Episcopalians Active”, December 1, 1889.

“Built in Early Gothic Style”, June 22, 1890.

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“Suburban Methodist Church”, Jun 29, 1891.

“In Their New Home”, January 8, 1893.

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The Edgewater Scrapbook, newsletter of the Edgewater (Chicago) Historical Society

“The History of the Development of the Bryn Mawr, Ridge and Broadway Business District - Edgewater's First”, Spring 2007.

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The New York Times

“Henry Ives Cobb Dies; a Noted Architect”, March 28, 1931.

Who's Who in Chicago, Chicago, A.N. Marquis and Company
1917 to 1936, inclusive.

City of Chicago building permits

#197, April 1, 1901.

#26650, December 12, 1910.

#52849, July 8, 1919.

#90591, May 13, 1924.

Architectural Drawings, in the archive of The Church of the Atonement.

1919 drawings by architect J.E.O Pridmore for alterations to the church.

December 13, 1926 drawing by architect J.E.O Pridmore for chancel paneling.

1990 drawings for the handicapped accessible ramp.

1991 drawing for the addition of the bells.

Church records

Annual reports of The Church of the Atonement, 1965, 1971, 1983, 1984, 1986, in the archive of The Church of the Atonement.

Vestry minutes of The Church of the Atonement, October 11, 1943 to December 7, 1945 and December 1946, in the archive of The Church of the Atonement.

Vestry minutes of The Church of St. James, 1897 to 1914, in the archive of the Episcopal Diocese of Chicago.

Receipts from the Willet Stained Glass and Decorating Co. for the “Christ Enthroned” window, dated October 25, 1929, February 13, 1930 and March 13, 1930, in the archive of The Church of the Atonement

Proposal for Resurrection Chapel grille, dated August 31, 1971; bill, dated November 29, 1971 in the archive of The Church of the Atonement.

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Letter of gift for parish house meeting room paneling from signed by John Hutchings Spencer and Harriet Goss Spencer and counter-signed by Dean Paxton Rice, dated December 28, 1969 in the archive of The Church of the Atonement.

Papers

Franklin MacVeagh papers in the Library of Congress.

National Register Nomination

Smith, Governor, Homestead, South Main Street, Sharon, Litchfield County, Connecticut, listed 3/25/1982

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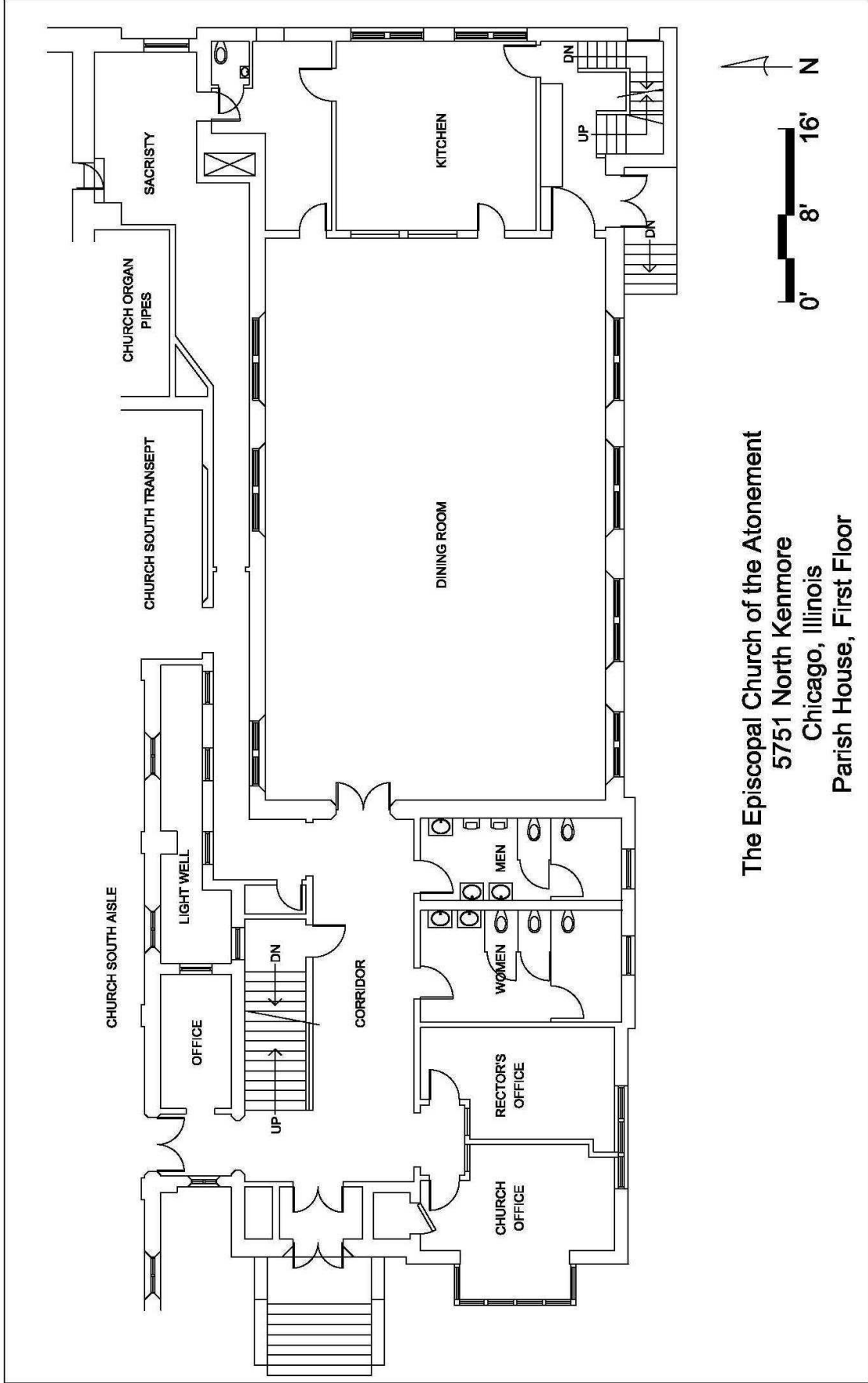
The Church of the Atonement

