



STATEMENT OF SIGNIFICANCE

Sited on a stretch of the Lake Michigan shoreline with significant historical and cultural associations with the native peoples whose ancestral homeland included Evanston, the property in its current state was designed by an important architect and set within ample grounds retaining significant portions of the original design of the Midwest's premier landscape architect, Jens Jensen and his protégé Alfred Caldwell – indelible practitioners of the Prairie Style of landscape architecture. This prominent structure, and its smaller but equally well designed and appointed Coach House, is based on the design of European country homes. Built for Harley L. Clarke of rough faced random limestone and topped by Ludowici clay shingle-tiled hipped roofs that lack overhangs, its main mass has a central entrance and general symmetry. At the northwest corner is a large pavilion connected by low, dramatic, sloping roofs marked by the tallest of the many chimneys. At the opposite side is a higher, slighter projection and beyond it, directly south of the main block, a large iron and glass roof conservatory. Details add considerably to the quality: the copper gutters downspouts, scuppers and cisterns with relief ornament, the baskets of flowers sculpted atop the piers at the conservatory, the dressed stone and ornamented surrounds used at the entrance porch, delicate wood rope carved brickmold, and numerous others inside and out. The house was the last of the gilded age mansions built on the North Shore of Chicago prior to the stock market crash of 1929, and is arguably the last great estate to be built since. The home received the Evanston Art Commissions architectural award for excellence by then president Thomas Tallmadge in its inaugural year, and has been widely celebrated and acclaimed since its construction.

The buildings have excellent integrity.

EVANSTON LANDMARK

ADDRESS: 2603 Sheridan Road

COMMON NAME: Harley Clarke Mansion & Grounds

REAL ESTATE INDEX NUMBER:

DATE OF CONSTRUCTION: 1926 (building) 1928 (grounds)

ARCHITECT OR BUILDER: Richard Powers; Jens Jensen;
Alfred Caldwell

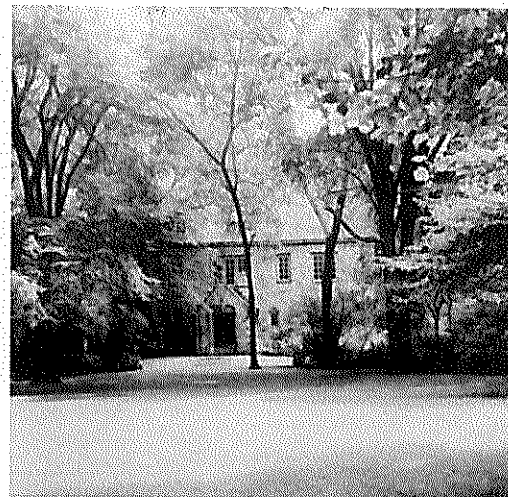
ORIGINAL SITE **MOVED**

SIGNIFICANCE/CRITERION:

#1 #2 #3 #4 #5

#6 #7 #8 #9 #10

OTHER COMMENTS:



The property's integrity of setting, significant landscape composition, and spatial relationships are inexorably linked to its significance and emotive qualities.

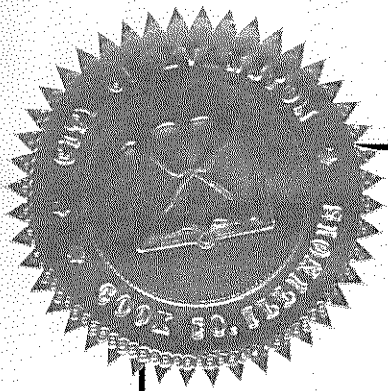
Jens Jensen was hired in 1928 to design the grounds of the Clarke Mansion with his protégé Alfred Caldwell serving as foreman. Between 1924 and 1929 Caldwell completed a large number of jobs for Jensen, but according to Caldwell, the Clarke House in Evanston was considered his masterpiece, "the best thing I did in my lifetime". Jensen and Caldwell's design and general layout remains intact, and incorporates many features of the Prairie School of landscape architecture, including careful manipulation of space and viewsheds to evoke emotive response. The design pays respect to its surrounding context -- helping the masterfully designed and constructed buildings, which Jensen described as ostentatious, transition seamlessly into a naturalized setting -- minimizing their mass on an otherwise prominent location and effectively creating a cottage, not the grand manor seen today. Expanses of open lawn at the property's east and west are oriented to frame and soften views from the residence, principally being the view of Lake Michigan to the east. The great lawn or meadow to the west is heavily altered. Originally the west meadow was heavily planted with native shrub massings and outcroppings, ornamental understory trees, and shade trees along a narrow and gently curving graveled drive creating enclosure and intrigue with only filtered views of the home afforded from the street, with only the front entry framed prominently. Notably, the grade has been altered significantly, being lowered three to four feet -- with the front entrance originally being at-grade. Only as one approached the front entry was the homes full grandeur and scale fully apparent.

Natural stone terraces, walkways, native plant massings, and originally dry set walls subtly link and gently guide visitors on a journey that changes with the seasons. A series of outdoor rooms are created and softened by varied massings of native plant

material, much of which remain intact. At a depressed clearing to the east of the property, a series of monumental dry set stone steps approach a stone council ring comprised of a low stone seat encircling a central area designed as a multi-purpose space for social gathering, storytelling, dance, and drama -- an iconic feature of many Jensen and Caldwell designs. To the south of the homes attached steel and glass conservatory, a large stone waterfall and pond, identified as one of Caldwell's signature projects, creates a tranquil point of reflection. This feature is elevated in prominence being anchored symmetrically through the homes north-south axis, through the main east-west corridor of the home and terminating at the dining rooms grand fireplace. A grove of hemlocks at the southern edge of the parcel provides both structure and shade while screening the property from the adjacent Grosse Point Lighthouse. As one approaches the point where the drive meets the southern boundary, between the Coach House and Conservatory, a purposeful yet subtle use of grade pulls visitors toward the waterfall and pond and restricts their view through a sense of enclosure, as one travels further east toward the Lake. This sense of enclosure is quickly superseded by long viewsheds and openness, with filtered views of Lake Michigan as one approaches the east lawn. The grade and massings of native plant material when leafed out in the spring and summer months create a naturalized wall, purposefully beckoning visitors to the north toward a large and strategically placed sitting stone amongst a grove of mature oaks offering filtered views of Lake Michigan. In the late fall and winter months, when the vegetation is sparser and viewsheds clearer, visitors are drawn to the south, toward a stone landing and stair complex behind the Fog Signal Buildings which served the Grosse Point Lighthouse.

It is through these many original and purposeful grade changes, plant massings, stone outcroppings, and ornamental and shade trees which remain on the site that reinforce Jensen's symbolic representations of nature using color, texture, sunlight, shadow, and seasonal change -- creating rich and varied sensory experience and outdoor pageantry.

The site retains excellent integrity.



STATEMENT OF SIGNIFICANCE

First conceived in 1977, as part of the "*Land Use, Restoration, and Activity Management Plan for Lighthouse Landing*" prepared by Johnson, Johnson and Roy, the predecessor to today's Smith Group. The Lighthouse Landing plan in Evanston is considered one of the firm's most recognized and highly regarded projects, receiving an award from the American Society of Landscape Architects, and referenced in the Cultural Landscape Foundations directory. The plan is further representative of the firm's "framework" approach, which, innovative at the time, would go on to become a widely accepted benchmark for land use and development planning across the country.

The site's integrity of setting is dominated by, and dependent on, a landscape designed by the Midwest's premier landscape architect, Jens Jensen, a progenitor of the uniquely North American aesthetic known as the Prairie Style. Jensen would collaborate with his friend and protégé Alfred Caldwell who was engaged to supervise construction of the property's significant landscape composition. Designed and implemented over 50 years after Jensen's plan for the property, the dune is a uniquely evolutionary aspect of the site's naturalistic and prairie influenced landscape design, providing a dramatic backdrop to a recreational sand beach on Lake Michigan. Viewed from a nearby bluff, the dune evokes a sense of wildness available to anyone in daylight or moonlight, and softening and naturalizing the transition between the beach and the Harley Clarke Mansions east lawn.

Continued on following page.

EVANSTON LANDMARK

ADDRESS: 2603 Sheridan Road

COMMON NAME: Werling Dune

REAL ESTATE INDEX NUMBER:

DATE OF CONSTRUCTION: 1980

ARCHITECT OR BUILDER: Donald Werling

ORIGINAL SITE **MOVED**

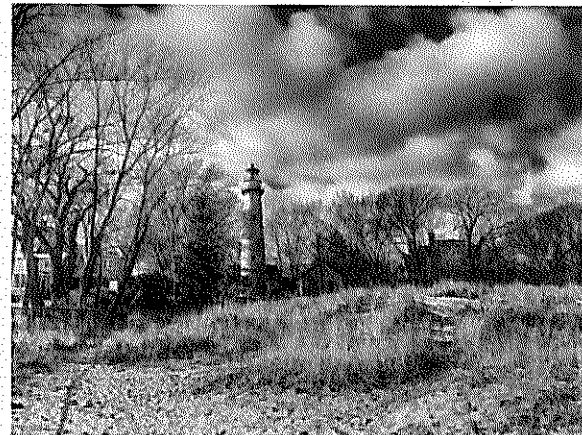
SIGNIFICANCE/CRITERION:

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OTHER COMMENTS:

Important evolutionary aspect of the Landmark designated Harley Clarke Property, originally designated in 1982, yet distinctive and significant in its own right.



