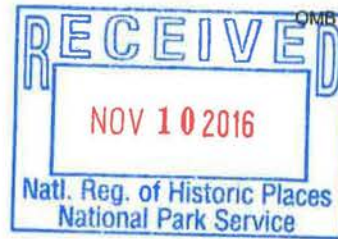


United States Department of the Interior
National Park Service



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. **Place additional certification comments, entries, and narrative items on continuation sheets if needed (NPS Form 10-900a).**

1. Name of Property

historic name Sloane, William and Jennette, House

other names/site number N/A

Name of Multiple Property Listing N/A

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

2. Location

street & number 248 South Arlington Avenue not for publication

city or town Elmhurst vicinity

state Illinois county Du Page zip code 60126

3. State/Federal Agency Certification

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

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

Applicable National Register Criteria: A B C D

[Signature] 11/02/16
Signature of certifying official/Title: Deputy State Historic Preservation Officer Date

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

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: _____)

by Barbara Wyatt 12-27-16
Signature of the Keeper Date of Action

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5. Classification

Ownership of Property
(Check as many boxes as apply.)

Category of Property
(Check only **one** box.)

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

- private
- public - Local
- public - State
- public - Federal

- building(s)
- district
- site
- structure
- object

Contributing	Noncontributing	
1		buildings
		site
		structure
		object
1		Total

Number of contributing resources previously listed in the National Register

6. Function or Use

Historic Functions
(Enter categories from instructions.)

DOMESTIC/single dwelling=Residence

Current Functions
(Enter categories from instructions.)

DOMESTIC/single dwelling=Residence

7. Description

Architectural Classification
(Enter categories from instructions.)

Late 19th and early 20th Century American
Movements: Prairie School

Materials
(Enter categories from instructions.)

foundation: Concrete
walls: Stucco

roof: Asphalt
other: _____

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(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 Jennette Sloane House is a two-story, single-family house on a site approximately one-half mile southeast of the central business district of Elmhurst, Illinois. The house sits by itself on a lot on the west side of South Arlington Avenue. The lot is 100 feet wide, north to south, and 190 feet deep, east to west. The house is an example of Prairie School design. The house stretches across most of the width of the lot and is made up of a two-story central block flanked on either side by one-story wings. The south wing contains a veranda which has been glazed to create an enclosed family room. The north wing contains a garage that was originally an open carport. The house sits on a concrete foundation. The original portion of the house has a full basement. The structure is wood frame covered in stucco. The hipped roof has an approximately 5 to 12 slope. At the rear the kitchen was extended to the west. At the same time, a screened porch was added in the angle between the kitchen extension and the original house. Both the kitchen extension and the porch were designed to sensitively harmonize with original architect Walter Burley Griffin's design. The kitchen extension has stucco walls and a hipped roof similar to the original house. The house has little in the way of applied ornament or decoration, allowing its massing to read powerfully. The major exception to this is the patterned, wood muntins of the house's casement windows, all of which remain. The house is excellently maintained. Aside from the enclosure of the veranda and the insertion of the garage door, the front, east elevation has a high degree of historic integrity. On the rear, west elevation, the configuration of the addition allows the form of the original house to remain easily readable. The major spaces of the first floor – the living room, dining room and library – retain their original volume and relationship to one another.

Narrative Description

Geographic Context

The Sloane House sits approximately three-quarters of a mile to the southeast of the central business district of Elmhurst, Illinois. It is two and one-half blocks south, and two and one-half blocks east of the Elmhurst commuter rail station. This commuter line leads directly to downtown Chicago, nineteen miles to the east. The house sits mid-block on the west side of South Arlington Avenue, which runs due north-south. The area is residential with other single-family houses filling the neighboring lots. The Sloane House lot is one hundred feet wide, north to south along Arlington, and one hundred-ninety feet deep, east to west. The house sits approximately fifty feet back from the street, in line with several of its neighbors. The lot, like the surrounding area, is essentially flat. The house sits by itself on the lot. Ground and foundation plantings surround the house, with a single mature tree in the front yard, and several mature trees in the back yard.

Physical Description—Exterior

From the East

The house is oriented with its long, front elevation facing east, toward Arlington Avenue. This elevation is made up of three sections. A central, two-story section is flanked to the north and south by one-story wings. At grade, a stucco base slopes upward and inward, at an approximately 1:1 pitch, to a height of roughly fifteen inches above the ground. This sloped, stucco-covered base is capped by similarly sloped, horizontal trim, made of dark-stained wood. This trim marks the joint between the sloped base and the vertical wall of the house. In turn, the assemblage of sloped stucco base and wood trim tie the house to its site, providing an intermediate transition from flat grade to vertical wall. At the south end of the front, east-facing elevation, the hipped roof of the one-story wing is supported by a broad stucco pier. Between the pier and the central, two-story section of the house to the north, a stucco wall rises to standard window sill height. This wall is capped

