

United States Department of the Interior
National Park Service
National Register of Historic Places Registration Form

This form is for use in nominating or requesting determinations for individual properties and districts. See instructions in National Register Bulletin, How to Complete the National Register of Historic Places Registration Form. If any item does not apply to the property being documented, enter "N/A" for "not applicable." For functions, architectural classification, materials, and areas of significance, enter only categories and subcategories from the instructions.



1. Name of Property

Historic name: Coffeen, William and Helen, House
Other names/site number:
Name of related multiple property listing:

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

2. Location

Street & number: 306 South Garfield
City or town: Hinsdale State: Illinois County: Du Page
Not For Publication: [] Vicinity: []

3. State/Federal Agency Certification

As the designated authority under the National Historic Preservation Act, as amended, I hereby certify that this [X] nomination [] request for determination of eligibility meets the documentation standards for registering properties in the National Register of Historic Places and meets the procedural and professional requirements set forth in 36 CFR Part 60.

In my opinion, the property [X] meets [] does not meet the National Register Criteria. I recommend that this property be considered significant at the following level(s) of significance:

[] national [] statewide [X] local

Applicable National Register Criteria:

[] A [] B [X] C [] D

Signature of certifying official: [Signature] Title: Ill. DSHPO Date: 10-29-14
Signature of certifying official/Title: Illinois Historic Preservation Agency
State or Federal agency/bureau or Tribal Government

In my opinion, the property [] meets [] does not meet the National Register criteria.
Signature of commenting official: Date
Title: State or Federal agency/bureau or Tribal Government

4. National Park Service Certification

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- I hereby certify that this property is:
- entered in the National Register
 - determined eligible for the National Register
 - determined not eligible for the National Register
 - removed from the National Register
 - other (explain:)

Jan Eason H. Beall
Signature of the Keeper

12-22-14
Date of Action

5. Classification

Ownership of Property

(Check as many boxes as apply.)

- Private:
- Public – Local
- Public – State
- Public – Federal

Category of Property

(Check only one box.)

- Building(s)
- District
- Site
- Structure
- Object

Number of Resources within Property

(Do not include previously listed resources in the count)

Contributing	Noncontributing	
<u>2</u>	<u>1</u>	buildings
<u> </u>	<u> </u>	sites
<u> </u>	<u> </u>	structures
<u> </u>	<u> </u>	objects
<u>2</u>	<u>1</u>	Total

Number of contributing resources previously listed in the National Register N/A

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6. Function or Use

Historic Functions

(Enter categories from instructions.)

Domestic/single dwelling
Domestic/secondary structure

Current Functions

(Enter categories from instructions.)

Domestic/single dwelling
Domestic/secondary structure

7. Description

Architectural Classification

(Enter categories from instructions.)

Prairie School

Materials: (enter categories from instructions.)

Principal exterior materials of the property: _____
Stone, stucco, brick, asphalt

Narrative Description

(Describe the historic and current physical appearance and condition of the property. Describe contributing and noncontributing resources if applicable. Begin with a **summary paragraph** that briefly describes the general characteristics of the property, such as its location, type, style, method of construction, setting, size, and significant features. Indicate whether the property has historic integrity.)

Summary Paragraph

The William and Helen Coffeen House at 306 S. Garfield Street in Hinsdale, Illinois is a two and a half story Prairie School residence designed by architect George W. Maher in 1899. The house occupies a spacious corner lot and it faces Garfield Street with a frontage of 165 feet. The lawn rises gradually from the sidewalk to the house. A one-story porch of Roman brick extends across the front elevation. The façade is symmetrical and is finished in stucco. The hipped roof has deep eaves and brick chimneys rise on the side elevations. Original, fret sawed ornament with ball beading is preserved at the cornices, around the entrance door, around the pair of windows on the second floor,

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and around the roof dormer.¹ On the rear elevation, the entrance is surrounded with matching fret sawed ornament. These decorative motifs reappear inside the house in stained glass and carved wood ornament and virtually all of the original quartersawn oak pocket doors, paneled doors, wainscoting, and other trim are intact throughout the house. Its original coach house is an L-shaped, two-story structure with stucco walls that are slightly flared at the base. The long section has a hip-on-gable or jerkin head roof with brackets under the eaves, a hipped dormer, and a cupola. The windows on the long elevation are separated by exposed timberwork. The shorter section of the coach house has a half-hipped roof with an inset dormer. The Coffeen House and its coach house retain exceptional integrity for listing on the National Register of Historic Places. The few changes have been made in kind and are very sensitive to the design.

Context and Setting

The Coffeen House is located in the Village of Hinsdale in Du Page County, Illinois, approximately 21 miles west and south of Chicago's business district. Hinsdale is surrounded by the western suburbs of Oak Brook to the north, Burr Ridge to the south, Western Springs to the east, and Westmont and Clarendon Hills to the west. Included both in Cook and DuPage counties, Hinsdale is primarily a single-family residential suburb and now is bisected by the Metra – Burlington Northern Santa Fe Railway that serves it. Around its station is a small business district, now listed on the National Register as the Downtown Hinsdale Historic District (2006). Along the northern edge of Hinsdale, a second business district exists along Ogden Avenue (U. S. Highway 34). Hinsdale's population is slightly more than the 16,816 tallied in the 2010 census.

Although Hinsdale's ground is quite rolling, its developers have generally adopted a gridiron pattern for streets following the layout of the initial subdivision that is located south of the tracks and was platted as the Town of Hinsdale (1865) by Village founder William Robbins. The Coffeen House stands on a spacious lot in this subdivision. This corner lot is generous (165 by 160 feet) and the Coffeen House is set back some 60 feet from the sidewalk. The lawn gradually rises toward the front porch. The house's elevated position is further emphasized by the topography in this neighborhood: Garfield Avenue gradually rises from the downtown district to a high point where it meets Third and the house stands prominently at this intersection on the southwest corner.

A front driveway of paving brick leads to the front entrance. A fence of brick piers with connecting stucco panels runs along the back half of the lot at the south and west sides, and an iron fence runs in a north-south direction to enclose the south garden. Preserved in the south garden are two old growth trees, a sycamore and an elm, as well as a circular seating area and pond.

Behind the house is a 1972 non-contributing garage. The adjacent parcel to the west was part of the original Coffeen property. On it is the Coffeen coach house located at the southwest corner in its original location. A new house (c. 1967) was built between the Coffeen house and its coach house.

The Coffeen House was erected in the heart of the early village that grew south of the tracks. Hinsdale Middle School occupies nearly the entire block directly north of the house; this block historically has been the site of the south side's school. At the northeast corner of Garfield and Third is the Union Church (1918), one of several historic ecclesiastical buildings preserved in the neighborhood.

Many architectural styles are represented in this area of Hinsdale south of the tracks, ranging from vernacular houses to high style residences. Nineteenth century buildings in the Italianate, Gothic Revival and Queen Anne styles as well as early twentieth century Classical Revival, Colonial Revival and Tudor Revival houses are among the historic styles well represented. Examples include the William Whitney House, 142 East First, 1869; the Colonial Revival Orlando P. Bassett House, 329 E. Sixth, 1899; the Queen Anne Robert A. and Mary Childs House, 318 Garfield,

¹ On the original drawings now in the present owner's possession, George W. Maher labeled the exterior wood ornament as "fret sawed" with "ball beading." These terms apply to the decorative trim, and "fret sawed" differs from the fretsawn procedure used in milling oak for the house's doors, wainscoting, and mantels.

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1888; and the Queen Anne George Robbins House, 8 E. Third, 1889.² Hinsdale also has Prairie School examples by a variety of architects: William Gibson Barfield, William Drummond, Nimmons & Fellows, E.E. Roberts, Spencer & Powers, John Van Bergen, Frank Lloyd Wright, and William Carbys Zimmerman. However, throughout the village and in this neighborhood, Hinsdale's character has been considerably affected by tear down trends and the subsequent replacement of historic houses with new residences.

Exterior

Front (East) Elevation

The Coffeen House is a two and a half story plastered house with a shingled, hipped roof. The house rests on a continuous limestone foundation. A one-story, open porch extends across the front and there are six limestone steps in the center leading up to the wood porch deck. The porch is faced with white Roman brick with stone copings, it has four Roman brick piers supporting its roof, and Roman brick balustrades with stone copings border the stairs. Beneath the eaves, the cornice consists of ball beading with fret sawed wood in a pattern of repeated triangles running directly below. A flat wood frieze runs beneath the cornice. This ornament is characteristic of George W. Maher's work around 1900.³ The porch has a bead board ceiling.

Openings on the front elevation on the first level are arranged symmetrically about the central entrance. Viewed best within the porch is the elaborately decorated wood frame that projects from the main wall plane. Its distinctive ornament is characteristic of Maher's work and is not historically based. It contains two stained glass windows and a central mahogany door. Between the windows and door are two short squared columns that are set on the window ledges. The stained glass windows are deeply inset and they are framed with casings decorated with fret sawed ornament. The window reveals also have fret sawed ornament. These motifs are repeated in a running pattern of a circle inset with an elongated plaque shape alternating with a square plaque overlaid with a star. These shapes or motifs relate to those of the adjacent windows with their border of circles and squares and inner motifs of an elongated plaque bordering a central circle, square and overlapping star. The decorative motifs also are repeated inside the house. The windows to the east and west under the porch have a single pane; on the original drawings each is labeled as a "box window," also called a slip head window, that rises into the wall above. Each of these windows has wide, wood casings that are typical of Maher's treatment of the window openings of this house.

At the second level of the front elevation the central opening consists of a pair of casement windows fitted with stained glass. Each is framed with fret sawed trim similar to that used around the first floor stained glass windows. A flower shelf extends below the pair of casements and it also is trimmed with fret sawed ornament. The bedroom windows to the north and south on this elevation are double-hung. The wall at this level terminates in an unornamented molded cornice and the wide eaves contain a built-in gutter system.

A curved dormer on the roof is centered and it is trimmed with fret sawed wood, cut into a triangular pattern as used on the lower walls. Wood volutes flank the dormer and beneath it is a wood panel with an elongated plaque decorating it. In 2011, new stained glass windows were made for the dormer openings following details in the original blueprints. The asphalt shingle roof has a ridge comb. Two symmetrically placed chimneys of Roman brick with stone caps rise on the side elevations to frame the house.

Side (South) Elevation

The wall of the south elevation is plastered with an unornamented molded cornice under the roof. The wide eaves contain a built-in gutter system. The dormer window on the roof is trimmed with fret sawed ornament and a pair of stained glass windows was reproduced for these openings, following the details on the original blueprints.

² These examples are listed on the National Register. The Childs House stands directly south of the Coffeen House and the Robbins House also is on the same block at the corner of Washington and Third.

³ On the original blueprints by George W. Maher the words "fret sawed," "ball beading," and "plastered" are used to label the ornament and the exterior finish.

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At the first level, there is a cornice under the eaves of the projecting section; it has fret sawed ornament with a flat frieze below. The projecting wall allows for the long built-in window seat in the dining room. This wall has three windows with the center being a single pane with double hung windows to either side. The east windows on this elevation open to the living room. Two basement windows are original. Window openings on the second floor are asymmetrically arranged and vary in size as they relate to interior functions

Side (North) Elevation

This façade is plastered except for the porch of Roman brick. The projecting wall on this north elevation has three double hung windows grouped as a unit. To the east on this elevation are two windows at the dining room. The basement windows are original.

On the second level, there are two large windows in their original locations that open into the bedrooms. The small, center window is composed of two fixed original stained glass windows that filter light into the toilet room.

West (Rear) Elevation

The rear walls also are plastered. A single story extends across the house and a rear entry is centered on this elevation. A cornice with fret sawed ornament runs under the eaves of this one story rear section. The entry is embellished with fret sawed ornament that repeats the two patterns used on the front elevation around its door. Ornamental brackets support the small canopy over this entry. The mahogany entrance door is original. The basement windows are original. At the south end are windows in the den and the conservatory. On the second level, the central section of the house projects and it features a six-part stained glass window that lights the stairwell. At the third floor, five windows are grouped under a shed roof. These light the servants' room, now a guest room.

