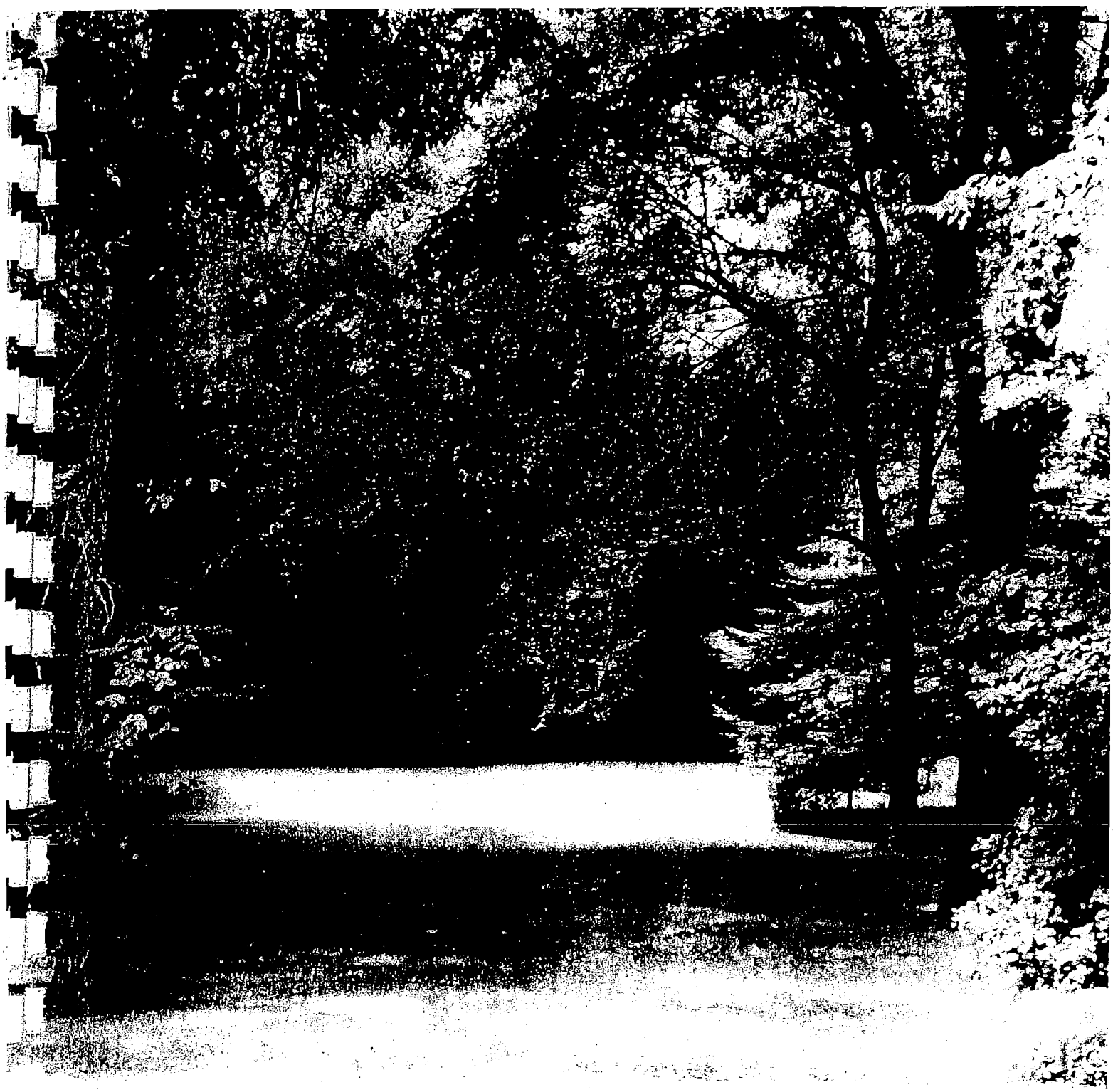

Lighthouse Landing

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Land Use, Restoration, and
Activity Management Plan for

Lighthouse Landing

Prepared for the City of Evanston, Illinois
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Introduction

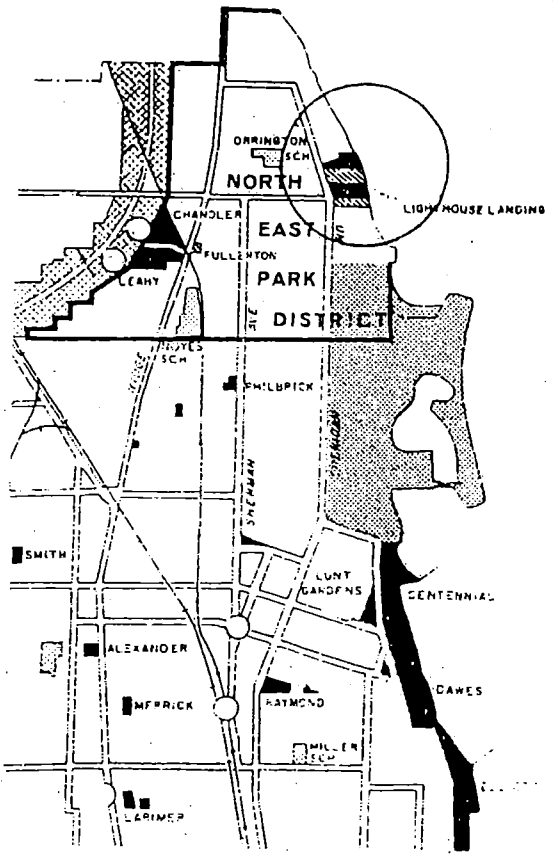
This document is a summary report of recommendations and suggested plans for the activity management, future land use, and restoration of Lighthouse Landing Park. It was prepared in summer 1977 for the Department of Parks, Recreation and Forestry of the City of Evanston. Its purpose is to present recommendations and guidelines for the improved use and management of the Park.

The report's presentation is in two parts; first, a summary of the findings of an analysis of the site, the buildings, and the programs undertaken in July of 1977. The second part is a discussion of recommendations and plans in three topic areas: Activity Management, Land Use, and Restoration of building facilities and site. An appendix, presenting more detail on the analysis follows the report.

Lighthouse Landing Park, the subject of this report, is a 10.4 acre parcel of land in the Illinois coastal zone, in Evanston, Illinois. In reality, it contains four separate public uses under a mixture of ownerships and leasehold arrangements, with a history of both formal and unwritten agreements for use, access, and cooperation. It provides recreation opportunities of neighborhood, city, regional and statewide importance.

The southernmost use area, or zone, of Lighthouse Landing Park is a one acre parcel containing the historic Grosse Pointe Lighthouse and three ancillary structures. The property is owned by the City of Evanston, but leased to the Lighthouse Park District, a separate, sub-municipal special district with legal taxing powers. In turn, the Lighthouse Park District provides space for a Nature Center Museum and teaching facility, activities which are run by the Evanston Environmental Association.

The second use area of Lighthouse Landing Park is the 2.9 acre former Harley Clarke Estate, acquired from Sigma Chi fraternity in 1965. Under City ownership, the main structure is leased to the private Evanston Art Center for a token amount. The remaining coach house structure is rented, on a one month lease basis, to private tenants. In addition, a greenhouse attached to the Coach House is used as a teaching greenhouse under the sponsorship of the Evanston Environmental Association.



Location Map

The third use area of the Park is in two parts. The southernmost is the 2.4 acre Northeast Park, owned and maintained by the Northeast Park District. It is an open meadow fringed with mature canopy trees. A small portion of the property (30' x 40') is leased by the City of Evanston for a picnic shelter site.

The northern section of this use area of the Park is the 1.6 acre Deering Park, part of the former Deering Estate acquired by the City in 1974. This element contains the only playground equipment in the Park. In addition, a portion of the park is informally assigned to the Evanston Environmental Association for use as a teaching organic garden.

The fourth use area of the park is a swimming beach, with approximately 2.5 acres of high quality beach. The beach front is City owned, with jurisdiction under the Recreation Board. Although the beach is open year-round, its most intensive use occurs during the ten week summer season.

The pattern of ownership and jurisdiction in Lighthouse Landing Park is thoroughly intermixed; typical perhaps, of a coastal zone environment. As a result, the problems of responsibility, coordination, and funding for improvements, access, parking, and maintenance are complicated and interwoven.

THE ISSUES AND THE GOALS

The central issue regarding the use of this property is how the potential of a key Evanston recreation area and the coastal zone of Lake Michigan ought to be allocated among competing and equally desirable uses. The park presently accommodates a wide mixture of users and activities; the majority of these activities are higher organized and have definite client groups. Each of the programs fulfills a recognized, valued need and provides an important recreational service.

But the site does have limitations; so the key issue here is how do we control and limit the impact these programs have on the site without losing the diversity and quality of environment and the recreational and educational resources that we wish to maintain.

There are, of course, several specific issues to be addressed in this report. In brief, they address these points:

- There are conflicting proposals for future use of the currently residential coach house facility. Should it remain residential, provide space for program expansion by the Evanston Art Center, or provide space for program expansion by the Nature Center and Grosse Pointe Voyageurs Brigade?

- The Recreation Board has proposed the construction of a comfort station at the entry to the swimming beach. Should it be constructed, and if so at what location?

- The site landscape was shaped in large measure by the genius of Jens Jensen; it has been largely neglected in the intervening 40 years. Should Jensen's landscape be restored, either fully or partially?

- The multiple activities at the Park draw people from many areas, not only the neighborhood. Should parking facilities for these users be expanded?

- Management of the separate entities within the Park is presently fragmented. Should a unifying management group or authority be established to oversee or develop policies for maintenance, inter-program conflicts, and management planning?

In August, 1977, a group of individuals and program managers concerned with the future of the site met to discuss the issues and problems facing Lighthouse Landing Park. During the two day session a set of goals for the future use of the site were developed.

Because Lighthouse Landing Park is a complex facility, it serves to fulfill many needs, be they local, regional, or statewide. In the Chicago area it is unique. It is first and foremost, however, a valued Evanston resource. Thus these goals address the continued use and maintenance of that community resource.

- The mix of uses formed here is unique and desireable, and ought to be retained.

- Because each use and program in the Park has its own needs, it is important to balance the needs of each with the others, and to minimize the adverse impacts of programs and the consequences of program growth, and maximize the synergism which can take place here.

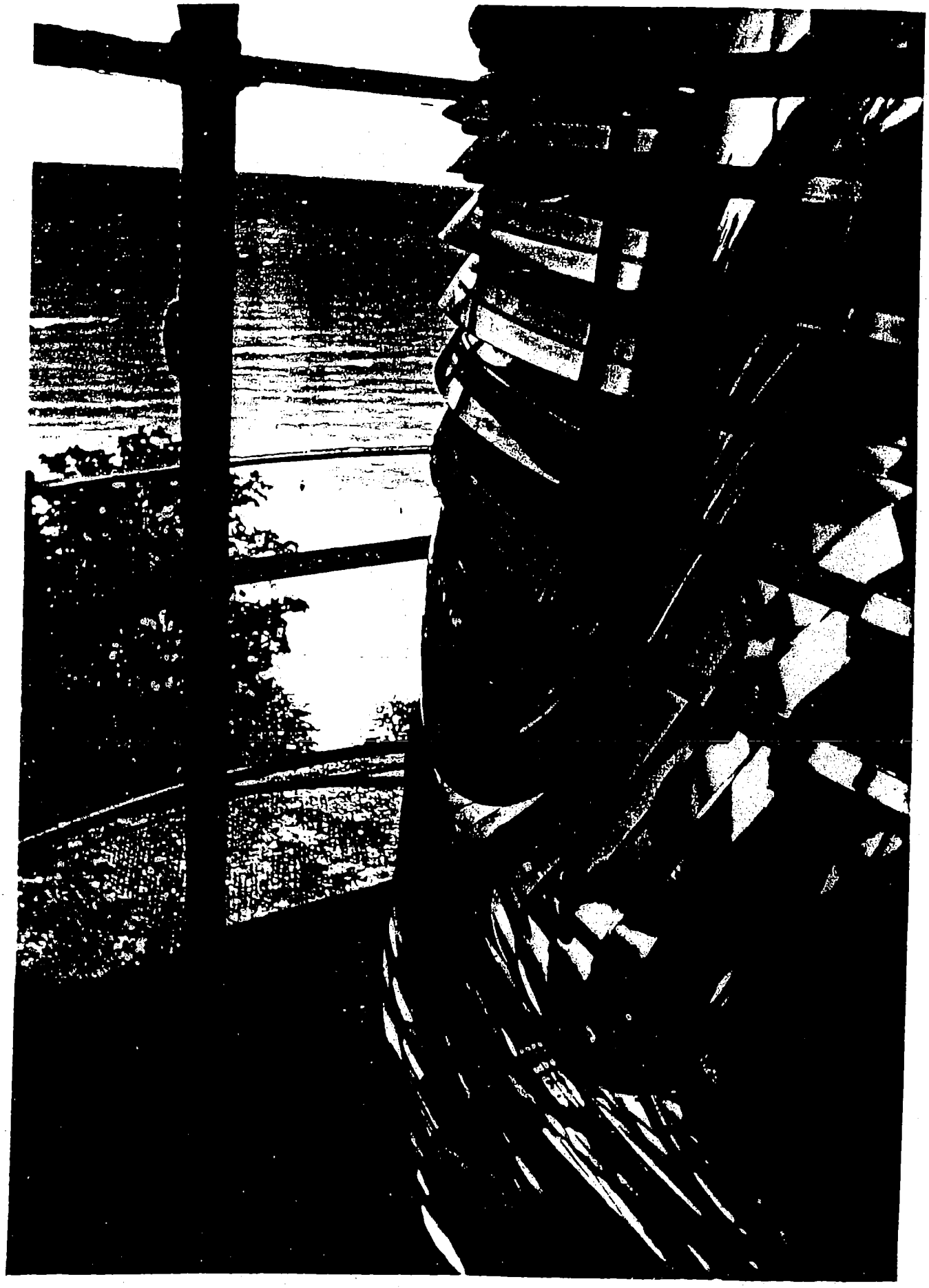
- Because programs are interwoven, sharing of facilities is required and desirable. Coordination of all programs and needs is desirable and should be achieved.

- Varying degrees of dependency on the assets of the coastal zone (the beach and the environment) are recognized, and should be considered a priority element in the decisions regarding use of Park properties.

- Varying degrees of dependency on the assets of the historic past of the coastal zone (Indian legend, the lighthouse, and the work of an eminent designer) are recognized, and should be considered a priority element in the decisions regarding use and restoration of Park properties.

- Because of the mix of resources and programs, the Park must meet regional, community and neighborhood park needs. But priority must be placed on filling an Evanston need.

- The intensity of uses on the site should not increase beyond the capacity of the site. Demands for expansion of programs should be accommodated at facilities in other locations.

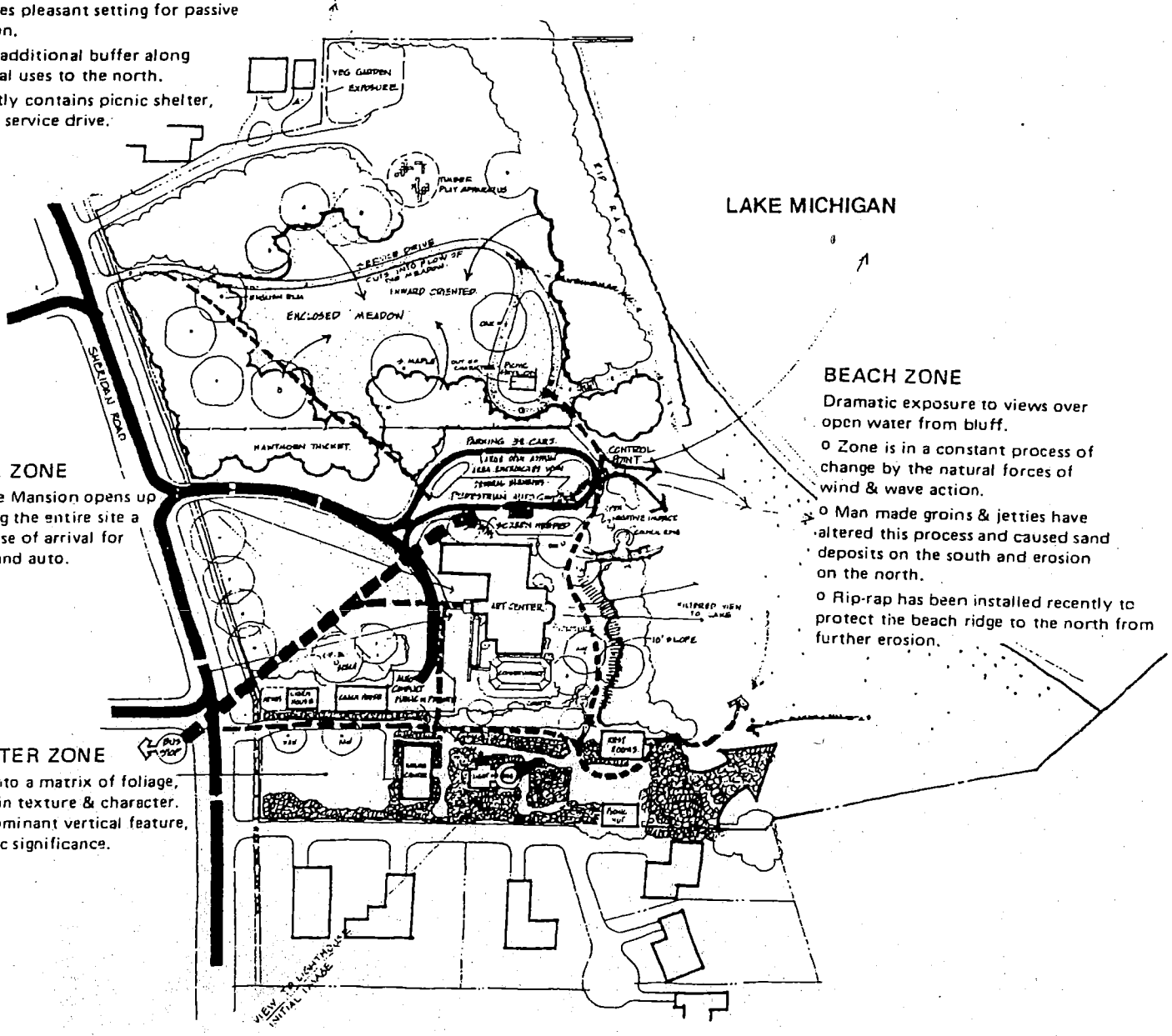


Analysis and Findings

PARK ZONE

This zone is an inward oriented meadow with little exposure to either Sheridan or Lake Michigan.

- o Space is surrounded by mature trees and soft understory plantings.
- o Provides pleasant setting for passive recreation.
- o Needs additional buffer along residential uses to the north.
- o Presently contains picnic shelter, tot-lot & service drive.



BEACH ZONE

Dramatic exposure to views over open water from bluff.

- o Zone is in a constant process of change by the natural forces of wind & wave action.
- o Man made groins & jetties have altered this process and caused sand deposits on the south and erosion on the north.
- o Rip-rap has been installed recently to protect the beach ridge to the north from further erosion.

IT CENTER ZONE

pressive Clarke Mansion opens up Sheridan giving the entire site a or image. Sense of arrival for h pedestrian and auto.

TURE CENTER ZONE

ldings nestle into a matrix of foliage, , naturalized, in texture & character. thouse is a dominant vertical feature, ational historic significance.

Figure 1 **LIGHTHOUSE LANDING LAND USE ZONES**
EVANSTON ILLINOIS NORTH

As a space, this zone is impressive; the architecture dominates but the open foreground sets the field of view and image. The building is fitted into the softened tree matrix in a manner that creates an image for the entire park. In fact, this space, opening as it does to Sheridan Road, provides both the entry and major image of the site to passers-by. It carries a sense of arrival for both the pedestrian and vehicular users of the Park.

At present, however, the image of the building is obstructed by the placement of this main identification sign.

