

	<b>HISTORIC PRESERVATION COMMISSION AGENDA ITEM EXECUTIVE SUMMARY</b>			
	<b>Agenda Item Title/Address:</b>		Eligibility of Property for Landmark Designation: 316 Cedar St.	
	<b>Significance:</b>		Contributing	
	<b>Petitioner:</b>		Lance Ramella	
	<b>Project Type:</b>		Landmark	
	<b>PUBLIC HEARING</b>			<b>MEETING 8/18/20</b>
<b>Agenda Item Category:</b>				
	Preliminary Review			Grant
	Certificate of Appropriateness (COA)			Other Commission Business
X	Landmark/District Designation			Commission Business
<b>Attached Documents:</b>			<b>Additional Requested Documents:</b>	
Application, Architectural survey				
<b>Project Description:</b>				
<p>A landmark nomination has been submitted for the structure located at 316 Cedar St.</p>				
<b>Staff Comments:</b>				
<b>Recommendation / Suggested Action:</b>				
Review the landmark nomination and provide a recommendation to set public hearing date.				

# CITY OF ST. CHARLES

TWO EAST MAIN STREET  
ST. CHARLES, ILLINOIS 60174-1984



COMMUNITY DEVELOPMENT/PLANNING DIVISION

PHONE: (630) 377-4443 FAX: (630) 377-4062

## HISTORIC LANDMARK NOMINATION

### Instructions:

To nominate a property for Historic Landmark Designation, complete this application and submit all required documentation to the Planning Division. Based on a review of the application by City staff and the Historic Preservation Commission, additional detailed information to support this application may be required.

The information you provide must be complete and accurate. If you have a question please call the Planning Division and we will be happy to assist you.



<b>1. Property Information:</b>	Parcel Number(s): <b>09 27 357 005</b>	
	Property Name (Historic or common name of the property): <b>O'CONNOR HOUSE</b> <i>(DESIRED NAME FROM OWNER)</i>	
<b>2. Applicant:</b>	Name <b>LANCE RAMELLA</b>	Phone <b>630 544 7826</b>
	Address <b>316 CEDAR STREET</b>	Fax
	<b>ST. CHARLES, IL 60174</b>	Email <b>LRAMELLA30@</b>
<b>3. Record Owner:</b>	Name <b>RICHARD/MARY RAMELLA</b>	Phone <b>Gmail.com</b>
	Address <b>FAMILY TRUST</b>	Fax
		Email

**4. Legal Description of Property:** The legal description should be obtained from the deed, mortgage, title insurance, or other recorded document (attach sheets if necessary).

**LOT 6 in BLOCK 49 OF THE ORIGINAL TOWN OF ST. CHARLES, ON THE WEST SIDE OF THE FOX RIVER, IN THE CITY OF ST. CHARLES, KANE COUNTY, ILLINOIS (SEE ATTACHED)**

MSN | Outlook, Office, Skype, Bing, ... | pretz@ameritech.net - AT&T Yahoo M... | kane county recorder of deeds kane co... | Land Records Search

← → ↻ Irs.kanecountyrecorder.net/Search/Results

### Document Image

<b>Date Filed:</b> 4/10/2008 3:03 PM	<b>Consideration:</b> \$0.00
<b>Grantor:</b> JOHNSON RONALD E	<b>Grantee:</b> JOHNSON RONALD JOHNSON RONALD E
<b>Sub / Block / Lot</b> STCHAS/47 W/6	
<b>Parcel Numbers:</b> 09-27-357-005	
<b>Address:</b> 316 W CEDAR ST ST CHARLES IL 60174	<b>Returned To:</b> FOX TITLE 423 S SECOND ST ST CHARLES, ILL 60174

Print Save Processing Navigation Rotate

Zoom Mouse Thumbnails

PAGE 1 2

remarried of the City of St. Charles for and in consideration of Ten Dollars (\$10.00) and other good and valuable consideration in hand paid, do/does hereby Convey and Quit Claim unto the Grantee(s), Ronald E. Johnson, a widower, not since remarried and Ronald Johnson, as joint tenants, the following described real estate situated in the County of Kane, in the State of Illinois, to wit:

Legal Description  
Lot 6 in Block 47 of the Original Town of St. Charles, on the West side of the Fox River, in the City of St. Charles, Kane County, Illinois

Permanent Index Number:  
09-27-357-005

Official

Open To Separate Window Close

**I. Classification of Property (Check all that apply):**

a) Ownership:

☒ private  
☐ public-local  
☐ public-state

b) Category:

☒ building  
☐ district  
☐ site

c) Integrity:

☒ original site  
☐ moved: date \_\_\_\_\_  
☐ unaltered

d) Function or Use:

Historic/Current

☐ / ☐ agriculture  
☒ / ☒ commercial  
☐ / ☐ educational  
☐ / ☐ government  
☐ / ☐ entertainment

Historic/Current

☐ / ☐ industrial  
☐ / ☐ military  
☐ / ☐ museum  
☒ / ☒ private residence  
☐ / ☐ park

Historic/Current

☐ / ☐ religious  
☐ / ☐ scientific  
☐ / ☐ transportation  
☐ / ☐ other(specify

e) Architecture:

Early Republic

☐ Federal  
☐ Early Classical  
☐ Revival

Mid-19<sup>th</sup> Century

☒ Greek Revival  
☐ Gothic Revival  
☐ Italian Villa  
☐ National

Late Victorian

☐ 2<sup>nd</sup> Gothic Revival  
☐ Manlianate  
☐ Second Empire  
☐ Queen Ann  
☐ Stick/Eastlake  
☐ Shingle Style  
☐ Romanesque  
☐ Renaissance  
☐ Folk Victorian

Late 19<sup>th</sup>/20<sup>th</sup> Century Revivals

☐ Beaux Arts  
☐ Colonial Revival  
☐ Classical Revival  
☐ Tudor Revival  
☐ Late Gothic Revival  
☐ Dutch Colonial Revival  
☐ English Cottage  
☐ Italian Renaissance  
☐ French Renaissance  
☐ Spanish/Mission

Late 19<sup>th</sup> and Early 20<sup>th</sup> Century  
(American Movements)

☐ Princess Ann  
☐ Homestead

(Amer. Arts & Crafts Movement)

☐ Craftsman  
☐ Bungalow  
☐ Foursquare  
☐ Prairie School

Regional Origin

☐ Vernacular (describe)  
\_\_\_\_\_  
\_\_\_\_\_  
☐ Other (describe)  
\_\_\_\_\_  
\_\_\_\_\_

Modern Movement

☐ Modern  
☐ Art Deco  
☐ International Style  
☐ Ranch





ST. CHARLES HISTORIC PRESERVATION COMMISSION

# ARCHITECTURAL SURVEY

## ST. CHARLES CENTRAL DISTRICT

### ST. CHARLES, ILLINOIS

DIXON ASSOCIATES / ARCHITECTS

#### ARCHITECTURAL INTEGRITY

	1	2	3
<input type="checkbox"/> Unaltered	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
<input checked="" type="checkbox"/> Minor Alteration	<input checked="" type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
<input type="checkbox"/> Major Alteration	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
<input checked="" type="checkbox"/> Additions	<input checked="" type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Sensitive to original	<input checked="" type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Insensitive to original	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

1: first floor; 2: upper floors; 3: roof/cornice

#### ARCHITECTURAL SIGNIFICANCE

☐ Significant

☒ Contributing

☐ Non-Contributing

#### BUILDING CONDITION

☒ Excellent: Well-maintained

☐ Good: Minor maintenance needed

☐ Fair: Major repairs needed

☐ Poor: Deteriorated

#### ARCHITECTURAL DESCRIPTION

**Style:** Greek Revival

**Date of Construction:** ca. 1840's

**Source:** A Field Guide to American Houses

**Features:**

Rough limestone exterior with cut limestone window beads and sills. East porch and north section added. Board and batten sided garage added.