Interior

Vestibule and Hall

The interior opens from a small vestibule into a very large, central hall (16 feet by 21 feet 8 inches). The outside door is mahogany with beveled glass and the reverse side is oak. The vestibule has paneled, red quarter sawn oak wainscoting to a height of five feet and oak flooring. The inner door is oak with a large panel of original stained glass that repeats the patterns of the windows flanking the entrance. It has a border of circles and squares and then a smaller border of multi-colored squares. Finally, the center is leaded with a green field in the shape of a plaque inset with an overlapping circle, square, star and other geometric shapes.

The two small spaces adjacent to the vestibule originally were closets. Now the north room now is a powder room. Both rooms are in their original configurations. The original stained glass windows are preserved in each.

All four walls of the hall have a five-foot high paneled wainscoting of quartersawn oak. Each of four openings to the adjacent rooms has a six foot-wide paneled quartersawn oak pocket door. On the east wall short columns set above the quartersawn oak wainscoting have ornamental capitals with the square and plaque motifs used elsewhere in the house's fret sawed wood and stained glass.

On the west wall the wainscoting continues with short columns placed above, mirroring their placement on the opposite elevation. This quartersawn oak wainscoting effectively creates a screen for the spaces beyond. To one side of the wainscoting, the opening leads to the den and also into a square space directly behind the wainscoting. Here a door conceals the back staircase and opposite it and behind the wainscoting is a built-in cabinet labeled "golf case" on the original plans. On the side (north and south) walls of this small space, full-centered oak arches spring from the walls to provide openings into adjacent spaces. To the right of west wall's wainscoting, the main staircase rises to the second floor.

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Living Room (The original reception room and library)

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The open living room was created some time before 1955 by removing the walls between the original “reception room” as labeled on the original plans at the northeast corner of the house and the adjacent “library.” One box window opens toward the porch. In the library area there are three windows with a built-in window seat below. The stained glass doors on the cabinets next to the window seat are reproductions.⁴

The fireplace at the south end of the present living room (“library” in the plans) has a mantel of quartersawn oak and the carved capitals are decorated with small motifs and beading similar to those used elsewhere. Two quartersawn paneled oak doors flank the fireplace. They lead to the conservatory and den at the back of the house.

Conservatory/Den

The wall between the original conservatory at the southeast corner of the house and the adjacent den has been removed. There are four double hung windows in the conservatory and a single window in the den.

Dining Room

The dining room remains in its original configuration. The oak floor is original. A large box window faces the porch. On the west wall, the fireplace is centered between two large double-hung windows. The fireplace has a dark green glazed tile surround. Carved brackets support the mantel and a lion head is cast into the hearth’s liner. The large mirror above has bead molding surrounding the glass.

On the south wall there is a closet with an original oak door. The door at the opposite end of this wall also is original and it opens into the kitchen.

Kitchen

The kitchen remains as it was remodeled in 1997.

Staircase and Second Floor Hall

The staircase is bordered with oak wainscoting and a flight of 10 stairs leads to a landing. The back wall of the landing is fit with six stained glass windows and oak bookcases below them. The treads and risers are red oak and the oak staircase consists of cylindrical balusters with squared tops; the newel posts are more robust versions of the balusters.

The second floor hall has original oak chair rail running around it. Throughout the second floor, the original red oak flooring is preserved. Adjacent to the staircase is a linen closet that has its original cabinetry of Georgia pine with cedar lining.

Master Bedroom

The master bedroom in the southeast corner has an original fireplace. The fireplace surround is ceramic tile with thin gold tile accents creating a border on three sides. The oak mantel is original and above it there is a mirror that is trimmed in oak. Original oak paneled doors to the room, to the master bath, and to the closet are preserved.

Master Bath

Originally the master bedroom opened into a dressing room and a private bathroom that now are combined into a master bath (1996). The stained glass window is original.

⁴ Conversation with a previous owner, Julie Burke, March 3, 2014, who reported that Carol Shell had this glass installed.

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Second Bath Room

The bathroom was totally remodeled in 1996.

Bedroom (southeast corner)

The door at the entrance and the closet door are reproductions of the original oak doors that had been stripped and veneered and were badly deteriorated. This bedroom has a cove ceiling. The fireplace has white ceramic tile detailed with thin gold accents forming a border on three sides. The original oak mantel with a mirror is preserved. In the corner is an original marble sink.

Bedroom (northwest corner)

This bedroom has its original closet and a toilet room that is shared with the adjacent bathroom; the oak paneled doors to both spaces are original. The floors are red oak and the finish is Georgia pine. The room has an original fireplace.

Bedroom (southwest corner)

This bedroom has an original closet. The oak doors are original.

Rear Stair Hall

The original staircase to the servants' quarters is preserved. It has Georgia pine treads and risers and the balustrade and newel posts are oak.

Third Floor Guest Room and Office Space

The third floor drawings show that this level was to be plastered and unfinished in the front. Labeled as "store room" on the blueprints, now this space serves as an office with an art room at the south end. The room is partially surrounded by a crawl space; the original doors to this space are preserved.

At the rear, the third floor originally was divided into a servants' room with an adjacent servants' bath. This configuration remains the same but the servants' room is now a guest room. Floors are original maple except in the guest room. Plumbing upgrades (c. 1997) had destroyed many floorboards in all areas of the third floor. The present owners repaired this damage by salvaging boards from the guest room. A new floor of identical maple was installed in the guest room. The only original fixture in the servants' bath is the tub.

Basement

The blueprints indicate original finishes and use of spaces on the lower level. "Note – Entire ceiling of basement to be plastered and cement concrete floor" is printed on the plan. A large open room that is unlabeled on the plans is located directly under the first floor hall; now it is a family room. Here the present owners changed the doors and moldings and reproduced door hardware similar to those used in rooms on the upper levels. There is a new bathroom adjacent to the family room.

The configurations of the spaces surrounding the central room have been maintained but the functions have changed. Across the back of the house were the engine room (now the laundry room), kitchen coal room, and a vegetable room. A laundry (now an art room) was on the north side with a wine room (now a kiln room) adjacent to it at the northeast corner of the house. On the south side the rooms were a boiler room (present boiler room) in the southeast corner and an adjacent boiler coal room (now the exercise room) with an open delivery space at the rear (now a bath opening into the laundry room).

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Coach House

The coach house is an L-shaped, two-story structure with plaster walls that are slightly flared at the base. The roofing material is not original. The shingling at the dormers and cupola may be original but needs closer inspection. Under the eaves of the building, the long section of the roof is bracketed and the soffits in the front are paneled. A cupola rises from the long wing and this section has a hip-on-gable or jerkin head roof with an original hipped dormer. The short section has a half-hipped roof with an original inset dormer. On the side (east) elevation of the long wing, the grouping of windows separated by exposed timbers is original. All of the second floor windows are vinyl replacements. The three garage doors are not original. There also are two small original windows at the rear of the coach house.

Integrity

The Coffeen House retains the high degree of integrity necessary for listing on the National Register. The few changes described below have been made in kind and are very sensitive to the design.

Before 1955, the opening between the original reception room and the library on the south side of the house was widened to make a long living room. The reception room fireplace was plastered over. The wall between the conservatory and the den at the rear (southeast) corner of the house also was removed.

When a kitchen remodeling took place in 1997, the original service entrance on the rear (west) elevation was eliminated, windows were reconfigured, and windows were replaced in kind with casings matching the existing ones. The wall was re-stuccoed.

In 2012, window sashes throughout the house were replaced because of deteriorated conditions. No changes were made to the window configurations, the exterior and interior window casings, exterior sills, or interior stools and aprons. Combination storm and screen windows were removed on all openings to expose the original brick moulds and the original casings that had been concealed. In making all new sash, each was replaced in kind with oak sash milled with custom profiles and stickings identical to the originals. 1" insulated Solarban 70XL glass was inserted into each sash. The original hardware was restored and reused on the windows and, where it was missing, it was duplicated.

From 2010 to 2012, all of the stained glass windows, except for the small window in the second floor toilet room, were restored. Drehobl Art Glass Co. removed the windows from their sashes, removed the original and non-original steel re-bars, repaired or replaced broken glass, replaced mismatched glass from previous repairs with a better match, flattened bowed sections of the windows, and removed old cement from between the glass and lead. They soldered all broken solder joints, replaced damaged leads and mismatched leads from previous repairs, attached new lead around the perimeter, re-cemented the windows, attached new re-bars, and reinstalled them into the sashes.

The Coffeen coach house stands at 26 East Third in its original location. The overall massing and generally the fine workmanship of its original design are preserved. A permit was issued in 1942 to Samuel E. Dean for alterations but no specific work was mentioned.⁵ The coach house now has an apartment on the upper level and open garages on the first floor. The roofing material is not original and the shingling at the dormers and cupola need closer inspection to determine their age and condition. All of the second floor windows are vinyl replacements and the three garage doors are not original. There also are two small original windows at the rear of the coach house. When a new resubdivision was created in 1966, the original Coffeen lot was divided into two parcels.⁶ Behind the Coffeen House a 1967 house was constructed at 30 East Third on the rear parcel. In 1971 a garage that is non-contributing was built directly behind the Coffeen House.⁷

⁵ Village of Hinsdale permit records for 306 S. Garfield, permit for alteration to private garage to S. E. Dean, Permit no. 2611, March 26, 1942, p. 80

⁶ Borsom's Resubdivision, Document no. R66.44785, November 14, 196, recorded in Book 51, Page 195, DuPage County Recorder

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8. Statement of Significance

Applicable National Register Criteria

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

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

Criteria Considerations

(Mark "x" in all the boxes that apply.)

- A. Owned by a religious institution or used for religious purposes
- B. Removed from its original location
- C. A birthplace or grave
- D. A cemetery
- E. A reconstructed building, object, or structure
- F. A commemorative property
- G. Less than 50 years old or achieving significance within the past 50 years

Areas of Significance

(Enter categories from instructions.)

Architecture

⁷ Village of Hinsdale permit records for 306 S. Garfield, 1971, pp. 191 and 192

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Period of Significance

1900

Significant Dates

1900

Significant Person

(Complete only if Criterion B is marked above.)

Cultural Affiliation

Architect/Builder

Maier, George W., architect
Froscher, Adolph, builder

Statement of Significance Summary Paragraph (Provide a summary paragraph that includes level of significance, applicable criteria, justification for the period of significance, and any applicable criteria considerations.)

The William and Helen Coffeen House and its coach house meet Criterion C for listing in the National Register of Historic Places as an outstanding work of a master architect. Designed in 1899 by George W. Maier they represent a pivotal period in the evolution of his Prairie School design as he refined his use of stucco as a material for houses. Outstanding in its craftsmanship, the house displays the simple unadorned forms and complex details in stained glass and carved wood that Maier was developing around 1900 as hallmarks of his work.

Narrative Statement of Significance (Provide at least **one** paragraph for each area of significance.)

Hinsdale Development

An early railroad suburb in the Chicago region, Hinsdale was founded in 1862 by William Robbins (1824 – 1889) with the purchase of some 800 acres along the Chicago, Burlington and Quincy Railroad’s newly adopted route from Chicago to Aurora.⁸ His property south of the tracks extended from Chicago Avenue to 55th Street and Madison to County Line Road. Within this area, William Robbins platted his first subdivision as the Town of Hinsdale (1865), the section where the Coffeen House eventually was built on Garfield, originally called Main Street.⁹ The original town included the depot grounds for the Chicago Burlington & Quincy Railroad. Directly

⁸ Sandra Bennett Williams, *Hinsdale* (Charleston, South Carolina: Arcadia Publishing, 2013 ; Timothy E. Bakken, *Hinsdale* (Hinsdale: Hinsdale Doings, 1976), 8. “The Obituary Record: William Robbins,” *Chicago Daily Tribune*, June 21, 1889, 2.

⁹ The plat of the Town of Hinsdale was recorded on August 14, 1866, DuPage County Recorder, Book 32, Page 48. It is illustrated in Williams, 27

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south of the tracks the blocks filled with Hinsdale's early businesses. Further south, lots generally were sold for residential construction.