VERBAL BOUNDARY DESCRIPTION

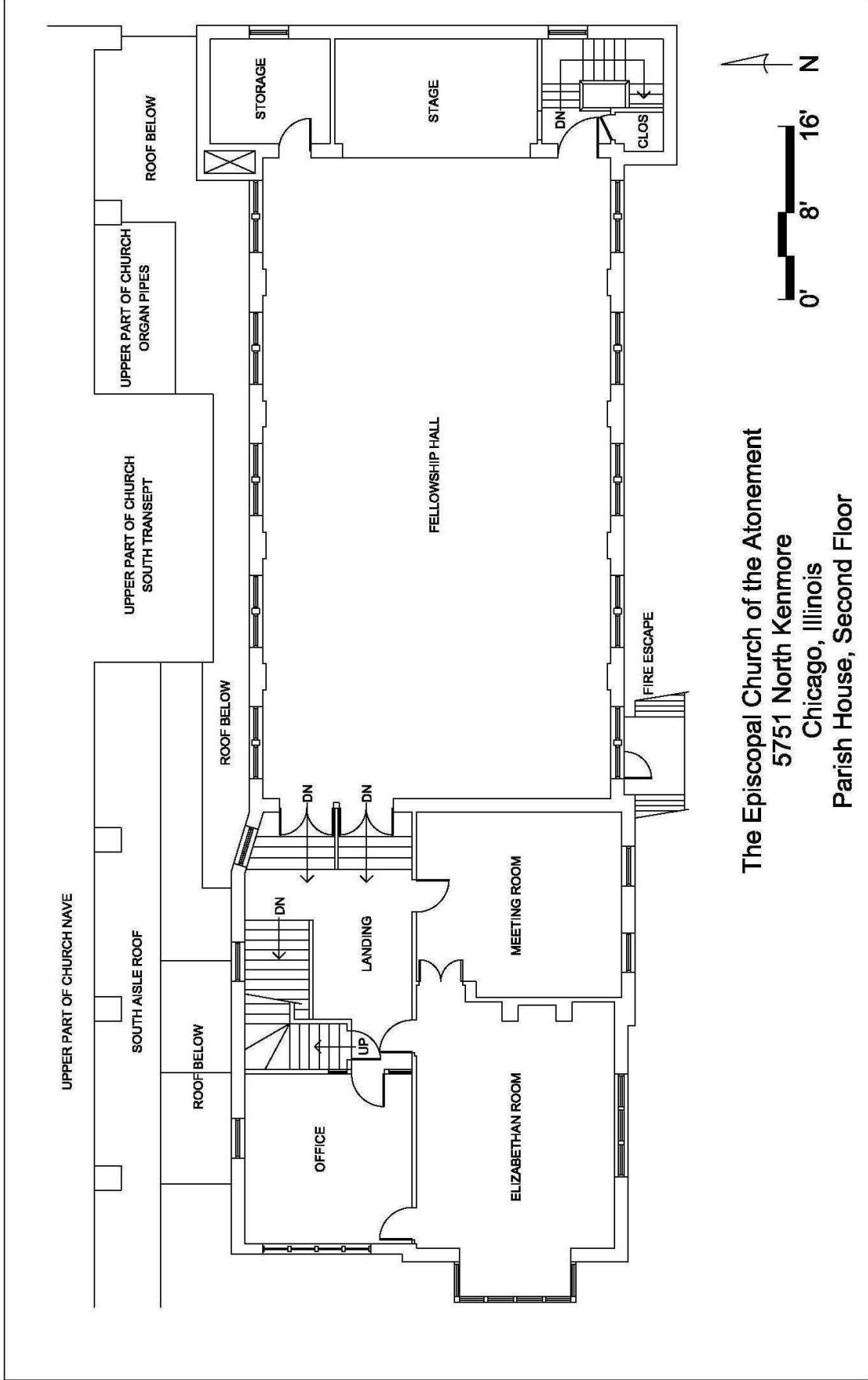
The Episcopal Church of the Atonement is at the southeast corner of Kenmore and Ardmore Avenues in Chicago. The legal address is 5751 North Kenmore, though the church uses 5749 as its mailing address. The property is identified by the Cook County Assessor as being in Area 14 of Cook County, section 05, block 406, parcel 1.