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by a dark-stained wood sill. Above this sill, the area below the roof of the south wing was originally open to a covered veranda. The open section of the wall has since been glazed to create an enclosed family room. The eave of the south wing roof projects out approximately two feet. The south wing roof is hipped and is covered with asphalt shingles. In the center of the east elevation is the two-story section of the house. Above its sloped stucco base, the wall of the central section rises to the dark-stained, first-floor window sill. The base, wall surface, and first-floor sill of the central section are continuous with those of the south wing, emphasizing the horizontality of the house. Above the sill, a group of four joined casement windows is located in the center of the central section. These windows contain their original sashes with patterned, wood muntins. To the north of this window grouping is the front door. The door is given some degree of separation from the street by a low wall that surrounds the south and east sides of the front stoop. On the north side of the stoop, steps descend from the level of the first floor to a walkway that leads to the driveway. Above the window group and the front door, the eave of the south wing roof continues across the face of the two-story section to meet the roof of the north wing. Again, this emphasizes the horizontality of the overall form of the house. The horizontality is countered by the verticality of the central, two-story section. This verticality is accentuated by dark-stained vertical boards that separate the four casement windows in the center of the second floor. The windows are directly above the central windows of the first floor. Their muntin design is the same as on the first floor, except that it has been inverted, so the bottom of the first-floor design is the top of the second. The vertical boards between the windows run from the roof of the projecting eave that spans the front of the house at the first floor, to the eave of the second floor roof. In doing so, they create panels of stucco beneath each of the second floor windows. On either side of the windows of the second floor are unadorned planes of stucco wall. The second floor is capped by a hipped roof covered with asphalt shingles. Rising from the roof is the broad face of the brick chimney. To the north of the two-story section a one-story wing balances the wing on the south. Like the rest of the elevation it rises from a sloped base. Immediately adjacent to the central section, sitting on a dark-stained sill, at standard sill height, are three contiguous casement windows with patterned, wood muntins. To the north of these windows, a stucco pier marks the left side of the opening of the original carport. This pier is matched by a similar pier on the other side of the carport opening, at the north end of the elevation. The otherwise continuous dark-stained wood sill does not cut across these piers, thus helping to mark the piers' use as framing elements of the carport. The opening of the carport has been filled in by a garage door, but that opening is clearly readable because the garage door was constructed in a plane that is recessed from the face of the piers. The north wing is covered by a hipped roof similar to that of the south wing.

From the North

On the north, the north wing eave projects almost to the north property line. A walkway, sheltered by the eave, connects the driveway on the east with the back yard. Decorative trellises rise from the ground to the edge of the eave, giving the walkway an even greater sense of enclosure. Below the eave is the north wall of the garage. This wall sits on the sloped base detail described on the east elevation. At the east corner of this wall, the narrower end of the pier that supports the roof above the garage project slightly from the main portion of the north wall. The main section of the north wall rises from the sloped base. At the height of the typical first-floor window sill, a piece of dark-stained wood runs across the wall from the pier end at the east corner of the garage to a narrow pier that marks the original west corner of the carport. The area above the sill-height trim probably was open originally to the carport. Though the upper portion of the wall has been enclosed, the sill has been left to allow the original configuration to be read. The rear of the garage has been extended approximately two feet to the west, under the west eave of the north wing roof. To the west of the garage is the north face of an extension to the kitchen. As in the original house, the walls of the extension sit on a sloped base. On the east end of the extension's north wall is an entry door. At the north wall's west corner, the wall plane projects slightly, thus giving the effect of a corner pier. Between the door and the corner pier, a dark-stained wood sill runs at standard sill height. As with the piers on the original portion of the house, the pier projects forward of the sill, and the sill does not run in front of it. Above the sill are two original windows that were relocated from the original exterior kitchen wall. The one-story kitchen extension is topped by a

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hipped roof with a slope similar to that on the first-floor roofs of the original house. Beyond the north faces of both the north garage wing and the kitchen extension, rises the north wall of the second floor. In the center of this wall are four patterned, wood-muntined windows, similar to those on the east elevation. The second floor is capped by its hipped roof. The narrow side of the chimney rises from the north face of the roof.

From the West

At the north end of the west elevation is the one-story garage wing. Here the original opening of the carport has been covered to create a garage. The garage space has been enlarged by locating its west wall close to the west edge of the eave of the north wing roof. This wall contains an entry door to the garage at its north edge and a garage door immediately south of that. Between the garage door and the north face of the kitchen extension is a door to a tool closet. The north wing is capped by the west face of its hipped roof. To the south of the garage, the kitchen extension projects forward. The west elevation of the extension sits on the typical sloped base and is bound on either side by the narrow ends of slightly projecting piers. Between the piers runs the dark-stained, wood window sill. Above the sill are two pairs of original patterned, wood-muntined windows, relocated from the original exterior walls of the kitchen. The west elevation of the kitchen extension is capped by its hipped roof. To the south of the kitchen extension is the screened porch. The southeast corner of the porch roof is held up by a rectangular stucco pier, whose narrow side faces west. Between the porch pier and the south wall of the kitchen extension are seven sections of screening. The sections at the north and south ends are filled with screened doors. Each section has decorative muntins that are an interpretation of the muntins on the original windows. The porch has an outward sloping fascia, similar to the fasciae on the eaves of the rest of the house, but above the porch fascia the roof is nearly flat. This allows a clear view from the west of the original second floor of the house. Within the screened porch, the north wall of the porch is created by the projection of the kitchen extension to the west. This wall contains a door to the kitchen on its east edge. On the east side of the porch interior, the original stucco-covered, west and south walls of the house's central section are exposed. On the west wall of the central section, three patterned, wood-muntined windows, in their original location, light the dining room within. The horizontal line of the dark-stained sill is continued around the south wall of the central section. On the south side of the central section is a small vestibule that allows access to the south wing. Projecting from the face of this vestibule, to the south of its door, is a stucco-covered planter. The planter's height is equal to that of typical first-floor window sill. The planter's west face is in line with the west face of the original central section. The porch floor is concrete with a red tint. Incised in the floor is a design based on the pattern of the original window muntins. The ceiling of the porch is plaster, with inset, light fixtures placed near the screened walls to the west and south. Above the dining room windows are three skylights that allow natural light into the dining room. To the south of the screened porch a free-standing wall rises to the height of the typical first-floor window sill. This encloses a small garden area adjacent to the porch. To the south of this area is the west elevation of the south wing. The south wing sits on the typical sloped base. Here a stucco wall rises to the level of the typical window sill. Above the sill, casement windows glaze the opening of the original veranda. The south wing is terminated by the broad side of the pier that supports the hipped roof above. At the second floor, above the porch, four windows are centered in the wall of its west elevation of the original central section. This grouping is similar to the window groupings of the east and north elevations of the second floor, except that on the west elevation the center two windows, which light the bathroom, have higher sills than the outer two windows. The outer windows have sills at the typical second-floor sill height. The vertical boards that separate the second-floor windows extend down to the roof of the first floor. As with the east elevation, the panels between the vertical boards are filled with stucco. The panels beneath the bathroom windows are subdivided by a horizontal board that is in line with the sills of the flanking, typical-height windows. The second floor is capped by the hipped roof of the central section. The broad face of the brick chimney rises above the north slope of the roof.