Robbins continued to subdivide land adjacent to his initial subdivision, opening the William Robbins Addition to Hinsdale (1866) and then subdividing the land directly east of Garfield between Third and Seventh to the county line as the 1871 Robbins Park Addition.¹⁰ The curvilinear plan of the Robbins Park Addition by Horace William Shaler Cleveland (1814 – 1900) introduced to Hinsdale the ideals associated with the American romantic suburb and likely its layout was directly inspired by Olmsted & Vaux's *Plan of Riverside* (1869).¹¹

The 1874 map of Hinsdale shows a variety of lot sizes that could be offered to residents of differing incomes as these areas adjacent to the original Town of Hinsdale were added. Many of these smaller lots had late 19th century vernacular houses and artisans and skilled craftsmen came to live within blocks of more elite residents. For example, south of the tracks the Immanuel Evangelical Church was built in 1900 and many of its members were artisans who lived in the neighborhood and had already constructed large suburban houses or businesses near the depot.¹²

Two blocks in the original Town were laid out with large lots; blocks 10 and 11 each had four very generous lots with frontages on Main (Garfield) and Washington of 250 and 350 feet respectively¹³. In the late 19th century these lots became the sites of large high style houses; the Shingle style W. H. Edward House, 315 S. Washington, c. 1890; the Queen Anne style Robert A. and Mary Childs House at 318 S. Garfield (1888); and the Queen Anne style George B. Robbins House at 8 E. Third (1889) are examples. Next to the Childs House, William Coffeen built his house on a corner lot in block 10. The more modest Queen Anne house (1888) by German immigrant contractor Adolph Froscher was on the next block at 314 S. Washington; he built the large homes of early Hinsdale residents, including those for Childs and Coffeen.

William Robbins privately built Hinsdale's first school south of the tracks at the northwest corner of Main (Garfield) and Third in 1866. It became the traditional location of the south side's school, rebuilt after a fire in 1893. Next to it, a high school was added in 1916 and a gymnasium was built in 1921; both were replaced by the present Hinsdale Middle School.¹⁴ Robbins also donated the land for the Congregational Church, organized in 1866, at Third and Garfield. The first church (1888) was replaced in 1916 by the present Union Church of Hinsdale.

During the last two decades of the nineteenth century, Hinsdale became one of Chicago's choicest suburbs. It possessed exceptional natural beauty, had an elevation some 150 feet above Lake Michigan, and offered a hilly terrain in which to build fine residences. *Picturesque Hinsdale*, a folio of photographs taken around 1889, shows its houses set well back from the street with spacious lawns and the author notes that its wide streets are "lined with trees of many years growth, while no unsightly buildings mar the beauty of the place."¹⁵ In 1897, *Campbell's Illustrated Journal* observed that, "Hinsdale sits like a gem in a forest or plantation of wonderful growth, the work of one generation. As a location for pleasant homes, there are few which equal it, and none which excel it."¹⁶ The 1890s were called the "era of improvement" in the town and by the end of the decade Hinsdale came to have the "highest municipal standard in convenience and modern improvements."¹⁷ By November 1891, a 116-foot tower was erected between Garfield and Washington north of Third to supply the public water system and miles of

¹⁰ This area now is listed on the National Register. See Granacki Historic Consultants, *Robbins Park Historic District Registration Form* (2008).

¹¹ H. W. S. Cleveland, *A Few Hints on Landscape Gardening in the West* (Chicago: Hazlitt & Reed, 1871), 10 – 11.

¹² Ann Durkin Keating, *Chicagoland: City and Suburbs in the Railroad Age* (Chicago and London: The University of Chicago Press, 2005), 104 - 105

¹³ Williams, 27 and plat of the Town of Hinsdale dated September 22, 1865 and recorded August 14, 1866, Book 32, Page 48, DuPage County Recorder.

¹⁴ Williams, 46 - 47

¹⁵ William H. Baker, *Picturesque Hinsdale* (ca. 1889)

¹⁶ "Hinsdale the Beautiful," *Campbell's Illustrated Journal*, November, 1897; republished by the Hinsdale Historical Society, 1984 and 1989, 3.

¹⁷ "Hinsdale the Beautiful," 4

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new mains provided pure, quality water.¹⁸ A new system of drainage and sewers also was constructed. Paving of streets began in 1892 and new cement sidewalks replaced the old plank ones by 1904. By 1896 a power plant was operating to supply residents with electric light.¹⁹

The social and cultural life of Hinsdale around 1900 centered upon institutions founded in the late nineteenth century. The Hinsdale Club was started in the winter of 1887 – 88 as “an informal gathering of the leading citizens,” and a permanent clubhouse was erected at the southwest corner of Garfield and First in 1899.²⁰ The Woman’s Club of Hinsdale, formed at a meeting on April 15, 1895, had as its objectives “mutual help, intellectual improvement, social enjoyment and the united effort for the welfare of our community.”²¹ Nurturing their progressive thinking, the club’s Educational Class sponsored lectures on home furnishing, manual training, the Arts and Crafts Society, and “the new tendency toward hand-wrought work.”²² In 1899 the club organized a Village Improvement Committee and two decades later it was the Women’s Club’s civic department who initiated plans for a new community center designed by George W. Maher (1923).²³ Hinsdale women also created the Fresh Air Home Association “to give rest and recreation to working girls and mothers with children (and other charitable purposes) during the summer months,” and ultimately they used the former Marvin Fox house at 32 West Ogden to receive working girls and needy children during the summers. Both Helen W. Coffeen, William Coffeen’s mother, and Mrs. William Coffeen were active members.²⁴

Hinsdale felt the panic of 1893 and the subsequent recession in building, but by 1899 its local paper, *The Hinsdale Doings*, announced that, “the reign of prosperity is here.”²⁵ With new houses ranging from \$4000 to \$25,000, they noted that “money seems plentiful and many have altered or added to their homes.” *The Hinsdale Doings* tracked new construction throughout the year and noted that Hinsdale residents “see already the effects of such fine improvements,” in public projects like the railroad station and club house as well as in the substantial houses. One of the most expensive, the William Coffeen House, was “assuming graceful lines of architectural beauty” in September 1899. Earlier in the year, *The Hinsdale Doings* had announced that Coffeen’s house designed by George W. Maher, the well known Chicago architect, “would be “a palatial home that will rival anything in Hinsdale or in any of the Burlington suburbs.”²⁶

Architect George Washington Maher

George Washington Maher was born in Mill Creek, West Virginia on December 25, 1864.²⁷ He moved with his parents, Pennsylvania-born Sarah Landis and French-born chemist Theophile Maher, to New Albany, Indiana where Maher was educated in the public schools. The 1880 census records the Mahers living on Dewey Street in New Albany.²⁸

¹⁸ Williams, 53; “Hinsdale the Beautiful,” 4; “Improvements Have Cost a Fortune,” *The Hinsdale Doings*, October 3, 1896, 1

¹⁹ “Hinsdale the Beautiful,” *Campbell’s Illustrated Journal* (November, 1897), 4, and Newton Bateman, and Paul Selby, editors, *Historical Encyclopedia of Illinois and History of DuPage County*, volume II (Chicago: Munsell Publishing Company, 1913), 676

²⁰ “Into Its Palatial Home,” *The Hinsdale Doings*, September 28, 1899, 1, and “Hinsdale Club Gives a Reception,” *The Hinsdale Doings*, October 7, 1899, 1

²¹ *Second Year Book of The Woman’s Club of Hinsdale*, 1897 - 1898

²² *Seventh Year Book of The Woman’s Club of Hinsdale*, 1902 – 1903

²³ Al Chase, “Club Women Get Village Plan for Hinsdale,” *Chicago Sunday Tribune*, November 25, 1923, part 10, 22

²⁴ “Report of the Hinsdale Fresh Air Association,” *Hinsdale Beacon*, c. 1893, clipping in Hinsdale Historical Society collection, and Hugh C. Dugan, *Village on the County Line* (Privately Printed, 1949), 150

²⁵ “The Reign of Prosperity is Here,” *The Hinsdale Doings*, September 2, 1899, 1

²⁶ “\$25,000 House in Prospect,” *The Hinsdale Doings*, March 18, 1899, 1.

²⁷ “George W. Maher” in A. N. Waterman, editor, *Historical Review of Chicago and Cook County and Selected Biography* (Chicago and New York: The Lewis Publishing Company, 1908), 874 - 877

²⁸ *Tenth Census of the United States*, 1880; New Albany, Floyd, Indiana, roll 277, p. 250B. Enumeration date, June 12, 1880

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By 1883 Maher was living and working in Chicago. He is first listed in the Chicago directories in that year as a draftsman working in the office of Chicago architects Augustus Bauer and Henry W. Hill.²⁹ By 1887 he had moved to the office of Joseph L. Silsbee in Chicago's Lakeside Building. While working for Silsbee, Maher learned how to make houses in the American styles that preceded the Prairie School and had first-hand experience in designing residences in the Shingle Style, Richardsonian Romanesque, and Colonial Revival. In 1887 he delivered a lecture, "Originality in American Architecture," to the Chicago Architectural Sketch Club, encouraging his fellow draftsmen to look for inspiration in the work of Henry Hobson Richardson.³⁰ Maher also was introduced to Silsbee's work in Edgewater on Chicago's north side that J. Lewis Cochran was developing as a projected "model suburb" named for its lakefront location.³¹

In late 1888 the *Sanitary News* reported that Maher, "a well-known Chicago draughtsman, has gone into the practice of architecture, opening an office at 823 Insurance Exchange."³² Occasionally he collaborated with Cecil Corwin between 1889 and 1892, and they shared offices at 218 La Salle between 1890 and 1892.³³ Maher's jobs were in Hyde Park during this period; he lived with his parents in Woodlawn Park in a Colonial Revival house of his own design.³⁴

Around the spring of 1893, Maher began working in Edgewater on his own, initially for J. Lewis Cochran and later receiving commissions directly. He erected more than 20 buildings in Edgewater from the spring of 1893 until 1916. They ranged from modest frame houses to large mansions like the Edwin M. Colvin House, 5940 Sheridan (1909; designated a Chicago Landmark, October 5, 1994) and the Adolph Schmidt House, 6331 Sheridan (1916).

Maher worked for John C. Scales who developed Chicago's Kenesaw Terrace, renamed Hutchinson Street (now the Hutchinson Street District, 1894 - 1918, designated a Chicago Landmark, August 31, 1977). Maher's first of five houses on Hutchinson Street, the Scales House, was related in form and design to early houses he was designing for Cochran in Edgewater. Scales' s house, 640 Hutchinson, and a house for J. MacMeans on Kenmore in Edgewater (demolished) featured big boulders at the foundations with irregular massing, high-pitched roofs, squat towers, and half timbering.³⁵

In the early 1890s, Maher also began to design houses in Kenilworth, Illinois, the North Shore suburb that Joseph Sears and the Kenilworth Company established on land along the Chicago and North Western Railroad that they purchased in late 1889.³⁶ Among the earliest houses that Maher designed in Kenilworth was the Colonial Revival house for Mary Keyes Babcock, the teacher who Sears brought from Prairie Avenue to Kenilworth.³⁷ The Babcock House rested on a boulder foundation, had clapboard on first story and was shingled on the two-story gambrel roof.³⁸ Maher also designed Colonial Revival houses there for Howard H. Spaulding, 336 Abbotsford (1891);

²⁹ Kathleen Ann Cummings, *Pleasant Home: A History of the John Farson House* (Oak Park: The Pleasant Home Foundation, 2002), 20

³⁰ G. W. Maher, "Originality in American Architecture," *The Inland Architect and News Record* 10 (1887), 34 – 35. Karr Sorrell, "Silsbee: The Evolution of a Personal Architectural Style" and "A Catalog of Work by J. L. Silsbee," *The Prairie School Review*, VII, no. 4 (Fourth Quarter, 1970), 5 – 13 and 17 – 21.

³¹ "Improvements at Edgewater," *The American Architect and Building News*, 24 (September 22, 1888), 138; "J. Lewis Cochran," *The History of Chicago*, vol. 1, edited by John Moses and Joseph Kirkland (Chicago: Munsell & Co., 1895); Miles L. Berger, *They Built Chicago: Entrepreneurs Who Shaped a Great City's Architecture* (Chicago: Bonus Books, Inc., 1992), 121 – 126; and "Cochran's Edgewater," Scrapbook Archive, 14 (Spring/Summer 2003), Edgewater Historical Society website, <http://www.edgewaterhistory.org>

³² "Pertinent Personals," *The Sanitary News* 13 (December 15, 1888), 81.

³³ *Inland Architect and News Record* 14 (September 1889), 25

³⁴ "Residence of G.W. Maher, Woodlawn Park," *Inland Architect and News Record*, 13 (1889)

³⁵ "Among Architects and Builders," *Chicago Daily Tribune*, September 9, 1894, 31, and *Inland Architect* 27, no. 1 (February 1896).