**Address:**

316 West Cedar Street

**Representation in Existing Surveys:**

☐ Federal

☐ State

☐ County

☒ Local

**Block No. 2**

**Building No. 2**

**SURVEY DATE:**

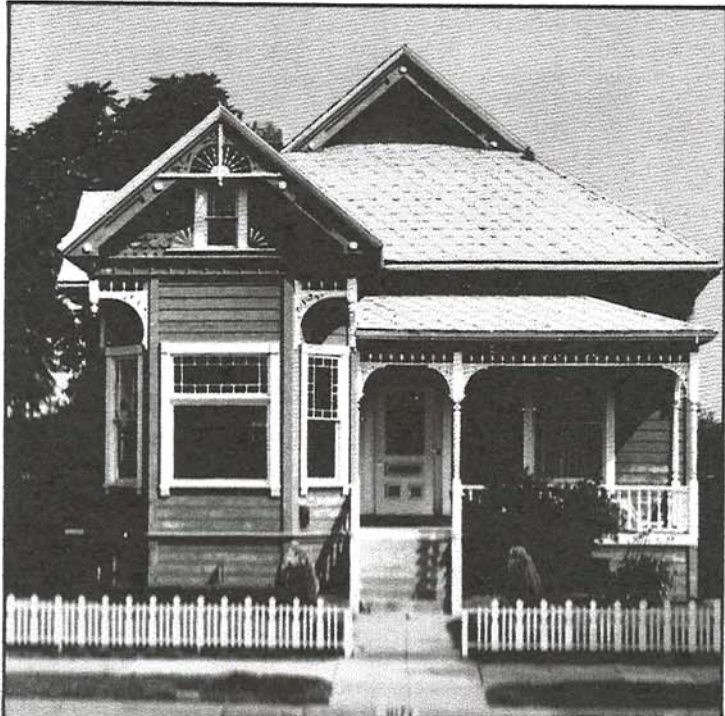
MAY 1994

ROLL NO. 1

NEGATIVE NO. 28

# A FIELD GUIDE TO AMERICAN HOUSES

THE GUIDE THAT ENABLES YOU TO IDENTIFY, AND PLACE IN THEIR HISTORIC AND ARCHITECTURAL CONTEXTS, THE HOUSES YOU SEE IN YOUR NEIGHBORHOOD OR IN YOUR TRAVELS ACROSS AMERICA—HOUSES BUILT FOR AMERICAN FAMILIES (RICH, POOR, AND IN-BETWEEN), IN CITY AND COUNTRYSIDE, FROM THE 17TH CENTURY TO THE PRESENT





**Greek Revival**

1825-1860

**IDENTIFYING FEATURES**

Gabled or hipped roof of low pitch; cornice line of main roof and porch roofs emphasized with wide band of trim (this represents the classical entablature and is usually divided into two parts: the frieze above and architrave below); most have porches (either entry or full-width) supported by prominent square or rounded columns, typically of Doric style; front door surrounded by narrow sidelights and a rectangular line of transom lights above, door and lights usually incorporated into more elaborate door surround.

**PRINCIPAL SUBTYPES**

Six principal subtypes can be distinguished on the basis of porch and roof configurations:

**ENTRY PORCH LESS THAN FULL HEIGHT, OR ABSENT**—About 20 percent of Greek Revival houses have small entry porches which do not extend the full height of the facade. In some examples the entry porch is recessed *into* the facade. About 5 percent lack porches altogether.

**FULL-HEIGHT ENTRY PORCH**—This subtype has a dominant central porch extending the full *height*, but less than the full *width*, of the facade; it thus resembles the Early Classical Revival style from which the Greek Revival sprang. The Greek Revival version can usually be distinguished from its predecessor by the typical band of cornice trim and the rectangular lights, rather than a curving fanlight, over the entrance. As in the earlier style, many Greek Revival examples have a traditional classical pediment above the entry porch. In contrast to the earlier style, however, many Greek examples have flat-roofed entry porches. As in the entry porch less than full height, this type of entry porch also occurs recessed *into* the facade. About one-fourth of Greek Revival houses are of this subtype; like Early Classical Revival houses, these are most common in the southern states.

**FULL-FACADE PORCH**—In this configuration, the colonnaded porch occupies the full width and height of the facade. No pediment occurs above the porch, which is covered either by the main roof or, less commonly, by a flat or shed-style extension from it. In a few examples, the full-facade porch also extends around one or both sides of the house. This subtype makes up about one-fourth of Greek Revival houses. Like the preceding type, it is most common in the southern states.