In 1980, Donn Werling, as City Naturalist, oversaw the execution of the plan including design and construction of the dune. For his efforts, Werling was honored by the Evanston City Council for his "significant contribution to the improvement of the environmental quality of Evanston". Werling would go on to accept a combined academic and administrative appointment to the University of Michigan, where he received his PhD, as Director of the Henry Ford Estate, one of the most significant works of Jens Jensen and Prairie Style landscape architecture.

The dune was the first area in the city created to be a protected habitat intended to provide a respite from human interference, for the flourishing of native biodiversity. The dune is a sanctuary to be viewed from a distance, protected from human activities that would diminish the delicate dune native plant habitat and purposefully includes barrier type plants such as native rose that create a living fence and adequate protection from trespass. Appreciated for its interpretative value, remarkable because of its simplicity of design, so successful in its execution that it is often confused as a natural sand dune, seamlessly connecting lighthouse beach with the Jensen landscape surrounding the sites built resources – creating timelessness, as if it had always been there, or had been designed or protected by Jensen himself. The dune is one of the City's premier modern landscapes with deep historic, cultural, and social associations with the nationwide environmental movement of the 1970s, a period of widespread uncertainty, unrest, and progress. Having a paid City staff position of City Naturalist (Werling), was indicative of Evanston's innovative and early embrace of this movement, implementing its nationwide appeal on a local scale – the dune is the physical embodiment of that period's sentiment.

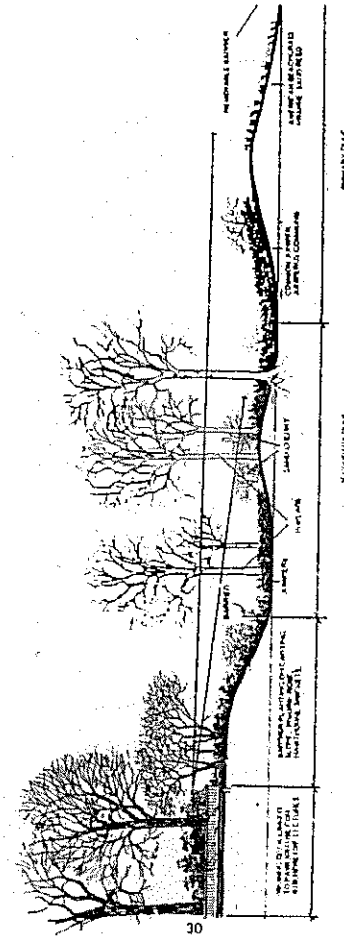


Figure 5 Lighthouse Landing · Dune Reconstruction Section
NORTH

- 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.

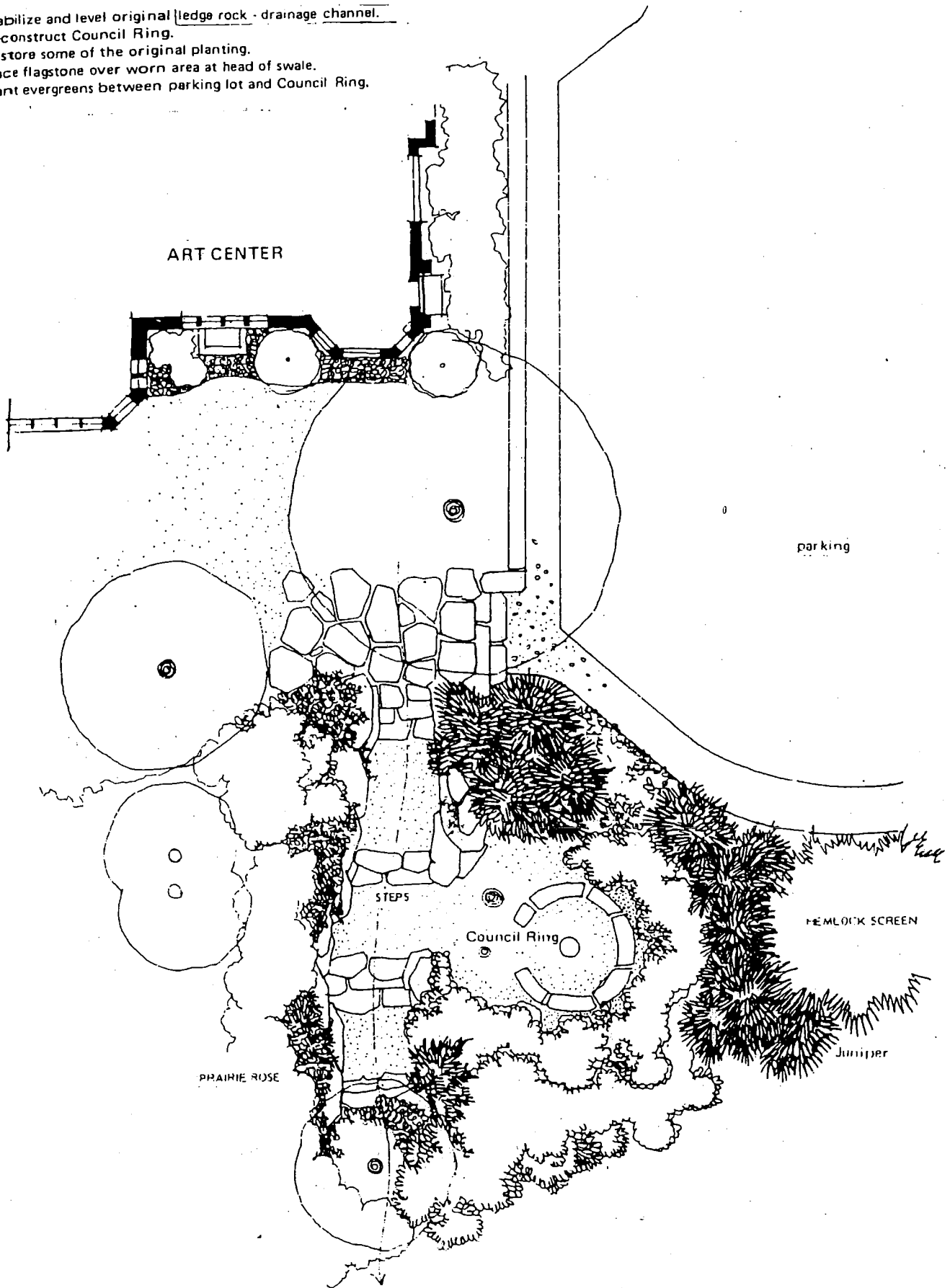


Figure 7

LIGHTHOUSE LANDING · COUNCIL RING RESTORATION
EVANSTON ILLINOIS

NORTH

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, Primuias, Dianthus, Violets.
- o Turf some of the high maintenance areas, perennial & shrub beds.