³⁶ "The Real Estate Market," *The Economist* (November 9, 1889), 1029

³⁷ Colleen Browne Kilner, *Joseph Sears and His Kenilworth* (Kenilworth, Illinois: Kenilworth Historical Society, 1990) and *George Washington Maher in Kenilworth* (Kenilworth: Kenilworth Historical Society, 1993)

³⁸ "Various Real Estate Matters," *The Economist*, March 7, 1891, 377, and *Inland Architect and News Record*, 17 (February 1891). The Babcock House was demolished.

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Morton L. Gould, 314 Abbotsford (1892); and Vibe Spicer, 312 Essex (1900). Each had a gambrel roof, shingled or clapboard walls, and windows mullioned in diamond patterns.

In 1893, Maher designed a Kenilworth house for his artist bride, Elizabeth Brooks Maher, who he married on October 24, 1893. The Mahers called their house “La Chatelet” and *The Architectural Review* in 1907 commented that it had “a flavor of Chinese, Scandinavian, and Gothic” unlike the “strong and heavy horizontal lines” which they associated with Maher’s work at that time.³⁹ It was plastered with a distinctive, high-pitched roof made of diamond-shaped shingles. The diamond shape was repeated in wood trim on the exterior as well as woodwork and leaded glass inside. Maher lived in the house until he died in 1926. Maher built more than 40 houses in Kenilworth. He also designed civic improvements including the entrance markers at Sheridan Road and Kenilworth Avenue and the fountain near the railroad station. Later, he created the plan for the village’s development on the west side, Kenilworth Community Development (1922).

In the late 1890s, Maher began to formulate a personal style that departed from the revival styling of his early work. Responding in part to modern houses in the area, particularly Adler & Sullivan’s Charnley House (1892) in Chicago and Frank Lloyd Wright’s Winslow House (1894) in River Forest, Maher came to favor symmetrical designs with hipped roofs, broad porches, and walls faced with smooth surfaces of Roman brick or stucco.⁴⁰ The John Farson House was Maher’s first design to use these principles consistently on a grand scale. Maher described it as having a “style of Architecture American, but not colonial. The lines are classic, the surfaces broad but the ornamentation centralized.”⁴¹ The Farson House is one of the earliest and most distinguished examples of Prairie School designed just as that regional expression of the Arts and Crafts movement was taking form in the Midwest. It was designated a National Historic Landmark in 1996.

A group of mid-sized houses from 1898 – 99 continued the Farson House concepts on a reduced scale but they are plastered with fret sawed ornament. The William Isom House in Kenilworth (1898), the Frank J. Scheidenhelm House in Wilmette (1898), and the George T. Park House in Glencoe (1899) were built for \$5,000 to \$8,000, compared to the projected costs from \$20,000 to \$25,000 for the Coffeen House. The Coffeen House is larger and has a more elaborate interior, which sets it apart. From the earliest reports it was to have mahogany and quarter sawed oak for doors and finishes, electric light, plate and art glass, marble and tile work as well as “modern conveniences.”⁴²

Building reports in 1899 refer to key revisions over time in the Coffeen House design from when Maher first conceived it, changes that resulted in the clean lines and simplified massing of the completed house. The house as described in March 1899 was to be of Bedford stone with a red tile roof and the porch was to be only 17 feet wide.⁴³ By June it was projected to be of pressed brick and stone with a slate or tile roof.⁴⁴ *The Economist* in this report stated that “Some time ago plans were prepared by Mr. Maher for a residence for Mr. Coffeen, but they were laid aside and new ones prepared and construction will now go ahead on this basis.” Now pressed brick and plaster were the reported materials, as also indicated on the blueprints.⁴⁵ On these plans, Maher indicated “plastering” for the walls with a porch of Roman brick extending the width of the front elevation. The notation “boulders” for the porch columns was crossed off and “R.P. brick” hand-written to indicate the change to Roman pressed brick. *The*

³⁹ “A house of his own,” *Geo. W. Maher Quarterly* 2 (April – June 1992), 1 – 4, and “A residence at Kenilworth, Illinois,” *The Architectural Review*, 14 (March 1907), 53.

⁴⁰ Cummings, 4

⁴¹ “Mr. Farson’s New Home,” *Oak Park Reporter*, November 19, 1897, 1; Kathleen Ann Cummings, *Pleasant Home: A History of the John Farson House* (Oak Park: The Pleasant Home Foundation, 2002); and Kathleen Cummings, John Farson House National Historic Landmark Nomination Form (2002)

⁴² *The Economist*, August 13, 1898, 209 (Isom); *The Economist*, September 3, 1898, 291 (Scheidenhelm), and *Chicago Daily Tribune*, March 12, 1899, 18 (Coffeen).

⁴³ “Among Architects and Builders,” *Chicago Tribune*, March 12, 1899, and “\$25,000 House in Prospect,” *The Hinsdale Doings*, March 18, 1899, 1.

⁴⁴ “Business Blks. & Residences,” *The American Contractor*, June 10, 1899, 20

⁴⁵ “Building Department,” *The Economist*, June 3, 1899, 689, and blueprint of the front elevation in the possession of the present owners.

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Scientific American reported that as constructed the house was white brick and plaster with a shingled roof stained a dull moss-green.⁴⁶

These materials – Roman pressed brick and plaster – made the house look modern. *The Hinsdale Doings* commented that its concrete made “it entirely different from any other Hinsdale home.”⁴⁷ As the structure was being enclosed that fall, the newspaper described the house again: “The Coffin [sic] residence is assuming graceful lines of architectural beauty and as the frame work is almost completed it is expected that the concrete veneer will be begun next week.”⁴⁸

The local newspaper followed the construction closely. William Coffeen had purchased the large corner lot at Garfield and Third in late 1898.⁴⁹ His sister, Mary Coffeen Childs, and her husband Robert A. Childs were living in the Queen Anne house at 318 S. Garfield directly south that they built in 1888.⁵⁰ Once his house plans were finalized in the summer of 1899, Coffeen had the John Ohls House, then standing on his property, moved to Clay and Second by Henry Drallmeier, who had purchased it.⁵¹ By August 5, 1899 the contract for Coffeen’s new house was let to Adolph Froscher. Ostrum & Drallmeier received the sub-contract for the mason work and they began excavating.⁵² German born contractor Adolph Froscher was a carpenter by trade and operated a contracting business in Hinsdale. “As a contractor and builder, Mr. Froscher stands in the first rank and many of Hinsdale’s handsome homes stand as monuments of his constructive skill,” noted *Campbell’s Illustrated Journal* in 1897. He built the Hinsdale Club, a business block downtown, and many prominent residences in Hinsdale.⁵³ Henry Drallmeier was a German born contractor-mason who worked with William Ostrum in Hinsdale and later became superintendent of Lindquist Construction.⁵⁴ Both German immigrant artisans, Froscher and Drallmeier lived in Victorian houses west of the Coffeen House site.⁵⁵

On May 5, 1900, *The Hinsdale Doings* reported that a cement walk was being laid in front of the Coffeen and Childs residences and that “Wm. Coffeen’s new home will be completed next week.”⁵⁶ The Coffeens moved into the Colburn House in Hinsdale while they were building, but when the census was taken in June 1900, William Coffeen and his wife Helen were living with R. A. Childs and his wife, Mary Coffeen Childs. A photograph of the completed Coffeen house appeared in the July 1900 issue of the *Inland Architect and News Record*.⁵⁷ The house was exhibited at the Chicago Architectural Club’s exhibition in the spring of 1900.⁵⁸

The Coffeen House represents a pivotal period in the evolution of Maher’s Prairie School work as he refined his use of stucco as a material and used simple unadorned forms and complex details in stained glass and carved wood that became classic features of his architecture. In the next decade (1900 – 1910) he increasingly favored stucco for smaller houses built in suburban settings. During this time, plaster houses became more common, as Spencer noted in a 1905 *House Beautiful* article: “a few years ago a house with an exterior covering of cement or plaster was a conspicuous novelty in most parts of the United States. Now this material is becoming comparatively common in

⁴⁶“A Modern Residence at Hinsdale, Ill.,” *Scientific American, Building Edition* (December 1901), 106 and 116.

⁴⁷ “An Old Landmark Moved,” *The Hinsdale Doings*, July 29, 1899, 1

⁴⁸ “Around About Town,” *The Hinsdale Doings*, September 30, 1899, 3

⁴⁹ William Coffeen purchased his property in two transactions in late 1898: warranty deed, October 3, 1898, doc. no. 67507, book 82, page 496, and warranty deed, December 20, 1898, doc. no. 67991, book 83, page 286, DuPage County Recorder.

⁵⁰ Robert A. and Mary Childs House National Register of Historic Places Registration Form, 2000.

⁵¹ “An Old Landmark Moved,” *The Hinsdale Doings*, July 29, 1899, 1

⁵² “Expensive House Contract Let,” *The Hinsdale Doings*, August 5, 1899, 1

⁵³ “Hinsdale the Beautiful,” *Campbell’s Illustrated Journal*, November 1897, p. 20; typescript, “Contract for Club House,” September 24, 1898, Hinsdale Historical Society; and “Prominent Business Man Dies,” *The Hinsdale Doings*, April 3, 1909, 1

⁵⁴ Sterling, 149 - 151

⁵⁵ Froscher built 314 S. Washington around 1888 and Drallmeier built 322 W. Second Street in 1890. Mary Sterling, *Hinsdale’s Historic Homes and the People Who Lived in Them*. Volume 1; second edition. (Hinsdale: Sterling Books, Ltd., 1997), 65 - 68

⁵⁶ “Paragraphs of Local Interest,” *The Hinsdale Doings*, Saturday, May 5, 1900, p. 3

⁵⁷ Newsy Little Notes,” *The Hinsdale Doings*, May 6, 1899, 8; *Twelfth Census of the United States*, June 4, 1900, and *Inland Architect and News Record*, 35, no. 6 (July 1900)

⁵⁸ *Annual of the Chicago Architectural Club being the book of the Thirteenth Annual exhibition 1900*. Chicago: Chicago Architectural Club, 145

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many neighborhoods, even for the most inexpensive homes, and is no longer looked upon as a doubtful experiment in construction.”⁵⁹ The Portland Cement Association in its pamphlet *Portland Cement Stucco* claimed that, “every architect knows the essentials of plastic ornamentation and realizes the merit of Portland cement stucco as a medium of expression. He appreciates its adaptability as a material with which a myriad of effects can be produced by variations in mode of application. Its ability to hold and enhance color is commendable, and especially so since appreciation of color in wall surfacing is now at a high level.”⁶⁰ The Portland Cement Association offered pamphlets with illustrations of the available finishes and colors.⁶¹ Maher’s work was featured in some.

After 1904, Maher built houses with sloping walls, flattened arches, and sculptural effects in stucco. Examples are the Corbin House in Kenilworth (1904), the Blinn House in Pasadena, California (1905), the Murdock House in Sault Sainte Marie, Michigan (1906), the Schultz House in Winnetka, Illinois (1907), the Rudolph House in Highland Park, Illinois (1907), and the Kenilworth Assembly Hall (1907). Investigation of the color of walls and stained wood used on the exterior of the Kenilworth Assembly Hall (1907) has revealed the close relationship between the building and tonality of its landscape.⁶² Often Maher used pergolas covered with vines to provide light and shade that would soften the bold outlines of the walls.⁶³ Walls on the Schultz House were a “soft gray color” on which vines grew, “harmonizing well with the grayish-green color of the painted trim and the roof. ... The wide eaves and the window and door casings are stained a soft grayish-green.”⁶⁴

H. Allen Brooks in his book *The Prairie School: Frank Lloyd Wright and His Midwest Contemporaries* (1972) considered these years to be the height of Maher’s work, sparked by exposure to European design around 1904. He wrote that Maher “did create, where others failed, a consistent and occasionally highly personal series of ahistorical designs, designs which enjoyed great public favor and had a profound influence on other architects as well.”⁶⁵ However, F. W. Fitzpatrick, writing for the *Inland Architect* in 1905, noted that Maher’s “general scheme of design” began earlier; he commented that,

“Mr. Maher’s work is exceedingly interesting, much of it is really beautiful in its straightforwardness of purpose and true appreciation of artistic possibilities in decorating purely constructive features. The house of Mr. Coffeen here illustrated shows his general scheme of design. His sin in the earlier times was an exaggeration of scale, a use of cyclopean stone-work that simply dwarfed everything he did.”⁶⁶

The Coffeen House also led directly to the commissions on a grand scale that established Maher’s reputation. First came the Arthur B. Leach House in South Orange, New Jersey (1899; demolished) that was designed as the Hinsdale commission was underway.⁶⁷ The motifs in the Coffeen and Leach houses are very similar, but Maher custom-designed more of the Leach House interiors. Since historic photographs of the Coffeen’s interior have not been found, it is impossible to know how much, if any furniture, Maher designed for it. On the James Patten House in Evanston, Illinois (1901; demolished) Maher collaborated with the Chicago decorator Louis J. Millet and the thistle dominated the design of its art glass, carved wood, lighting fixtures, fabrics and wall coverings. One of Maher’s most well known commissions was the summer house called “Rockledge” for Grace and E. L. King in Homer, Minnesota. Built in 1912, it was a lavish house with sloping stucco walls and flattened arches used for trim. These forms combined with art glass that incorporated the motif of a tiger lily that grew on the site were used

⁵⁹ Robert C. Spencer, Jr., “Planning the House: Plaster Houses and Their Construction,” *House Beautiful*, 18 (September 1905), 23 - 25

⁶⁰ Portland Cement Association, *Portland Cement Stucco*, n. d., 6

⁶¹ Ibid.