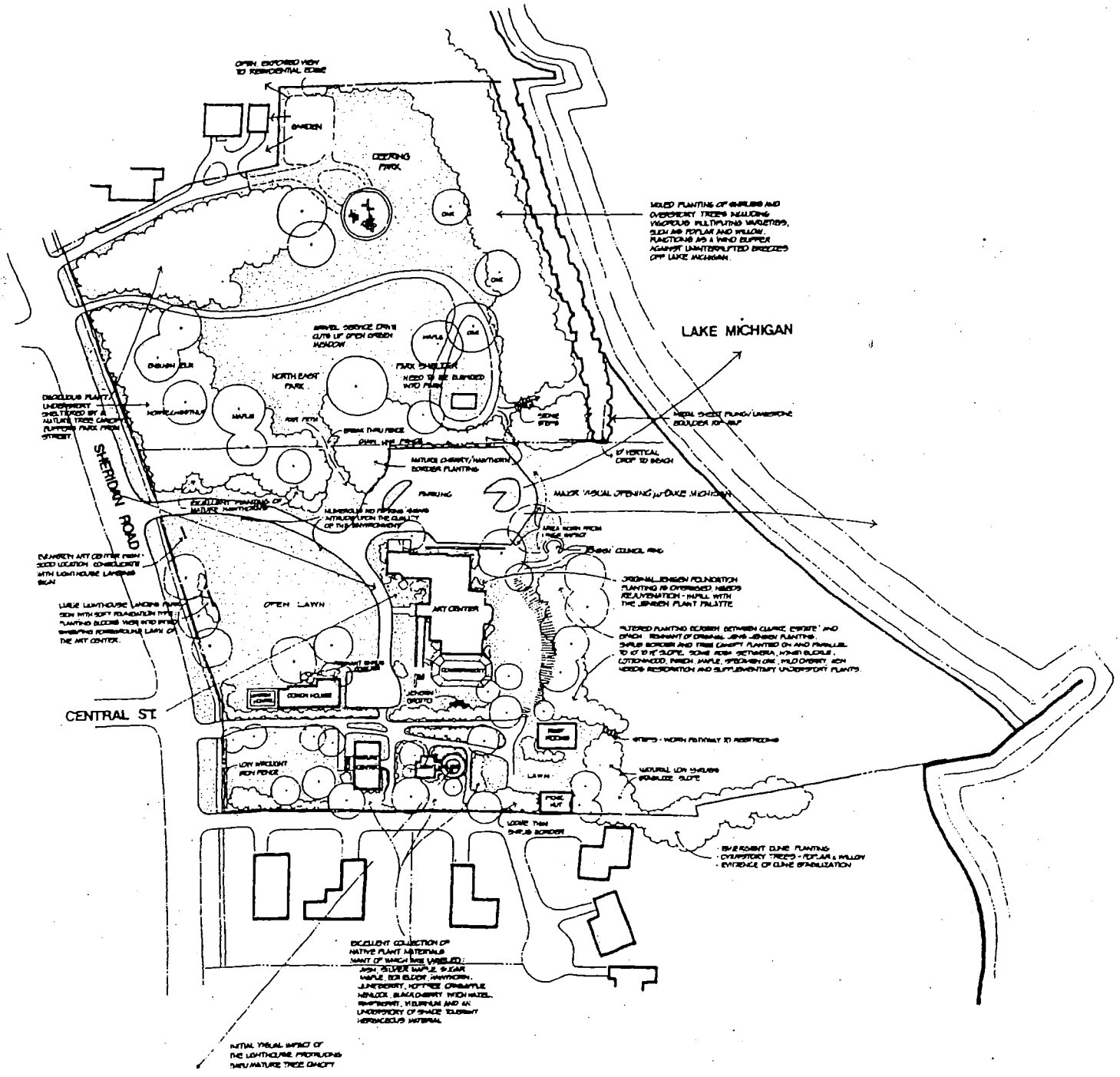
The Park Zone

The most northerly zone can be termed the Park zone; it is comprised of both Northeast and Deering Parks. Northeast Park is characterized by a large open area ringed by oaks and maples. It stretches from Sheridan Road on the west to the beach bluff. Its only structure is a picnic structure erected several years ago with federal funds. It has a wide entry walk drive paved with crushed limestone. Deering Park is not extensively used, but it does contain a well done play structure, and organic garden.

Northeast Park is an inward oriented meadow with little exposure to either Sheridan Road or Lake Michigan. The meadow space, surrounded by mature trees and soft understory plantings, provides a pleasant setting for passive recreation. Improvements to maintain this image are needed, however, especially to buffer the residential uses to the north. The playground equipment is well placed.

The Beach Zone

The fourth zone is the Beach area. There are two parts to the Beach area; the actively patrolled or controlled swimming beach and the less accessible riprap protected beach. The Evanston Recreation Department operates the swimming beach during ten weeks of the year. It temporarily fences off that area to control access using snow fencing. The riprap structure is intended to control erosion. As a protective device, it is not suitable for swimming access, and is so marked. However, there is fairly extensive, but uncontrolled use of that area for wading and swimming.



2 **LIGHTHOUSE LANDING · SITE ANALYSIS**

EVANSTON ILLINOIS

NORTH

Some accretion of beach appears to be taking place due to the large jetty extended lakeward from the southern portion of the property. However, given the drop in lake levels during the last year and one-half it is uncertain whether natural accretion or a drop in lake levels has caused the growth of the beach.

Entirely different than the other zones, the beach provides a dramatic, almost suddenly explosive, exposure to the views over the lake from the bluff. This zone, more than the others, is in a constant process of change by the natural forces of wind and wave action, and by changes in weather. Man-made jetties have altered the beach formation process and caused sand deposits on the south end of the zone, and erosion on the north. Riprap has been installed recently to protect the northern portion of the beach from further loss.

Though each of the zones are distinct and clearly identifiable, there exists an easy transition from one to the other. Filtered views of the lake from the Art Center zone announce the Beach. In another area, entry to the Park zone from the Art Center area is through a portal. The thick mat of plant materials provides a strong and quite effective sound buffer.

Sheridan Road provides the only access to the park properties. Its use is barred to trucks. There appear to be no major entry traffic problems although traffic at times is heavy. The nearest stop light is at Central Street and Sheridan; this light controls traffic flow from both the west and the downtown of Evanston to Sheridan Road. The nearest bus line is two blocks away and access to the park is possible via elevated rail from several blocks to the west.

The adjacent land uses are residential. The properties are of high value and are well maintained. There appear to be no edge problems between the park and the residential areas. The Evanston Water Treatment Plant is located a block and a half south of the property. Just to the south of that facility is Northwestern University. Both of these properties offer the possibility of overflow parking assistance, if it is necessary.

The shoreline of Lake Michigan in this area has been extensively altered by the installation of jetties and groins. The largest nearby example of this is the landfill constructed by Northwestern University. This has altered the configuration of the shoreline significantly, resulting in build up of the shoreline north of its location between the Water Treatment Plant and Lighthouse Landing Park.

Lighthouse Landing Park itself is bordered on the south by an extensive jetty. Construction of this jetty has resulted in the accretion of a large amount of sand creating what is becoming to be known as the best beach in the city of Evanston. The northern end of this beach is protected by riprap installed during the recent periods of high water level.

Two private beaches are located immediately south of the Park. Access across these beaches is presently not possible since both of them are fenced. It does not appear that providing access between the Park and a potential overflow parking area at the Water Treatment Plant or at Northwestern University would be feasible. Access to overflow parking located at the Treatment Plant or at Northwestern University would have to occur along Sheridan Road and the access roads to those parking lots.

B. BUILDING FACILITIES ANALYSIS

The building facilities, located as indicated on Figure 3 are eight in number. Together they serve activities related to the four principal activities of Lighthouse Landing Park. In addition, three single family dwelling units are housed within the facilities. These facilities and their activities may be briefly described as follows:

1. Picnic Pavilion - Public group picnics and similar sheltered events.

2. Evanston Art Center - Private, non-profit community art organization headquarters, classrooms, studios and galleries

3. Guest House & Greenhouse - Two single family dwelling units; Greenhouse for propagation study and display at Nature Center

4. Lighthouse Nature Center - Private, non-profit community environmental organization, classrooms and displays; residence for Park Superintendent

5. Keeper's Building-Musuem - Restored as historical Lightkeeper's Building

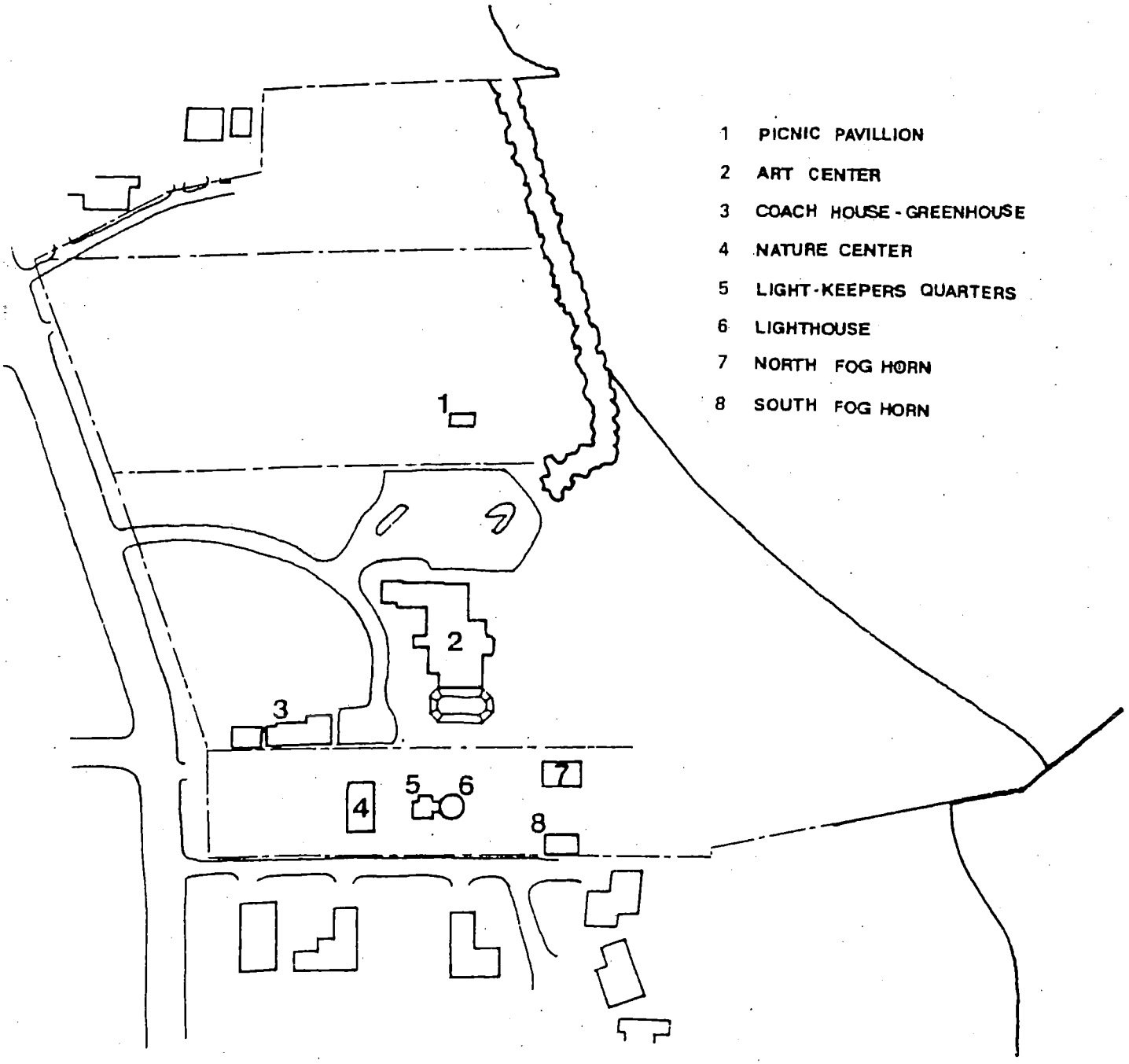
6. Lighthouse-Museum - Restored as historical Lighthouse

7. Storage and Change House - Grounds' keeping equipment storage; lifeguard change room. Public restrooms.

8. Lecture and Picnic Pavilion - Nature lectures and crafts, outdoor activity assembly

A number of immediate, general conclusions can be drawn about the use of each of these facilities:

- The intensity of each of the principal uses is such that they fully utilize their building facility, and examination of growth potentials of each use indicates that any of the uses, given the opportunity, could fill all the building facilities. However, no additional acreage is available,



ıure 3 LIGHTHOUSE LANDING BUILDING FACILITIES

EVANSTON ILLINOIS

NORTH

and, the site coverage of the existing building facilities is such that structural additions are not desirable. Thus, any program growth must take place off site.

- The type of principal uses (recreation center, art center, nature center) now housed by the building facilities are quite appropriate to the architectural integrity of each of the individual buildings. No major change in any type of use need to contemplated.

- The architectural landmark nature of certain of the building facilities is nicely supported by the principal uses. No irreparable changes have been made in the buildings to accommodate current uses nor need be made in the future.

- There are some program components within each of the principal uses (i.e., certain types of assembly, storage, studios, classroom situations, equipment, etc.) that put unusual strain upon the building facilities and severely impact the ability of the buildings to continue to serve the programs without major modifications that can, in turn, threaten the architectural integrity of their original design and/or details.

- The building facilities are adequately served by municipal utilities to their respective sites.

- Regular maintenance programs on the building facilities have been handled on an "as needed" basis. Preventative maintenance programs should be developed for all the building facitities.

- While all the building facilities are in fair or better condition and promise a long and useful life, there are certain structural and life-safety situations in the various building facilities that need immediate attention.

Specifically, these findings need to be noted for several key structures:

Picnic Pavilion

Built in 1974 this facility is of ordinary wood frame construction (unfinished), with a single gable asphalt shingle roof, open-sided with 4" x 6" wood columns,

and poured concrete slab floor. The design of the pavilion while adequate for its purposes, is out-of-keeping with the quality of other building facilities on the site. It ought to be removed and replaced (if at all) with a structure designed specifically in keeping with the rehabilitation and adaptation of the Jens Jensen landscape. If replaced, a more northerly location ought to be considered. If not replaced, the pavilion ought to be stained dark brown to recede into the landscape.

Evanston Art Center

A Tudor mansion of high quality masonry construction built in 1926. In good to excellent exterior condition and fair to good interior condition, the facility has had practically no exterior changes and only a few interior changes over the years. Overall maintenance has been adequate.

A community art center is an ideal adaptive use for this building. Located as it is on an expansive lakeside estate in a mature, well maintained neighborhood of compatible uses and building scales, and with good community access via two major local feeder streets, the building offers the space and an ambiance most suitable for an art center. The relatively minor changes made in the facility to date have been fairly successful in accommodating program demands as they arose. Now, however, the physical limits of the facility have been reached and major changes must be considered in either the program or the facility if the art center programs are to continue to grow and the building is to be properly preserved.

The evaluation relating to the engineering condition of the EAC building facility covers four categories of concerns; structural, mechanical, maintenance, and life safety. The structural, mechanical or maintenance concerns, standing alone, are relatively minor.

Life safety concerns are frequently a result of a combination of engineering findings. These findings indicate the need to develop a fire safety and fire protection plan for the facility. The exact detail of such a plan is the result of the mix of several items: the type of building construction, the plan of the building,

the programs it houses and its hours of operations, applicable codes and regulations and, importantly, the interpretations of the local fire protection officials and insurance underwriters.

However, these major concerns, needs, and omissions are noted here;

- Exit locations, paths of travel, travel distances, trapped spaces and dead end corridors must be considered;

- Smoke and fire detection systems and alarm systems are not present or areinadequate;

- Sprinkler systems, hose cabinets, fire extinguishers are not present or are inadequate;

- Emergency lighting systems and exit lights;

- Ventilation systems; and

- Panic hardware.

Nature Center (former two family residence for the Lighthouse Keeper and Assistant

A simple rectangular, early Victorian two story, two family brick structure with basement and attic, with numerous additions added and removed over its lifetime.

This facility, originally built for workingman housing, and of ordinary bearing wall construction, has a very inflexible plan. Currently, one unit remains in residential use, while the other unit is used for Nature Center display and classroom space. Program continuance or expansion will require installation of various fire protection and fire safety devices.

Serious problems exist with the structure of this facility. There is a 4" to 5" settlement of the exterior foundation walls in the south portion of the building. Settlement of the foundation and bearing walls has caused several cracks to develop in exterior walls. The south kitchen area continues to pull away from the main building and a most serious crack has developed the entire height of the southwest corner wall of the facility.

Repeated stoppage in the main sewer from the building suggests the main is undersized, has settled, is broken, or is root-filled. Sewer overflow frequently appears at the manhole north of the building.

If the facility is to continue to house programs serving the public, it will be necessary to develop a fire protection and fire safety plan and program. The details of this plan and program will involve considerations similar to those listed above for the Evanston Art Center.

Guest House

Constructed along with the mansion in 1926, the guest house has a high quality yellow limestone evnvelope. It consists of two four room apartments, one up and one down, with balcony access from the second floor. A three car garage is attached at the east end. The west end has a small ante-room with attached greenhouse, originally used for domestic plant propagation.

The interior rooms are not large, and would be difficult to convert to non-residential usage.

C. MAINTENANCE PROBLEMS

One of the thorniest problems facing the administrators of the various segments of Lighthouse Landing is maintenance. Because two owners, at least three lessees, and ten or so distinct activities are involved in the Park, the responsibility for maintenance of spaces and facilities has been somewhat diffused. It has been further complicated by a lack of budgeted funds for maintenance.

Several specific maintenance problems are apparent.

1. Directly stated, legal maintenance agreements contained in leases for the use of City property are not being complied with. Thus, while the lease between the City and the Art Center specifies the City's responsibility for heavy maintenance within the building, and all maintenance of the yard and facilities outside the building, the City has experienced some difficulty in carrying out that maintenance. Inadequate funding is blamed.

2. The City has also experienced difficulty in adequately supervising the day to day maintenance requirements stipulated in its leases as being the responsibility of the lessee. Thus, while the Art Center is responsible for ensuring the day to day cleanliness (and thus safety) of the building, no formal minimum standards, or programs for maintenance have been specified. The City has not determined whether the Art Center is financially able to carry out its agreed upon maintenance tasks, and thus has not been able to seek out an alternate solution.

3. Lease stipulated requirements for written permission from the City prior to any remodelling by the lessee have not been complied with. No record is available of agreements reached on the acceptable extent of remodeling in the Art Center building, nor on the approval of work by City officials once such work was completed.