From the South

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The south end of the house extends nearly to the south edge of the property. The south wing's south elevation sits on the typical sloped base and is framed by the narrow faces of the piers that support the hipped roof above. Between the piers a stucco wall rises to the typical window sill height. Above the sill the original open wall of the veranda is glazed with casement windows. To the west of the south wing is the south face of the free-standing garden wall. Beyond this wall is the south elevation of the screened porch. This elevation of the porch sits on a sloped base like that used on the original house. At the west corner of the porch is the broad face of the pier that supports the porch's flat roof. The porch's screen wall is made up of four sections that, like the screened sections of its west elevation, have patterned muntins which interpret the muntins in the original windows. At the second floor is the south elevation of the central section. Here two patterned, wood-muntined windows are placed symmetrically in the wall. The two windows are separated by a uninterrupted wall of stucco. Their dark-stained, vertical framing members extend down below the window sills to the roof of the south wing. As on the other elevations of the second floor, the panels below the window sills are filled with stucco.

Physical Description—Interior

First Floor

The main entrance to the house is in the northeast corner of its central cube. The entrance door leads directly into the entry hall. To the north of the entry door is a patterned, wood-muntined casement window, one of a group of three windows that appears as a continuous band on the exterior. The other two windows are in the library to the north of the entry hall. On the north wall of the entry hall is the door to the library. On the west side of the entry hall is the stairway to the second floor and the door to the kitchen. On the south side of the hall is the tan, Roman-brick face of the rear of the fireplace. Between the mass of the fireplace and the east exterior wall is an open space that leads to the living room. The walls of the entry are plastered, and the floor is black tile in a running bond. In the center of rear of the fire place is a rectangular niche with a mirror inserted into it. According to the current owner, investigations have been done to see if there was originally a mural in the niche, but no evidence was found.¹ Above the mirror projects an oak valance or light cove with down-lights. Above the cove is an opening between the two chimney flues, giving spatial continuity between the hall and the living room.

The living room is the largest of the original rooms of the house (the later-enclosed veranda is slightly larger). On the east elevation is a group of four patterned, wood-muntined windows. These windows are not aligned with the central east-west axis of the room. This allows them to be placed symmetrically on the exterior of the central section of the house. Because the north edge of the window group extends nearly to the passage between the entry hall and living room, the placement of the windows also contributes to the sense of continuity of space and ambiguity of spatial boundary, between the entry and the living room. At the south end of the living room, the room's volume extends into the south wing of the house. Though this is not immediately perceptible within the living room, the pair of adjacent windows at the southeast corner of the room, gives a clue to this. These corner windows are balanced by a window at the west end of the living room's south elevation, which is adjacent to a door at the south end of the room's west elevation. On the living room's west elevation, the most prominent element is the opening to the dining room. This opening takes up the majority of the elevation, but square piers near the south and north edge of the opening temper the sense of flow between the living and dining rooms, giving the opening more formality. At the north end of the living room's west elevation, between the dining room's opening and the north, fireplace wall, is a built-in oak bench that was added in the 1966 renovations. On the north wall next to the fireplace are built-in bookshelves that were also added in 1966. An oak light cove near the ceiling surrounds much of the room. This light cove was

¹ Jones, Lois, interview by author, Elmhurst, Illinois, 7 March 2016. Griffin's use of murals made of decorative tile above fireplaces makes the possibility of a mural in this location plausible. Such murals can be found in Griffin's Mess House (1912) in Winnetka, Illinois, and Ricker House (1911) in Grinnell, Iowa. See Paul Kruty, *Walter Burley Griffin and Marion Mahony Griffin in Grinnell* (Grinnell, Grinnell College, 2011) 30-33.

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added in 1966, to replace the original light cove, which was in poor condition. An applied detail of squares and horizontals runs along the face of the existing light cove.

To the west of the living room is the dining room. The east elevation of the room is completely taken up by the opening to the living room, with its paired square piers. The spaces between the piers and the north and south edges of the opening are filled with low walls. On the dining room side of these low walls are built-in cabinets that appear to be original to the house. The north elevation contains a door to the kitchen. The west elevation contains the three patterned, wood-muntined windows that look out to the screened porch. These windows are placed symmetrically in the west elevation. The south elevation contains a door that leads to the enclosed veranda. A light cove, similar to that in the living room surrounds the dining room.

Through the door in the south elevation of the dining room is a small approximately square area that leads on the left (east) to the living room, on the right (west) to the screened porch. Straight ahead is the enclosed veranda, now used as a family room. The east, south, and west elevations of the veranda/family room are covered in plaster up to the typical sill level. Above the sill, newer casement windows fill original openings of the veranda. The north elevation retains its exterior wall details. The original patterned, wood-muntined windows remain in place, and dark-stained boards divide the elevation, similar to the boards on the exterior of the second floor of the central block.