⁶² “Color Analysis,” in Gilmore Franzen Architects, Inc. and Christine Poggianti, “Color Analysis,” Interim Historic Structure Report for the Kenilworth Club, November 10, 2000, 54 - 69

⁶³ “Buildings Designed by George W. Maher,” *The House Beautiful* 24, no. 6 (November 1908), 132

⁶⁴ Henry Hawley, “The Residence of Henry W. Schultz, Kenilworth, Illinois,” *American Homes and Gardens*, January 1910, 36. The Schultz House was often mistakenly identified as being a Kenilworth house but is in Winnetka near the southern border.

⁶⁵ Brooks, pp. 36 - 37

⁶⁶ F. W. Fitzpatrick, “Chicago,” *The Inland Architect and News Record*, XLV (June 1905), 47

⁶⁷ “Building Department,” *The Economist* (July 22, 1899), 116

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in the designs of the “Rockledge” furniture and interiors. Decorative arts from this unified interior are major examples of Maher’s sophisticated Arts and Crafts approach and are displayed in museums across the country.⁶⁸

Philip Maher joined Maher’s practice in 1914, but left to serve in World War I and then to study architecture at the University of Michigan. After he received his degree (1918), he re-entered his father’s office. Philip Maher became a partner in the firm of George W. Maher & Son in 1922.⁶⁹ During the 1910’s and 1920’s the office produced several plans for suburban and community developments, including projects for Hinsdale, Glencoe, and Kenilworth, Illinois. In 1924, a high-grade subdivision called “The Woodlands,” was laid out and executed in Hinsdale east of the County Line Road by George W. Maher & Son.⁷⁰

George W. Maher was elected to the American Institute of Architects in 1901; he became a Fellow in 1916. In 1918 he was elected President of the Illinois Society of Architects but only served briefly.⁷¹ In 1921, he acted as chairman of the municipal art and town planning committee of the American Institute of Architects. and actively promoted the preservation of the Palace of Fine Arts from the World’s Columbian Exposition, which eventually became the Museum of Science and Industry.⁷² Maher was a member of the Union League Club, the Chicago Athletic Club, the City Club and the Cliff Dwellers Club.⁷³ Around 1920 his health began to fail and he suffered a nervous breakdown around 1922 resulting from overwork. His prolonged illness eventually led to his death in 1926.⁷⁴ *The American Architect* noted in his obituary that Maher was “identified with the great movements that have during more than two decades marked the phenomenal progress of the Middle West.”⁷⁵

Prairie School Architecture

Prairie School buildings, as Richard Guy Wilson has written, “captured the spirit of the landscape: broad and flat, with the houses having low proportions, sheltered overhangs, outflung walls, quiet skylines, and prominent chimneys.”⁷⁶ Practicing largely in the Midwest between 1900 and World War I, the individuals now associated with this style were not a homogeneous group but rather they sought in their individual ways to create an indigenous architecture. Frank Lloyd Wright was the most famous of the group but his contemporaries acted as he did to create a regional expression. Most thought of themselves as disciples of Louis H. Sullivan, whose powerful building forms and ornamental system provided a model for their work and whose conviction that architecture should be based upon nature and democracy guided their thinking.

It was H. Allen Brooks who first wrote definitively about these architects in his book *The Prairie School: Frank Lloyd Wright and His Midwest Contemporaries* (1972). He explained that the horizontal lines of their work applied to many aspects: the general disposition of a building’s mass, the shape of its hipped or gable roof, the arrangement of windows in bands, the use of a belt course between levels, and a broad foundation. Each of these features, Brooks noted, was “clear, precise and angular.” If ornament was used, it appeared in abstracted patterns of leaded

⁶⁸ Jennifer Komar Olivarez, *Progressive Design in the Midwest* (Minneapolis: Minneapolis Institute of Arts, 2000), 140 - 114

⁶⁹ “News of the Architects,” *Chicago Tribune*, March 5, 1922, 26

⁷⁰ “Club Women Get Village Plan for Hinsdale,” *Chicago Daily Tribune*, November 25, 1923, 22, and “50 Year Old Oaks on New Hinsdale Sub.,” *Chicago Daily Tribune*, *Chicago Daily Tribune*, June 1, 1924, G20

⁷¹ “Changes in Officers of Illinois Society of Architects,” *The American Architect*, 114 (October 2, 1918), 404

⁷² “Saved – For the Time Being,” *Chicago Tribune*, April 28, 1921, p. 5, and “Restoration of the Fine Arts Building,” *The Western Architect*, 35 (October 1926), 133 - 134

⁷³ “George Washington Maher,” *Who’s Who in Chicago*, edited by Albert Nelson Marquis (Chicago: A. N. Marquis & Company, 1926), 556

⁷⁴ “Health Failing, Noted Architect Kills Himself,” *Chicago Daily Tribune*, September 14, 1926, 9, and “Hold Services for Prominent Architect,” *Wilmette Life*, September 17, 1926, 4

⁷⁵ “George W. Maher, FAIA, 1864 – 1926,” *The American Architect*, 130 (October 20, 1926), 323

⁷⁶ Richard Guy Wilson, “American Arts and Crafts Architecture: Radical though Dedicated to the Cause Conservative” in “The Art that is Life” The Arts & Crafts Movement in America, 1875-1920. Boston: Little, Brown and Company, and Museum of Fine Arts, Boston, 1987, 121

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glass or in the materials themselves – brick, wood, or plaster – with the embellishment being the exposed graining or tinted surface.⁷⁷

While historical styles ultimately were abandoned by most Prairie School architects, Wright, Maher and others showed an indebtedness to earlier work of Eastern architects and their own predecessors in American colonial building as well as English and French vernacular wood houses.⁷⁸ Some were influenced by Japan and East Asia.

In the late 1890s, a group coalesced in Steinway Hall in Chicago's Loop where Frank Lloyd Wright and other young architects – initially Myron Hunt, Dwight H. Perkins, and Robert C. Spencer, Jr. - worked together on the upper floors. Those who did not lease space there attended luncheon meetings together and Wright later called this expanded group “the Eighteen.”⁷⁹ All went on to have Prairie School practices after 1900. In 1898, Wright built an addition on his Oak Park house to use as his architectural studio and until 1909 he worked there at various times with architects Marion Mahony, Walter Burley Griffin, William Drummond, Francis Barry Byrne, Charles E. White, and John Van Bergen. Others, like Maher, Howard Van Doren Shaw, and James Gamble Rogers practiced independently.

When they were practicing, the architects who have come to be called the Prairie School were labeled “Secessionist,” “progressive,” “protestants,” “Chicago School,” the “New School of the Middle West,” “a Style of the Western Plains,” or simply “Western.” It was Wright who first used the term “prairie school” in 1935.⁸⁰ The term became more common in the 1960s, when H. Allen Brooks wrote a series of articles focused on their work and Wilbert R. Hasbrouck began to publish *The Prairie School Review* (1964). J. William Rudd contributed a study of Maher to the first issue of the *Review*, with a partial listing of his work.⁸¹ Finally, Brooks published his *Prairie School* in 1972 and he was the first to position Maher's work in the larger context of the so-called Prairie School.

George W. Maher's first “prairie” design was the John Farson House. Along with Frank Lloyd Wright's William H. Winslow House (1894 – 95), it is a very significant example in the early development of the Prairie School, which is heralded internationally as one of America's most original contributions to architecture. Historians have written about the importance of the Farson design and have recognized the impact of Wright's Winslow House on it. The result was that Maher achieved a synthesis in the Farson design with “the idea of massiveness, centralization, and substantiality.”⁸² Paul Sprague wrote that few could rival Maher's design in 1897:

“Its clean lines, flat surfaces of Roman brick, stone and wood, and its simple rectangular window frames, chimneys and porch openings would have been hard to parallel anywhere at the time except in the buildings by Sullivan and Wright.”⁸³

However, little has been written about the evolution of Maher's distinctive ornament after the Farson House and how it developed around 1900 to create a personal style. Maher took the idea of the Winslow House's decorated stone frame and translated it into the wood entrance surrounds with fret sawed ornament at the Farson and Coffeen

⁷⁷ H. Allen Brooks, *The Prairie School: Frank Lloyd Wright and His Midwest Contemporaries* (New York and London: W. W. Norton & Company, 1972)

⁷⁸ Richard Guy Wilson, “Prairie School Works in the Department of Architecture at the Art Institute of Chicago,” *The Prairie School: Design Vision for the Midwest, The Art Institute of Chicago Museum Studies* (Chicago: The Art Institute of Chicago, 1995), 93 - 95

⁷⁹ H. Allen Brooks, “The Early Work of the Prairie Architects,” *Journal of the Society of Architectural Historians*, 19 (March 1960) 2 – 10, and H. Allen Brooks, “Steinway Hall, Architects and Dreams,” *Journal of the Society of Architectural Historians*, 22 (1963), 171 - 175

⁸⁰ Richard Guy Wilson, “Prairie School Works in the Department of Architecture at the Art Institute of Chicago” in *The Prairie School: Design Vision for the Midwest, The Art Institute of Chicago Museum Studies* 21 (1995), 93 - 95

⁸¹ J. William Rudd, “George W. Maher, Architect of the Prairie School,” *The Prairie School Review*, I (First Quarter, 1964), 5 - 10

⁸² Brooks, *The Prairie School*, 35

⁸³ Paul E. Sprague, *Frank Lloyd Wright and Prairie School Architecture in Oak Park*, Third edition (Oak Park: Oak Park Bicentennial and Landmarks Commissions, 1982, 40

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Houses.⁸⁴ By 1903, such decorated frames were used by several Prairie School architects, including Dwight H. Perkins, Hugh Garden, and Maher. These entrances, along with Maher's surrounds for the Farson, Coffeen, and Mosser Houses, appear in Robert C. Spencer, Jr.'s 1903 *Brickbuilder* article.⁸⁵ In each case the entrance provided a location to introduce the dominant ornamental details used throughout the house.