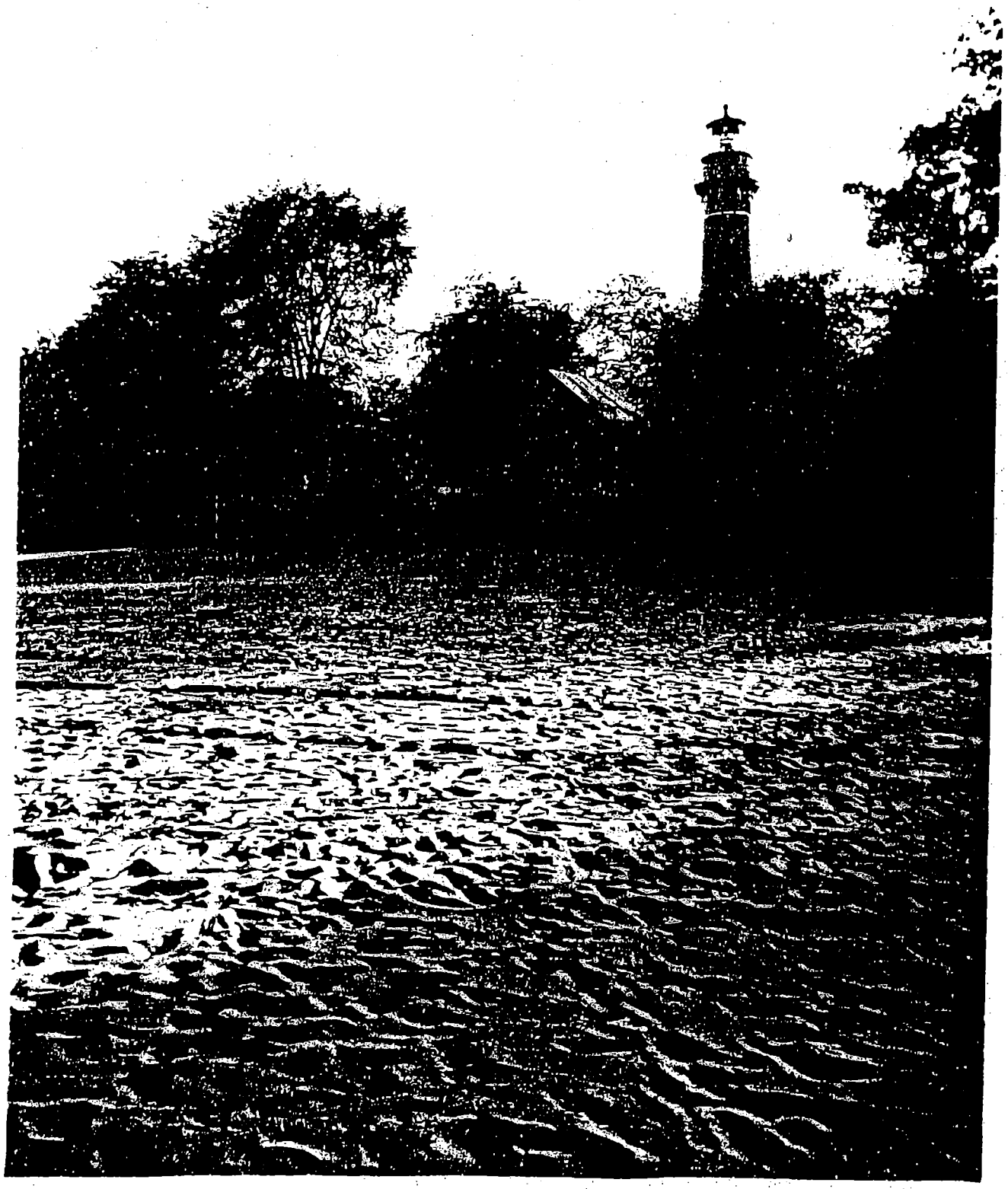
4. Fire safety violations, identified over a year ago by the City Fire Marshall, have undergone minimal correction. The City has not been able to fully respond to its tenants' (the Art Center) requests that the violations be corrected. In addition, severe life safety hazards appear to have existed for over a year in the storage of paints and volatile liquids; a strong periodic maintenance and inspection program would have removed these hazards.

5. Little coordination in maintenance programs exists between the City and the Lighthouse Park District. Thus planting, mowing, and spraying programs are set and carried out independently. Most importantly, no vehicle currently exists to bring the two owners together to set policies for maintenance.

6. Within the City's jurisdiction, no clear set uniformity exists in the maintenance and placement of the various park management elements -- signs, lighting, walks, fencing. Thus, the elegant Evanston streetlight is found along Sheridan Road, but a similar standard is capped with an inappropriate "cooley hat" device in Deering Park. Further, six no parking signs (none on vertical or unbent standards) are found along the entry drive.

It is recommended that improvements in maintenance be sought by recourse to several strategies.

- Programmed periodic maintenance
- Strict adherance to the stipulation of lease agreements, or the striking of new agreements
- Development of a joint, maintenance policy, administered by a joint management group.
- Adequate funding for maintenance efforts, and a recognition that commitments made must be commitments honored..



Recommendations

Three plans are recommended for achieving the goals for the future use of the site. The first is a plan for activity management; it addresses the kinds of activities which ought to take place on the property given the goals expressed in the workshops in August of 1977, and suggests a process for developing a plan for their management.

The second is a land use plan which addresses the distribution of property use across the site. It addresses both the capability of the site to support different uses and the impact of those uses upon the site.

The third is a restoration plan which speaks to the building facilities and the site itself. It identifies guidelines for the restoration of both the buildings and the land keeping in mind the changed uses now planned for the property.

A. ACTIVITY MANAGEMENT PLAN

The Lighthouse Landing complex provides a rich and balanced mix of diverse and dynamic programs sheltered amongst an uncommon blend of unique historical and natural settings. It is indeed a special resource to the Evanston community and its neighbor. It deserves special attention in the continuing management and operation of its activities and their settings.

A prime goal of that management and operation should be the maintenance of the rich mix and diversity of program activities so unique to this setting. Achievement of this goal requires a system of collaborative management sponsored by the several agencies having jurisdiction over their activities. There has been collaboration in the past. However, the structure for continuing collaboration needs to be revitalized to sensitively manage the increasingly complex demands placed upon the finite facilities by the diverse and dynamic activities.

A variety of management structures are available and have been extensively discussed during this study. From this examination came the suggestion that the approach to an ultimate management plan ought to be a gradual process. This will allow each participant time to adequately study and appreciate the demands placed upon all the facilities as well as to properly advocate for individual program activities.

The development of an ultimate management plan ought also be tied to the budgeting process of the agencies owning and controlling the physical facilities. This will provide adequate time to expose management plan proposals to the public hearing process. The budget process for the City of Evanston and the Lighthouse Landing Park District begins in September. Therefore, the following step process for developing an activity management plan is recommended.

Step 1 - Memorandum of Agreement

.Drafted by November 1, 1977
.Adopted by January 1, 1978

This memorandum, to be drafted initially by the legal counsels of the four collaborating agencies would then be negotiated and adopted by each agency. It would stipulate, amongst other things, that the agencies mutually agree as follows:

- To collaborate on the development of an Activity Management Plan to be drafted by June 1, 1978, publicly heard by July 1, 1978 and forwarded (with recommendation to adopt) to each of the four governing bodies by August 1, 1978.
- To appoint representatives to an Ad-Hoc Management Plan Drafting Group, which group would self-destruct September 1, 1978 unless the Memorandum of Agreement is extended by mutual agreement of the four governing bodies.
- Not to extend or renew current leases until the draft Activity Management Plan is completed by the Ad Hoc Management Plan Drafting Group.

Step 2 - Activity Management Plan (AMP) Draft

- Ad-Hoc AMP Group organized by February 1, 1978
- AMP goals, objectives and policies determined by March 1, 1978
- AMP governing (Joint Commission) structure and responsibilities determined by April 1, 1978

- AMP capital budget determined by May 1, 1978
- AMP funding and cost sharing formulas determined by June 1, 1978
- AMP public hearing(s) completed by July 1, 1978
- AMP debated by each of the four governing bodies during July and August 1978, and adopted by them by September 1, 1978.

Step 3 - AMP Joint Commission

- Permanent member of the AMP Joint Commission appointed by the respective agencies by October 1, 1978.
- Annual AMP budget (for 1978-79) developed by November 1, 1978 and adopted and funded by funding agencies by December 1, 1979
- Leases renewed/extended by January 1, 1979

Step 4 - Continuing Management by the AMP Joint Commission

- The AMP Joint Commission would be required to forward annual reports to the four sponsoring agencies.

B. LAND USE AND SITE IMPROVEMENTS PLAN

The land use plan is based upon the several assumptions and goals regarding the formalized programs presently using the site and its facilities. It is believed that the current mix of uses on this property is unique and desirable and ought to be retained. It is understood that each use has its own impacts, growth patterns, and needs and that there are a number of secondary issues regarding conflicts in the needs of different programs which require coordination and solution. Certain of the uses on the property are clearly dependent on the physical presence of the coastal zone and on the nature of the shoreline. Certain of the uses are of historical nature and represent a significant historical resource for the City of Evanston and northeastern Illinois. It is recognized that all building facilities are currently fully used.

Prospects for the future indicate that (a) all programs could conceivably generate sufficient demand to expand to full use of the entire site, but (b) the intensity of use of the site is at capacity given our goals for its future, (c) that no additional building acreage is available, (d) that additional facilities on site are not desirable and (e) that additional program growth ought to take place elsewhere for one or more of these programs. It is understood that the existing facilities will probably require modification to meet both life safety and operational standards. The major modifications foreseen are (a) the lighthouse keepers structural and life safety corrections, (b) the Art Center life safety, mechanical and plumbing corrections and (c) maintenance and restoration of the landscape.

The recommendations following are accompanied by a Land Use and Restoration Plan (Figure 4), as well as a detailed plan for dune reconstruction and the comfort station location (Figures 5 and 6).

General Recommendations

1. Maintain and do not increase the present level of intensity of use of the Park. This means that all present program activities will stay on the property and in their present facilities but should not expand past the present size of their programs and user volumes.

2. Satisfy program expansion needs for each of the present uses off-site. It is recommended that all life safety endangering activities be removed off-site.

3. It is recommended that no additional parking be provided on the site. Solutions to needs for additional access or parking should emphasize non-motorized access, and remote off-site parking.

4. Restore selected portions of Jens Jensen's work consistent with the pressures and needs of present uses.

5. Maintain the present patterns of uses, with only slight changes. It is further recommended that no changes in ownership of the properties be made, and that no additional property be acquired.

Northeast Park and Deering Park

1. Retain the present picnic structure. However, it is recommended that cosmetic improvements be made to "blend" it into the character of the meadow edge. These could include staining it a dark brown.

2. Discontinue the organic garden activities in the park, and replace with a dense deciduous planting buffer. (See Figure 4).

3. Allow the activities and nature of Deering Park to merge with those of Northeast Park.

4. Maintain and to some degree restore the original Jensen landscape.

5. Strengthen the understory plantings to gain more effective enclosure to focus attention on the soft natural open meadow.

6. Remove the barrier fence between the Art Center property and the park.

7. Blend the understory planting — primarily indigenous deciduous shrubs (shade tolerant) such as Viburnum and Honeysuckle.

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10 DUNE RESTORATION

o Shape dune into successive lineal ridges; front (primary) and back (secondary) dunes.

o Begin stabilization program with native dune planting – Dune Grass, Sand Cherry, Canadian Juniper and Poplar saplings.

o Plant existing sharp slope with barrier type plants - Rosa Setigera & Hawthorn thickets.

o Protect and allow dune to evolve and mature as an interpretive feature. Blend into existing emergent dune vegetation to the south.

3 COACH HOUSE

o Maintain for residential use for site management and security.

o Restore part of original Jensen landscape creating some measure of privacy.

o Establish a strict control policy for private access needs.

o Exterior maintenance program similar to Art Center.

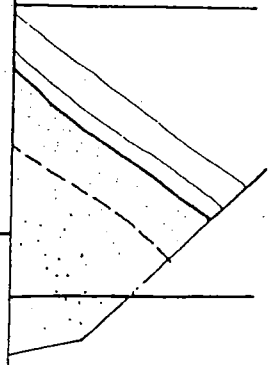
9 NORTH FOGHORN HOUSE

The public restrooms should be removed and the building restored to house the original fog horn equipment which is buried in the beach, or procure all or part from Coast Guard sources. The remaining portion of the building will be utilized for storage.

4 GREENHOUSE

o Maintain its present use for small / limited propagation and teaching lab.

o Remodel adjacent ante-room into a small classroom related to greenhouse program.



8 SOUTH FOGHORN HOUSE

Its present use as a picnic shelter should be discontinued and should be used as a facility for nature lectures and crafts. This function can expand to a broad wood deck over looking the dune environment where a group can observe the dynamic changes that occur in the most fragile of environments.

QUARTERS

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8. Edge borders with a variety of wild flowers and lay out an interpretive trail.

9. Thin out and prune dead wood from understory shade trees and secondary plane.

Evanston Art Center, Grounds, and Entry Zone

1. Continue the current Art Center activities with certain modifications in program distribution throughout the structure to reflect the limitations of the structure. Most important is a need to reduce life safety endangering aspects of the structure/program match as soon as possible.

2. Relocate the activities presently housed in this structure which are deemed life endangering or incompatible with the structure to other facilities elsewhere in the city.

3. Enframe view to Art Center with foreground planting flanking the main entry drive and carriage house, but maintain the large open lawn. Plant low shrubs in front of the building entrance to preserve the view. Remove the entry sculpture. (See Figure 4).

4. Design and construct a new entrance sign set in a natural matrix. The design should be in keeping with the existing sign at Nature Center. Standardize signs on the property.

5. The entrance connector walk from Central Street to the beach area should follow the proposed natural shrub border accommodating pedestrian traffic from the west and south neighborhoods.

6. Exterior Landscape

   - Cut back and remove, where necessary, over aged planting. Restore the original Jensen landscape where appropriate, keeping ease of maintenance in mind.
   - Design an effective planting screen for service entry on the north edge of the building.
   - Restore grotto in character with the original Jensen plan (see detail plan).
   - Repair worn pathways or replace flagging where necessary

7. Exterior Building

   - Initiate exterior maintenance program to include re-pointing walls, window caps and sills. Prime and finish exposed wood, replace missing roof tiles and flashing. Restore stamped copper cresting and cast concrete finials.

8. Restore original Jensen Council ring and ledge rock drainage swale. Add enclosure or barrier type plants to shelter and buffer the "ring" and separate parking from the beach.

Coach-House

1. Maintain residential activities in this structure. It is important that a 24-hour presence on the property be felt and seen. This can best be achieved by maintaining residential use in both apartments of the structure. (See Figure 4).

   The guest house was and is a residential structure. As such, its small rooms are not compatible for conversion to an effective teaching facility. The modifications necessary to convert it to a safe and efficient facility would seriously compromise its architectural integrity. Thus, it is recommended that none of the requests for conversion of the living space for other than residential use be approved.

2. Restore part of the original Jensen landscape creating some measure of privacy.

3. Establish a strict control policy for private access needs.

4. Develop an exterior maintenance program similar to that for the Art Center.

Maintaining residential occupancy in the guest house and the Nature Center offers several options, and can involve several tradeoffs. The options can include the advantages to be gained by lodging a on-site Park manager in one of the guest house apartments, affording a true 24-hour presence for the property. Alternatively, the City could designate that the apartments be primarily rented to staff of

the program activities resident on the site, thus ensuring 24 hour presence for the Art Center, Lighthouse, or Nature Center concerns. It is certainly possible for the City to continue renting the property to suitable tenants without program connections to the site. This latter alternate has worked well in recent years. The tradeoffs involve the return the City presently realizes from rental of the guest house apartments.

Greenhouse

1. Maintain the greenhouse as a teaching facility. (See Figure 4).

2. Remodel the adjacent ante room into a small classroom related to the greenhouse function.

   To continue in this function, it is necessary to provide a small amount of nearby classroom space. It is recommended that the ante room, presently used for storage of all the greenhouse materials be cleared, and remodeled as a small, and highly efficient teaching space. It is recommended that only a small supply of potting materials be kept in that space. Others, displaced by the remodeling can be stored in either the greenhouse, the Nature Center, or in the attached three-car garage. A more efficient distribution of plant materials in the greenhouse could easily allow for the storage of one or two sessions worth of teaching materials under the potting benches.

Conservatory

1. Maintain the existing use, but restore the architectural integrity of the Conservatory, both interior and exterior. (See Figure 4).

2. Give special attention to the maintenance and housekeeping of the structure.

Inevitably, conflicts arise between what might be and what is. The Conservatory is a case in point. By its nature, it once provided a light and airy space ideally suited to plant display, a pleasing tie between the interior of the home and the outdoors. But in its present use, it is also ideally suited as a welding sculpture laboratory. It provides light and space in a relatively unconfined and non-combustible environment.

The conflict arises mainly in the manner in which the welding activity is carried out. The interior is filled with bustle and activity at many times, but when quiet, and between spurts of activity, the resulting clutter has a dreadful impact on the exterior environment of the Conservatory. Art need not be carried on in an environment of clutter to be good; concern with the impact on the environment must include a recognition of the importance of the visual.

Can the original and current environments somehow be combined? We think so, and recommend the Evanston Art Center and the Nature Center undertake to do so through a collaborative program. The public relations value of such a program would be of real benefit to both organizations.

The Lighthouse and Nature Center

1. Continue to use the Lighthouse property for Nature Center and historic site activities. Although significant investment will be necessary to repair structural damage to the Keeper's House, it is recommended that these repairs be made. Loss of the structure would seriously comprise the historic and aesthetic value of the Lighthouse. (See Figure 4).

2. Remove all picnic facilities from the south fog horn building, and remove the beach-serving bathrooms from the north fog horn building. Picnic activities should be centered in Northeast Park, with beach serving bathrooms located in the proposed comfort station.

3. Continue the residential use of the Nature Center Building, but reduce the extent of public museum use carried out in the structure. Continued use of the second floor of the facility as a public museum will likely require costly life safety improvements. Though it is possible to make these improvements, the investment necessary to bring this building up to public use standards is probably not cost efficient.

4. Convert the lighthouse out buildings formerly used to house the fog horns to light intensity uses for historical, voyageur or Nature Center uses. It is recommended that the north fog horn building be used to house fog horn equipment

similar to that originally used, or the original equipment itself if found. The south building should be re-enclosed and used as a teaching facility for nature center activities.

5. Orient the Nature Center field observation activities toward the beach environment. Encourage the development of a reconstructed beach dune environment below the fog horn buildings. The proposed reorientation of the south fog horn building to a teaching facility could be accompanied by an outdoor deck overlooking the dune environment.

6. Restoration programs should continue on the lighthouse. The lighthouse would remain as an example of an historic lighthouse and museum, and the planting, a remnant example of the Jensen pallette.

Dune Reconstruction

1. Discontinue beach grooming practices in a small portion of the southwest corner of the beach. (See Figure 4).

2. Shape dune into successive lineal ridges; front (primary) and back (secondary) dunes.

3. Begin stabilization program with native dune planting -- Dune Grass, Sand Cherry, Canadian Juniper and Poplar Saplings. (See Figure 5).

4. Plant existing sharp slope with barrier type plants -- Rosa Setigera and Hawthorn Thickets.

5. Protect and allow the dune to evolve and mature as an interpretive feature. Blend it into the existing emergent dune vegetation to the south.

Swimming Beach

1. Construct an improved comfort station for beach users. (See Figure 4).

   Located to control access to beach, the comfort station set into the existing slope, provides a gateway checkpoint. It should reflect the architectural character of the Clarke Estate. (See Figure 6).

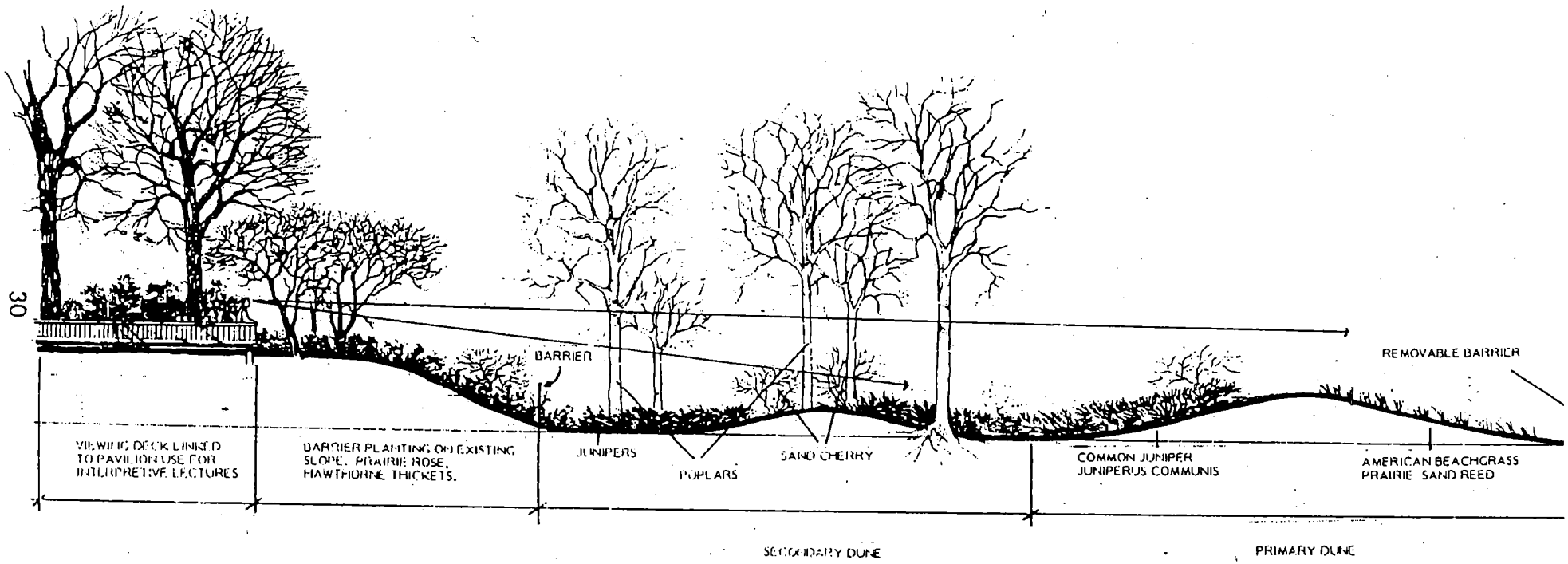


Figure 5 **LIGHTHOUSE LANDING, DUNE RECONSTRUCTION SECTION**
EVANSTON ILLINOIS

NORTH

2. Relocate access for the swimming beach seveal yards to the north of the present point of entry.

3. Return the southwest portion of the current swimming beach area to a dune environment and discontinue sweeping of this portion of the beach.