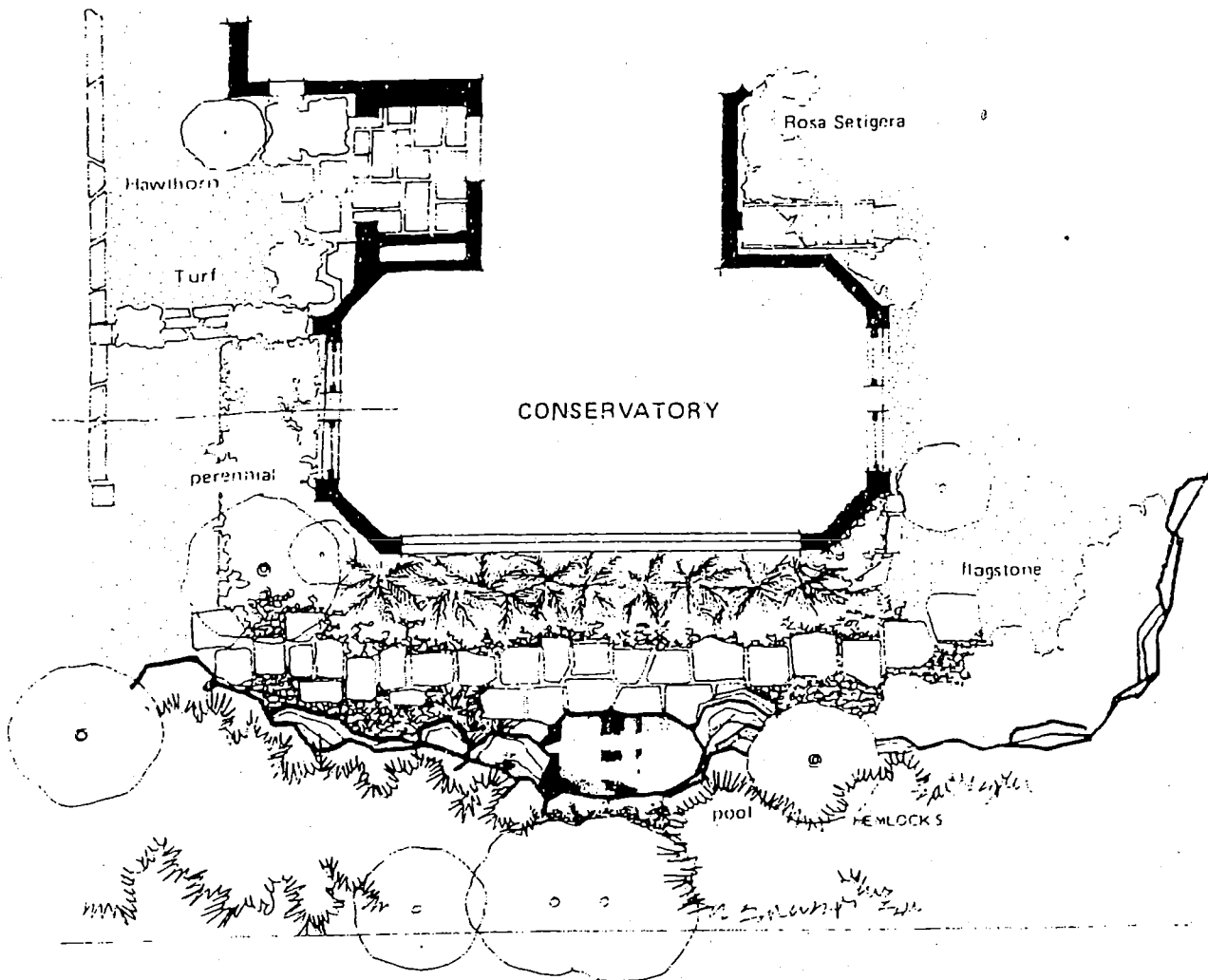


Figure 8

LIGHTHOUSE LANDING · GROTTO RESTORATION
 NORTH 

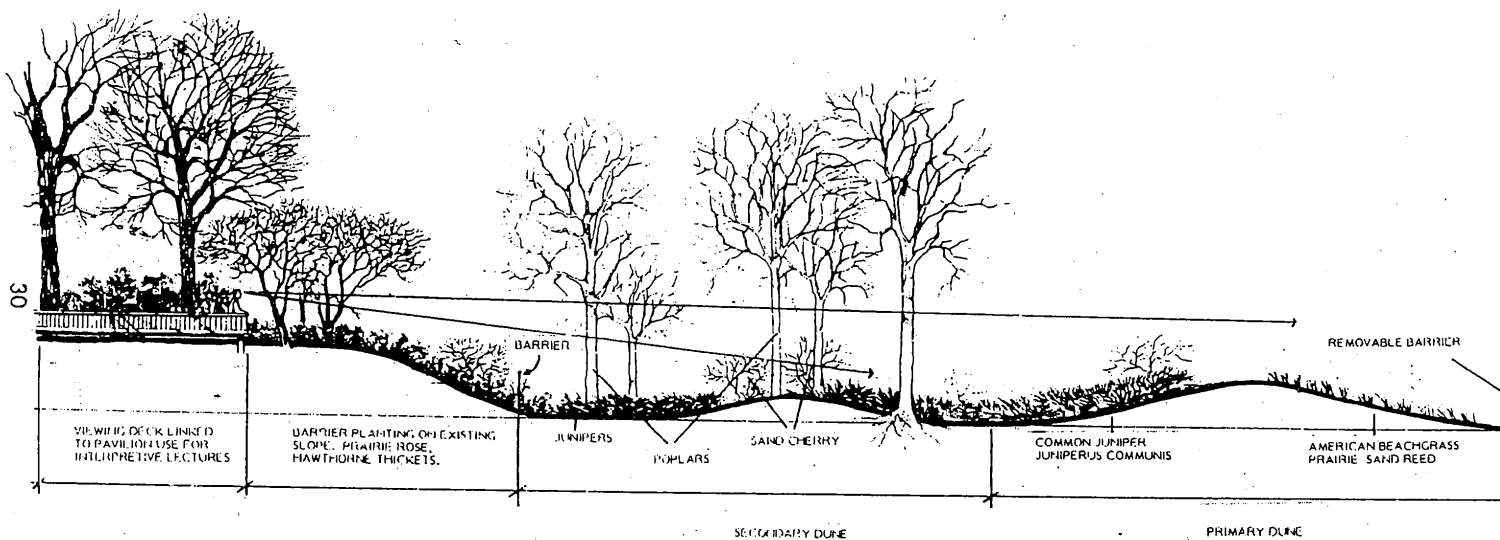
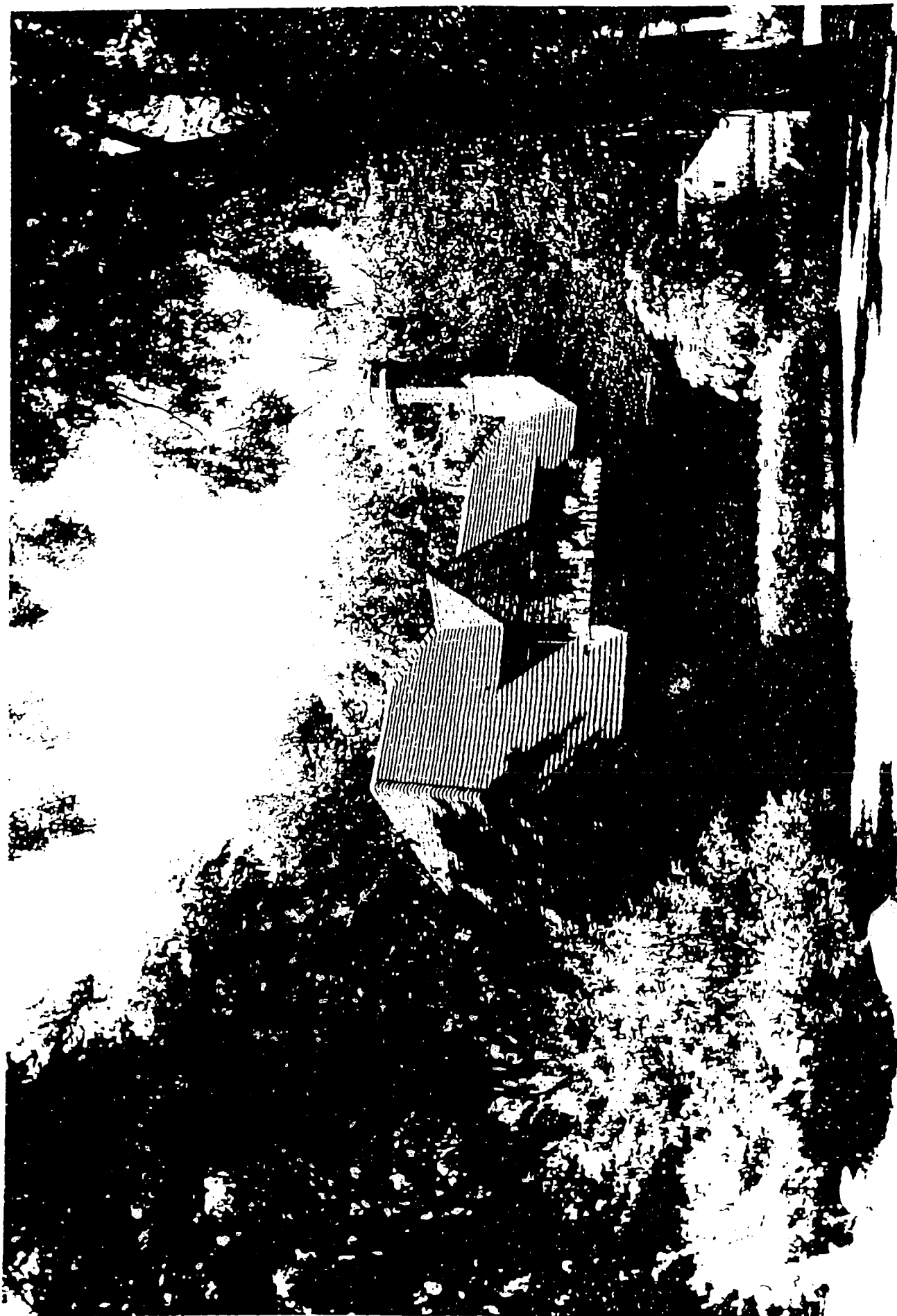