Returning to the entry hall, the door in the hall's north elevation leads to the small library. The room's south elevation contains only the door from the entry. Its west elevation contains a door to a small closet. The north elevation contains a door to the garage. The east elevation contains two, patterned, wood-muntined casement windows. These are the two windows that appear on the exterior as a continuous band of three windows, along with the window in the entry hall to the south. Above the doors and windows runs an oak light cove. This appears to be original to the house. It has the two-stepped profile that can be seen in early photographs of the living room, and does not have the applied ornamental detailing found in the living room and dining room.

The door on the west side of the entry hall leads to the kitchen. Immediately though the door are two steps down. This intermediate level mediates the change of level to the basement. The stairway to the basement is to the right (north) beneath the stair to the second level. Continuing to the west, two steps lead back up to the main level of the first floor. Here a small, nearly square room, which acts as a passage, takes up most of the space of the original kitchen. On the north elevation of this passage is a door to a hallway that leads to a full bathroom on the left (west), then to the exterior door, which exits to the area just north of the garage. The bathroom is part of the 1966 extension and is finished in materials that complement the original house, but are clearly of a later period. One of the original patterned, wood-muntined windows is relocated in the bathroom's north elevation. The current kitchen is located to the west of the original kitchen area. Like the nearby bathroom, the kitchen is finished in materials intended to compliment the original house, but can be easily read as dating from a later period. The kitchen fills the west end of the extension. The kitchen work space is in the south portion of the west end of the extension. Counters with cabinets above and below fill much of the south and west elevations of this space. Two original patterned, wood-muntined windows have been relocated to the west elevation of the work area, above the sink. In the east end of the south elevation of the work area is a door to the screened porch. An island with a stovetop sits in the center of the space. The ceiling of the south portion of the kitchen is made up of a continuous grid of fluorescent light diffusers. The northern portion of the kitchen contains an informal dining area. The west elevation of this area contains two relocated original windows. The north elevation contains a third. The east elevation is taken up by a closet whose bi-fold doors fill the wall of this end of the kitchen.

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The stairway from the entry hall rises to the west. This flight of stairs leads an intermediate landing. At the landing, the stairway turns south and leads to the second floor. Original, stepped, oak baseboards frame the steps on the way up. A short hallway at the top of the stairs leads to the three bedrooms and bathroom on the second floor. An original window in the north wall above the stairway lights the second flight of steps and the upstairs hall. Oak veneer plywood paneling covers the west and south walls of the hallway. The hall walls on the east and around the stairway are plaster. Solid-core, oak-veneer doors with applied detailing similar to that on the light valances in the living and dining rooms lead to the bedrooms and bathroom. An access panel in the ceiling leads to the attic above the second floor. Bedrooms fill each of the four corners of the second floor. The rooms have plaster walls and ceilings and oak baseboards. Closet doors have louvered bi-fold doors. Windows are trimmed with oak. The bathroom walls are covered in four inch by four inch grey ceramic tile. The bathroom floor is also covered in ceramic tile. The fixtures are white. Two small original windows light the bathroom in its west wall, above the bathtub.

Historic Integrity

The Sloane House has a very good level of historic integrity. There have been an addition and some alterations to the original structure, but overall these have been sympathetic to the original form and design of the house. Specifically, the Sloane House meets the seven types of historic integrity recognized by the National Park Service as follows:

Location: High level of integrity. The house has not been moved.

Design: From Arlington Street on the east, the Sloane House retains a high level of integrity. Alterations to this elevation are minor: the glazing of the south veranda, the insertion of a garage door in the carport opening (both of which are easily readable), and the replacement of the original front door with a glazed door whose muntin pattern is an interpretation of the window muntin pattern. Otherwise, the east elevation remains unaltered from its original construction. On the north, trellises were added in 1966 to shelter the walk from the front of the house to the back. On the west, which is not visible from public ways, the house has a good level of integrity. Despite the garage and kitchen extension and the addition of the screened porch, the form of the original house is easily readable. On the interior, aside from the extension of the kitchen to the west, all major spaces retain their original volumes and relationship. The library retains a very high level of historic integrity. Its original light cove, doors, and windows remain in place. In the living and dining rooms, the woodwork has been modified to some degree. Early published photos of the living room show a continuous light cove with a two-step face surrounding the room. The current light cove recalls the original, with certain variations. The main surface of the existing light cove is flat and has applied wood detailing on its surface. The cove is not completely continuous, but breaks at the main opening to the dining room, as well as to the entry hall. Wood ceiling trim seen in an early published photograph of the living room also has been removed. Additional millwork, in the form of a built-in bench and bookshelves near the fireplace, strongly compliment the original design of the room. These modifications have not impeded the original flow of space though the house or eliminated the subtle ambiguities of space that are present. On the second floor, although some finishes have been altered, the form and relationship of spaces remains unaltered.

Setting: High level of integrity. The several-block area in which the Sloane House sits continues to be a well-maintained neighborhood of single-family houses. This has only been compromised by the demolition of a few houses in the area and their replacement by houses of a larger scale.

Materials: The integrity of materials on the exterior is excellent. The exterior finishes, stucco and dark-stained wood, remain as they were originally designed. On the interior the integrity of materials is good. The original stained oak trim can be seen in much of the first floor. Where woodwork had been altered, the same quality of oak wood work has been used. Tan Roman brick, such a common material for the Prairie School, was used for the fireplace mass. The fireplace remains a focal point of the first floor.

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Workmanship: Integrity of workmanship is high. In particular the wood-muntined windows exhibit the original workmanship house. These windows remain throughout the house. Casement windows with patterned glass were common to the Prairie School. The use of patterned, wood muntins was a particular hallmark of Griffin.

Feeling: Integrity of feeling is very good at the Sloane House. The wide, east façade sits back from the street front with a broad grass lawn in front of it, just as seen in early photos. Though the house has been enlarged to the west, the design and use of materials is so compatible with the original house that there is nothing jarring about the addition. At the same time, the knowledgeable viewer will notice the windows in the west elevation of the kitchen are not banded in a horizontal group of four, as was the case with most of the other windows in the house, but are separated into two groups of two. This subtle difference allows the addition to be read differently from the original house.