4. Construct fences or barriers to control beach use.

   It is recommended that significant planting occur in this area to soften the entry to the beach. It is also recommended that the entry be moved further north to blend in with the edge of the riprap. It is recommended that the entry down to the beach be cut through the shoreward end of the riprap or pass over it or pass near the end of the riprap.

Circulation and Parking

1. Do not expand the parking facilities on the site past their present number. (See Figure 4).

2. Seek cooperative agreements with Northwestern University for summer time use of certain of its parking lots for beach use overflow.

   In the future the awareness and attractiveness of the Lighthouse as a tourist attraction is likely to increase. As this awareness increases combined with the already full programs of the other activities the impact of additional motor vehicles and traffic is certain to be felt. Two options are available:

   a. It is possible to expand parking in the Nature Center area, the Art Center area, or Northeast Park to accommodate this growth.

   b. One could leave parking at the present size and realize that the overflow parking will continue to be handled on the side streets or directed to specially designated overflow lots two to three blocks south.

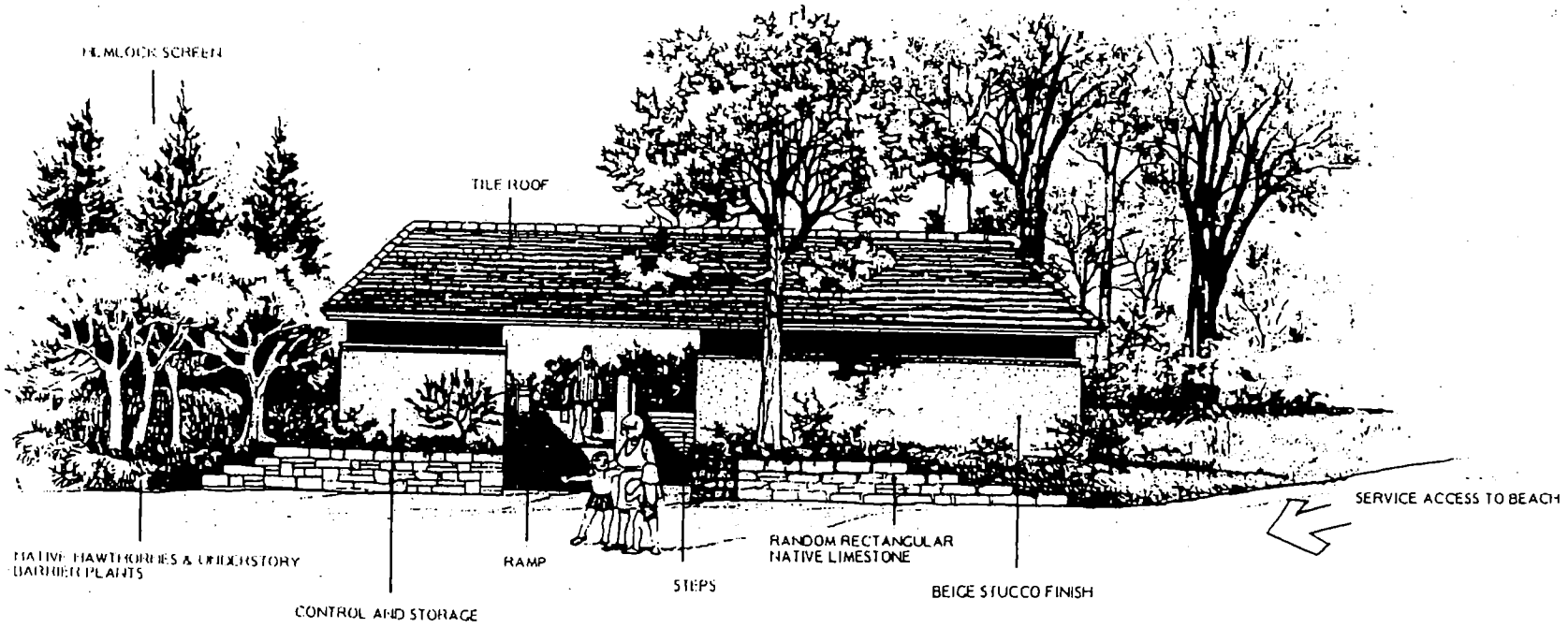


Figure 6 LIGHTHOUSE LANDING COMFORT STATION ELEVATION
EVANSTON ILLINOIS
NORTH

Given the size of the properties here, the mix of uses that are desired and the activity which presently takes place, and the realization that the demand for parking here far exceeds the capacity of the site to absorb additional spaces the second alternative will be the best course.

3. Improve and emphasize the pattern of pedestrian and bicycle flow by the strengthening of certain walkways.

4. Locate bike racks in several key locations rather than scattered throughout the property; a key location is near the beach entry and comfort station.

5. Designate the garage attached to the Coach House for resident use only, for the two apartments in the Coach House and the one in the Nature Center. Strictly control their use of the garage and entry apron.

6. Strictly enforce the no parking regulations on the entry drive and parking turnaround at all times.

7. Explore the construction or use of a secondary lot on the Water Treatment Plant property one block to the south.

8. Improve transit delivery to the Park, bu the addition of a bus stop at Central and Sheridan, and the addition of a shuttle bus from Noyes School or key nearby municipal parking areas.

C. RESTORATION PLAN

The restoration plan has two parts; recommendations for the restoration and maintenance of the site and those for the restoration and maintenance of the building facilities.

Site Restoration and Maintenance Guidelines

Although its not certain that the hand of Jens Jensen touched all the elements of Lighthouse Landing Park, it is clear that what he established here has set the tone for what this park is today. Although he designed for a residential setting, the elements he used, and his principles make an ideal park-like setting.

The character of the Park has been expressed elsewhere in this report. In this section, specific recommendations are made for the restoration of two key remnants of Jensen's design. As important as these highlights, however, is the general treatment of the entire park in a Jensen flavor. That was a flavor of natural ease, of plants and plantings that required minimal maintenance, of landscapes that could take occasional tramplings. These are the bases for the site restoration guidelines.

Several criteria have been applied to the alternatives for restoration and maintenance, they include stipulations that:

1. Restoration should reflect the fact of changed use of the buildings and park. What was suitable for a residence may not be suitable for a public park of this nature.

2. Restoration should reflect the current availability of materials and building skills.

3. Cost must be considered a key constraint. Resources are not unlimited, and the funds available will need to be channeled to those elements with the greatest impact and with the greatest potential for restoration.

4. Maintenance costs must be kept to a minimum, and reflect the availability and talents of maintenance manpower. Materials which require repeated maintenance should not be specified. Durability, simplicity, and tolerance of irregular maintenance schedules are factors to be sought in the design of any restoration elements.

5. Flexibility to potential changes in future use of the property should be considered. Restoration activities should not "lock-in" the use of a site where the possibility exists that a need for a change in use may occur in the future.

6. Restoration activities should enhance, not detract, from the usability of a site for its primary purpose.

7. Restoration efforts should enhance, not reduce the safety and comfort of park users.

Within the restoration cirteria, a number of site restoration activities and activity zones are recommended. First, it is recommended that full and faithful restoration of Jensen's actual design not be attempted on the site. This conclusion is drawn from the change in uses evidenced over the years, the reliance Jensen placed on certain native species with unique growing habits which should no longer be used (American Elm), and the cost which such restoration would entail.

Second, it is recommended that a restoration of the spirit and a partial modification of the detail used by Jensen be attempted at two key sites: the council ring, and the pool/grotto area. Both of these features hold the potential for unique, restive, peaceful areas in the contemplative form envisioned by Jensen. Modifications in the detail are concerned primarily with measures to ease maintenance under what are sure to be heavier traffic patterns than Jensen envisioned. The plant materials should be drawn from the palette laid out by Jensen, but chosen now to provide protective buffers as well as natural plant groupings.

Restoration of the council ring is essential. (See Figure 7). However, it is vitally important that care in the reconstruction and rebuilding of the council ring be taken. Recent renovations to the ring have not considered either the type or construction used by the original masons nor have they used stones or materials consistent in size or shape to those used in the original ring. In addition the quality of workmanship varies from that of the original. If the council ring is to be reconstructed it is recommended that extreme care in the selection and placement of materials be taken. A detailed plan is shown for the restoration of plant materials surrounding the council ring in an effort to restore the type of feeling sought by Jensen. In addition, the pathway from the backyard of the Art Center down toward the

- o Stabilize and level original ledge rock - drainage channel.
- o Reconstruct Council Ring.
- o Restore some of the original planting.
- o Place flagstone over worn area at head of swale.
- o Plant evergreens between parking lot and Council Ring.

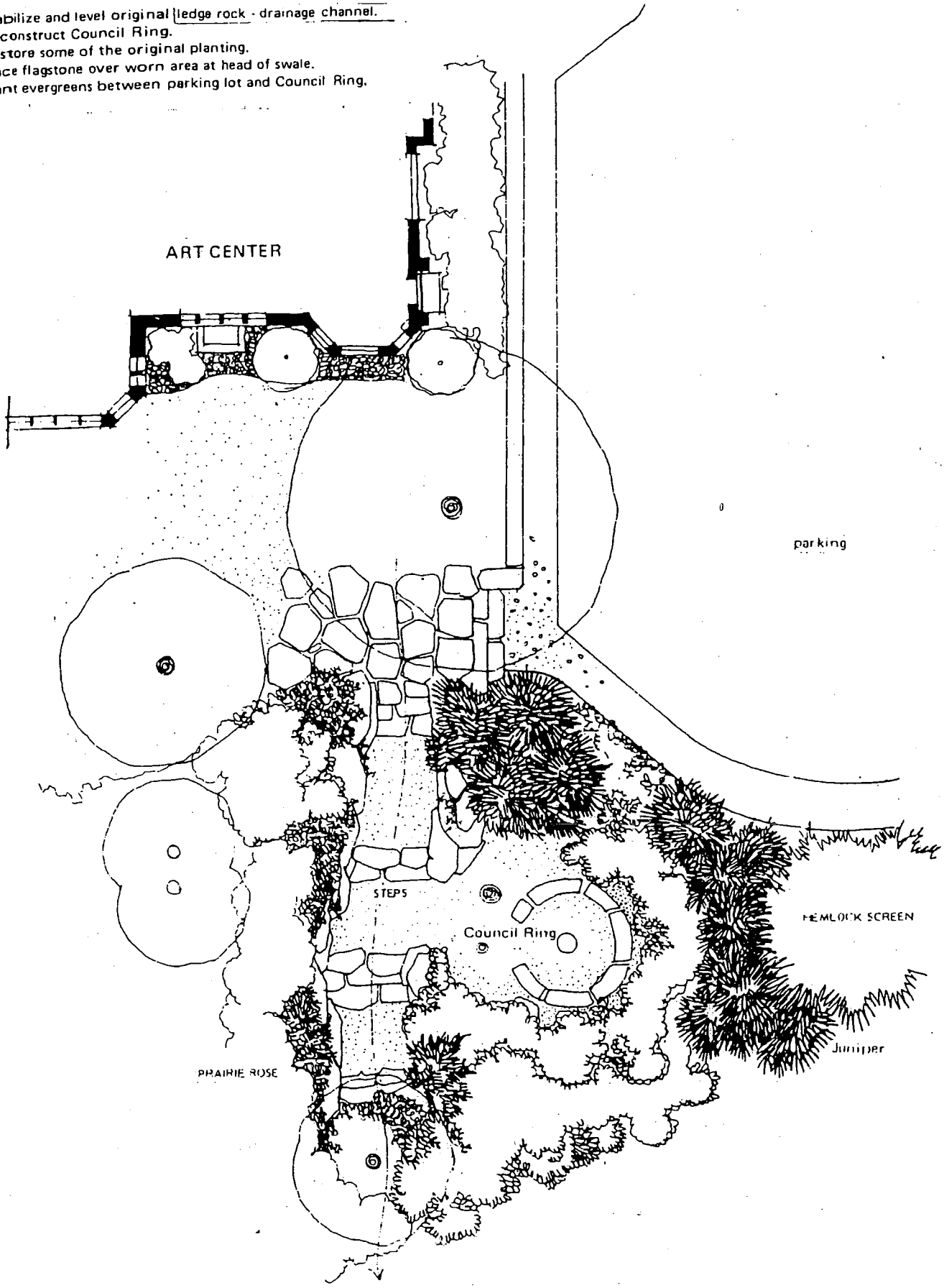


Figure 7 LIGHTHOUSE LANDING · COUNCIL RING RESTORATION
EVANSTON ILLINOIS

GROTTO RESTORATION

- o Reset and level original stone walls.
- o Re-establish rock plantings, i.e. Sedum, Saxifrage, Heuchera.
- o Restore pool water supply, overflow and recirculation system.
- o Construct stepping stone path.
- o Cut back existing planting to encourage vigorous new growth.
- o Re-establish some of the original understory plantings to restore the character of the Jensen plan.
- o Plant conservatory foundation using some of the original Jensen plan palette i.e., Ferns, Iris, Primulas, Dianthus, Violets.
- o Turf some of the high maintenance areas, perennial & shrub beds.

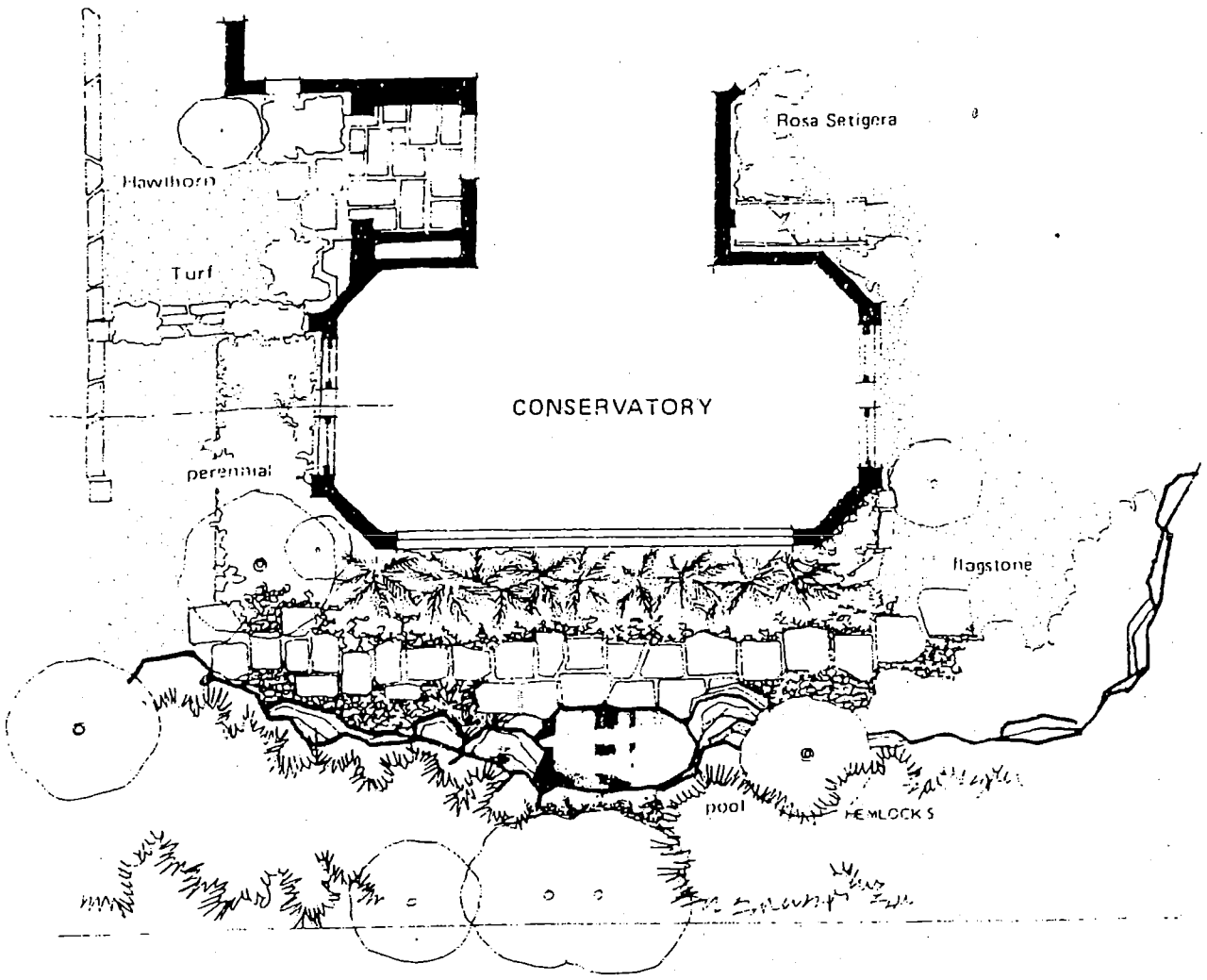


Figure 8 LIGHTHOUSE LANDING · GROTTO RESTORATION
EVANSTON ILLINOIS NORTH

value. Regular maintenance is essential to the conservation of a building. If the natural process of deterioration is allowed to get the upper hand, the building will soon be so dilapidated that unnecessarily costly measures must be resorted to in order to save it.

Third, the architectural and historical value of a building is intimately connected with its structure and largely with the old materials present and the traces of original techniques. The original materials and methods are a way of retaining the balance of a building in relation to itself and its surroundings. The older materials have a way of aging which is known to us. They can also be replaced or repaired using methods with which we are familiar. This is the prerequisite for regular maintenance. Repairs carried out using the original type of material age in the same way as their surroundings and have no side effects.

Modern materials and methods are in reality an alien addition to an old building and should be avoided. New materials which have not been tried in the context of older buildings may disturb the existing state of balance. If a new material is to be used, its properties must be specified as fully as possible to permit assessment of the way in which it will age. It must be possible to repair and replace the new additions, since valuable buildings are in principle conserved for posterity.

Fourth, the static performance of a building is part of its nature and should not be tampered with. Any reinforcement should blend with and subordinate itself to the original structure. A change in the static performance of a building means changes in the interplay of forces with shifts in the state of surrounding parts. It is difficult to forsee the long-term consequences, although these may be serious.

Fifth, fitments such as windows, doors, wood work, panels and so on are important parts of the architecture of a building and provide examples of the craftsmanship of former times. They should therefore be preserved as far as possible. Replacement of fittings often causes damage to a building (e.g. plaster surrounds are destroyed in fitting new frames, etc.). Replacements can, however, be managed without causing damage providing that great care is taken. Old fitments are often in good condition and we should therefore avoid replacing, for example, a whole series of windows simply because a few have fallen into disrepair.

Finally, restoration should be preceded by a survey of the history of the building. Documentation is also an essential part of restoration projects both before and after the work in order to preserve a true picture of the building for future generations. Clear indications of any changes should as far as possible, be given in the building itself.

Choice of the right approach to the technical problems inherent in an existing building must be preceded by detailed study of the situation. An account of this should be included in a complete documentation of the project along with the motives for choosing given measures and final results. All this material is needed the next time the building requires some form of attention.