Figure 5 Lighthouse Landing Dune Reconstruction Section
 Evanston Illinois North



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



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

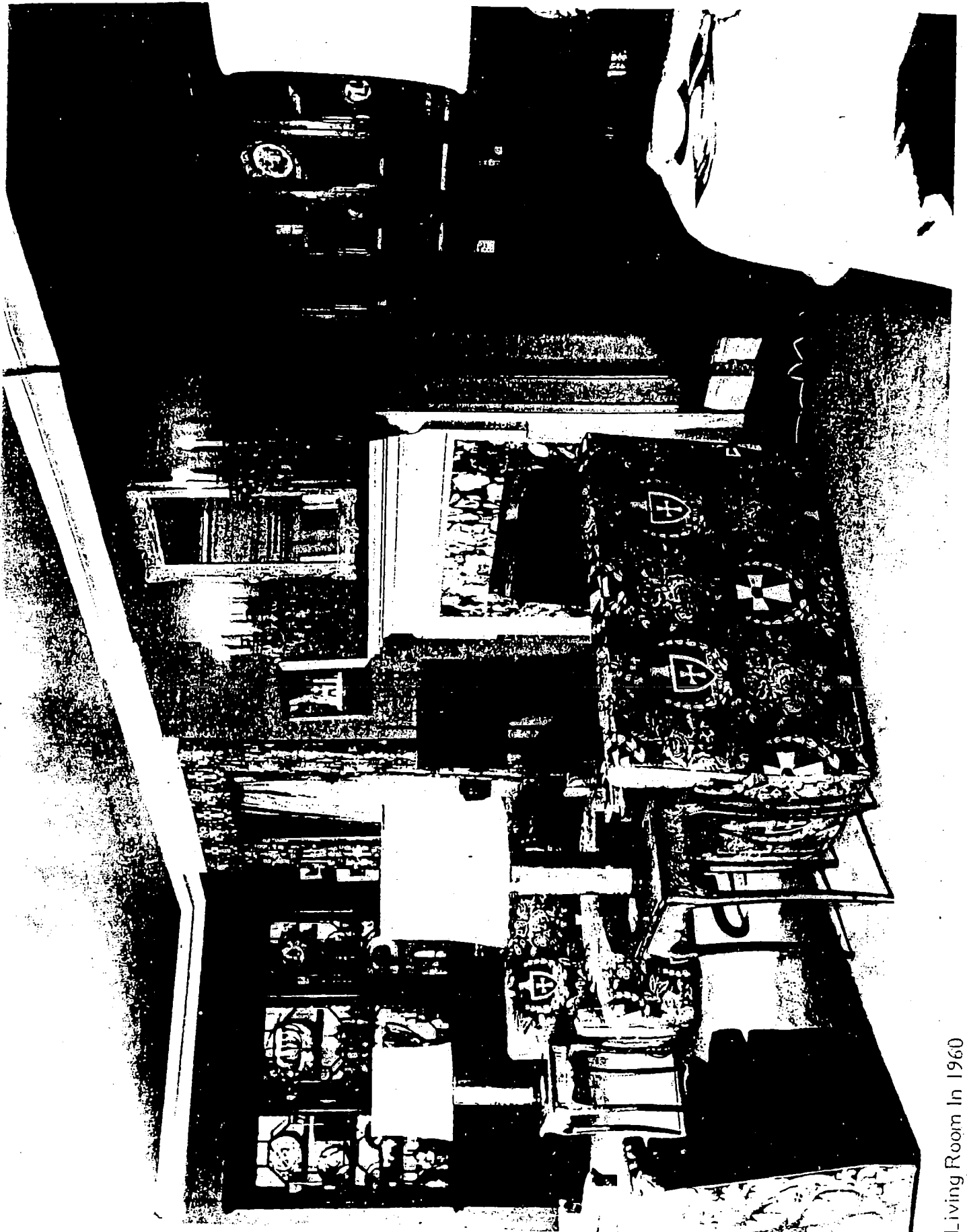
2. Interior Preservation.

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 businessman and his wife, with special consideration for elaborate entertaining, the building must accommodate radically different uses to justify its maintenance in today's world. An agreeable occupant appears to have been found in the Evanston Art Center. The underlying 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 architect's 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 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.



Living Room In 1960

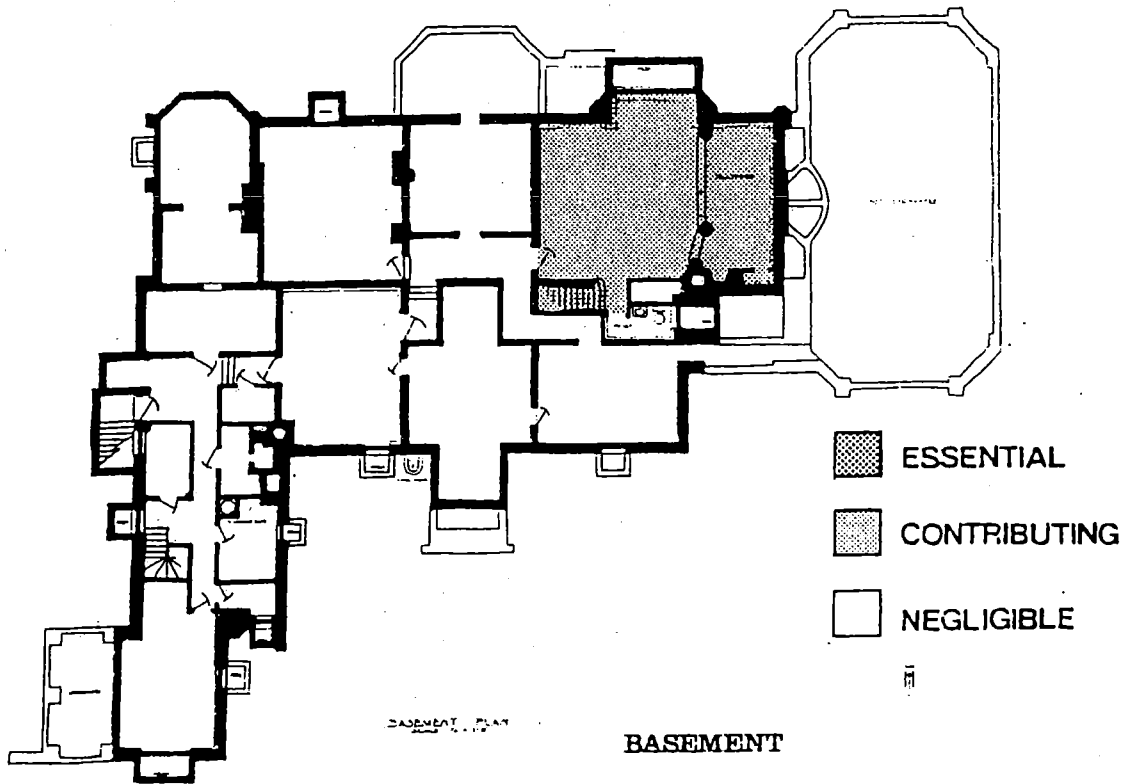
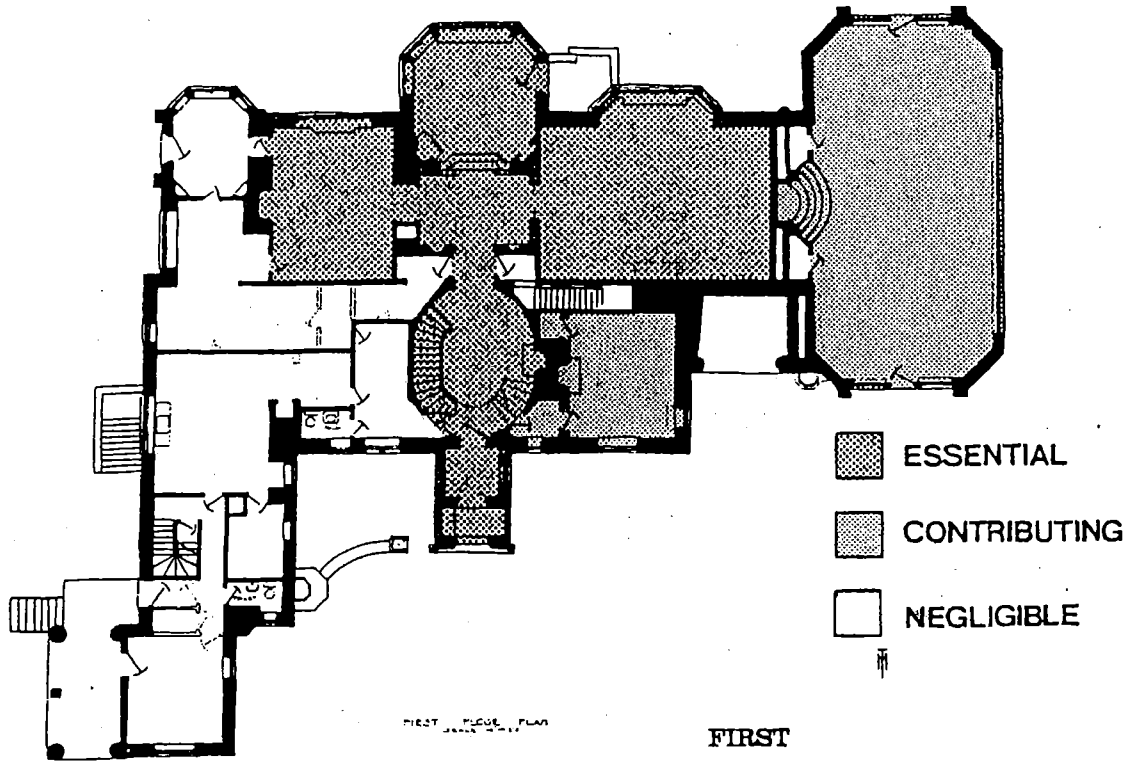