Association: The relationship of the Sloane House to its surroundings, including its relationship to the surrounding houses with similar setbacks from the street, and the high level of historic integrity of its front elevation, give the house a very high level of integrity of association.

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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.)

Property is:

- 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

Period of Significance

1909

Significant Dates

1909

Significant Person

(Complete only if Criterion B is marked above.)

N/A

Cultural Affiliation (if applicable)

N/A

Architect/Builder

Griffin, Walter Burley

Charles Assmann

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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 Jennette Sloane House in Elmhurst, Illinois, is eligible for listing on the National Register of Historic Places under Criterion C for architecture, at a local level of significance, as an outstanding example of Prairie School architecture in Elmhurst, Illinois. It was designed in 1909 by Walter Burley Griffin for William B. and Jennette R. Sloane. The period of significance is 1909, the year the house was built. The house is an example of what Griffin scholar Paul Sprague has called Griffin's "first style." Sprague notes the features that are found in Griffin's work of this type include light-painted stucco walls sub-divided by dark-stained horizontal and vertical boards. These boards break the stucco surfaces into rectangular panels. The first-style houses also typically have casement windows that are grouped horizontally, as well as relatively steeply-pitched roofs that help to accentuate the verticality of these houses.² All these elements can be found in the Sloane House. In the house's east, front elevation these elements are used to create a carefully balanced composition of horizontal and vertical components. At the same time, areas of concentrated design elements, which include the windows, their patterned, wood muntins, and the dark-stained boards that divide the windows, are balanced by wall sections of uninterrupted stucco. The subtle complexity of the relatively small Sloane House differentiates the house from other houses of its size and period, as well as from the other, larger, high-style examples of the Prairie School in Elmhurst, Frank Lloyd Wright's Henderson House (1901) and Griffin's own Emery House (1903).

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

Geographic Context

The Sloane House is located in York Township, on the eastern edge of DuPage County, Illinois, nineteen miles west of Chicago (Fig. 1). The township was organized in 1850, shortly after the Galena & Chicago Railroad established a stop there. At the time the area was known as "Cottage Hill." The village of Elmhurst was incorporated in 1882. The village included the train depot (located in the same general location as the current Metra commuter station) and Elmhurst College, founded in 1871. In 1885 the village had only an estimated 300 residents, but the population showed steady increase in the next decades. In 1890 the village had 1,050 inhabitants, in 1900 the population was 1,728, and in 1910, the year Elmhurst was incorporated as a city, it was 2,360. Many of these residents, like William Sloane, who was an accountant for Inland Steel in Chicago, likely commuted to Chicago for work.³ The Sloane House was and remains an easy three-quarter-mile walk or drive from the Elmhurst train station (Fig. 2).⁴

The Sloane House stands in a neighborhood of single-family houses. Its lot is a part of Emery's Second Subdivision, platted in 1902 (Fig. 3). The land was subdivided by William H. Emery (1840-1903). Emery came to Elmhurst in 1889 and lived at 284 S. Kenilworth, a block west of the Sloane House.⁵ Emery's Second Subdivision consisted of 7 lots on either side of South Arlington between East Church Street and East Adelia Street. The Sloane House sits on lot number 12 on the west side of the street. The lot's dimensions, one hundred feet wide by one hundred ninety feet deep, are typical for lots on that side of the street (Fig. 4). Emery was the father of William H. Emery Jr. who in 1903 commissioned Walter Burley Griffin to design a house at the south end of Emery's Second Subdivision, on the northeast corner of Arlington and Adelia, just half a block south of where the Sloane House would be built.

² Paul Sprague, "Griffin's Architecture in Mason City," in Paul Kruty, Robert E. McCoy, Paul Sprague, James Weirick, *Rock Crest/Rock Glen, Mason City, Iowa* (St. Louis, Walter Burley Griffin Society in America 2014) 97-99.

³ Information on Sloane's profession comes from *Construction News*, volume 34, November 30, 1912, page 6. Information on the history of Elmhurst can be found in Don Russell, *Elmhurst, Trails from Yesterday*. (Wheaton, Kjeilberg & Sons, Inc., 1977). Populations for 1885, 1890, 1900, and 1910 are found on pages 47, 58, 66, and 72, respectively.

⁴ The Sloanes would also have had the option of using the Aurora, Elgin, & Chicago interurban line that stopped approximately one mile south of the house. Russell, *Elmhurst: Trails from Yesterday*, 67.

⁵ For biographical information on William Emery Sr. see Russell, *Elmhurst: Trails from Yesterday*, 54-55.

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Construction and ownership of the Sloane House

In October 1909 William and Jennette Sloane purchased their lot for \$2,000 from Mary Adelia Emory, the widow of William Emory Sr.⁶ The Sloane House was announced in the *American Contractor*, volume 30 (14 August 1909). It was described as a two story, frame and stucco house, with oak and Georgia pine finish. The cost was to be \$5,000. On August 28, 1909, *The Economist*, volume 42, page 326, noted that the plans for the house were finished. On October 1909, *Construction News*, volume 28, page 230, stated that the general contract had been awarded to Charles F. Assmann. After its completion, Griffin continued to publish the Sloane House. This may be an indication of his own regard for the house. An article was published in *Construction News*, volume 34, (November 30, 1912) pages 6-7, that stated that the total cost of the house, "including equipment, was about \$6,500.00." Griffin also published the house in "Portfolio of Current Architecture," in *Architectural Record*, volume 32, (October 1912), on page 381.⁷ An exterior photo and the floor plans of the house were included in a lengthy article devoted to Griffin's work in *Western Architect*, volume 19, number 8. In the advertising section of this number a description of the house's cove lighting was written by engineer J.K. Selleck. The Sloane House has continued to be recognized for its significance by its inclusion as an illustrated example of Griffin's work in several publications, both in America and Australia, focusing on the Prairie School and Walter Burley Griffin.⁸