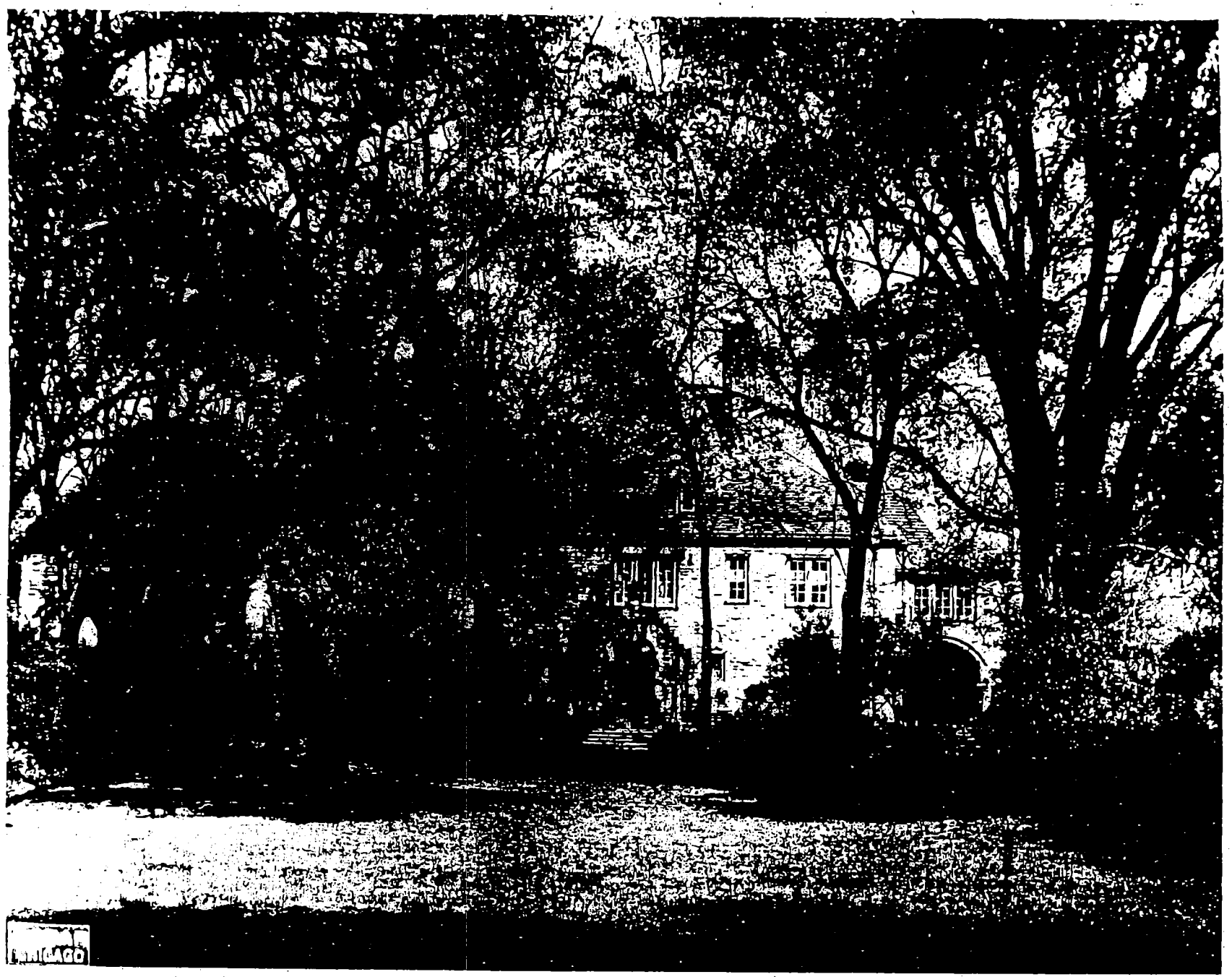
The following specific recommendations are made in respect to architectural integrity and restoration of the Art Center building.

Evanston Art Center Building

A Preservation Plan should be created along with and be part of a Five Year Development Plan for the Art Center program as recommended elsewhere in this report. This Preservation Plan is based upon a critical features analysis of the building.

1. Exterior Preservation

   The exterior of the Harley Clarke House (and that of the carriage building) serves not only as the strongest single visual feature of the property, but its focus. The exterior of the house serves a very public function i.e. the gracefully designed structure can be seen and appreciated by those passers-by who might never enter the art center complex proper. The architect of the house, Richard Power, was able to combine with great skill, the prevailing modes of taste into a unique composition. No one building in the Chicago area could escape completely the influence of the 'Prairie School' pioneer architects, Louis Sullivan, Frank Lloyd Wright and their followers. Although at first glance this influence seems negligible in the Clarke house, a closer examination will reveal a number of similarities. The external facing, a buff-colored native stone, was a material often used by the Prarie School architects. Here it is used to great advantage by being laid to accentuate the horizontal lines of the material (much similar to the manner in which the stone is found in



Harley Clarke Estate In 1948
(photo courtesy of Fred Yoder, Sigma Chi)

the wild.) Although the house comprises three full stories (with attic) this apparent height is minimized in a number of ways yet another attempt to make the house appear closer to the ground - nearer to the prarie spirit. This is accomplished through the use of continuous horizontal lines and masses (cornice/ gutter line; continuous window tops second floor, main block; turning chimneys with flanks to front elevation to reduce apparent mass; and the most effective use of low retaining walls along front drive.

The influence of more eclectic models on the overall style cannot be denied. The closest source may be the country houses of the Cotswold district of Britain. This comes to the fore in the general massing of the exterior - with certain portious brought forward or recessed from any point of view. The inventive by complex roof arrangement, with it's myrid peaks and valleys, dormers and chimneys, bears out, this contention. On the interior, the freedom allowed a designer in using this style is seen in variety of room placement and shape.

In view of the overriding importance of the exterior, its maintenance and preservation is of utmost importance. As is obvious in even a cursory examination of the Clarke House, it was built to last. The quality of the materials - stone, slate, lead, copper, brick and tile - each was the finest available, and chosen for this quality. This concern with materials was matched by the utilization of craftsmen who took a genuine pride in their work. Thus our work today is made much easier. The steps suggested are largely those of routine maintenance. As outlined in the physical evaluation these include repointing mortar joints, replacing roof tiles and flashings, etc.

Items not covered in the above that are of importance, include the conservatory and its appurtanences. In line with internal use suggestions the conservatory is to remain in its present use. But maintenance and housekeeping for this structure is a necessity. Attention should be directed to exterior door and surrounds, with view toward refinishing to match original . Missing Copper cresting to be replaced. Ornamental cast-concrete finals of pilasters to be repaired/replaced.

Coach House In 1960
(photo courtesy of Fred Yoder, Sigma Chi)

2. Interior Preservation.

It is acknowledged, and should be ever borne in mind, that the Clarke House is used today for situations other than that for which it was designed. Designed initially for a healthy businessmand and his wife, with special consideration for elaborate entertaining, the building must accomodate radically different uses to justify its maintenance in todays world. An agreeable occupant appears to have been found in the Evanston Art.Center. The underly thought must be, however, to meet the needs of this tenant, without compromising those unique and matchless features that constitute its character. The quality of materials and workmanship mentioned previously on the exterior is even more in evidence inside. This, combined with the architects skill in providing a variety of room shapes and sizes to suit differing needs, makes any plans for the interior especially crucial.

To meet these needs, and provide a useful framework for future development, the interior spaces have been designated to fall into one of three preservation categories.

These are:

a. Essential - Rooms with this designation are considered the most important - Their preservation is essential to maintain the unique character for which the house has been saved. These are also the areas where restoration should be considered. It is also these spaces that should, largely, be open to the public, and utilized for public functions or activities.

b. Contributing - Contributing spaces are those thought to enhance the original character of the building, but to not fall within the strictures of the Essential catagories. As these spaces often adjoin and work with the Essential spaces, their alteration or change must be done carefully. Whereas a restoration of Contributing spaces is not desired, change or alteration to suit needs may be made as long as it is within the character of the space and those adjoining.

Living Room In 1960

b. Contributing - Contributing spaces are those thought to enhance the original character of the building, but to not fall within the structures of the Essential categories. As these spaces often adjoin and work with the Essential spaces, their alteration or change must be done carefully. Whereas a restoration of Contributing spaces is not desired, change or alteration to suit needs may be made as long as it is within the character of the space and those adjoining.

c. Negligible - Negligible spaces are those which do not contribute to the historical or architectural character of the building. Changes or alterations in these spaces may be made to suit requirements.

Categories

Basement Level
(See Fig. 9)

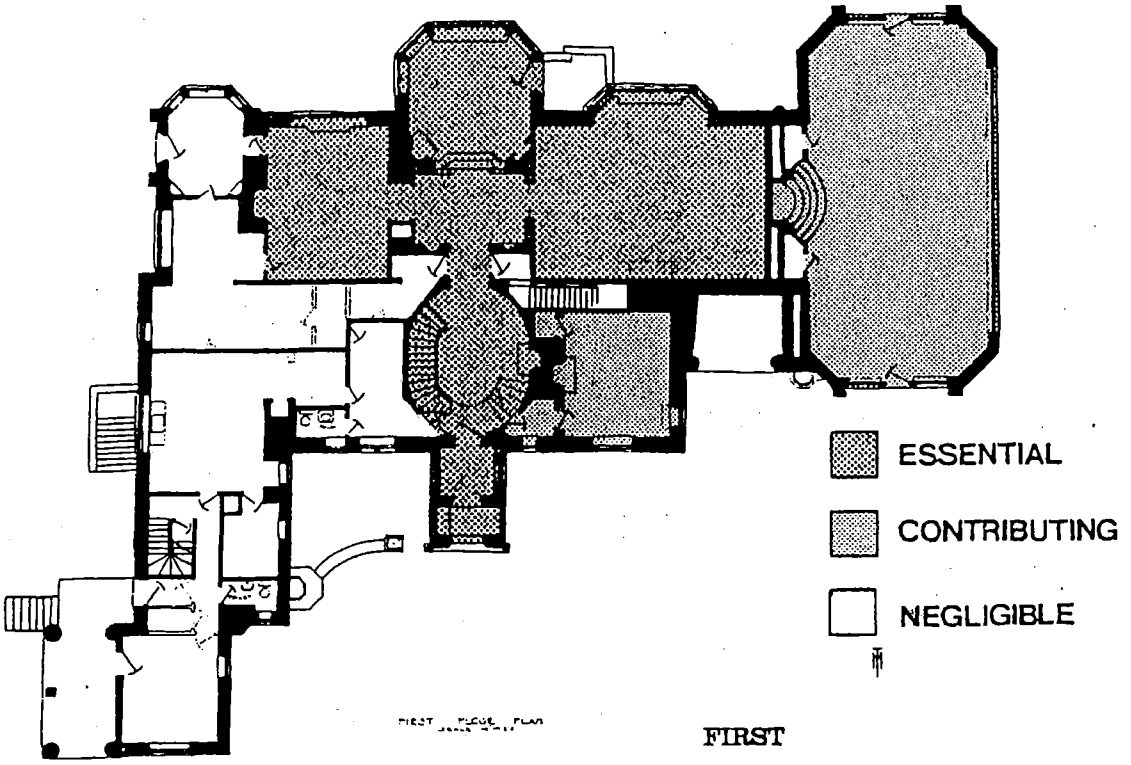
Original Playroom and Stair (present ceramic throwing room)	-Contributing
Remainder of basement	-Negligible

First Floor Level
(See Fig. 9)

Foyer Stairhall Library Living room Octagonal room Dining room	-Essential
Conseratory Breakfast room	-Contributing
Remainder of floor	-Negligible

Second Floor Level
(See Fig. 10)

Upper Stairhall	-Essential
Original sitting room (present conference room)	-Contributing



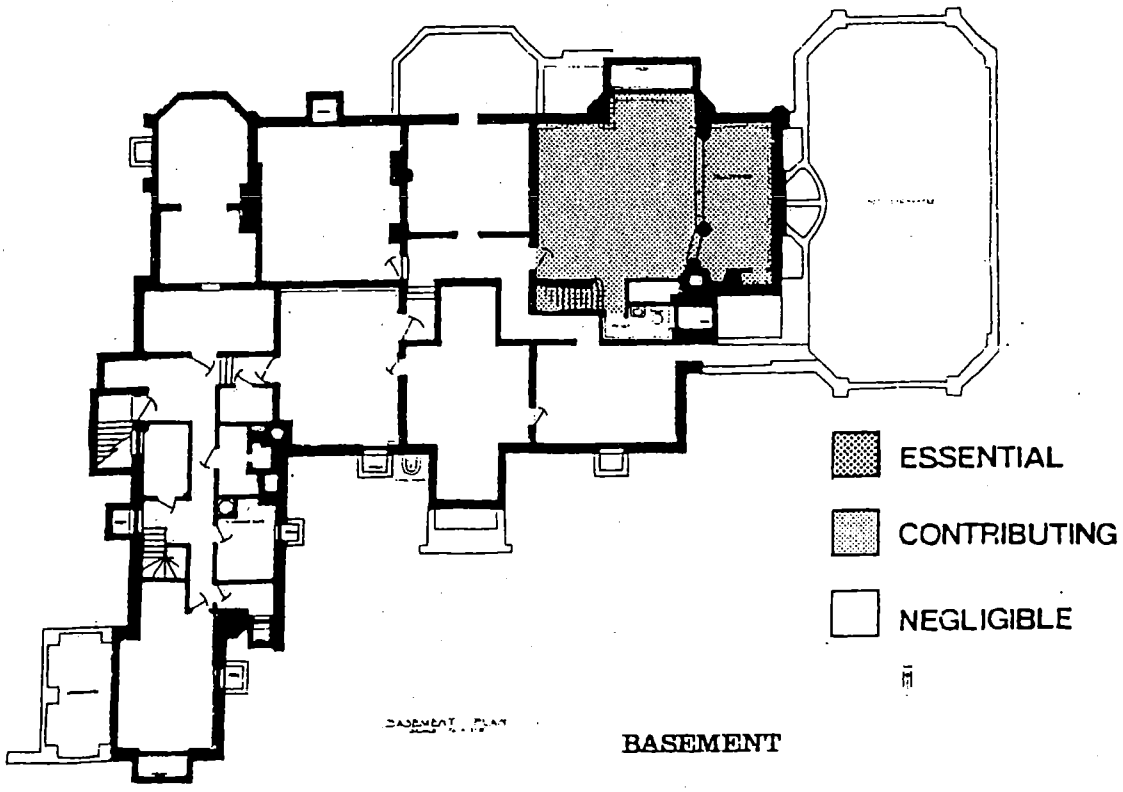


Figure 9 LIGHTHOUSE LANDING · PRESERVATION SPACES
EVANSTON ILLINOIS
NORTH

Game Room In 1960
(photo courtesy of Fred Yoder, Sigma Chi)

Remainder of Second Floor -Negligible

Third Floor Level
(See Fig. 10)

Ballroom and Hallway -Contributing

Remainder of Third Floor -Negligible

The Evanston Art Center should continue to produce timely public information materials on the historical or landmark aspects of the Clarke House. This material would emphasize the Center's role in preserving this landmark while sensitively adapting it to the purposes of the Center's programs.

It is essential that the Evanston Art Center adopt a rigorous daily maintenance program aimed at lessening or eliminating the impact of waste material production, gathering and disposal on the architectural integrity of the building facility.

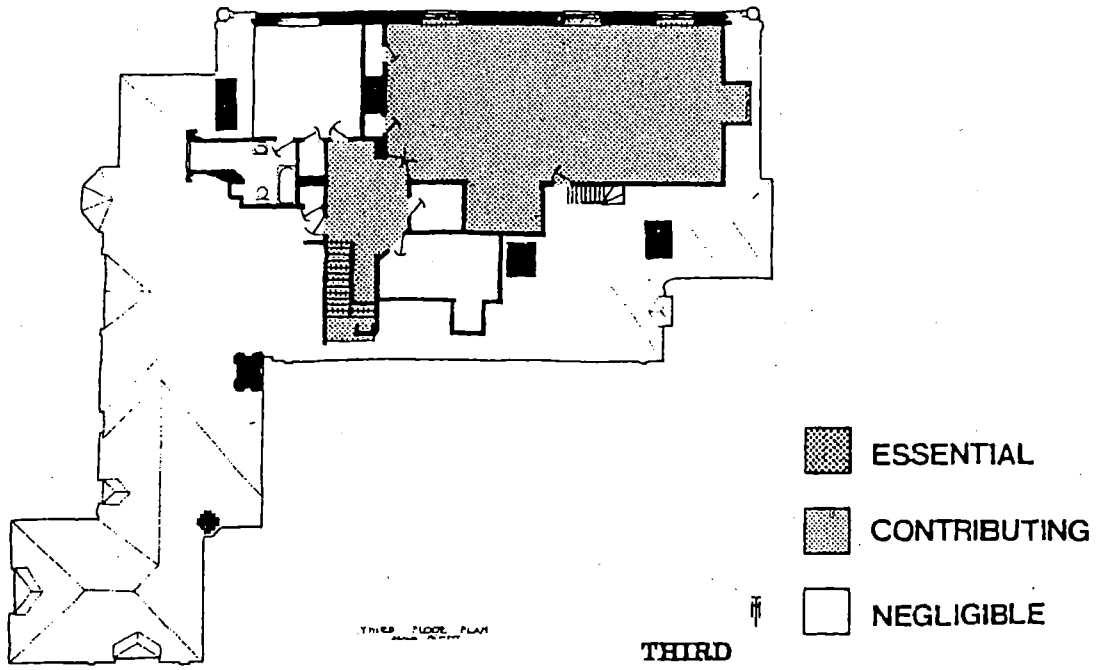
The recommendations relating to the engineering condition of the Evanston Art Center building facility cover four categories of concerns; structural, mechanical, maintenance, and life safety. These lead to several specific maintenance and immediate improvement recommendations.

1. In the Conservatory, a programmed maintenance schedule should be implemented to assure watertightness of roof and walls.

2. On the second floor, the City should carry out a thorough structural test and analysis to determine allowable dead plus live loads. These tests should also be done for the third floor.

3. The roof requires several improvements. Replace metal flashing, facias, and gutters particularly in the conservatory area; clean up the flat asphalt roofing over projecting bays at north and east. Seal the cast concrete finials and limestone trim to prevent further weathering.

4. For the general building envelope, repoint masonry at the pier at northeast corner of the building, retaining walls and stone trim at north basement entrance, north side service entrance, pier at the northwest corner, new sills at the base of the conservatory "window walls", and at the east bay; generally recondition entire east bay enclosure as it has many little masonry, woodwork, glasing, sealant and exterior light fixture problems.



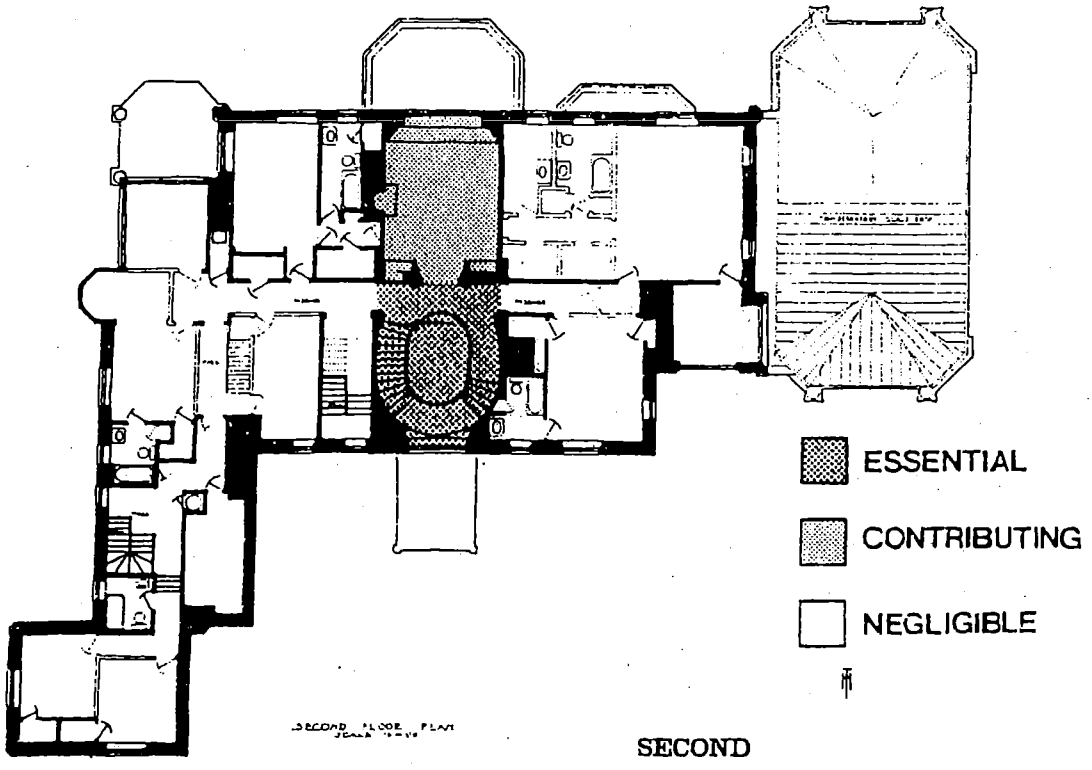


Figure 10 LIGHTHOUSE LANDING · PRESERVATION SPACES
EVANSTON ILLINOIS NORTH

Special maintenance should be given to trim and millwork on the north and east elevations, and to all window surrounds as these areas are in serious need of recaulking and refinishing. Repair and remedy the many windows inoperative due to hardware or screen failure.