**FRONT-GABLED ROOF**—All of the preceding subtypes have side-gabled or hipped roofs. In

this subtype the gable end is turned 90 degrees to make the principal facade. In some high-style examples a full-width, colonnaded porch is present beneath the front gable, giving the house the appearance of a miniature Greek temple with its traditional classical pediment. Smaller entry porches are common on vernacular examples. This subtype is more common in the northeastern and midwestern states.

**GABLE FRONT AND WING**—In this subtype a front-gabled roof, as in the type just described, has a side wing (less commonly two wings) added; these are typically lower than the dominant front-gabled portion. This subtype rarely occurs outside of the northeastern states and is particularly common in western New York and Ohio.

**TOWN HOUSE**—A sixth subtype consists of narrow urban houses with Greek Revival detailing. These occur both with and without porches. They are most common in those port cities of the Atlantic and Gulf coasts that were expanding in the decades from 1830 to 1860. These include Boston; New York; Philadelphia; Washington; Richmond, Virginia; Savannah, Georgia; Mobile, Alabama; New Orleans, Louisiana; and Galveston, Texas.

#### VARIANTS AND DETAILS

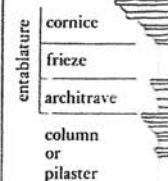
The principal areas of elaboration in Greek Revival houses are cornice lines, doorways, porch-support columns, and windows:

**CORNICE LINES**—The wide band of trim beneath the cornice of both the main roof and the porch roofs is an almost universal feature of Greek Revival houses. Commonly the band is made up of undecorated boards, but complex incised decorations also occur. In gabled houses the trim band may be variously treated along the gabled walls. Post-1850 examples, particularly in the South, often have Italianate brackets added at the cornice line.

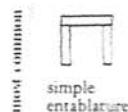
**DOORWAYS**—As in the preceding Georgian, Adam, and Early Classical Revival styles, elaborated door surrounds are a dominant feature of Greek Revival houses. The door itself is either single or paired and is most frequently divided into one, two, or four panels. The door is usually surrounded on sides and top by a narrow band of rectangular panes of glass held in a delicate, decorative frame. Door and glazed surround, in turn, are usually encased in a larger decorative enframingent of wood or masonry. Not uncommonly door and glass are recessed behind the front wall, thus creating complex three-dimensional effects; free-standing columns are sometimes added to the inset portion.

**COLUMNS**—Classical columns for the support of porch roofs are a prominent feature of most Greek Revival houses. In some examples they dominate the entire facade; others retain only smaller entry porch columns. Although many Greek Revival houses have "correct" Greek columns, many also have Roman details; still more have vernacular adaptations with no clear classical precedent. The following guide to Classical Column Identification must therefore be used in combination with other typical features when identifying Greek Revival houses:

Classical columns are distinguished principally by their capitals (tops) and bases. Both Greek and Roman columns share three principal types of capitals which define the three familiar orders of classical architecture: Doric (plain capitals), Ionic (capitals with scroll-like spirals called volutes), and Corinthian (capitals shaped like inverted bells decorated with leaves). All three types are found in Greek Revival houses, as well as in most



TYPICAL CORNICE





## Romantic Houses: Greek Revival

other classically influenced American styles. Greek and Roman examples of these three orders are distinguished by subtle differences in either the capitals or bases.

All columns of classical antiquity were round, as are many Greek Revival columns. Vernacular Greek Revival houses, on the other hand, commonly have *square* (and occasionally octagonal) columns, which were simple and inexpensive to construct from boards and moldings. Such columns generally lack classical capitals. About 40 percent of columns found on Greek Revival houses are square; the remaining 60 percent include about 40 percent Doric, 15 percent Ionic, and 5 percent Corinthian. Note that the Greek Doric column has no base, while the Roman version does. This distinction frequently will distinguish Greek Revival Doric columns from the Roman Doric columns of the Early Classical Revival. Note, however, that many Greek Revival houses retained Roman columns, particularly in the southern states, so that column type alone is seldom sufficient to identify the style.

Pilasters are also frequent Greek Revival features. They are most commonly used on the corners of frame houses but are occasionally found across the entire facade in lieu of free-standing columns.