Figure 9

LIGHTHOUSE LANDING · PRESERVATION SPACES
EVANSTON ILLINOIS



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

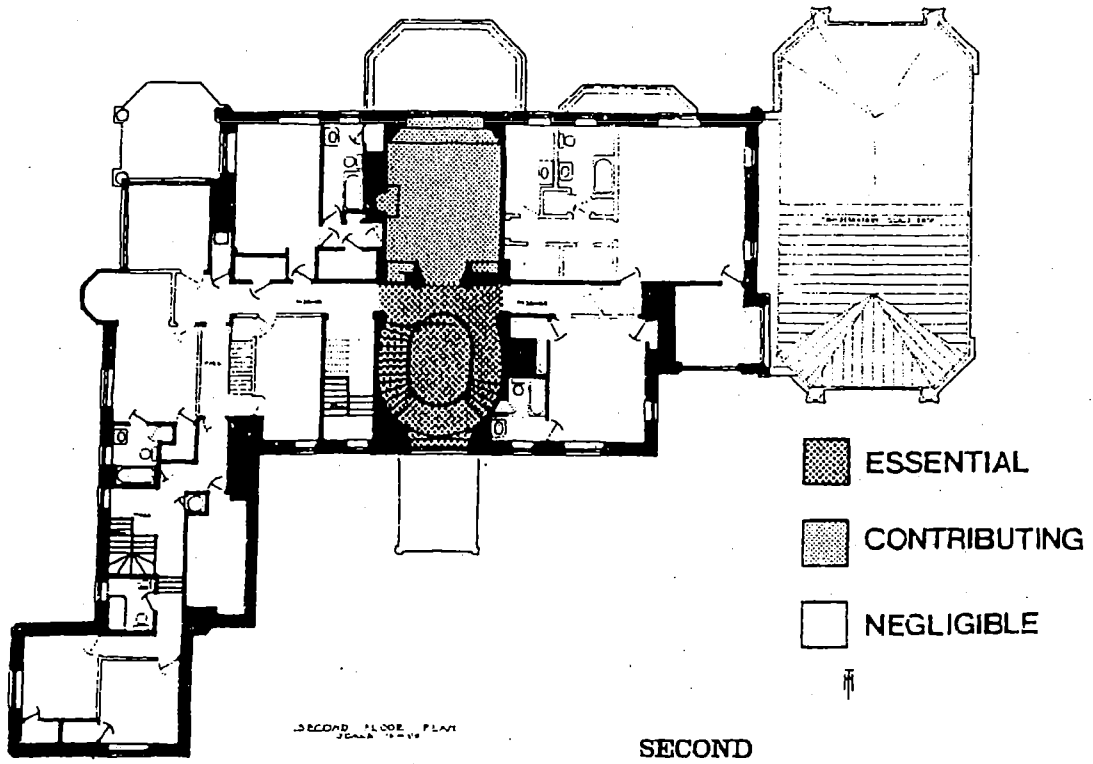
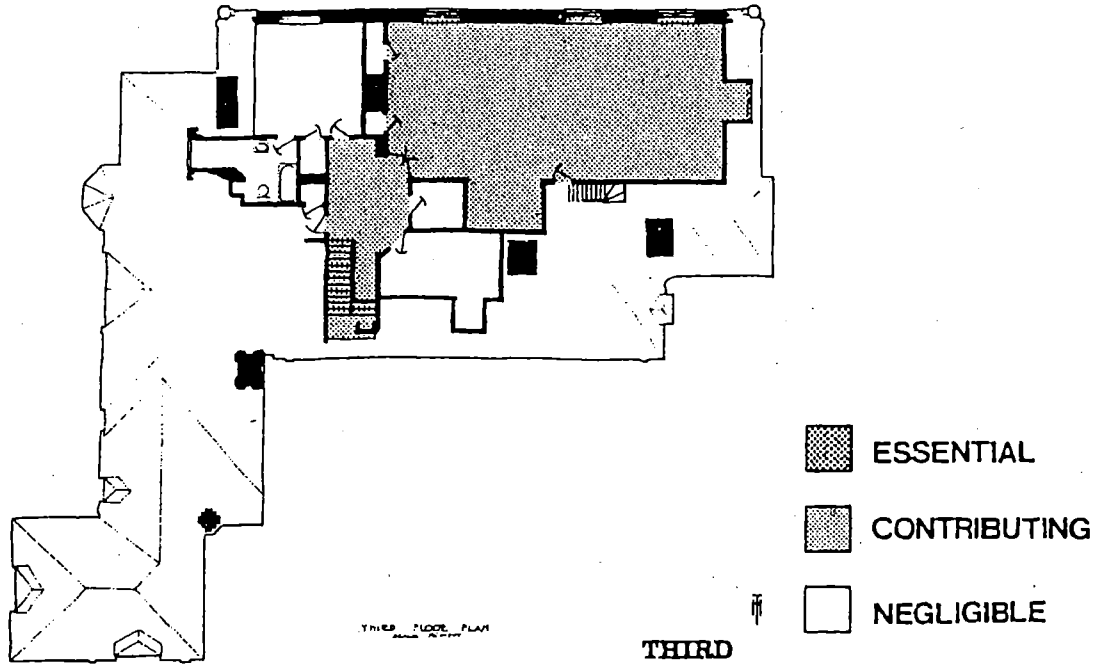