BOUNDARY JUSTIFICATION

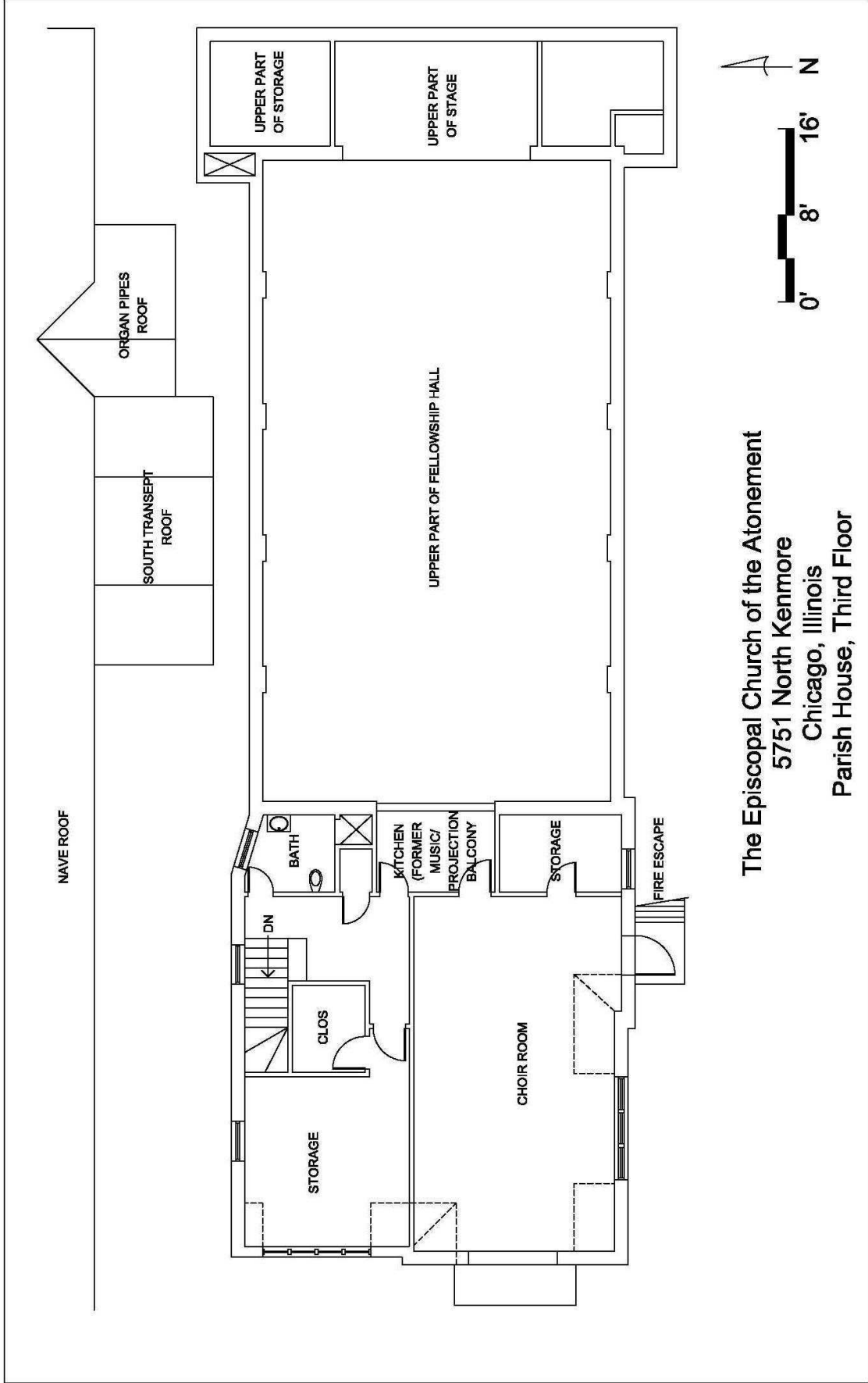
The parcel described by the Cook County Assessor coincides with that described in section 7 of this application, extending approximately 150 feet south from the sidewalk on Ardmore Avenue and bound by Kenmore Avenue on the west and an alley on the east. This parcel contains the church and the parish house.



The Episcopal Church of the Atonement
 5751 North Kenmore
 Chicago, Illinois
 Parish House, First Floor



The Episcopal Church of the Atonement
 5751 North Kenmore
 Chicago, Illinois
 Parish House, Second Floor



The Episcopal Church of the Atonement
 5751 North Kenmore
 Chicago, Illinois
 Parish House, Third Floor