**WINDOWS**—As in the preceding Adam style, Greek Revival window sashes most commonly had six-pane glazing. The rounded, three-part Palladian windows of Adam houses disappeared, to be replaced only occasionally by rectangular, tripartite examples. Small frieze-band windows, set into the wide trim beneath the cornice, are frequent. These are often covered with an iron or wooden grate fashioned into a decorative Greek pattern. Window surrounds were generally far less elaborate than doorways.

## OCCURRENCE

Greek Revival was the dominant style of American domestic architecture during the interval from about 1830 to 1850 (to 1860 in the Gulf Coast states) during which its popularity led it to be called the National Style. It occurs in all areas settled by 1860, as noted on the map, and especially flourished in those regions that were being rapidly settled in the decades of the 1830s, '40s, and '50s. The style moved with the settlers from the older states as they crossed into Kentucky, Tennessee, and the Old Northwest Territory (today's Midwest). It followed the southern planters as they moved westward from the Old South into Alabama, Mississippi, and Louisiana. It even arrived on the west coast, sometimes disassembled into packages and shipped by way of Cape Horn! Each of the principal subtypes of the style shows geographic differences in frequency of occurrence, as noted above and in the maps.

Not surprisingly, the largest surviving concentrations of Greek Revival houses are found today in those states with the largest population growth during the period from 1820 to 1860. These are, in descending order of growth: New York, Pennsylvania, Ohio, Illinois, Virginia, Massachusetts, Indiana, Missouri, Tennessee, Alabama, Wisconsin, Georgia, Mississippi, Michigan, Texas, Kentucky, and Louisiana. New York gained about 2½ million persons during the interval while Louisiana gained about ½ million.

## COMMENTS

The final years of the 18th century brought an increasing interest in classical buildings to both the United States and western Europe. This was first based on Roman models (see the Early Classical Revival chapter), but archeological investigation in the early 19th



century emphasized Greece as the Mother of Rome which, in turn, shifted interest to Grecian models. Two additional factors enhanced Greek influence in this country. Greece's involvement in a war for independence (1821-30) aroused much sympathy in the newly independent United States; at the same time, the War of 1812 diminished American affection for British influence, including the still dominant Adam style in domestic architecture.

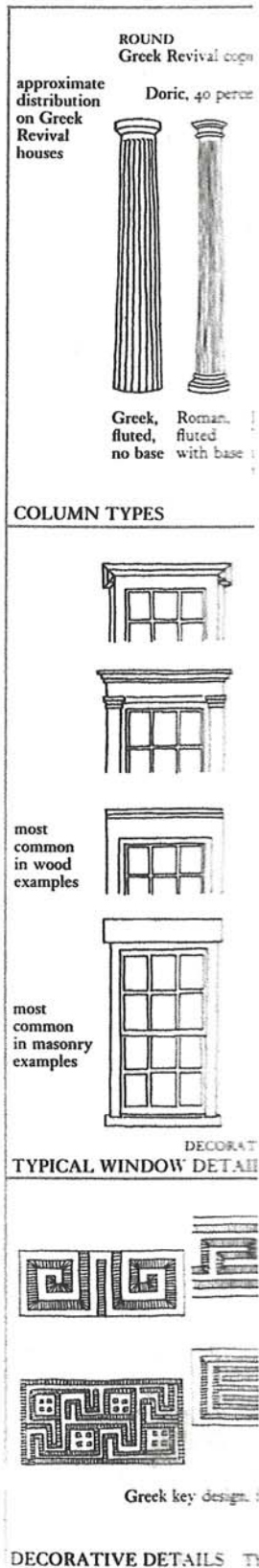
The Greek Revival began and ended in this country with public buildings built in Philadelphia. Among the first examples was the Bank of the United States (1818, William Strickland), and one of the last monuments was the Ridgeway Branch of the Philadelphia Library (1870, Addison and Hutton). Most domestic examples date from the period from 1830 to 1860. Among the earliest was a Greek remodeling of the Custis-Lee house in Arlington, Virginia, completed in 1820. The style was spread by carpenter's guides and pattern books, the most influential of which were written by Asher Benjamin (*The Practical House Carpenter; The Builder's Guide*) and Minard Lafever (*The Modern Builder's Guide; The Beauties of Modern Architecture*).