The importance of Maher's ornament as well as of decorative designs by the Prairie School architects has come into focus since the seminal arts and crafts exhibition, *"The Art That is Life"* (1987). Richard Guy Wilson noted in its catalog that many Prairie School architects shared an "attitude that conceived of broad, simple forms interspersed with concentrations of detail: in other words, a latitude of development that allowed for an independence of stylistic expression." He saw the "simple overall forms and complexity of detail" in Prairie School designs to be analogous to the simple landscape forms and "enlivening features of flowers, grass and seeds."⁸⁶

Maher's unique ornament with its complex details relied on nature as he considered his clients' needs, as he explained:

"These buildings are in the main designed on the motif rhythm theory. The fundamental principles being to receive the dominant inspiration from the patron, taking into strict account his needs, his temperament, and environment, influenced by local color and atmosphere in surrounding flora and nature. With these vital inspirations at hand, the design naturally crystallizes and motifs appear which being consistently utilized will make each object, whether it be of construction, furniture or decoration, related."⁸⁷

At the John Farson House (1897 - 98), Maher's motif was the American honeysuckle, a plant form derived from the classical anthemion. It appeared with an elongated plaque or shield-like shape in the decorative details including fret sawed wood, plaster, and art glass. However, by 1899, Maher virtually eliminated most classically derived ornamentation and used his own details. As in the Coffeen House, the decorative richness comes from beauty of the quartersawn oak as well as from the intricacies of the fret sawed trim and the art glass that follow Maher's unique designs. This personal manner is what the *Scientific American* recognized in the Coffeen design:

"The exterior is trimmed and treated in a unique and attractive manner, for this style of a home requires a very accurately made woodwork. The idea has been to show the natural grain of the wood in every instance rather than resorting to moldings and carvings for effects. ... The reception-room and library are trimmed with mahogany and the dining-room with quartered sawed flaky white oak. All three have open fireplaces furnished with facings of African reds, Alp greens, and other colored marbles, and mantels especially designed to harmonize with the house on broad, simple lines, with large mirrors over the top."⁸⁸

This unique ornament by Maher was recognized; Arthur C. David wrote that Maher's ornament "is designed, instead of being merely copied."⁸⁹ After 1900 geometric designs combined with nature-based motifs began to appear in art glass, murals, and wood carving in the form of stylized poppies, lilies, and thistles. Examples are the thistle-ornamented mantels from the Patrick King House, the poppy windows from the Schultz House, and the tiger lily light fixtures of Maher's most famous unified interior "Rockledge," the house for E. L. King House (1912; demolished in 1987).⁹⁰

Not only is the Coffeen House significant because it occurs a time when Maher is exploring stucco and his personal ornament is evolving, but the house simply is earlier than work by the other Prairie School architects. When the

⁸⁴ Neil Levine, *The Architecture of Frank Lloyd Wright Princeton, New Jersey: Princeton University Press, 1996* (Princeton: Princeton University Press, 1996), 14 - 15

⁸⁵ Robert C. Spencer, Jr., "Brick Architecture in and about Chicago," *The Brickbuilder*, 12, no. 9 (September, 1903), 178 - 187

⁸⁶ Spencer, 121.

⁸⁷ George W. Maher, "A Plea for an Indigenous Art," *Architectural Record* 21 (June 1907), 433

⁸⁸ "A Modern Residence at Hinsdale, Ill.," *Scientific American* (December 1901), 106 and 116

⁸⁹ Arthur C. David, "The Architecture of Ideas," *The Architectural Record*, 15 (April 1904), 375

⁹⁰ Edward S. Cooke, Jr., "George Washington Maher," in *"The Art That is Life": "The Art that is Life"* The Arts & Crafts Movement in America, 1875-1920, edited by Wendy Kaplan. Boston: Little, Brown and Company, and Museum of Fine Arts, Boston, 1987, 121

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William Coffeen House was finished in 1900, many of the Prairie School practitioners were just beginning their careers and gaining recognition. Wright, for example, received the first full treatment in the architectural press in 1900 in an article written by his friend and associate, Robert C. Spencer, Jr.⁹¹ Paul Kruty wrote that Wright “began to find his own voice in 1900, producing the combination of forms that we now call his Prairie style.”⁹²

Prairie School Architecture in Hinsdale

The Coffeen House is the first true Prairie School house now standing in Hinsdale. Frank Lloyd Wright’s Bagley House (1894) preceded it but it was a Dutch Colonial design. The following list includes houses identified as Prairie School in the *Village of Hinsdale Architectural Map* (2002) and other local sources.⁹³

George W. Maher, William Coffeen House, 1899 - 1900
Nimmons & Fellows, Charles A. Brown House, 422 South Oak, 1904⁹⁴
Spencer & Powers, Edward P. Welles House, 323 E. Fourth, 1905
Spencer & Powers, Willis Blackman, Jr. House, 12 S. County Line Road, 1905
Architect unidentified, Hinkley House, 428 E. First Street, 1905
Architect unidentified, E. F. Hasbrook House, 425 E. First Street, c. 1906
Eben Ezra Roberts, Albert Wilson True House, 231 E. Third, 1910
George Grant Elmslie, Clayton Summy Residence, 338 W. Elm, 1925
William Gibson Barfield, William H. Eulass House, 441 E. Third, c. 1910/1906
Architect unidentified, 232 E. Hickory, c. 1910
William Drummond, Gordon C. Abbott House, 105 N. Grant, c. 1912/1913
Architect unidentified, Isabel S. Conover House, 23 S. Oak Street, c. 1915
Architect unidentified, 334 E. Third, c. 1915
Architect unidentified, 560 N. Washington, c. 1920
John Van Bergen, Harold Klock Residence, 306 S. County Line Road, c. 1940

Historic Owners

The first owner of the house, William Coffeen, was born on May 3, 1854 in Rutland, New York.⁹⁵ He was the youngest child of William L. G. Coffeen (1824 – 1866) and Helen E. Lester Coffeen (1822/1824 – 1898). His siblings were Milo Lester Coffeen (1850 - 1911) and Mary Coffeen Childs (1849 - 1911). In 1860, the Coffeen family moved to Libertyville, Illinois and William L. G. Coffeen died a few years later. Left a widow, Helen Coffeen moved to Normal, Illinois and started a boarding school.⁹⁶ After her daughter, Mary, married Robert A. Child in 1873, she came with them to Hinsdale (c. 1874).⁹⁷

William Coffeen came to Chicago as a young man and began to work in the office of the clerk of the Superior Court of Cook County. In 1875 he moved to Hinsdale and lived with his sister, Mrs. Robert A. Childs (Mary Coffeen). On October 18, 1892 he married Helen Williams.⁹⁸ William Coffeen worked with Hempstead Washburne in the real estate firm of Washburne & Lewis. From 1890 to 1893, he served as secretary to Washburne when he was the

⁹¹ Robert C. Spencer, Jr., “The Work of Frank Lloyd Wright,” *The Architectural Review* (1900), 61 - 72

⁹² Paul Kruty, “Introduction: Frank Lloyd Wright and Oak Park,” in Patrick F. Cannon, *Hometown Architect: The Complete Buildings of Frank Lloyd Wright in Oak Park and River Forest, Illinois* (San Francisco: Pomegranate, 2006), 12

⁹³ Hinsdale Historic Preservation Commission, *Village of Hinsdale Architectural Map* (2002) and the *Robbins Park Historic District Registration Form* (2008) prepared by Granacki Historic Consultants.

⁹⁴ 422 Oak was identified as the work of William Carbys Zimmerman in the Robbins Park Historic District Registration Form, but the newspaper article “Commences \$40,000 Home,” *The Hinsdale Doings*, November 5, 1904, documents the architects as “Nimonds & Fellows,” a slight mis-spelling of Nimmons & Fellows.

⁹⁵ “William Coffeen Dies at his Hinsdale Home,” *The Hinsdale Doings*, 29 (October 20, 1923), 1

⁹⁶ “Death Claims Its Own,” *The Hinsdale Doings*, July 9, 1898, 1

⁹⁷ “Robert A. Childs,” *The Book of Chicagoans*, edited by John W. Leonard (Chicago: A. N. Marquis & Company, 1905), 119, and “Death Claims Its Own,” 1

⁹⁸ “William Coffeen Dies at His Hinsdale Home,” *The Hinsdale Doings*, 29 (October 20, 1923), 1

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mayor of Chicago.⁹⁹ Around 1900 William Coffeen began to work for the brokerage firm of William H. Colvin & Co and kept this association until his death in 1923.¹⁰⁰

William and Helen Coffeen were active in Hinsdale affairs. In 1889 he joined the Hinsdale Club and was its director from 1899 to 190; he was the first president of the Hinsdale Golf Club.¹⁰¹ He also was a member of Chicago's Union League Club.¹⁰² William Coffeen became a member of the Illinois Society, Sons of the Revolution in the State of Illinois, on September 3, 1895, in right descent from Captain John Coffeen of Cavendish, Vermont. In his obituary in the *Minute Man*, a publication of the Sons of the Revolution, William Coffeen was described as "earnest, efficient and affable. He was highly esteemed by his business associates, the members of this Society, and a wide circle of friends."¹⁰³ His wife, Helen Williams Coffeen, was active in the Fresh Air Home Association, serving as its secretary and treasurer.¹⁰⁴ She also was member of the Woman's Club of Hinsdale, c. 1896 – 1905, and a member of its Village Improvement Committee.¹⁰⁵

William Coffeen's mother, Helen Coffeen, was "known for a long life devoted to high thinking and generous doing," and was active in the founding of the Fresh Air Home Association.¹⁰⁶ Her older son, Milo Lester Coffeen, was the Deputy Clerk of the Superior Court from 1871 to 1879. He practiced law independently beginning in 1880 and his firm had become Tenney, Coffeen, Harding and Sherman by 1908.¹⁰⁷ He was married to Martha Martin in 1877. In 1893, they moved to 423 Essex in Kenilworth and Milo Lester Coffeen served as the first Village Attorney.¹⁰⁸ In Kenilworth, Milo Lester Coffeen was president of the Kenilworth Club from 1897 to 1898 and his wife was a charter member of The Neighbors, the woman's group founded in 1895. George W. Maher had moved to Kenilworth with his wife Elizabeth in 1893 and undoubtedly the Coffeens knew the Mahers through their mutual involvement in the two clubs. Most likely William Coffeen learned about Maher's work through visits with his brother.

When their daughter was presented to society in 1898, Milo Lester and Mary Coffeen held the party at 3022 Prairie Avenue, their city residence. They invited several Kenilworth residents: Mrs. Charles Adams, Mrs. Joseph Sears, Mrs. Ullman Strong, Mary Hinman, Miss Helen Sears, and Miss Keyes.¹⁰⁹ In 1900, Mr. and Mrs. Coffeen were living at 3133 Calumet Avenue in Chicago as well as at their "fine country place" in Kenilworth.¹¹⁰

In May 1904, William Coffeen sold his house to broker William Spaulding Warren (1853 – 1914) and his wife Annie Batten Warren. The *Economist* reported the sale, noting "This is one of the most beautiful places at Hinsdale" and that it had been designed by George W. Maher.¹¹¹ Warren lived at 306 S. Garfield until his death in 1914 and his wife sold the house in 1915.¹¹² William B. Hinckley (1867 - 1931) bought the property from Annie Warren. He was the son of William S. Hinckley, an early Hinsdale resident and had married Blanche M. Shaw of

⁹⁹ "With the Buff and the Blue," *The Minute Man*, 13 (December 1923), 3

¹⁰⁰ Ibid. Colvin established the firm in 1899. See "William Henry Colvin," *The Book of Chicagoans*, edited by John W. Leonard (Chicago: A. N. Marquis & Company, 1905), 131.

¹⁰¹ "Hinsdale Club," bound volume in Hinsdale Club box, Anderson Architecture Center, Hinsdale Historical Society, and "William Coffeen Funeral to Be Conducted Today," *Chicago Tribune*, October 19, 1923, 10

¹⁰² "William Coffeen Funeral to Be Conducted Today, 10

¹⁰³ "With the Buff and the Blue," *The Minute Man*, 13 (December 1923), 2

¹⁰⁴ "Report of the Hinsdale Fresh Air Association," *Hinsdale Beacon*, c. 1893, and Hugh C. Dugan, *Village on the County Line* (Privately Printed, 1949), 150

¹⁰⁵ *Year Book of the Woman's Club of Hinsdale*, 1895 - 1896 and 1904 – 1905, Hinsdale Historical Society

¹⁰⁶ "Death Claims Its Own," *The Hinsdale Doings*, July 9, 1898, p. 1, Hugh G. Dugan, *Village on the County Line* (1949), p. 150

¹⁰⁷ "M. Lester Coffeen" in A. N. Waterman, *Historical Review of Chicago and Cook County and Selected Biography*, II (Chicago and New York: Lewis Publishing Company, 1908), pp. 824 - 826

¹⁰⁸ Colleen Kilner, "Lester M(ilo) Coffeen," Centennial Home house history for 423 Essex, 1969, in the files of the Kenilworth Historical Society

¹⁰⁹ "In the Society World," *Chicago Tribune*, November 27, 1898, 15

¹¹⁰ "M. Lester Coffeen" in Green Berry Raum, *History of Illinois Republicanism* (Chicago: Rollins Pub. Co, 1900). M. Lester Coffeen lived at 3133 Calumet according to A.N. Waterman, "M. Lester Coffeen," 826, and "Milo Lester Coffeen" *Book of Chicagoans*, edited by John W. Leonard (Chicago: A. N. Marquis & Company, 1905), 129

¹¹¹ *The Economist*, June 11, 1904, 827, and "Chicagoan to Locate Here," *The Hinsdale Doings*, May 27, 1904

¹¹² "W. S. Warren Passes Away," *The Hinsdale Doings*, August 22, 1914, 1

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Hinsdale in 1891. He was the manager of the Chicago agency of the American Investment Union of New York, a real estate development company.¹¹³ Hinckley sold the house to Samuel E. Dean and his wife Lillian of Winnetka.¹¹⁴ Samuel E. Dean, Sr. was the founder of Chicago's Dean Milk Company. Subsequent owners of 306 S. Garfield were the Russell B. McKillen (1955 – 1956), Charles Borsom (1956 – 1972), Claire M. Roddewig (1972 – 1975), John Geary (1975 – 1986), Ralph and Carol Shell (1986 – 1989), Thomas and Julie Burke (1989 – 2000), and Sharon Starkston and James Oles, the present owners (2000 – present).¹¹⁵

Conclusion

The Coffeen House and its coach house are outstanding examples of the work of George W. Maher around 1900 and they are the earliest Prairie School house and coach house preserved in Hinsdale.