5. Improve programmed maintenance of the gas boiler and the heating distribution system. In several places raise or relocate low distribution pipes to gain headroom. Replace lost pipe insulation.

6. Replace or redirect the exhaust from the photo lab, the exhaust fan from the kiln room, install an exhaust fan to serve the basement paint storage room, to flame-out. Remove the raku kilns from the north porch, and install an exhaust system for the basement toilet.

7. The facility now serves the public and separate restrooms are required by code; in pursuing this correction all existing toilet fixtures ought to be replaced, abandoned lines removed, etc. All current and proposed uses ought to install resistant fixtures and waste in fixtures used for acid waste disposal. Replace limed hot water pipes.

8. Thoroughly check and update the electrical system when necessary as outlined Appendix B.

9. Develop an adequately financed and staffed preventative maintenance plan and program.

10. Monitor the life safety situations that will continue to arise as the Evanston Art Center programs attract more and more public clientle. Develop a fire safety and fire protection plan for the facility to meet the needs outlined in the findings.

Appendices

THE ORIGINAL PLANS

The original plans for the Harley Clarke Estate, completed by Richard Powers in 1926, and those for the Estate grounds, completed by Jens Jensen in 1928, were obtained and used as reference materials in developing the plans and recommendations. No plans for the Lighthouse compex or the Nature Center building were obtainable from the U. S. Coast Guard.

The Jensen plans, discovered in the archives of the University of Michigan Library, are the originals, and represent a unique opportunity to identify both the palette of materials used by Jensen and his design concepts. The Jensen plans consist of two drawings - a planting plan (see Figure A-1) and a watering system plan. (See Figure A-2). The Powers plans are blueprints, also found in the Archives of the University of Michigan Libraries. They consist of two drawings - a working plot plan (see Figure A-3) and a preliminary ground plan, (See Figure A-4).

The Jensen plans provide numerous valuable insights. Chief among these is the palette of plant materials he prescribed for the site. It is important to recall something of Jensen's working manner in reviewing this listing. Although he specifies a long listing of plants for use in different areas, it is not likely that he would actually use each of these. In normal procedure, he would direct and selection placement on the site, and thus use some and not others. The chief value of the listing is that the plants on the list are compatible, and can be used as a shopping list for todays replacement. Unfortunately, some of the native varieties he specifies are not readily available today.

Several elements of Jensen's overal design should be noted. The great lawn, in front of the house, places the home far back in a canopied setting, with the softer understory providing a filtering screen. Attention is focused on the entry. The plantings around the great house screen it from view, and totally screen the auto parking area. The entry drive is flanked by elms, with an understory of dogwoods and native shrubs.

The rear yard lawns are totally private spaces, as typified by the cover of this report. Filtered views of the lake are provided from each of the main windows of the home. Access down to the beach is channeled along stepped pathways, while the dense rose hedge prevents casual access.

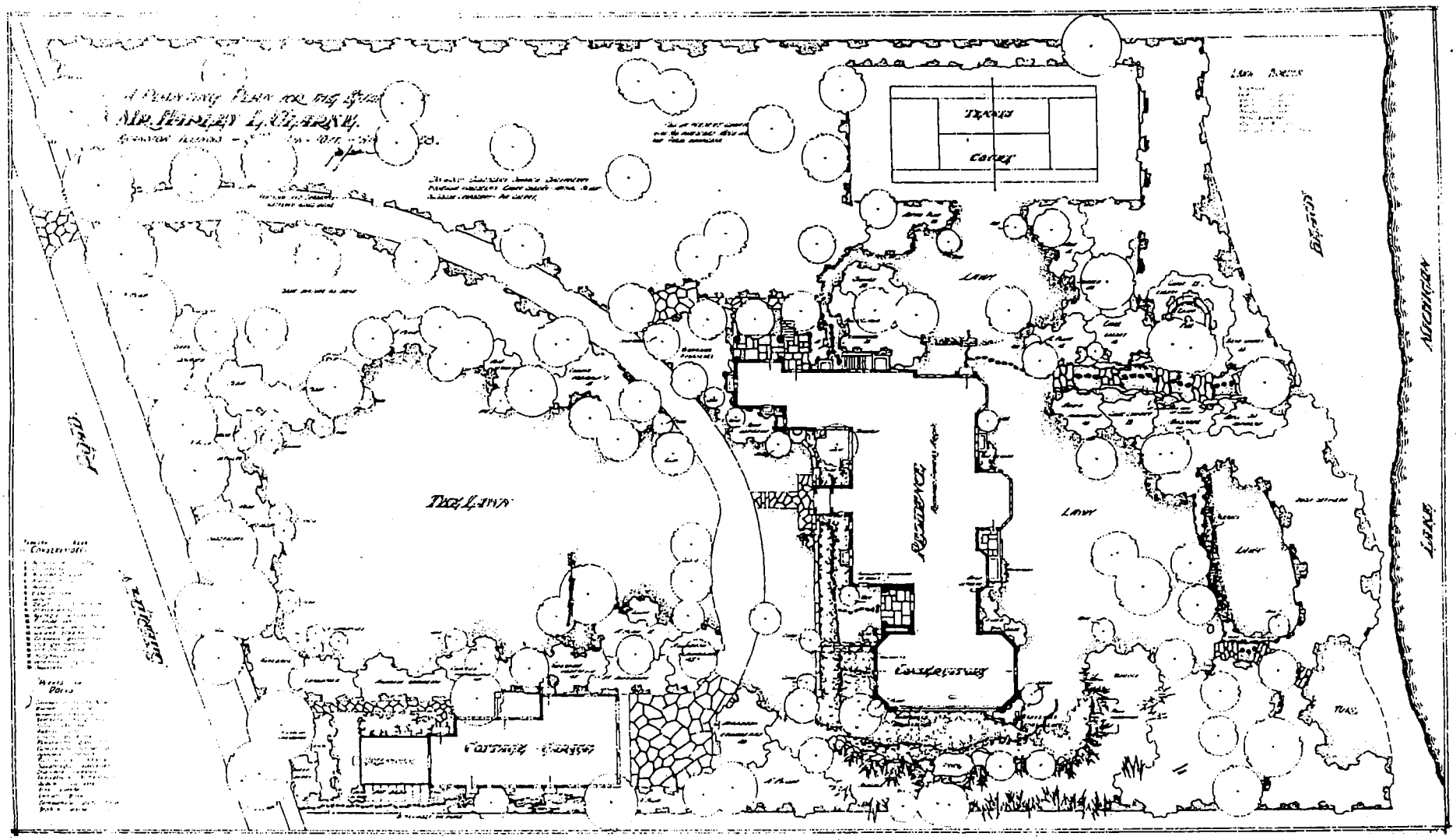


Figure A-1 **JENSEN'S PLANTING PLAN**

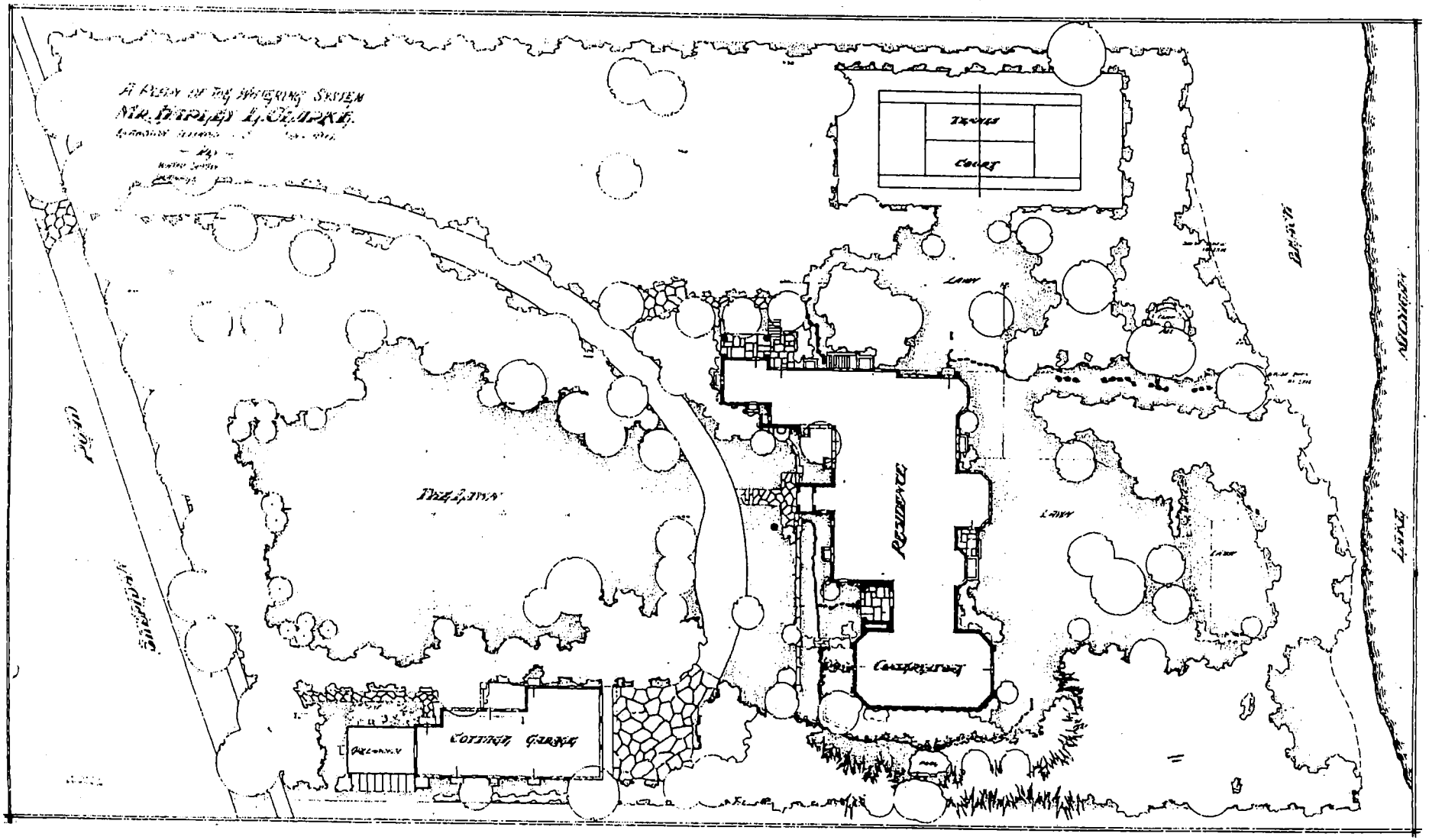


Figure A-2 **JENSEN'S WATERING SYSTEM PLAN**

Jensen highlighted the conservatory area as flowering area, constructing a natrualistic outcropping of limestone and a naturally shaped pool. He left only a narrow access path, such as you'd find in the wild at the base of a ledge. It was a private space. It is also the only space where Jensen specifically located each of the 19 varieties of flowers in a precise manner, indicating the high value he placed on the feature.

His council ring, or campfire is placed in a shrubby mass overlooking the lake and the beach. His rings were usually inward-looking, contemplative spaces - this one appears a little different, though still in that vein. Here he has provided filtered images of the lake - visual and audial, but by placing the ring in a circuit of choke cherry has ensured that few outside distractions are noticed.

It should be noted that lawn and turf were used by Jensen as casual pathways and as meadow floor. He allowed the native varieties of ground cover to take over in many portions of the site, however. These areas required little or no maintenance. Note that he also specified a palette of perennials to serve as a border between the lawn and native areas.

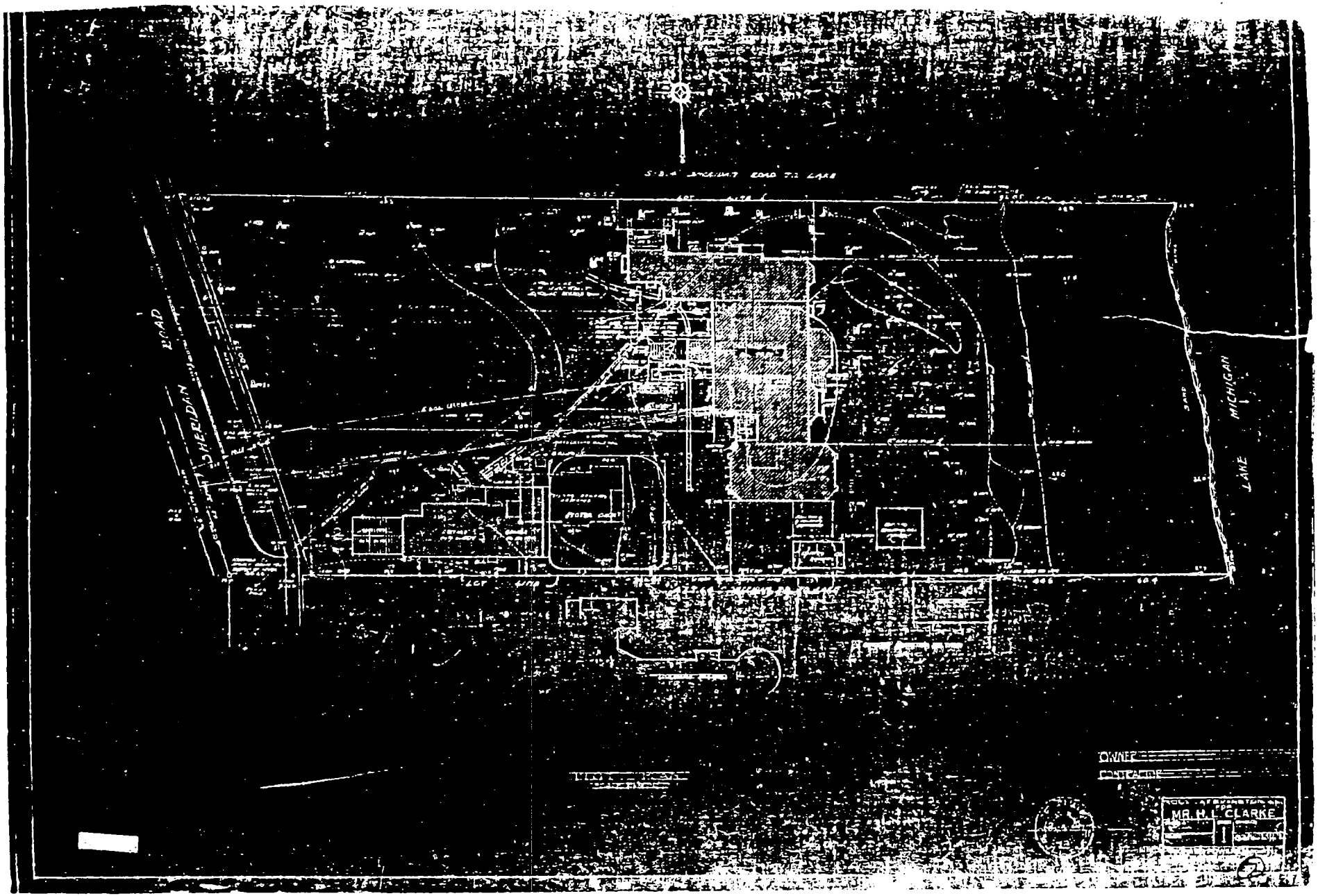


Figure A-3 **POWER'S PLOT PLAN**

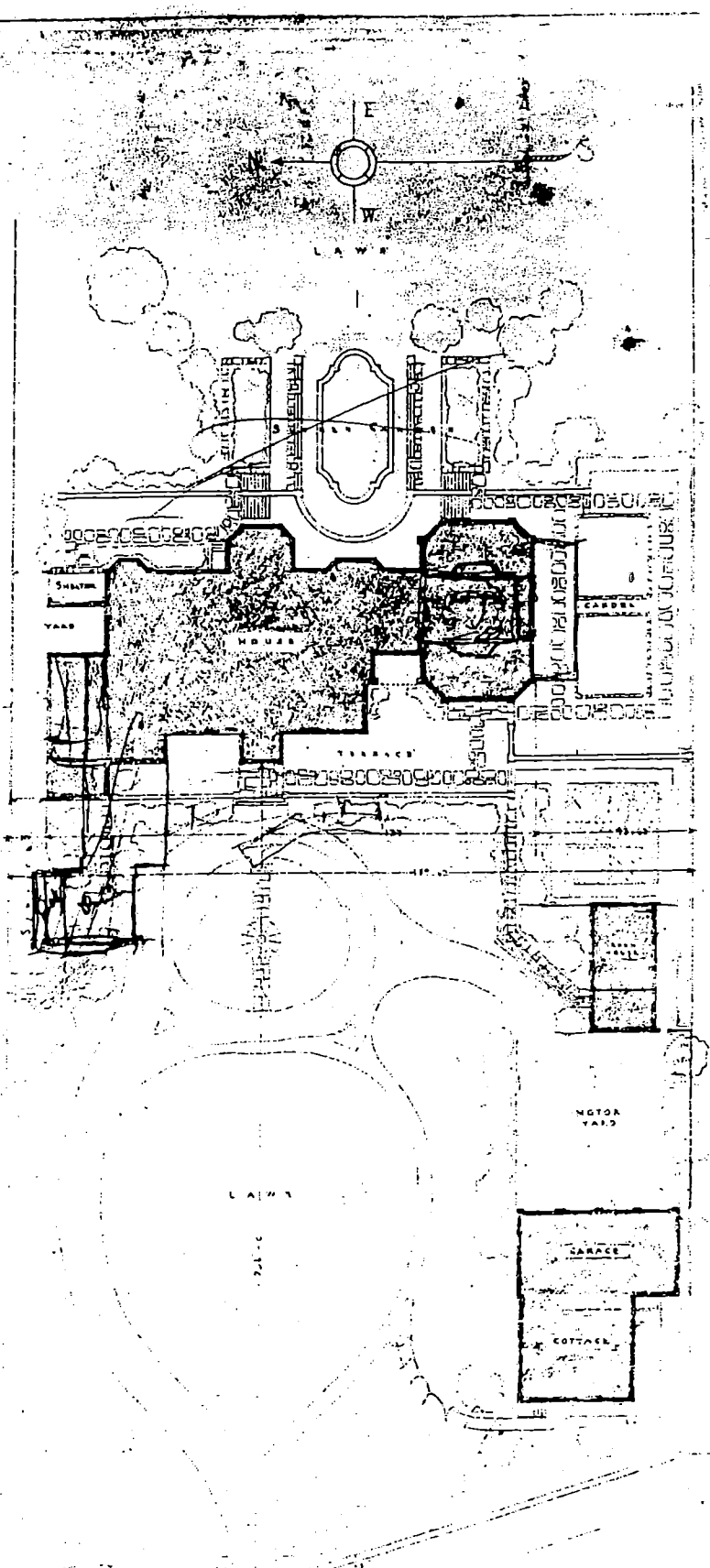


Figure A-4 **PRELIMINARY GROUND PLAN**

Appendix B

BUILDING FACILITIES

This section contains an inventory and evaluation of the Park's building facilities and the programs housed within these facilities.