Figure 10

LIGHTHOUSE LANDING · PRESERVATION SPACES
EVANSTON ILLINOIS

NORTH

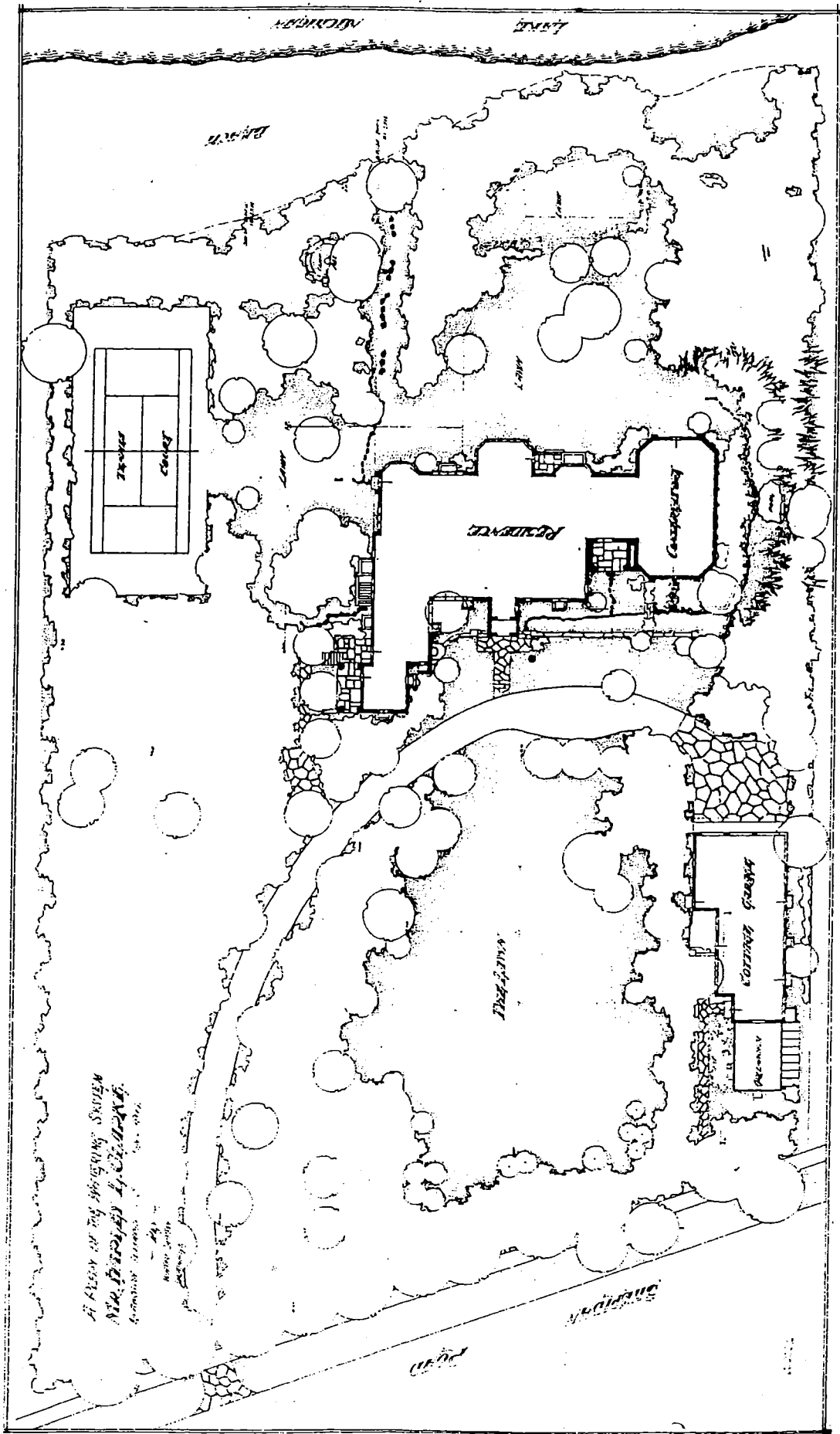


Figure A-2 JENSEN'S WATERING SYSTEM PLAN

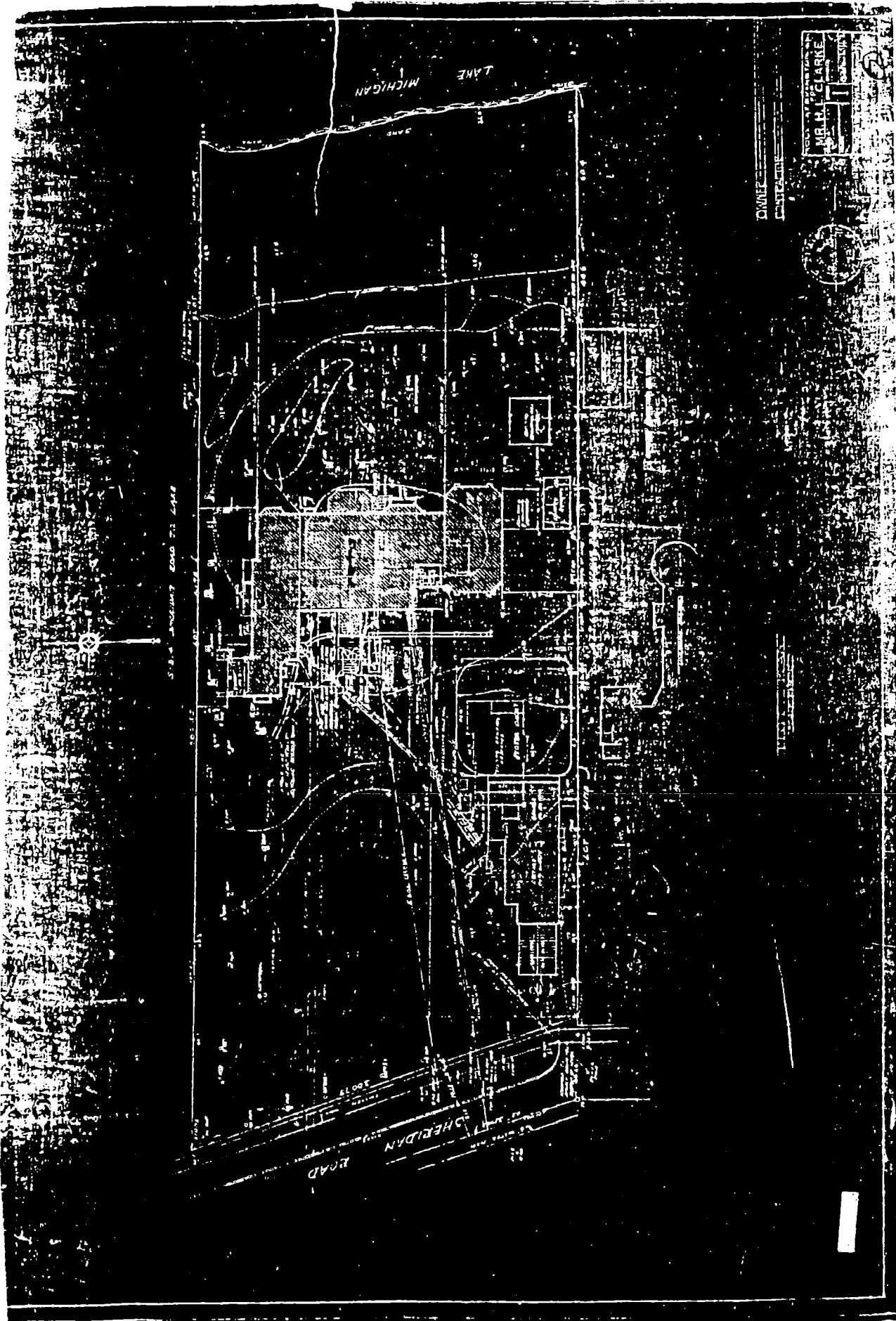
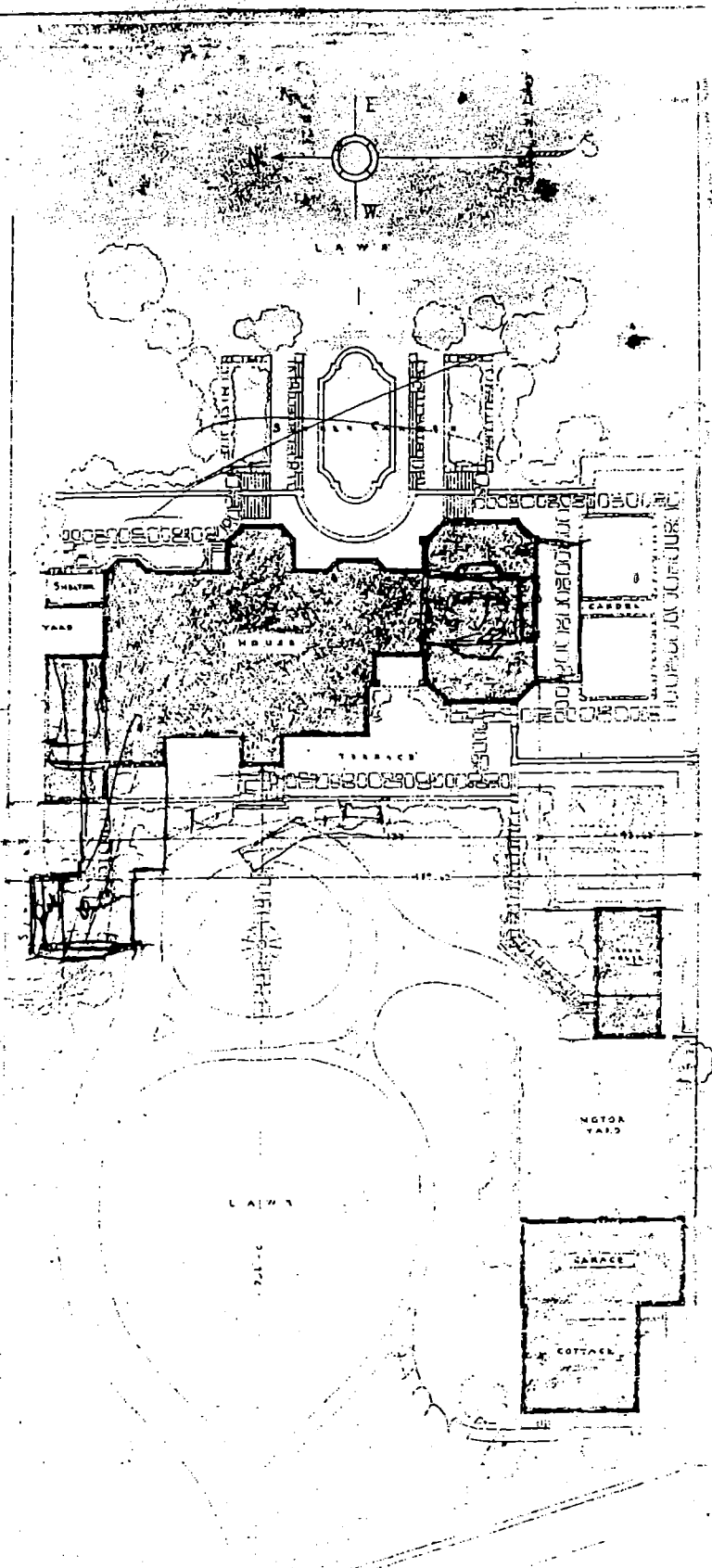


Figure A-3 POWER'S PLOT PLAN



JOHN PETER
 U OF M ARCH. SCH.

PRELIMINARY GROUND PLAN
 SHOWING LOCATION OF HOUSE AND GARAGE
 SCALE: ONE SIXTEENTH INCH EQUALS ONE FOOT
 HOUSE AT EXHAUSTION, ALL
 OTHERS TO BE DETERMINED
 1954

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:

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

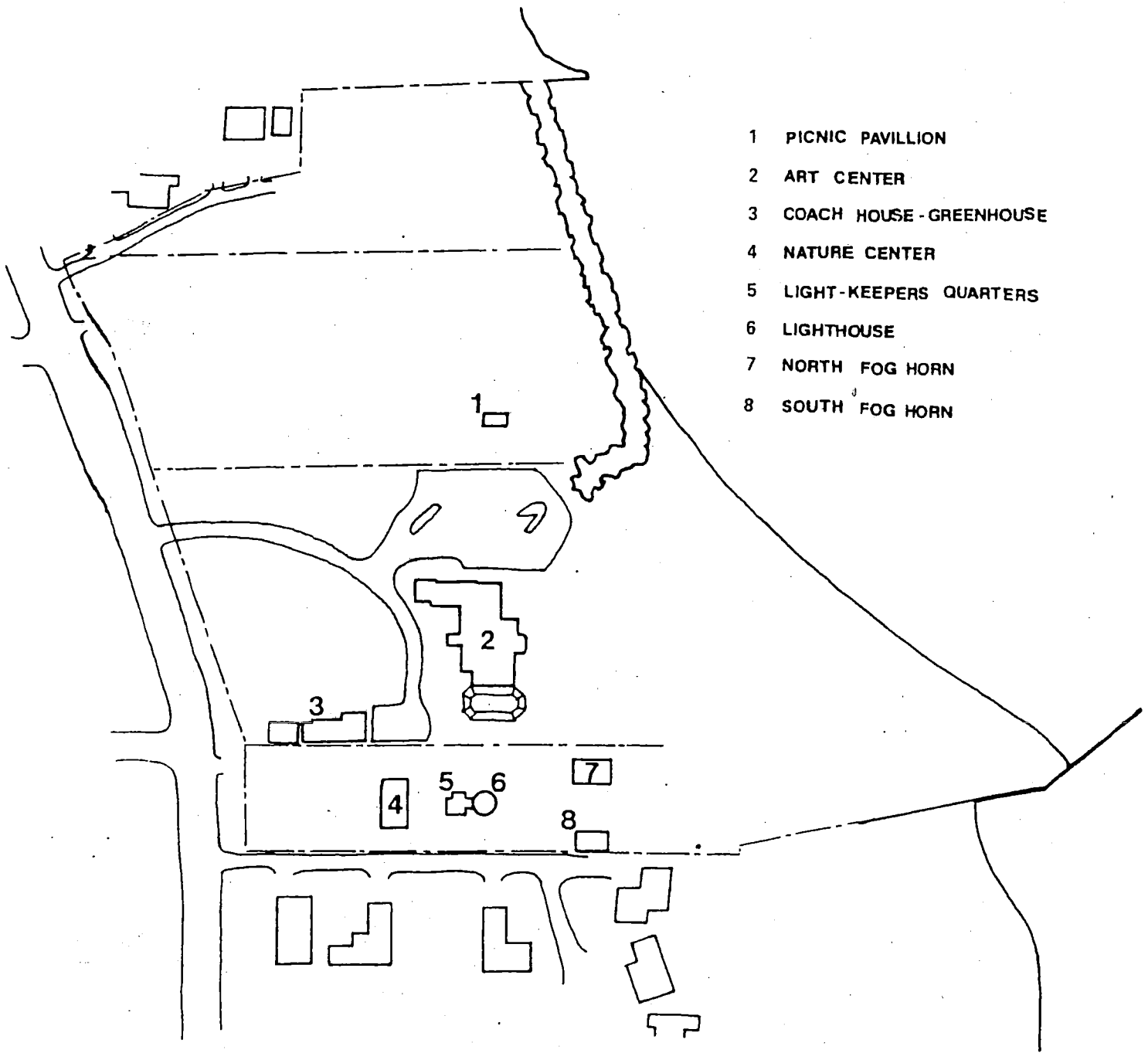


Figure B-1

LIGHTHOUSE LANDING
EVANSTON ILLINOIS

BUILDING FACILITIES
NORTH 

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.....

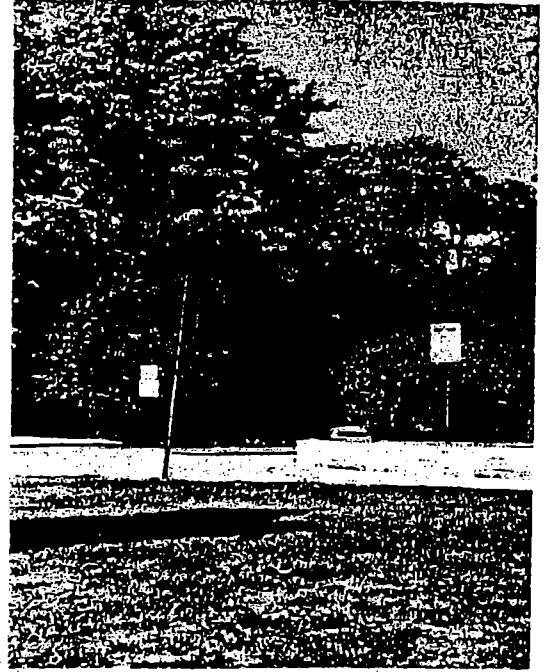
democrat, the American Ideal....A road curves from the highway, entering into a forest emerging in the sunlight of a meadow, with a great house in the distance, under groups of large trees. Aside from a garden for flowers, there is nothing more; there is only the beauty of the native landscape." (Obviously 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 artisty 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)



conveniently 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 brackets, 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 Inter-

.....and Now.



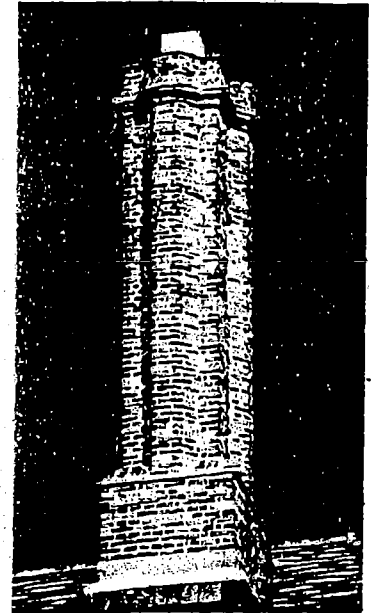
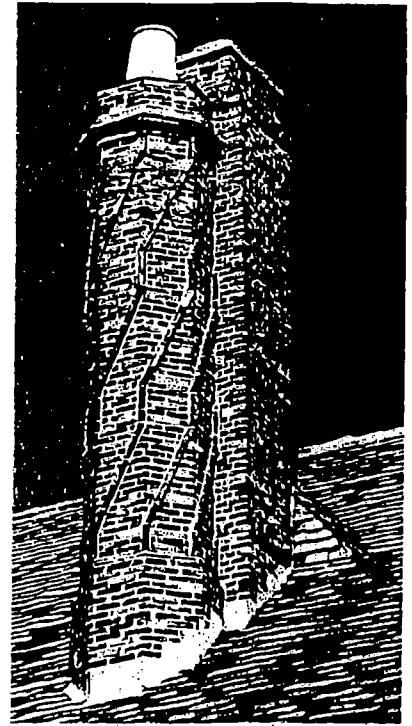
national for \$150,000. This organization spent \$100,000 on repairs and remodeling in order to make the house a meeting place and show room museum for the fraternity. In the almost 20 years Mrs. Clarke lived there alone, the house had fallen into disrepair.

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.

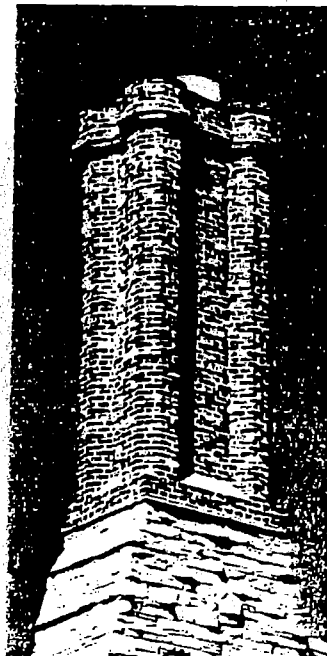
Despite numerous changes in Powers' original concept, the story of this architectural work has something (at least presently) of a happy ending. No one will ever (hopefully) turn the Clarke estate into a car wash or anything else as monstrous. The building has undergone these various alterations gracefully, 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 assymmetrically 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.

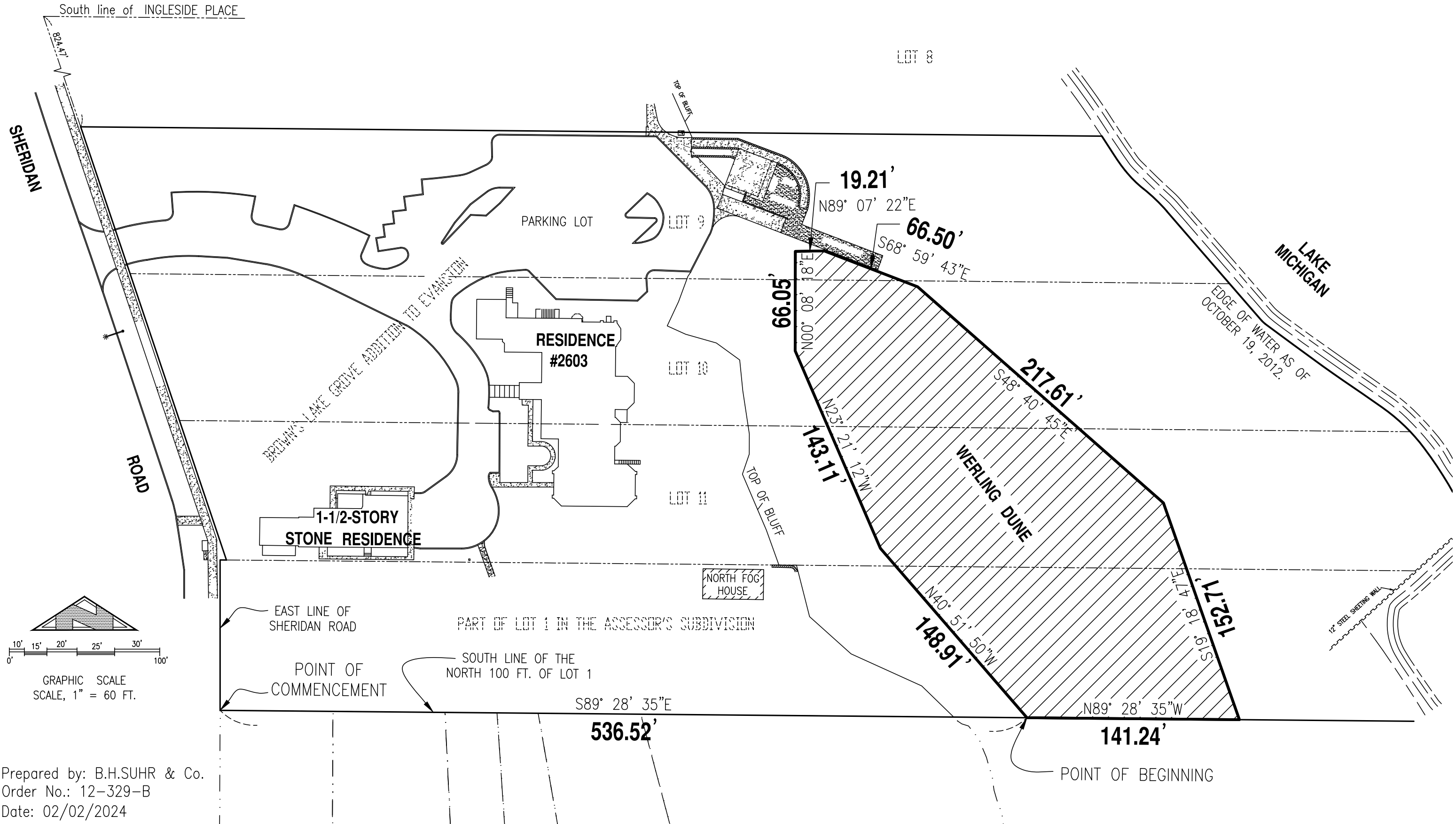
The Evanston Art Center is truly a community service organization dedicated to the promotion of the arts as: a field to study; an area of creative professional endeavor; and as a source of unlimited pleasure through appreciation. By reaching out and involving the community in the arts through a schedule 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.'"