The Sloanes owned the property until April 1918, when it was bought by Katherine E. and Charles M. Haft. Charles Haft held the position of City Attorney of Elmhurst from 1931-33. Title passed from the Hafts to Lawrence Crescio in February 1943. The property changed hands several time in 1943 with title going to Mary C. and Mary R. Ryan in March, and James L. Adams in July. Adams owned it until June 1946 when it was bought by Kathryn and Theodore Holliday, who owned it until April 1965. At that time it was bought by James J. and Cathy Williams. The Williams owned the house until 1985, when it was bought by the current owner, Lois Jones and her late husband, Jack⁹

⁶ The Sloanes lived in Elmhurst when they commissioned Griffin to design their house. According to the 1910 Federal Census (data taken April 25, 1910), the Sloanes were still living at 129 Clara Place in Elmhurst, indicating that construction of the house may not have been completed. William Burke Sloane was born in Belfast, Ireland, on March 2, 1868, came to the United States in 1884, and became a naturalized citizen in 1895. The Sloanes were married on December 3, 1896, in Chicago. Mrs. Sloane' first name is spelled various ways in public records, including Jennette, Jeanette, Jeannette, and Jannette. Jennette is used here because it is the name on her grave marker. Jennette Bartoo Sloane was born on June 13, 1867, in Joliet, Illinois. The Sloanes had two children, Jennette Katherine (1898-1988) and Richard (1908-1978). William Sloane was a certified public accountant. By the time of the 1920 census the Sloanes were living at 4642 North Clarendon Avenue in Chicago. Jennette Sloane died on December 4, 1928. William Sloane died on April 26, 1943. The Sloanes are buried in Mt. Hope Cemetery, Worth, Illinois, section 2, lot 68. Information on the births and deaths of William and Jennette Sloane was taken from *Illinois, Deaths and Stillbirths Index, 1916-1947*. Information on daughter Jennette Katherine Sloane Hilt was taken from *Indiana, Death Certificates 1899-2011*. Information on son Richard Sloane was taken from the *U.S. Social Security Death Index, 1935-2014*. All were retrieved July 5, 2016, from the online database of Ancestry.Com, Provo, UT, USA: Ancestry.Com Operations, Inc., 2011.

⁷ I am indebted to Prof. Paul Kruty for kindly sharing his unpublished notes regarding this early publication history of the Sloane House. The 1912 *Construction News* article was also reprinted in *The Elmhurst Press*, July 19, 1913.

⁸ These publications include *Walter Burley Griffin*, by James Birrell, published the University of Queensland Press, in 1964, page 43; *The Architecture of Walter Burley Griffin*, by Donald Leslie Johnson, published by the MacMillan Company of Australia, in 1977, page 39; *The Prairie School, Frank Lloyd Wright and his Midwest Contemporaries*, by H. Allen Brooks, published by the University of Toronto Press in 1972, re-printed by W.W. Norton in 1976, page 120; and in Paul Sprague's article "Griffin's Architecture in Mason City," in *Rock Crest/Rock Glen, Mason City, Iowa*, published by the Walter Burley Griffin Society in America in 2014, page 98.

⁹ Records of the property transactions for the Sloane House are on file at the DuPage County Governmental Center in Wheaton, Illinois.

Grantor	Grantee	Date Inst.	Doc. Number
Williams, James J.	Jones, Jack & Lois	1985	R-1985-081808
Holliday, Kathryn & Theodore	Williams, James J.	4/20/1965	R-1965-018155
Adams, James L.	Holliday, Kathryn & Theodore	6/21/1946	500934
Ryan, Mary C.	Adams, James L.	7/8/1943	451248
Crescio, Lawrence	Ryan, Mary C. & Mary R.	3/1/1943	446460
Haft, Charles M.	Crescio, Lawrence	2/4/1943	446459
Haft, Katherine E.	Haft, Charles M.	4/18/1921	149501
Sloane, William B.	Haft, Katherine E.	4/15/1918	1322894
Emery, Mary A.	Sloane, Jennette R.	10/1/1909	98531

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In 1966 the Williams, with architect Donald Michaelis, undertook to sensitively renovate and expand the house.¹⁰ In the living and dining rooms the badly damaged light coves were replaced with new coves of approximately the same size as the original. Michaelis designed an applied detail of squares and horizontals to run along the face of the new light cove that recalls common Prairie School design motifs.¹¹ In the library the original light cove and doors survived, but had been painted. These items were restored to their original appearance. Upstairs the original plaster was so deteriorated that the walls had been covered with Masonite paneling. The walls were stripped to the lath and re-plastered, but the layout of the major spaces of the second floor remains unchanged. As described in Section 7 of this nomination, during this renovation the kitchen was enlarged to the rear and the screened porch was added.