The building facilities, located as indicated on Figure B-1 are eight in number. Together they serve activities related to four principal program area park and recreation activities, beach related activities, art instruction and display activities, and environmental instruction and display activities. In addition, three single family dwelling units are housed within the facilities. These facilities and activities may be briefly described as follows:

NO.	Building Facility	Activities Housed
1.	Lighthouse Landing Park Picnic Pavilion	Public group picnics and similar sheltered events
2.	Evanston Art Center (former Clarke House)	Private, non-profit community art organization headquarters, classrooms, studios and galleries
3.	Apartments & Greenhouse (former servant quarters & greenhouse on Clarke estate)	Two single family dwelling units; Greenhouse for propagation study & display at Nature Center
4.	Lighthouse Nature Center (former two family quarters for the lightkeeper and his assist)	Private, non-profit community environmental organization, classrooms and displays; for Park Superintendent
5.	Keeper's Building - Museum	Restored as historical Lightkeeper's Building
6.	Lighthouse - Museum	Restored as historical Lighthouse
7.	Storage and Change House (former North Fog Horn house)	Grounds' keeping equipment storage; lifeguard change room. Public restrooms.
8.	Lecture Pavilion (former South Fog Horn house)	Nature lectures and crafts, outdoor activity assembly

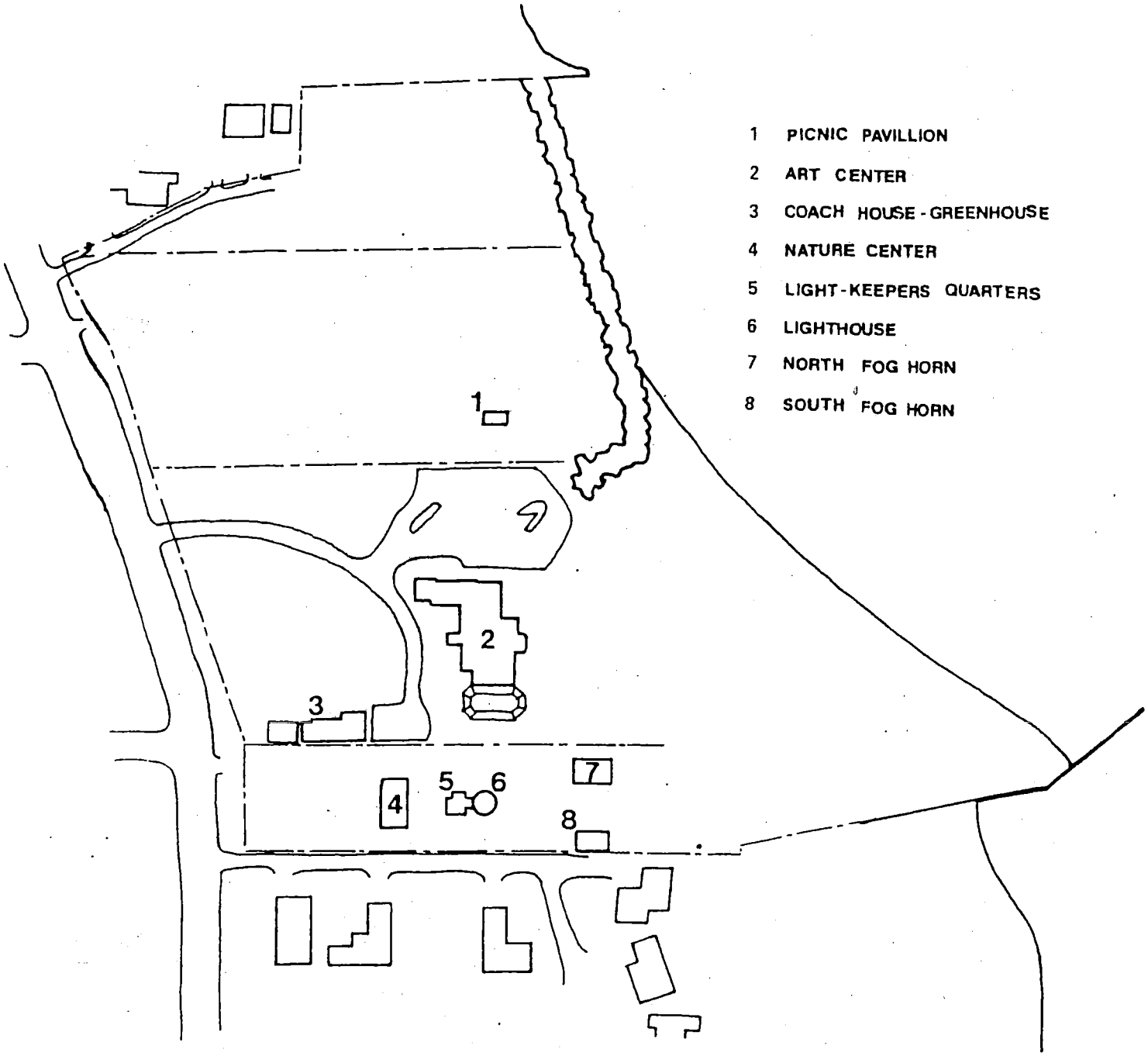


Figure B-1 LIGHTHOUSE LANDING BUILDING FACILITIES
EVANSTON ILLINOIS
NORTH

In late July the consultants visited the site and toured all building facilities. Materials on the facilities and the activities housed were secured from the City of Evanston Department of Parks Recreation and Forestry, the Lighthouse Landing Park District, the Evanston Art Center and the Lighthouse Nature Center.

The findings of this study are organized under three categories:

Program Accommodation: How well do the facilities accommodate the current and proposed functional programs housed by the facilities?

Architectural Integrity: How have current functional programs impacted the architecture of the facilities? What considerations ought be kept in mind in any further architectural modifications to accommodate current or proposed programs?

Engineering Condition: What is the structural condition of the facilities and of the heating, ventilation, air conditioning, electrical and sanitary systems? What life-safety issues need corrrection? What are the levels of maintenance and operation?

GENERAL FINDINGS

Before detailing findings under each of the three categories listed above the following general findings, applicable to the entire complex, are listed in order to provide a frame work for the detailed findings.

Program Accommodation:

1. The mix of the three principal uses (recreation center, art center, nature center) housed by the building facilities is unique and desirable, and ought to be retained. A certain amount of the subsidiary use — single family residential — ought to be retained in order to provide a 24 hour presence of the site.

2. The extent of each of the principal uses is in good balance with the others, and none should be dramatically enlarged or reduced thereby destroying this balance.

3. The impact of each of the principal uses upon the building facilities is unique, each having its own program and support requirements, each having the potential of conflicting with the others in some way. Thus, ongoing coordination will be required if the mix and extent of all the uses are to be retained.

4. The intensity of each of the principal uses is such that they fully utilize their building facility, and examination of growth potentials of each use indicates that any of the uses, given the opportunity, could fill all the building facilities. However, no additional; acreage is available, and, the site coverage of the existing building facilities is such that structural additions are not desirable. Thus, any program growth must take place off site.

Architectural Integrity:

1. The type of principal uses (recreation center, art center, nature center) now housed by the building facilities are quite appropriate to architectural integrity of each of the individual buildings. No major change in any type of use need be contemplated.

2. The architectural landmark nature of certain of the building facilities is nicely supported by the principal uses. No irreperable changes have been made in the buildings to accommodate current uses nor need to be made in the future.

3. The shore dependency of both the principal uses and the building facilities housing them is recognized. It is important that this dependency be supported. That is to say, each of the principal uses are in some way dependent upon the land-water relationships found at this location (i.e., recreation center/beach and water, art center/light and water, nature center/shore environment), and that the influence of some of the building facilities was and remains fundamental to their architectural character.

4. There are some program components within each of the principal uses (i.e., certain types of assembly, storage, studios, classroom situations, equipment, etc.) that put unusual strain upon the building facilities and severely impact the ability of the buildings to continue to serve the programs without major modifications that can, in turn, threaten the architectural integrity of their original design and/or details.

Engineering Condition:

1. The building facilities are adequately served by municipal utilities to their respective sites.

2. Regular maintenance programs on the building facilities have been handled on an "as needed" basis. Preventative maintenance programs should be developed for all the building facilities.

3. While all the building facilities are in fair or better condition and promise a long and useful life, there are certain structural and life-safety situations in the various building facilities that need immediate attention.

DETAILED FINDINGS

Facility No. 1 - Lighthouse Landing Park Picnic Pavilion

Built in 1974 this facility is of ordinary wood frame construction (unfinished), with a single gable asphalt shingle roof, open-sided with 4" x 6" wood columns, and poured concrete slab floor.

Program Accommodation. Park policy limits pavilion use to 50 persons or less. Reservations must be made. The pavilion easily and comfortably accommodates typical sheltered picnic uses for groups of this size.

Architectural Integrity. The design of the pavilion while adequate for its purposes, is out-of-keeping with the quality of other building facilities on the site. It ought to be removed and replaced (if at all) with a structure designed specifically in keeping with the rehabilitation and adaptation of the Jens Jensen landscape. If replaced, a more northerly location ought to be considered. If not replaced, the pavilion ought to be stained dark brown to recede into the landscape.

Engineering Condition. The pavilion is in sound condition although it appears to have been wind-wracked. The west line of columns is out of plumb, with the southwest corner column split vertically along the grain. No immediate corrective action need be taken.

Facility No. 2 - Evanston Art Center (Former Clarke House)

A Tudor mansion of high quality masonry construction built in 1926; yellow limestone exterior envelope, with Indiana limestone and cast concrete trim; brick chimneys with terra cotta pots; red tile roof; dark stained window surrounds, bays, dormers and balustrades; painted metal easement windows; elaborate sheet metal embossed gutters and downspouts with brackets; original roof over south solarium has been replaced with acrylic sheets; metal fire escape added in the 1950's. In good to excellent exterior condition and fair to good interior condition, the facility has had practically no exterior changes and only a few interior changes over the years. Overall maintenance has been adequate.

A complete cultural history of this facility is given in CONCENTRICS (Newsletter of the Evanston Art Center Vol. 6, No. 2) "From Clarke House to EAC", attached in Appendix 2.

Program Accommodation. A community art center is an ideal adoptive use for this building. Located as it is on an expansive lakeside estate in a mature, well maintained neighborhood of compatible uses and building scales, and with good community access via two major local feeder streets, the building offers the space and an ambiance most suitable for an art center.

To be sure some conflicts between the facility and the Art Center program will arise: the need for parking and the reluctance to pave the estate's landscape; the need for contemporary gallery-display space and the reluctance to remove interior surfaces appropriate to the original Tudor design idiom; the need for ever larger class and studio spaces and the reluctance to make major modifications of interior walls which originally defined residential spaces; the need to accommodate the chaos and mess inherent in creative art and the reluctance to subject orderly spaces to such activities; the need to provide public assembly life-safety feature such as fire escapes, exit lights, smoke and fire detectors, etc. and the reluctance to clutter the architecture with these devices; and finally, the inevitable conflict between the demands of a dynamic, growing organization for more space and the physical limits of the original building.

The relatively minor changes made in the facility to date have been fairly successful in accommodating program demands as they arose. Now, however, the physical limits of the facility have been reached and major changes must be considered in either the program or the facility if the art center programs are to continue to grow and the building is to be properly preserved.

The following program accommodation's recommendations are therefore made:

1. That the Art Center create a Five Year Development Plan projecting expected growth in all activity and program areas. This plan will reveal and emphasize the need for space requirements that can only be met by "new" space since the present facility is completely utilized.

2. That the development plan include the assumption that the current facility gradually will come to house only headquarters, gallery, assembly/lecture and classroom space, plus selected studio space, such studio space being limited to those disciplines or art forms that respond to the following criteria:

   . Will attract a clientle of varying age groups, thus assuring a "family" mix of participants;

   . Are best taught in small to medium sized studio groups;

   . Are supported and strengthened by taking place in the unique light/water/landscape environment available at this location;

   . Utilize non-hazardous raw materials or materials that can be suitably stored and monitored in order to minimize life-safety hazards;

   . Utilize equipment with low energy level requirements and that produce little or no heat, noise or air pollution;

   . Produce waste materials of little or no consequence or that are easily gathered and disposed.

Many of these criteria are quite subjective and must necessarily be applied through careful analysis and thoughtful discussion. Compromises will have to be made to fit the market, the space available, capital investment already made, etc. Further, it is recognized that a true "family" of EAC supporters exists; moving any one discipline out of the facility will tend to break down this "family" attitude; it may be critical to retain a discipline at this facility because it is so supportive of this attitude.

Architectural Integrity. Most art forms are intensive undertakings, and put considerable strain on any facility housing them. If the facility — to begin with — is a unique piece of architecture, the strain may be all that more evident. Such is the case at EAC. While it is recognized that the Clarke House is no longer a residence but is totally commited to being an art center, it remains worthy of preservation as an architectural landmark. The adaptation of any part of the facility for art center programs is best undertaken therefore with an eye to preserving the architectural integrity of the building as well as to accommodating the program.

If the criteria noted above are followed in considering future program accommodations, the building's archiectural integrity will be minimally threatened. Certainly, day to day structural, life-safety and maintenance impacts will be minimized and the evident strains between programs and facility will lessen or, perhaps, disappear. Thus, the above criteria are recommended as a means to preserving and enhancing the architectural integrity of the facility as well as a means of improving program accommodation.

In addition, the following recommendations are made in respect to respecting architectural integrity.

1. That a Preservation Plan be created along with and be part of the Five Year Development Plan recommended above. This Preservation Plan would be based upon the critical features analysis included in this report. This schedule for implementing recommendations in the Preservation Plan would be parallel to and integrated with program modifications and capital improvements suggested in the Five Year Development Plan.

2. That the EAC continue to produce timely public information materials on the historical or landmark aspects of the Clarke House. This material would emphasize the EAC's role in preserving this landmark while sensitively adapting it to the purposes of the EAC programs.

3. That the EAC adopt a rigorous daily maintenance program aimed at lessening or eliminating the impact of waste material production, gathering and disposal on the architectural integrity of the building facility.

Engineering Condition. The evaluation and recommendations relating to the engineering conditions of the EAC building facility cover four categories of concerns:

1. Structural, including surfaces, finishes and materials.

2. Mechanical, including heating, ventilation, air conditioning, electrical and sanitary.

3. Maintenance.

4. Life Safety.

The latter concern, Life Safety, frequently results from a combination of two or more of the other three concerns. Also, it is usually the most pressing concern in terms of requiring early rectification. Such is the case at EAC as our analysis found that the structural, mechanical or maintenance concerns, standing alone, are relatively minor.

These concerns are listed and discussed below. Recommendations for their correction then follow. In reviewing the items indicated it ought to be kept in mind that the Program Accommodation recommendations and the Architectural Integrity recommendations noted above will, if implemented, alleviate some of these Engineering Condition concerns.

1. Structure - Satisfactory to excellent condition throughout with the following observations:

   . Basement - Poured concrete floor; no evidence of leaks or settlements.

   . First Floor - Poured concrete slab; sufficient for loads imposed.

. Conservatory - Structurally sound but needs programmed maintenance to assure water-tightness of roof and walls. The nature of this space and its use are such that leaks could develop and would not be noticed without programmed maintenance.

. Second Floor - Assumed wood framing; since live loads are obviously greater than for residential use a thorough structural test and analysis is recommended to determine allowable dead plus live loads.

. Third Floor - Same observations as second floor.

. Roof - In sound condition with no major problems; some terra cotta chimney pots missing; combination metal flashing/facias/gutters (with brackets) need replacement in some instances, particularly in conservatory area; flat asphalt roofing over projecting bays at north and east are generally sloppy and need cleaning up; cast concrete finials and limestone trim needs sealing to prevent further weathering.

. Envelope - In generally sound condition; repointing of masonry required at the following points: pier at northeast corner of building, retaining walls and stone trim at north basement entrance, north side service entrance, pier at northwest corner, new sills at base of conservatory "window walls", and at east bay;

Generally recondition entire east bay enclosure as it has many little masonry, woodwork, glazing, sealant and exterior light fixture problems;

A special note is made here regarding the exterior wood trim and millwork — a unique feature of the original design. Massive in scale and detail, this material was originally milled from timbers and "built-into" the masonry; it is beginning to split and chip in some areas, and has been painted (white) in others. Its original scale and color is important to retain. Special maintenance attention ought be given to the north and east elevations; and to all window surrounds as these areas are in serious need of recaulking and refinishing.

It is noted that many windows are in effect inoperative due to hardware or screen failure. This condition prevents easy exiting in the event of fire — particularly on the second and third floors.

2. Mechanical

. Heating/Ventilation/Air Conditioning - the capacity of the gas boiler and the heating distribution system is sufficient but suffers from lack of maintenance programs. The systems could not be expanded as there is no available space in the boiler room. In several places distribution pipes are too low given the public occupancy of the facility; they ought to be raised or relocated to gain headroom; pipe insulation is missing in several places. The pneumatic control system is in fair to bad shape; its capacity appears to be sufficient (a new compressor was recently installed) but the adequacy of the distribution system and the condition of thermostats (many covers missing) is questionable; the control system ought to be thoroughly checked out and replaced if required. We questioned the adequacy of the gas fired infrared heating units in the conservatory but were assured it was adequate.

The recently installed vacuum cleaning system was reported to be in good operationg condition.

The various points of ventilation present some problems. The exhaust from the photo lab faces into the parking lot at "lung level"; this appears to be a code violation. The exhaust fan from the kiln room is destroying the landscaping in this area and creating soot-build up on the exterior masonry; given the very high heat level of this exhaust air it also constitutes a fire hazard combined with the combustible landscape or trash materials that can occur in this exhaust area. There is no exhaust fan serving the paint storage room (in the basement, near the north stairway); fume build-up in this area is hazardous. The kiln room has no outside make-up area which can cause the burner to flame-out. The heat generated by the kilns on the north porch constitute a fire hazard to second floor occupancies and, being exposed to the outside the kilns and burners are subject to mischief and vandalism. There is no exhaust system serving the basement toilet.

There is no air conditioning system serving the facility.

. Sanitary and Water Supply - the water supply and waste water systems are adequate with the following observations. The facility now serves the public and separate restrooms are required by code; in pursuing this correction all existing toilet fixtures ought to be replaced, abandoned lines removed, etc. All current and proposed users ought to be checked for the acid content of their activities and resistant fixtures and waste piping installed. The hot water supply pressure is inadequate which is probably due to the lines being limed; these lines ought to be replaced.

. Electrical - While the service to the facility, the meter fitting, panel box and disconnects all appear adequate for the loads imposed, the power supply and lighting renovation work inside the facility present several problems. In general the supply routing is rough and expedient from one point to another, old and new wire and fixtures have been intermixed, there is little or poor grounding and at the basement kiln the wiring is so exposed to invite failure through a mixture of surface mounted wire mold, exposed BX, exposed receptacles and exposed switches — all exposed to the very high heat levels generated by the kiln. This requires immediate rectification.

3. Maintenance - Interior and exterior maintenance has been on an "as need" basis. Ordinary janitorial service is provided on a daily basis. An adequately financed and staffed preventative maintenance plan and program should be developed. A particular function of such a plan and program would be to monitor the life safety situations that will continue to arise as the EAC programs attract more and more public clientle.

4. Life Safety - As noted above, life safety concerns are frequently a result of a combination of findings first surfaced under program, architectural and engineering investigations. The sum of each previous findings indicates the need to develop a fire safety and fire protection plan for the facility. The exact details of such a plan is the result of the mix of several items: the type of building construction, the plan of the building,

the programs it houses and its hours of operations, applicable codes and regulations and, importantly, the interpretations of the local fire protection officials and insurance underwriters. Thus, it is not possible to specify plan details at this time. However, items to be considered can be listed for early information.

-Exit locations, paths of travel, travel distances, trapped spaces and dead end corridors.

-Smoke and fire detection systems and alarm systems.

-Sprinkler systems, hose cabinets, fire extinguishers.

-Emergency lighting systems and exit lights.

-Exit lights.

-Ventilation systems.

-Panic hardware.

Several of these items have been acted upon in the past. In the spring of 1976 EAC and the City of Evanston jointly inspected the property and several fire protection systems and devices were installed. This activity now needs to be updated given the changing programs of the center.

Facility No. 4 - Nature Center (former two family residence for the Lighthouse Keeper and Assistant)

A simple rectangular, early Victorian two story, two family brick structure with basement and attic, with numerous additions added and removed over its lifetime; flush joints, painted; wood double hung windows with shallow arch window/door lintels and eyebrows.

Program Accommodation. This facility, originally built for workingman housing, and of ordinary bearing wall construction, has a very inflexible plan. Currently, one unit remains in residential use, while the other unit is used for Nature Center display and classroom space. Program continuance or expansion will require installation of various fire protection and fire safety devices.

1. Structure. Serious problems exist with the structure of this facility. They may be listed as follows:

   . Basement - 4" to 5" settlement of the exterior foundation walls in the south portion of the building, and of the interior brick bearing wall in the north portion of the building; interior wall brick is crumbling due to water infiltration from below.