In addition to these guides for local carpenter-builders, there were a growing number of trained architects in America, some educated abroad, who designed high-style buildings in the fashionable Grecian mode. Among the most prominent were Benjamin H. Latrobe and his pupils Robert Mills and William Strickland; Strickland's own pupils Thomas U. Walter and Gideon Shryock; Ithiel Town, Alexander Jackson Davis (early work), John Haviland, Alexander Parris, and Isaiah Rogers.

One of the most familiar stereotypes in American architecture is the full-colonnaded Greek Revival mansion of the southern states. In this century these are sometimes called Southern Colonial houses, a historical inaccuracy since most were built long after American independence. This particular Greek Revival subtype does, however, have a little recognized colonial background, for it sprang, at least in part, from French colonial building practices. Early in their colonial expansions both the French and English appended broad living porches, a rarity in Europe, to houses built in tropical regions. The origins of these large *galeries* or verandahs are obscure, yet they appear wherever British or French colonists encountered warm climates, including the West Indies, Africa, India, and Australia. In the United States, most were built by the French in subtropical Louisiana. With the waning of French influence after the Louisiana Purchase in 1803, these forms slowly evolved in the Gulf Coast states into the full colonnaded Greek Revival form now sometimes known as Southern Colonial.

The decline of Greek Revival influence was gradual. In the more fashion-conscious urban centers of the Atlantic seaboard it began to be replaced by the Gothic Revival and Italianate movements in the 1840s. In the interior states, and in rural areas everywhere, it remained a dominant style for domestic buildings until the early 1860s.

An important and enduring legacy of the Greek Revival to American domestic architecture is the front-gabled house. Popularized during the ascendancy of the Greek Revival style in the early 19th century, this became the predominant form for detached urban houses in cities of the Northeast and Midwest until well into the 20th century. There it occurs in unadorned folk versions, as well as in styled Gothic, Italianate, Queen Anne, and Shingle houses. In rural areas, the form of Greek Revival known as gable front and wing likewise remained a popular form for folk houses until the 1930s.





## II. Building Materials:

Please mark the appropriate boxes listing the materials that exist on the building.

	Foundation	Walls	Roof	Others
Wood				
Weatherboard, Clapboard				
Shingle				
Log				
Plywood				
Shake				
Stone				
Granite				
Sandstone				
Limestone	X (original)	X (original)		
Marble				WINDOW BEADS + (original) SILLS
Slate				
Brick				
Metal				
Iron				
Copper				
Bronze				
Tin				
Steel				
Lead				
Nickel				
Cast Iron				
Stucco				
Terra Cotta				
Asphalt			X	
Asbestos				
Concrete				
Adobe				
Ceramic Tile				
Glass				
Cloth/Canvas				
Synthetics				
Fiberglass				
Vinyl				
Aluminum				
Rubber				
Plastic				
Drivit/EIFS				
Other				



### III. Significance of Property:

Please indicate source of documentation, if available.

- a) Original Owner: JOHN O'CONNOR
- b) Architect/ Builder: —
- c) Significant Person(s): —
- d) Significant Dates (i.e., construction dates): 1855 (SEE ATTACHED) OWNERSHIP  
AND MAP)

e) Please indicate which of the following criteria apply to the property:(check all that apply.)

☒ Property has character, interest, or value which is part of the development, heritage, or cultural character of the community, ~~county~~, or ~~nation~~.

☐ Property is the site of a significant local, county, state, or national event.

☐ Property is identified with a person who significantly contributed to the development of the community, county, state, or nation.

☒ Structure embodies distinguishing characteristics of an architectural style valuable for the study of a period, ~~type, method of construction~~, or use of indigenous materials. <sup>(GREEK REVIVAL)</sup> ~~(LIMESTONE FROM QUARRY P.T. FROM ADJACENT LOT TO EAST)~~.

☐ Property is identified with the work of a master builder, designer, architect, or landscape architect whose work has influenced the development of the area, the county, the state, or the nation.

☒ Structure embodies elements of design, detailing, materials, or craftsmanship that are of architectural significance. <sup>(ORIGINAL LIMESTONE CONSTRUCTION WITH WELL PRESERVED FOUNDATION, EXTERIOR WALLS, AND WINDOW BEADS/SILLS)</sup>

☐ Structure embodies design elements that make it structurally or architecturally innovative.