Walter Burley Griffin (1876-1937)

Walter Burley Griffin holds a primary position among the architects of the Prairie School.¹² Paul Sprague has stated that among American architects who were seeking to create an architecture not based in historic precedent:

The only architects whose work embodied greater genius than Griffin's were Louis Sullivan, who initiated the movement that ought rightly to be called the Sullivan School, and Frank Lloyd Wright, who brought to a pitch of perfection one line of development leading away from the modern style Sullivan had originated.¹³

Walter Burley Griffin was born in Maywood, Illinois, on 24 November 1876. He was raised in Oak Park, Illinois, before his family moved to Elmhurst 1893. Griffin's parents built a large house at 223 South Kenilworth, just a block from where the Sloane House would later be built. That house has since been demolished. By his senior year in high school Griffin had decided to become a landscape designer. In seeking advice about this career he visited O.C. Simonds, a prominent Midwest landscape gardener.¹⁴ Simonds advised Griffin to obtain an architecture degree, so Griffin entered the University of Illinois in September 1895. In June 1899 he was awarded a Bachelor of Science degree in Architecture. After graduation he worked for various members of a progressive group of architects in the Steinway Hall building on East Van Buren Street in Chicago. Among the architects at Steinway Hall were Dwight Perkins, Robert Spencer, Myron Hunt, and Frank Lloyd Wright. This was a group whose members were all, one way or another, influenced by Louis Sullivan. Griffin was no exception. He would say that hearing Sullivan's talk, "The Young Man in Architecture," "completely changed my life." As Paul Kruty has written:

It unleashed in Griffin a passionate resolve to create his own kind of modern architecture, not based on past styles but, like Sullivan's work, made from the elements of abstract form itself, then graced with geometric or botanic ornament.¹⁵

¹⁰ Architect Donald Michaelis was interviewed by the author at the Sloane House on May 7, 2016. Michaelis practiced architecture in Elmhurst and at one time served as secretary of the Elmhurst Historical Commission. Drawings for the 1966 addition to the house are in the possession of Lois Jones, the current owner of the Sloane House. These drawings include a set stamped by the Elmhurst Superintendent of Buildings. It was given permit number 13384, and was dated June 30, 1966.

¹¹ The principle element of the applied detail is a square divided into nine units. The center division in both axes is wider than the other two, creating a tartan grid. Among other places in Griffin's work, the tartan grid pattern can be seen in the plan of his Blythe House in Mason City, Iowa. The use of the tartan grid in the work of Frank Lloyd Wright has been discussed in Robert MacCormac, "The Anatomy of Wright's Aesthetic," in H. Allen Brooks, ed., *Writings on Wright*, Cambridge, Massachusetts, and London, England, The MIT Press, 1981:163-93.

¹² Biographical information on Walter Burley Griffin is taken from H. Allen Brooks, *The Prairie School*, (New York, W.W. Norton & Company, Inc., 1976) especially 71-75, and Paul Kruty, *Walter Burley Griffin in America*, (Urbana and Chicago, University of Illinois Press, 1996), 15-32.

¹³ Sprague, "Marion Mahony as Originator of Griffins Mature Style: Fact or Myth?" in Anne Watson, ed., *Beyond Architecture, Marion Mahony and Walter Burley Griffin, America, Australia, India*, (Sydney, Powerhouse Publishing, 1998), 28.

¹⁴ In the late-nineteenth and early-twentieth centuries, opinion was divided among landscape designers as to the title of their profession. Many, including O.C. Simonds, preferred the term "landscape gardener" to the term which eventually won the day, "landscape architect."

¹⁵ Kruty, *Walter Burley Griffin in America*, 16-17.

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In 1901 Griffin began working in Frank Lloyd Wright's Oak Park studio. Griffin became a central member of the Oak Park team, writing specifications, checking construction sites, and exercising his own particular interest: landscape gardening. He designed the garden for the Ward Willits House in Highland Park, Illinois, in 1903, and the garden for the Darwin Martin House in Buffalo, in 1904. He appears to have designed the Robert Lamp House in Madison, Wisconsin, in 1904. In 1906 Griffin established his own practice in Steinway Hall. His work included both commercial buildings and individual single-family houses.

Urban planning also was an important part of Griffin's practice. Work in this discipline culminated in his plan for Canberra, the new federal capital of Australia. The drawings for the Canberra competition were worked on in late 1911. Griffin had married architect Marion Mahony (1871-1961), who had also worked for Wright, on 29 June, 1911. Mahony became an integral partner in the creation of his work. When the Griffins received the stunning news that Walter had been awarded first place in the Canberra competition, he suddenly became an internationally prominent designer. Eventually it became clear that if Griffin wished to see his Canberra plan implemented, he would need to be in Australia full-time. The Griffins left Chicago for Australia in April 1914. They expected to stay there for only the three years of their government contract for the carrying out of the design of Canberra, but they remained after that. In the 1930's Griffin went to India, to design and see through the construction of the Pioneer Press building in Lucknow. He was in the opening stages of negotiating contracts for a number of other projects, when he died unexpectedly following surgery for a ruptured gall bladder. He was buried in an unmarked grave in India, but later reburied in Australia.¹⁶

Architectural Significance

The Sloane House belongs to a group of Griffin's houses that Paul Sprague has shown display common design elements. These elements define what Sprague has designated as Griffin's "first style."¹⁷ Though called Griffin's *first* style, the elements that define the "style" can be found in houses whose dates span much of Griffin's American career, which lasted until he left for Australia in 1914.¹⁸ The first-style houses are typically covered with light-colored stucco, the stucco surfaces are subdivided into smaller areas by dark-stained horizontal and vertical boards laid into the surface of the stucco, and the houses' out-swinging casement windows are often grouped horizontally. The first style houses are typically capped by relatively high-pitched roofs. The Sloane House displays each of these design elements: the house's light-painted stucco wall surfaces are broken into discrete areas by dark-stained horizontal and vertical boards, many of its windows are grouped horizontally, and its roof has an approximately 5 in 12 pitch.

At 1,950 square feet, the Sloane house is relatively small.¹⁹ It is also fairly simply massed: a two-story central cube flanked by one-story wings to the north and south. The tripartite composition of the front elevation is not uncommon in Griffin's work. Such houses as the Schwartz House in Wilmette, Illinois, and a house for William Tempel in Winnetka, Illinois, both of which date from 1909, have a similar two-story central section, flanked by one-story wings.