¹¹³ "William B. Hinckley," in *Portrait and Biographical Record of DuPage and Cook County, Illinois* (Chicago: Lake City Publishing Co., 1894), 386 - 387

¹¹⁴ "Real Estate Active Again," *The Hinsdale Doings*, March 3, 1923, 1

¹¹⁵ Historic Sites Research Program Finding Sheet for 306 S. Garfield, c. 1989, Hinsdale Historical Society, and Mary Sterling, *Hinsdale's Historic Homes, I* (Hinsdale: Sterling Books, Ltd., 1997), 65 - 68.

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Du Page County Recorder of Deeds

Hinsdale Historical Society collections

Village of Hinsdale permit records

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Previous documentation on file (NPS):

- preliminary determination of individual listing (36 CFR 67) has been requested
- previously listed in the National Register
- previously determined eligible by the National Register
- designated a National Historic Landmark
- recorded by Historic American Buildings Survey # _____
- recorded by Historic American Engineering Record # _____
- recorded by Historic American Landscape Survey # _____

Primary location of additional data:

- State Historic Preservation Office
- Other State agency
- Federal agency
- Local government
- University
- Other
Name of repository: author's collection

Historic Resources Survey Number (if assigned): _____

10. Geographical Data

Acreeage of Property 1 acre

Use either the UTM system or latitude/longitude coordinates

Latitude/Longitude Coordinates (decimal degrees)

Datum if other than WGS84: _____
(enter coordinates to 6 decimal places)

- | | |
|------------------------------------|----------------------------------|
| 1. Latitude: 41 degrees 47'58.21"N | Longitude: 87 degrees 55'39.22"W |
| 2. Latitude: | Longitude: |
| 3. Latitude: | Longitude: |
| 4. Latitude: | Longitude: |

William and Helen Coffeen House
Name of Property

DuPage County Illinois
County and State

Verbal Boundary Description (Describe the boundaries of the property.)

Parcel 1: the coach house in the southwest corner in Lot 2 in Borsom's Resubdivision of Lot 1 in Block 10 in the Original Town of Hinsdale, a subdivision in the Northwest Quarter of Section 12, Township 38 North, Range 11, East of the Third Principal Meridian, according to the plat of said resubdivision recorded November 14, 1966 as Document R66-44785, in DuPage County, Illinois.

Parcel 2: the house in Lot 1 in Borsom's Resubdivision of Lot 1 in Block 10 in the Original Town of Hinsdale, a subdivision in the Northwest Quarter of Section 12, Township 38 North, Range 11, East of the Third Principal Meridian, according to the plat of said resubdivision recorded November 14, 1966, as Document R66-44785, in DuPage County, Illinois.

Boundary Justification (Explain why the boundaries were selected.)

The residence and the coach house for listing on the National Register of Historic Places includes two properties historically owned by William and Helen Coffeen and currently owned by Sharon Starkston and James Oles. The boundaries are described in the above legal descriptions. The nomination does not include the 1967 house and associated hardscape that was completed when the original lot was subdivided.

11. Form Prepared By

name/title: Kathleen Cummings
organization: _____
street & number: 2130 North Fremont
city or town: Chicago state: Il zip code: 60614
e-mail kathy-cummings@sbcglobal.net
telephone: 773-935-2166
date: July 25, 2014

Additional Documentation

Submit the following items with the completed form:

- **Maps:** A **USGS map** or equivalent (7.5 or 15 minute series) indicating the property's location.
- **Sketch map** for historic districts and properties having large acreage or numerous resources. Key all photographs to this map.
- **Additional items:** (Check with the SHPO, TPO, or FPO for any additional items.)

William and Helen Coffeen House

DuPage County Illinois
County and State

Name of Property

Photographs

Submit clear and descriptive photographs. The size of each image must be 1600x1200 pixels (minimum), 3000x2000 preferred, at 300 ppi (pixels per inch) or larger. Key all photographs to the sketch map. Each photograph must be numbered and that number must correspond to the photograph number on the photo log. For simplicity, the name of the photographer, photo date, etc. may be listed once on the photograph log and doesn't need to be labeled on every photograph.

Photo Log

Name of Property: William Coffeen House

City or Vicinity: Hinsdale

County: DuPage

State: IL

Name of Photographer: Sharon Starkston

Date of Photographs: July 2014

Location of Original Digital Files: 306 South Garfield Street, Hinsdale, IL 60521-4417

Photo #1 (IL_DuPage County_William Coffeen House_0001)

Front (east) elevation, camera facing west

Name of Property: William Coffeen House

City or Vicinity: Hinsdale

County: DuPage

State: IL

Name of Photographer: Sharon Starkston

Date of Photographs: July 2014

Location of Original Digital Files: 306 South Garfield Street, Hinsdale, IL 60521-4417

Photo #2 (IL_DuPage County_William Coffeen House_0002)

Side (south) elevation, camera facing north

Name of Property: William Coffeen House

City or Vicinity: Hinsdale

County: DuPage

State: IL

Name of Photographer: Sharon Starkston

Date of Photographs: July 2014

Location of Original Digital Files: 306 South Garfield Street, Hinsdale, IL 60521-4417

Photo #3 (IL_DuPage County_William Coffeen House_0003)

Side (north) elevation, camera facing south

Name of Property: William Coffeen House

City or Vicinity: Hinsdale

County: DuPage

State: IL

Name of Photographer: Sharon Starkston

Date of Photographs: July 2014

Location of Original Digital Files: 306 South Garfield Street, Hinsdale, IL 60521-4417

Photo #4 (IL_DuPage County_William Coffeen House_0004)

Rear (west) elevation, camera facing southeast

Name of Property: William Coffeen House

City or Vicinity: Hinsdale

County: DuPage

State: IL

Name of Photographer: Sharon Starkston

William and Helen Coffeen House

DuPage County Illinois
County and State

Name of Property

Date of Photographs: July 2014

Location of Original Digital Files: 306 South Garfield Street, Hinsdale, IL 60521-4417

Photo #5 (IL_DuPage County_William Coffeen House_0005)

Door surround within front porch, camera facing south

Name of Property: William Coffeen House

City or Vicinity: Hinsdale

County: DuPage

State: IL

Name of Photographer: Sharon Starkston

Date of Photographs: May 2011

Location of Original Digital Files: 306 South Garfield Street, Hinsdale, IL 60521-4417

Photo #6 (IL_DuPage County_William Coffeen House_0006)

Entrance vestibule, camera facing northeast

Name of Property: William Coffeen House

City or Vicinity: Hinsdale

County: DuPage

State: IL

Name of Photographer: Sharon Starkston

Date of Photographs: May 2011

Location of Original Digital Files: 306 South Garfield Street, Hinsdale, IL 60521-4417

Photo #7 (IL_DuPage County_William Coffeen House_0007)

Hall, camera facing northwest

Name of Property: William Coffeen House

City or Vicinity: Hinsdale

County: DuPage

State: IL

Name of Photographer: Sharon Starkston

Date of Photographs: May 2011

Location of Original Digital Files: 306 South Garfield Street, Hinsdale, IL 60521-4417

Photo #8 (IL_DuPage County_William Coffeen House_0008)

Living room (original reception room), camera facing north

Name of Property: William Coffeen House

City or Vicinity: Hinsdale

County: DuPage

State: IL

Name of Photographer: Sharon Starkston

Date of Photographs: May 2011

Location of Original Digital Files: 306 South Garfield Street, Hinsdale, IL 60521-4417

Photo #9 (IL_DuPage County_William Coffeen House_0009)

Living room (original library), camera facing southwest

Name of Property: William Coffeen House

City or Vicinity: Hinsdale

County: DuPage

State: IL

Name of Photographer: Sharon Starkston

Date of Photographs: May 2011

Location of Original Digital Files: 306 South Garfield Street, Hinsdale, IL 60521-4417

Photo #10 (IL_DuPage County_William Coffeen House_0010)

Dining room, camera facing northwest

William and Helen Coffeen House
Name of Property

DuPage County Illinois
County and State

Name of Property: William Coffeen House
City or Vicinity: Hinsdale
County: DuPage
State: IL
Name of Photographer: Sharon Starkston
Date of Photographs: July 2014
Location of Original Digital Files: 306 South Garfield Street, Hinsdale, IL 60521-4417
Photo #11 (IL_DuPage County_William Coffeen House_0011)
Stained glass windows on staircase landing, camera facing south

Name of Property: William Coffeen House
City or Vicinity: Hinsdale
County: DuPage
State: IL
Name of Photographer: Sharon Starkston
Date of Photographs: July 2014
Location of Original Digital Files: 306 South Garfield Street, Hinsdale, IL 60521-4417
Photo #12 (IL_DuPage County_William Coffeen House_0012)
Master bedroom, camera facing northeast

Name of Property: William Coffeen House
City or Vicinity: Hinsdale
County: DuPage
State: IL
Name of Photographer: Sharon Starkston
Date of Photographs: July 2011
Location of Original Digital Files: 306 South Garfield Street, Hinsdale, IL 60521-4417
Photo #13 (IL_DuPage County_William Coffeen House_0013)
Bedroom (southeast corner), camera facing west

Name of Property: William Coffeen House
City or Vicinity: Hinsdale
County: DuPage
State: IL
Name of Photographer: Sharon Starkston
Date of Photographs: July 2011
Location of Original Digital Files: 306 South Garfield Street, Hinsdale, IL 60521-4417
Photo #14 (IL_DuPage County_William Coffeen House_0014)
North facades of coach house at 26 East Third, camera facing southwest.

Name of Property: William Coffeen House
City or Vicinity: Hinsdale
County: DuPage
State: IL
Name of Photographer: Sharon Starkston
Date of Photographs: July 2014
Location of Original Digital Files: 306 South Garfield Street, Hinsdale, IL 60521-4417
Photo #15 (IL_DuPage County_William Coffeen House_0015)
North façade of 1967 house at 30 East Third, camera facing south

William and Helen Coffeen House
Name of Property

DuPage County Illinois
County and State

Paperwork Reduction Act Statement: This information is being collected for applications to the National Register of Historic Places to nominate properties for listing or determine eligibility for listing, to list properties, and to amend existing listings. Response to this request is required to obtain a benefit in accordance with the National Historic Preservation Act, as amended (16 U.S.C.460 et seq.).

Estimated Burden Statement: Public reporting burden for this form is estimated to average 100 hours per response including time for reviewing instructions, gathering and maintaining data, and completing and reviewing the form. Direct comments regarding this burden estimate or any aspect of this form to the Office of Planning and Performance Management, U.S. Dept. of the Interior, 1849 C. Street, NW, Washington, DC.



William and Helen Coffeen House
306 South Garfield Avenue
Hinsdale, Cook County, IL. $41^{\circ}47'58.21''\text{N}$ $87^{\circ}55'39.22''\text{W}$

15

EAST THIRD STREET

SOUTH GARFIELD STREET

DRIVEWAY

NON-ORIGINAL HOUSE (CA 1967)
30 E. THIRD ST.

14

DRIVEWAY

COFFEEN HOUSE (1900)
306 S. GARFIELD ST.

NON-ORIGINAL GARAGE
(1971)

COFFEEN COACH HOUSE
26 E. THIRD ST.