☒ Property has a unique location or physical characteristics that make it a familiar visual feature.

<sup>(LOCATED NEAR LINCOLN PARK, ST. PATRICK CHURCH, AND DOWNTOWN STC.)</sup>  
☐ Structure is a particularly fine or unique example of a utilitarian structure with a high level of historical or architectural significance.

☒ Property is suitable for preservation or ~~restoration~~.

☐ Property is included on the — Illinois and/or — National Register of Historic Places.

☐ Property has yielded, or is likely to yield information important to prehistory, history, or other areas of archaeological significance.

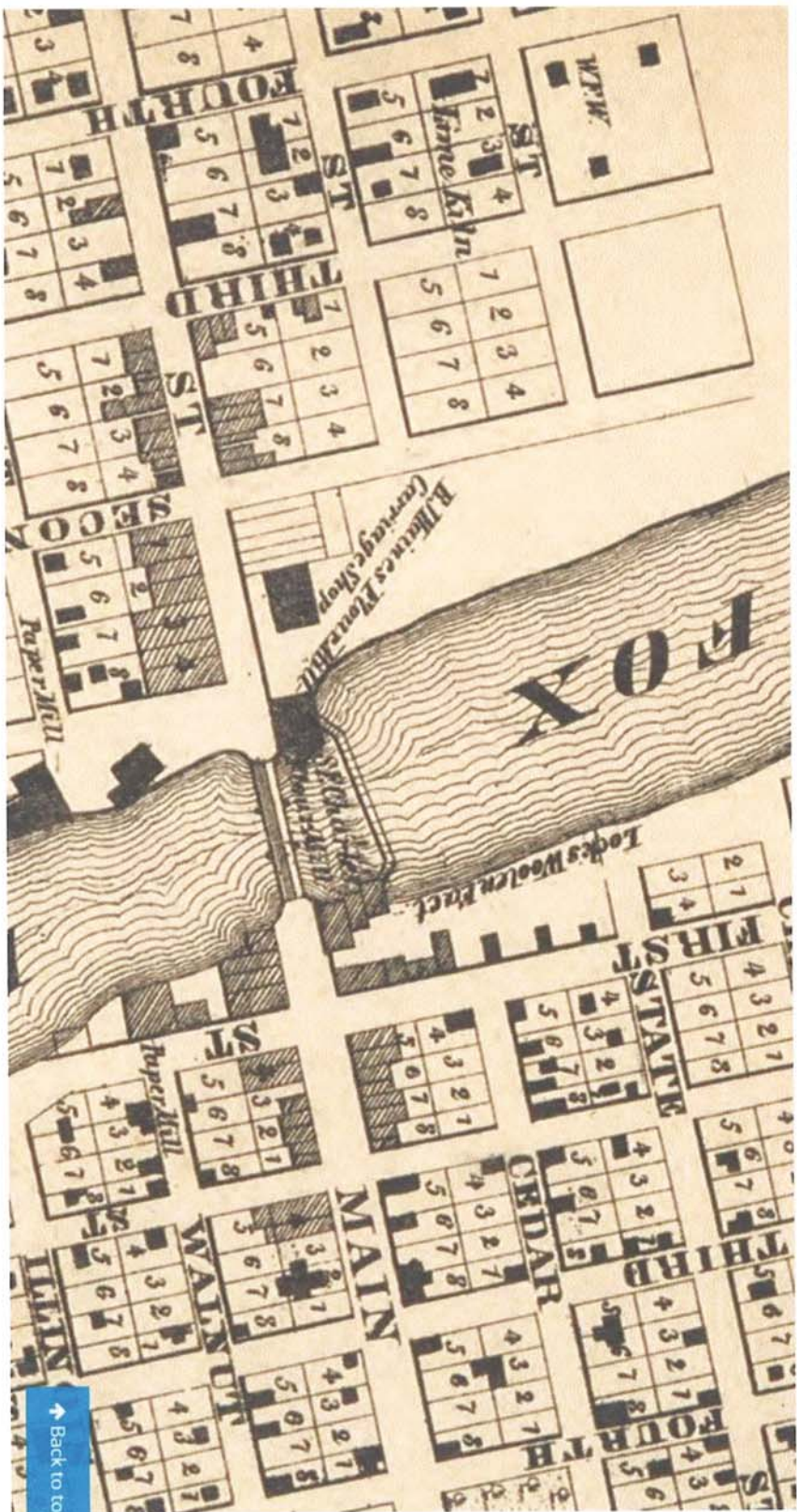
**316 Cedar Street**

**09-27-357-005**

**STCHAS/47/6**

All supporting documents are stored at the Kane County Recorder of Deeds office.

- 1842 PoA Cicero Millington to Darwin Millington
- 1849 WD Darwin/Miranda Millington & Ira/Sarah Minard to Joseph Brown
- 1850 WD Joseph Brown to Charles Whaylen
- 1850 WD Charles/Mary Whalen to John O'Connor  
(Whaylen and Whalen is spelled two ways but is the same family)
- 1855 Mtg Edw. O'Brian to John/Mary O'Connor
- 1855 House/Structure is built
- 1860 Map of City of St. Charles with Library of Congress shows structure on lot 6.
- 1865 WD John O'Connor to Zimri Willard
- 1882 WD Zimri/Louisa Willard to Emma Willard
- 1899 WD Emma Willard to Ida Hill
- 1926 JTWD Ida (Hill) Jackman to Mary Smelting
- 1974 JTWD Mary Smelting to Ronald E. Johnson
- 2020 WD Ronald E. Johnson to Richard/Mary Ramella Family Trust



1860  
map



#### IV. Attachments

1. Descriptive Statement: Attach a narrative statement describing the property and its historical architectural significance as indicated in Sections I, II, and III above. Describe structural changes, additions, and decorative modifications or material changes and dates of such work if known. State the reasons it should be designated as a Historic property. *SEE ATTACHED*
2. Plat of Survey: Attach a plat of survey showing the boundaries and location of the property. This may be obtained from the County Recorder (630-232-5935) at the Government Center. You may also have one from your house closing. *SEE LEGAL DESCRIPTION ATTACHED*