   . Above Grade Floors and Envelope - settlement of foundation and bearing walls noted above has caused several cracks to develop in exterior walls, most of which have been sloppily repaired; the south kitchen area continues to pull away from the main building

and a most serious crack has developed the entire height of the southwest corner wall of the facility; an only slightly less serious crack has developed in the east wall of the south wing; the front stoop is pulling away from the building due to the settlement of its own, separate foundation.

A previous analysis of the general structural problem was made by Mees Engineering, Inc. in the spring of 1977. Their recommendations for correction should be followed. Corrective action should include necessary tuckpointing on the entire exterior and repair or replacement of windows where necessary.

. Roof - Leaks were reported during our analysis. These may be due to general condition of overhangs, facia and gutters, all of which need work. Also, the tree at the southwest corner of the building overhangs and may be abrading the roof surface.

2. Mechanical - No particular problems here except for the following observations:

. Piping serving the new boiler in the north unit should be insulated.

. Plastic piping serving toilet in south unit should be replaced.

. Repeated stoppage in main sewer from building suggest the main is undersized, or has settled, or is broken, or is root-filled. Sewer overflow frequently appears at the manhole north of the building. This entire line ought to be replaced.

3. Maintenance - No problems; the facility is well maintained.

4. Life Safety - If the facility is to continue to house programs serving the public, it will be necessary to develop a fire protection and fire safety plan and program. The details of this plan and program will involve considerations similar to those listed above under the EAC.

Concentrics

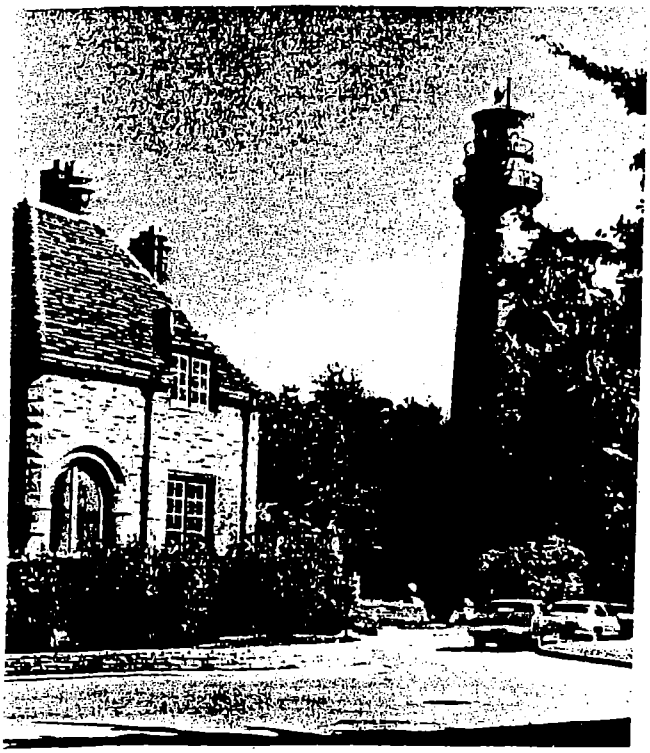
Newsletter of the
Evanston Art Center

Special Edition 1
Volume 6, Number 2

From Clarke House to EAC

The Evanston Art Center, soon to celebrate its 50th year of community service was born on October 28, 1929 in the Evanston Library. Formed by delegates from over 20 civic organizations, it began a vigorous program of events and opportunities. It was incorporated as a non-profit organization in 1942. By 1943, it had outgrown its 3-room home in the basement of the library and moved to an abandoned barber shop at 528 Dempster. Growing pains forced another move in 1946 when they bought and remodeled a store at 800 Greenwood. By 1957, the Art Center was able to burn the mortgage, but already the seams were bursting and committees were formed to explore the area for more space.

When the city bought the Clarke house in 1963, their intent was to develop a major park in the area by joining Deering Park to the North and Lighthouse Park to the South using the Sigma Chi property and beach. This plan met with opposition, and in 1966 the city fathers decided to lease the major portions of the house and grounds to the EAC. They moved in; remodeling began immediately and has progressed in stages through the succeeding years. In 1973, the city expressing its confidence in the Art Center, modified the lease to a "no-rent" basis and gave the remaining "apartment" (which had originally been the servant quarters on the Clarke estate) to the Art Center as well. Another phase of remodeling began to incorporate this new space into the main building. This last project brought to $125,000 the monies invested by the Art Center in the Clarke house.



As 1976 ended, the Art Center again extended its activities space to offer more classes in better facilities by moving some of its sculpture classes and jewelry classes to the Noyes School Cultural Center.

In 1926, Harley Clarke was a utilities magnate of the Utilities, Power and Light Company. He operated mostly in Europe where his dubious maneuvers were comparable to those of Sam Insull in the U.S.A. However dubious the means he used to accumulate his substantial fortune, by 1926 he wanted a respectable mansion and he wanted it located in Evanston on property facing Lake Michigan.

Harley Clarke bought property from the Deering family of International Harvester fortune for $1250 per front foot. Clarke contracted Richard Powers, an architect originally from Boston, to build what was to be the last large mansion built in Evanston before the "Big Crash." Robert Black was hired by Clarke as contractor. According to records kept at the Evanston City Permits Department, Clarke paid $500,000 for Powers' design to be constructed -- an exceedingly large sum, even today.

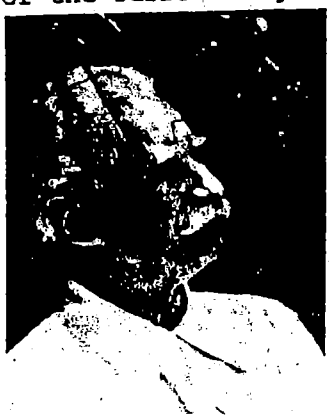
The house Powers designed to make Clarke "respectable" was styled after the country house of early 16th century English Tudor

style origin, which, according to Ladies Home Journal of 1926, "lended itself quite well to the modern home. It's maximum interior comfort can be easily combined with exterior grace and a lack of pretentiousness."

What most mansion builders who built without financial restraint around the 1920's boom had in common was a desire to impress friends and business rivals with a home more elegant than anything else in town. Clarke's 16 room mansion was built exactly with that in mind. It boasted a glass-roofed conservatory, a third floor ballroom, a library, a basement "rumpus room" (25 x 22 feet) of slate floors and adobe arches (the first of its kind on the block, to be sure), a billiard room, six large bedrooms and a sewing room for Mrs. Clarke. Two sleeping porches were used popularly by the wealthy of the time for "good healthful slumber on warm summer evenings."

Needless to say, Powers' design and executed product was impressive. In fact, in 1927 the Clarke estate was awarded 'Best Residence' by the Evanston Art Commission. Essentially what Powers did was faithfully execute a copy of an early 16th century English Tudor house similar, for example, to the Barrington Court of Langsport, Somerset in England which still stands today.

Unfortunately, what really gave Powers' concept of the Clarke estate dignity and an awesome sense of quiet beauty can no longer be seen today except in photographs. Most of the surrounding landscape, originally designed and executed on the Clarke estate by the famous Danish naturalistic landscape artist Jens Jensen, has been destroyed in the process of building sidewalks and parking lots around the house. The work Jensen did on the Clarke estate was perhaps the best of his accomplishments in the Midwest in the '20's.



Jensen's technique was not influenced by the Oriental concept of landscape in vogue at the time. In fact, Jensen violently rejected Oriental formal, "unnatural" style landscaping. In his designs he used no tricks, nothing super-colossal or unnatural. Everything Jensen planted or arranged was of native flora, of simple, modest design in order to give the greatest possible dignity to the building itself.

Alfred Caldwell described his immediate impressions upon approaching the Clarke estate (and perhaps other large, wealthy country homes Jensen landscaped) when he said, "One feels, on seeing one of these estates that the owner should be some generous and noble

Then.....

democrat, the American Ideal....A road curves from the highway, entering into a forest emerging in the sunlight of a meadow, with a great house in the distance, under groups of large trees. Aside from a garden for flowers, there is nothing more; there is only the beauty of the native landscape." (Obviously Caldwell didn't know Clarke was something of a hoodlum! No matter, though. Jensen succeeded not only in altering the landscape, but with the help of Powers, he altered Clarke's "character".)

But what of the interior where these "perfect beings" dwell? Inside Powers continues the same floral carving of the stone outside reflecting perhaps Jensen's landscape artistry with nature, only this time the pattern is incorporated in the dark wood paneling, on the wainscot, on the fireplace ornament and in the enriched white plasterwork on the ceilings of rooms. Upon entering the low, wide, heavy wood front door through an archway into a low-ceilinged entryway, one is immediately aware of more voluminous space beyond in the main oval-shaped stairhall where a large, circular stairway leads elegantly to the floor above. The effect is dramatic. An airy, spacious sun room, covered on three of its eight sides with windows (now the Octagon Shop), lies directly ahead, looking out on the beach and lake beyond. The dining room is located to the left of the stairhall, with its various culinary counterparts: pantry, breakfast room (now the Director's Office), and kitchen beyond. In the floor plan, the living room (now the Wieghardt Memorial Gallery) lies to the right and was formerly connected to the conservatory (now the large sculpture studio). Another door leads off the right side of the stairhall to the dark wood paneled library which is now the office.

Powers arranged quite successfully the various domestic aspects of the house. Upstairs commodious bedrooms, also with large windows connect with inner doors. Each has its own bathroom. A large, lovely sitting room is

One can wish longingly that one could once again see the sylvan glade Jens Jensen created for the Harley Clarke estate (left) instead of the many varieties of "No Parking" signs that come with municipal properties. (right)

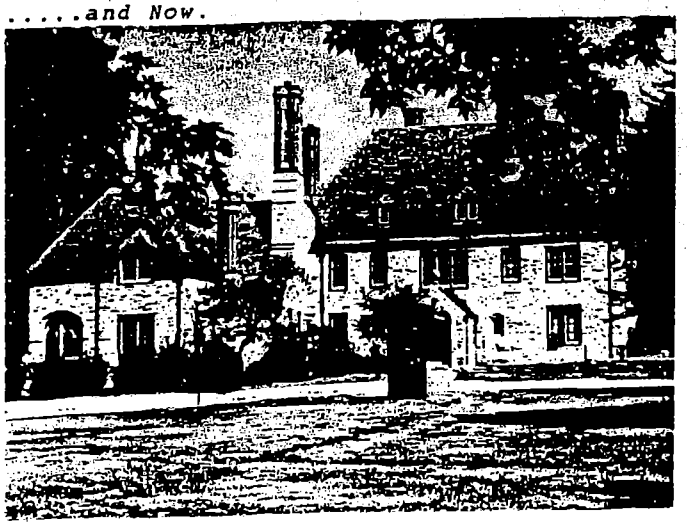
conviently located between the two largest bedrooms and affords a fantastic view of the lake and an old copper beech tree from its large bay window. The sitting room, with built-in alcove cupboards and a fireplace of blue glazed ceramic tiles, is the same irregular, octagonal shape of the sun room below it on the first floor.

Upstairs in the third floor ballroom, the ceiling is supported by large wooden beams that dramatically span the length of the large room. Another large recreational space is located in the basement level where the "rumpus room" gave plenty of room for individual family members' activities. (Today the ballroom is the Painting Studio; the "rumpus room" has become the Ceramic Studio.)

It was fashionable in the 20's in Tudor-type interiors to make heavy use of ample, handsome draperies and wall hangings. (One can only conjecture about Mrs. Clarke's taste. One only hopes she did not cover up the various large windows throughout the house too much.) Somber-toned velvet upholstery and tapestry and furniture of dark wood -- Jacobean oak and perhaps William and Mary walnut -- were popular in this type of home. Of real interest were the various fireplaces throughout the first floor of the Clarke estate. The dining room fireplace of light sandstone in particular is quite handsome. It is flanked by pilasters with an overhanging mantel supported by covered stone scrolled braquets, contrasting and accenting the dark wood paneling on the rest of the walls.

It is really unfortunate that the Clarkes were unable to enjoy their spacious and comfortable home for such a short time before the Depression crashed upon their heads, destroying the utilities empire and all the Clarke's wealth. Soon after the stock market crash, Mr. Clarke passed away. Mrs. Clarke continued to live in the house alone for some years after that. In 1949 she sold the house to the Sigma Chi Fraternity International for $150,000. This organization spent $100,000 on repairs and remodeling in order to make the house a meeting place and show room museum for the fraternity. In the almost 20 years Mrs. Clarke lived there alone, the house had fallen into disrepair.

.....and Now.

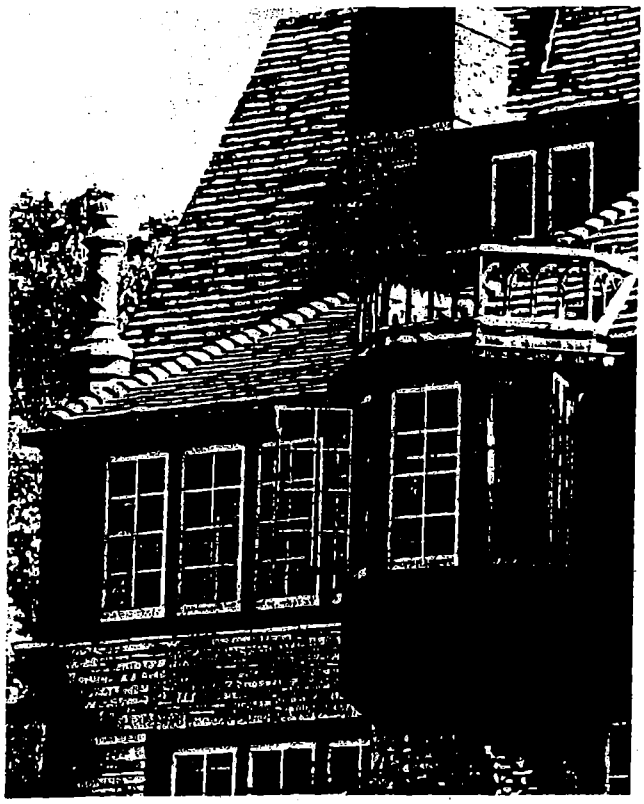


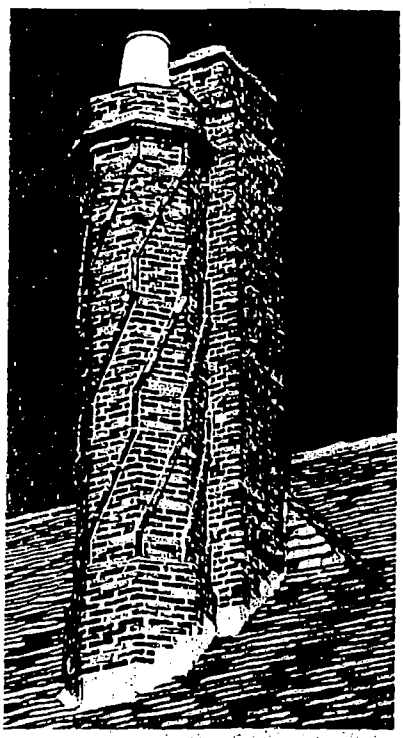
In 1963, the city of Evanston bought the house from the fraternity organization for $265,000 to connect the beach property of the city's landmark Gross Point Lighthouse next door into one continuous beach and public park. In 1966 the Evanston Art Center moved into the building on a 15 year lease. The arrival of the Art Center group was perhaps the best thing that could have happened to a large, old house like the Clarke estate. The Center remodeled some of the remodeling and rearranging done by the Sigma Chi organization, but on the whole restored a great deal of the original carving and wood finishes.

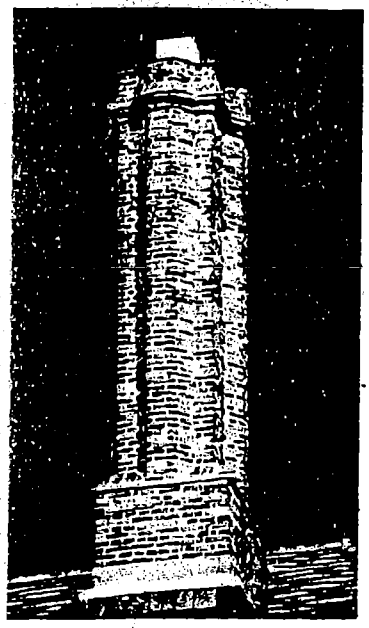
Today the Clarke House has become a place alive with activity. Students paint and sketch where Clarke used to entertain his friends in the ballroom on the third floor or show the latest in Fox films. (He owned a large block of stock in Fox Films.) Where exotic plants once grew, welded sculpture is now born under Powers' glassed roof. Second floor bedrooms have been combined to make an excellent weaving area. The adobe arches of the basement rumpus room are occupied by student potters who turn their wheels and take inspiration from the textures Powers put there.

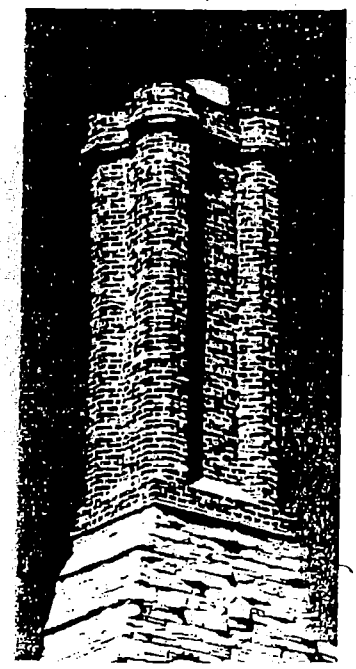
Despite numerous changes in Powers' original concept, the story of this architectural work has something (at least presently) of a happy ending. No one will ever (hopefully turn the Clarke estate into a car wash or anything else as monstrous. The building has undergone these various alterations gracefully, perhaps as evidence of its very functional basic plan and the excellence in which it was originally constructed. Powers' plan allows for much simultaneous activity of various individuals without a great deal of frustration. At the same time, the Clarke estate fulfills its various functions in crucial basic areas of storage, ventilation, lighting, traffic patterns and noise level.

The conversion of a personal private dwelling into a public one often gives rise to many questions about the original purpose of the building. This special issue of CONCENTRICS has attempted to answer the many questions visitors to the Evanston Art Center have asked in this area. But interesting as a look into the past history of the house is, and an examination of the architectural beauty Powers gave it and the natural beauty with which Jens Jensen surrounded it, one must eventually close the cover on history and look at the Clarke House, not as an interesting house but as a place that has become alive because of









The Clarke estate is a medley of surfaces and textures, like its English Tudor cousins: Odd-shaped dormers, gables and hip roofs, and various shaped chimneys combine to form a kind of visual delight of shorts. The rough-hewn, yellowish-white, native Lannon stone is decorated with curious and wonderful surprises at corners, above doorways and under eaves. Stone corbels, gargoyles, carved half sea shells, flowers in bunches and wheat in sheaves are decoratively expressed. Additionally, Powers made extensive use of modern materials of steel and lead to incorporate the same floral carvings around the doorway to the conservatory and on gutter pipes under the eaves. He even "carved" the pattern on the lead conductor and cistern at the side of the house.

This medley of weathered surfaces and textures, endowing the Clarke estate with a "timeless" air of sorts, is further enhanced by the ragged lines of the steep roof of dark, reddish slate. The lights and shades of unexpected recesses and projections are beautifully controlled by the placement of leaded casements in stone mullioned glass windows with antique carved labels. Six chimneys thrust assymetrically in varying heights and shapes and styles. All these elements are somehow visually held together by the backbone of the main roof which gently undulates to simulate the ancient ridge of irregular handhewn timbers.

All Special Edition Clarke House/EAC Photos by James F. Bourgeois

what is now going on within its walls. This life has been brought by the Evanston Art Center: its 750 students, 1800 members, volunteer workers and staff.

The Evanston Art Center is truly a community service organization dedicated to the promotion of the arts as: a field to study; an area of creative professional endeavor; and as a source of unlimited pleasure through appreciation. By reaching out and involving the community in the arts through a schedule of exhibits, lecture and films programs; and by providing classes for over 750 students; and by fostering the growth and development of working artists in the Co-op Gallery; the Evanston Art Center is totally concerned with the cultural enrichment of the entire community.

This special issue of CONCENTRICS was prepared by its editors who wish to thank Mrs. Laurie Lawlor of Evanston for the use of portions of her monograph entitled, "The Harley Clarke Estate, Evanston, Illinois: 'Where one waits at ease and expects only perfect beings.'"