EXHIBIT



Prepared by: B.H.SUHR & Co.
Order No.: 12-329-B
Date: 02/02/2024

ALL THAT PART OF THE NORTH 100 FEET OF LOT 1 EAST OF THE EAST LINE OF SHERIDAN RD., IN THE ASSESSOR'S SUBDIVISION OF THE NORTHEAST FRACTIONAL QUARTER OF SECTION 7, TOWNSHIP 41 NORTH, RANGE 14 EAST OF THE THIRD PRINCIPAL MERIDIAN AND LOTS 9, 10 AND 11 OF BLOCK 5 OF BROWN'S LAKE GROVE ADDITION TO EVANSTON, A SUBDIVISION OF A PART OF LOTS 35 TO 38 IN BAXTER'S SHARE OF THE SOUTH SECTION OF OUILMETTE RESERVE, ALSO PARTS OF LOTS 23 TO 25 IN GEORGE SMITH'S SUBDIVISION OF THE SOUTH PART OF OUILMETTE RESERVE, IN THE SOUTHEAST QUARTER OF SECTION 35, TOWNSHIP 42 NORTH, RANGE 13 EAST OF THE THIRD PRINCIPAL MERIDIAN, BOUNDED AND DESCRIBED AS FOLLOWS:

COMMENCING AT THE POINT OF INTERSECTION OF THE EAST LINE OF SHERIDAN ROAD WITH THE SOUTH LINE OF THE NORTH 100 FEET OF SAID LOT 1 IN THE ASSESSOR'S SUBDIVISION; THENCE SOUTH 89 DEGREES 28 MINUTES 35 SECONDS EAST (WITH THE BASIS OF BEARING BEING ASSUMED) ALONG THE SOUTH LINE OF THE NORTH 100 FEET OF SAID LOT 1, A DISTANCE OF 536.52 FEET TO THE POINT OF BEGINNING FOR THE PARCEL OF LAND HEREINAFTER DESCRIBED; THENCE NORTH 40 DEGREES 51 MINUTES 50 SECONDS WEST ALONG A STRAIGHT LINE, A DISTANCE OF 148.91 FEET TO A POINT; THENCE NORTH 23 DEGREES 21 MINUTES 12 SECONDS WEST ALONG A STRAIGHT LINE, A DISTANCE OF 143.11 FEET TO A POINT; THENCE NORTH 0 DEGREES 8 MINUTES 18 SECONDS EAST ALONG A STRAIGHT LINE, A DISTANCE OF 66.05 FEET TO A POINT; THENCE NORTH 89 DEGREES 7 MINUTES 22 SECONDS EAST ALONG A STRAIGHT LINE, A DISTANCE OF 19.21 FEET TO A POINT; THENCE SOUTH 68 DEGREES 59 MINUTES 43 SECONDS EAST ALONG A STRAIGHT LINE, A DISTANCE OF 66.50 FEET TO A POINT; THENCE SOUTH 48 DEGREES 40 MINUTES 45 SECONDS EAST ALONG A STRAIGHT LINE, A DISTANCE OF 217.61 FEET TO A POINT; THENCE SOUTH 19 DEGREES 18 MINUTES 47 SECONDS EAST ALONG A STRAIGHT LINE, A DISTANCE OF 152.71 FEET TO A POINT ON THE SOUTH LINE OF THE NORTH 100 FEET OF LOT 1 IN THE ASSESSOR'S SUBDIVISION, AFORESAID; THENCE NORTH 89 DEGREES 28 MINUTES 35 SECONDS WEST ALONG THE SOUTH LINE OF THE NORTH 100 FEET OF SAID LOT 1 IN THE ASSESSOR'S SUBDIVISION, A DISTANCE OF 141.24 FEET TO THE POINT OF BEGINNING, ALL IN COOK COUNTY, ILLINOIS.

January 26, 2024

To: Members of the City of Evanston Preservation Commission

In 1928 when the Jens Jensen landscape at the Harley Clarke Mansion was constructed and 44 before I became the City of Evanston's naturalist in 1972 there was no dune.

Prior to the creation of the dunes in 1980, by actual count by an EEA volunteer, the back one third of the beach had very few users (145) for the entire summer. After obtaining grant funding, the city sponsored and approved a plan by JJ&R for the restoration and user guidelines for the entire complex. The resultant plan included the creation of the dunes by sculpting the sand with a bulldozer and planting trees by Evanston youth in the Youth Conservation Corp YCC program that I ran out of the Ecology Center.

Official acceptance of that plan by the City of Evanston after a public hearing on the plan was in consort with the funding agreement with the Illinois Coastal Zone Management program of the State of Illinois. The creation of the dunes on was inspired by me acting as the City Naturalist who interpreted nature to youth and adults on the entire Lighthouse Landing complex. The ecotone or the place on this site where land meets sea should be the richest most diverse place on the site, but due to the regular beach cleaning of the entire beach area the entire beach was barren and of little interpretive and value to nature.

Thus, from the very beginning it was decided that yes keep the waterfront where 90% of the beach users gathered for swimming and human use but take the virtually unused back third and set it aside as a sanctuary for native plants and bird life such as would be complimentary to the Jensen landscapes around the lighthouse and mansion.

Without restricted access to this newly created sanctuary for plants and wildlife. JJ&R and I knew the site would be cut up by paths, and plants trampled. Birds could no longer nest and the beauty, peace and even drama of an untouched area that would be present 24/7 365 days per year for the citizens of Evanston would be degraded. This contrasts with the swimming beach which only benefits a slice of Evanston's population and only for a few months per year. Further, all other Evanston lake front parks are devoid of the richness that started to grow even in the short time Diane, the Superintendent of Lighthouse Parks and myself lived there before my acceptance of a combined academic and administrative appoint to the University of Michigan as Director of the Henry Ford Estate, one of the greatest works of Jens Jensen.

To protect the integrity of the dunes a fence on the waterfront side of the dunes was erected along with the creation of selected visual observation sites on the bluff as well as a recreation of the old lighthouse pier that jutted into the dunes. That pier had

signage asking people to enjoy the dunes visually but to please protect this area by staying out of the dunes. Only guided special groups of youth and adults were allowed into the dunes themselves.

The result of this action on behalf of the quality of the environment of this park for the Citizens of Evanston was indeed dramatic. It also brought national recognition to Evanston. The plan won a national award from the American Society of Landscape Architects. I was honored before the City Council for my work for "...making a significant contribution for the improvement of the environmental quality of Evanston, Illinois." What has transpired since is from my perspective a great loss not only for the quality of the site but also for its use by citizens for the renewal of their souls-our connection and understanding of our relationship with nature. As the noted French scientist Rene Du Bois put it in his much-acclaimed book *So Human an Animal*: "At stake therefore is not only the future of the natural world but the very future of mankind" if we do not have the opportunity to commune with the earth upon which we live and depend. This is not hyperbole. The earth will not be put back together in one big gulp but by one small step at a time.

My advice to Evanston is to heed the alarm call of Charles Smith and to follow his knowledgeable suggestions that would again restore and preserve this wonderful small but precious site. So many young people and adults have worked to preserve over the many years since it first came to be created and enjoyed it would be a great loss if it is not protected and if a visual impairment such as a walk across the top of the dunes was constructed. Yes, provide access to all, but do it in a way that is congruent with the natural and aesthetic values this site offers too all.

Donn Paul Werling, Ph. D.

Summer Naturalist for the Lighthouse Nature Center, 1972

Naturalist for the City of Evanston, 1973-1981

spouse of Diane Werling, Lighthouse Park Superintendent, 1975-1983

Originator and manager of the nationally award winning, JJ&R Lighthouse Master Plan, 1977

Director of the Henry Ford Estate and its internationally significant Jens Jensen

Landscape for the University of Michigan, 1983-2002