3. Photographs: Attach photographs showing the important structures or features of the property and a photograph as viewed from the public way. Black and white or color prints. A minimum of one photograph of the structure as viewed from the public way is required. *SEE ATTACHED*

I (we) certify that this application and the documents submitted with it are true and correct to the best of my (our) knowledge and belief.

*[Signature]*  
Record Owner

5/27/20  
Date

\_\_\_\_\_  
Applicant or Authorized Agent

\_\_\_\_\_  
Date

## **316 Cedar Street Description**

Built in 1855 on Lot 6, Block 47 of the Original Town of St. Charles, Kane County, Illinois (see attached), by John O'Connor (see attached), this beautifully restored limestone Greek Revival house (see attached) resides prominently within walking distance of Lincoln Park, St. Patrick's Church, and the city downtown. Rough limestone exterior with cut limestone window beads and sills this is has been known as the Johnson Statuary location in recent years. The east porch, north addition, and board and batten garage are additions to the original structure. The limestone used for the construction originated from a quarry located directly east of this structure known today as the VFW parking lot and currently used as a public parking area.



ST. CHARLES HISTORIC PRESERVATION COMMISSION

# ARCHITECTURAL SURVEY ST. CHARLES CENTRAL DISTRICT ST. CHARLES, ILLINOIS

DIXON ASSOCIATES / ARCHITECTS

## ARCHITECTURAL INTEGRITY

	1	2	3
<input type="checkbox"/> Unaltered	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
<input checked="" type="checkbox"/> Minor Alteration	<input checked="" type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
<input type="checkbox"/> Major Alteration	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
<input checked="" type="checkbox"/> Additions	<input checked="" type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Sensitive to original	<input checked="" type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Insensitive to original	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

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**Source:** A Field Guide to American Houses

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### Address:

316 West Cedar Street

### Representation in Existing Surveys:

☐ Federal

☐ State

☐ County

☒ Local

**Block No. 2**

**Building No. 2**

**SURVEY DATE:**

MAY 1994

ROLL NO. 1

NEGATIVE NO. 28