DENOTES PHOTO VIEWPOINT

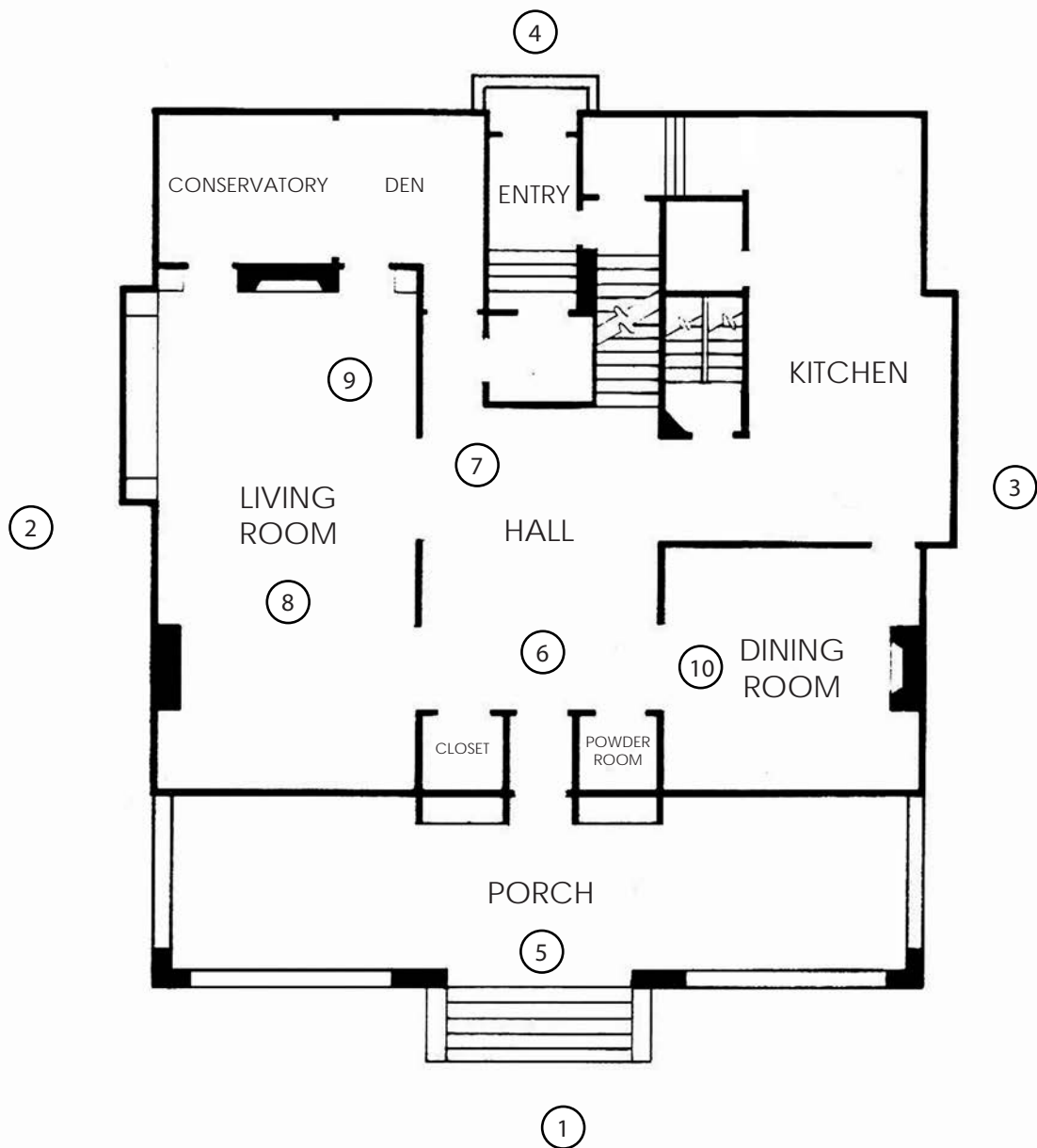
WILLIAM COFFEEN HOUSE AND COACH HOUSE

SITE PLAN

SCALE: 1" = 20'-0"



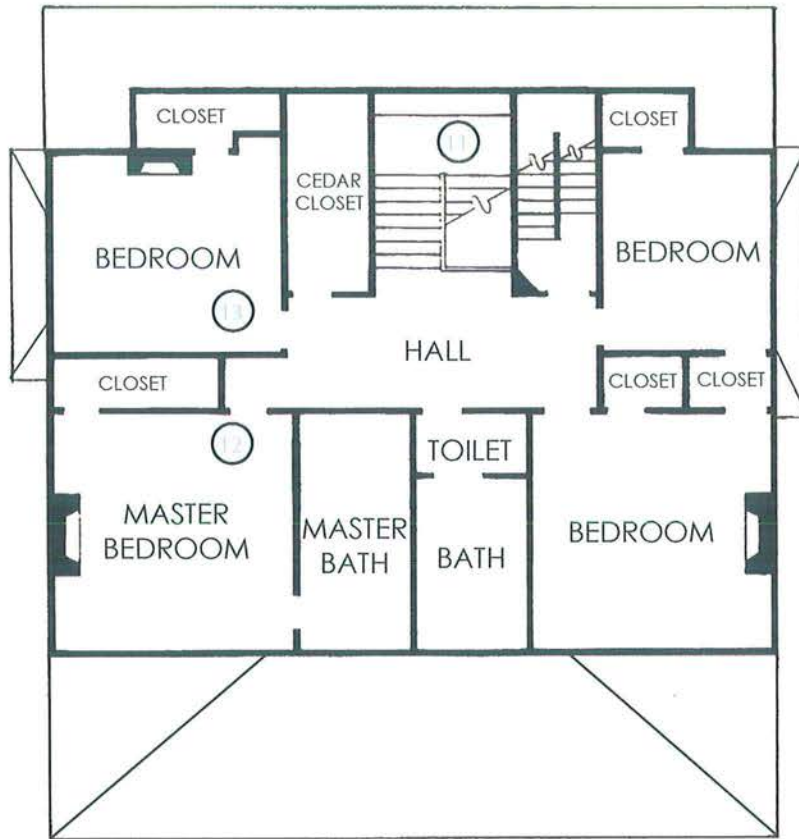
Created: 2014



William Coffeen House
 306 S. Garfield, Hinsdale, Illinois.
 Current first floor plan (2014)



DENOTES PHOTO VIEWPOINT



William Coffeen House
 306 S. Garfield, Hinsdale, Illinois.
 Current second floor plan (2014)



14 DENOTES PHOTO VIEWPOINT











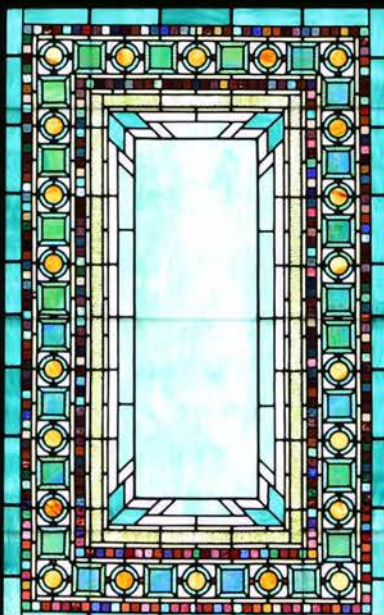
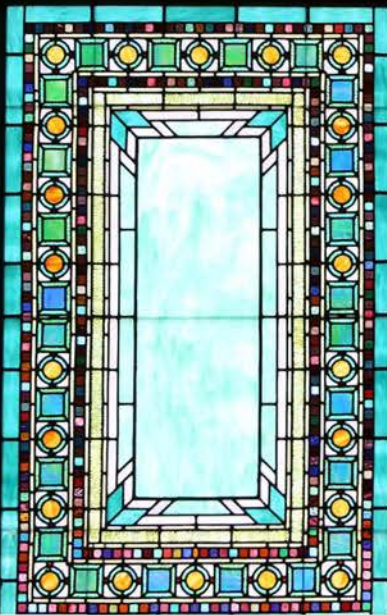
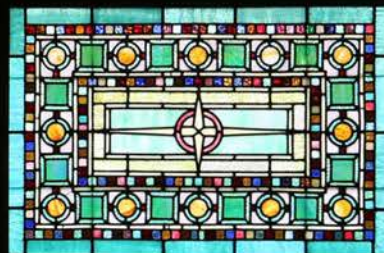
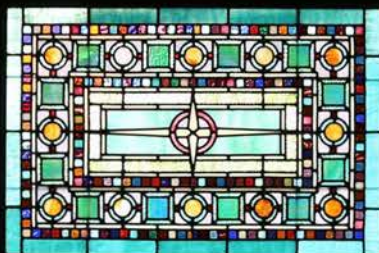
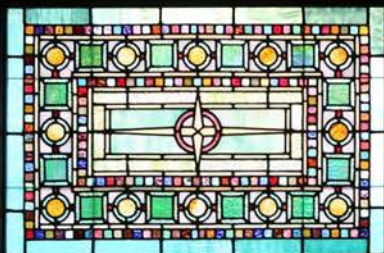




















UNITED STATES DEPARTMENT OF THE INTERIOR
NATIONAL PARK SERVICE

NATIONAL REGISTER OF HISTORIC PLACES
EVALUATION/RETURN SHEET

REQUESTED ACTION: NOMINATION

PROPERTY NAME: Coffeen, William and Helen, House

MULTIPLE NAME:

STATE & COUNTY: ILLINOIS, Du Page

DATE RECEIVED: 11/07/14 DATE OF PENDING LIST: 12/05/14
DATE OF 16TH DAY: 12/22/14 DATE OF 45TH DAY: 12/24/14
DATE OF WEEKLY LIST:

REFERENCE NUMBER: 14001066

REASONS FOR REVIEW:

APPEAL: N DATA PROBLEM: N LANDSCAPE: N LESS THAN 50 YEARS: N
OTHER: N PDIL: N PERIOD: N PROGRAM UNAPPROVED: N
REQUEST: N SAMPLE: N SLR DRAFT: N NATIONAL: N

COMMENT WAIVER: N

ACCEPT RETURN REJECT 12-22-14 DATE

ABSTRACT/SUMMARY COMMENTS:

Entered in
The National Register
of
Historic Places

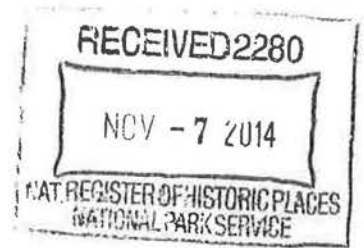
RECOM./CRITERIA _____

REVIEWER _____ DISCIPLINE _____

TELEPHONE _____ DATE _____

DOCUMENTATION see attached comments Y/N see attached SLR Y/N

If a nomination is returned to the nominating authority, the nomination is no longer under consideration by the NPS.



October 30, 2014

Ms. Barbara Wyatt
National Register of Historic Places Program
National Park Service, Department of the Interior
1201 Eye Street, NW (2280)
Washington, DC 20005

Dear Ms. Wyatt:

Enclosed are the disks that contain the true and correct copies of the National Register nominations recommended for nomination by the Illinois Historic Sites Advisory Council at its October 24, 2014 meeting and signed by the State Historic Preservation Officer:

Martin House – Fulton, Whiteside County
William and Helen Coffeen House – Hinsdale, DuPage County
Polish National Alliance Headquarters – Chicago, Cook County
John Robertson Jr. House – Barrington, Cook County
Jesse L. Strauss Estate – Glencoe, Cook County

Please contact me at 217/785-4324 if you need any additional information. Thank you for your attention to this matter.

Sincerely,

Andrew Heckenkamp, Coordinator
Survey and National Register program

enclosures

1 Old State Capitol Plaza
Springfield IL 62701

ILLINOISHISTORY.GOV



November 26, 2014

Edson Beall
National Register of Historic Places Program
National Park Service, Department of the Interior
1201 Eye Street, NW (2280)
Washington , DC 20005

Dear Mr. Beall:

**Please exchange the previous disk with the enclosed disk for the following nomination:
William and Helen Coffeen House, Hinsdale -- DuPage County**

The author wished to correct typographical errors that she found in the nomination that was submitted to the National Park Service on October 29, 2014.

Please contact me at 217/785-4324 if you need any additional information. Thank you for your attention to this matter.

Sincerely,

Andrew Heckenkamp, Coordinator
Survey and National Register program

enclosures

1 Old State Capitol Plaza
Springfield IL 62701

ILLINOISHISTORY.GOV