The apparent simplicity of the Sloane House is deceptive though. Examination of the details of the its east elevation reveals a complex composition of balanced horizontals and verticals, and planar and articulated surfaces. The house spreads across most of its one hundred foot wide lot, allowing the house to have a much stronger horizontal emphasis than many of Griffin's other small houses. The eave of the first-floor roof

¹⁶ The Griffins' period in India is described in Paul Kruty, *Two American Architects in India*, (Urbana-Champaign, School of Architecture, University of Illinois, 1997). An account of the rediscovery of Griffin's grave is given in Graeme Westlake, "Walter Burley Griffin's Last Days in India," *Inland Architect*, volume 33, January/February 1989, 64-67.

¹⁷ See footnote 2.

¹⁸ Among the houses that may be placed in this group are R.V. Schwartz House, in Wilmette, Illinois, 1909, and several houses by Griffin in the Beverly area of Chicago, that date from 1910 and 1911.

¹⁹ In comparison, Frank Lloyd Wright's Henderson House is approximately 2,900 square feet in area, and Griffin's the Emery House is approximately 3,700 square feet in area.

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extends unimpeded from the southeast corner of the house, above the veranda, across the two-story section in the center of the house, to the house's northeast corner. This fully accentuates the horizontal line so associated with Prairie School houses. The horizontal is reinforced by other elements in the east elevation, notably the continuous sloped base at grade, the plane of stucco that runs below the veranda and living room window sill, the grouped casement windows of the first and second floor, and the eave of the second floor roof. Despite this powerful horizontal emphasis, the elevation is, in fact, a complex mix of horizontals and verticals (Fig. 12). The horizontal of the first-floor eave is countered by the vertical of the two-story section of the house, with its relatively high-pitched roof. At the second floor the horizontal of the four casement windows is countered by the dark-stained, vertical boards that separate the windows and extend down to the small section of first-floor roof below them.

A further nuance of complexity is added to the elevation by the juxtaposition of unadorned expanses of light-painted stucco, and the more complex elements of the elevation's composition. These planes of stucco are counter-balanced by the groupings of casement windows and their dark-stained framing, which concentrate design detail in specific locations. The windows themselves are filled with patterned, wood muntins. These muntins were referred to in one early advertisement that featured the house as "Japanese tracery."²⁰ On the second floor, dark vertical boards between the casement windows extend below the window sills to create smaller stucco panels between the sills and the first-floor roof.

The overall symmetry of the east elevation, its casement windows set into a grid of dark-stained boards, and its plain stucco surfaces recalls Frank Lloyd Wright's Ward Willits House of 1901, a house for which Griffin worked on the landscape plan. In the words of James Birrell, "The Willits House has a theme that Griffin carried to a much more thorough conclusion in his house for W.B. Sloane...."²¹ Whether the Willits House directly influenced the Sloane House is open to debate though, because similar qualities can be found in Griffin houses bearing little resemblance to the Willits House.

As Paul Kruty as documented, the casement window was an important design element in the work of the Prairie School architects, and the Sloane House retains all of its original casement windows.. This type of window was preferred by Griffin and his colleagues for several reasons. The casement window did not have a meeting rail in the middle of the window, often located directly at eye level. The casement window did not require space at either side of the sash for counter-weights, allowing the casement windows to be grouped closely together horizontally, as they are at the Sloane House. Also, use of the out-swinging casement window was considered to be the best fenestration for integrating the interior with the exterior, a goal common to this group of architects. The Sloane House's casement windows are excellent examples of the type, adding to the pattern and texture of the elevations. The casement window was so important to the architects of the Prairie School that both Griffin and his contemporary Robert Spencer patented hardware for securing the window in place. Examples of Spencer's "Bulldog" hardware are still in place in the windows of the Sloane House library and entry hall.²²

Other technology in the house included the indirect lighting in the light coves of the living room, dining room, and library. The specifics of the lighting were worked out with engineer J.K. Selleck of Chicago, and, as noted, were published in *Western Architect* in August 1913.²³ A centralized vacuum cleaning system was also installed in the house. Equipment, manufactured by the Spencer Turbine Company of Hartford, Connecticut, is still in place in the basement.

²⁰ The advertisement, for the Casement Hardware Company, featured a photograph of the east elevation of the house and was printed in *Keith's Magazine*, volume 25, number 5 (May 1911) page 347. Thanks again to Paul Kruty for bringing this to my attention.

²¹ James Birrell, *Walter Burley Griffin* (St. Lucia, Brisbane, University of Queensland Press, 1964), 40.

²² See Paul Kruty, "Wright, Spencer, and the Casement Window," *Winterthur Portfolio*, Volume 30, Numbers 2/3 (Summer/Autumn, 1995), 103-127. The use of Bulldog hardware at the Sloane House is noted on page 120. An advertisement for Spencer's company, The Casement Hardware Company, illustrating the Sloane House, is shown in Figure 10, page 113. My thanks to Prof. Kruty for bringing to my attention both this article and the importance of the casement window hardware to the Prairie School architects.

²³ *Western Architect* 19, (August 1913) advertising pages.

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Elmhurst Architectural Context

Along with the Sloane House, Elmhurst contains two other significant examples of Prairie School architecture, all within two blocks of each other. At the corner of Kenilworth and Adelia is Frank Lloyd Wright's Henderson House. Designed in 1901, this house is an early example of Wright's mature Prairie House. South of the Sloane House is Griffin's Emery House, designed in 1903. The Emery House is an example of Griffin's split-level house, where the living room is one-half level below the rest of the main floor of the house and has a one and one-half-story ceiling height.²⁴ At approximately 1,950 square feet in area, the original section of the Sloane House is smaller than the Henderson House or the Emery House, but, despite its size, the Sloane House design is carefully executed, creating an important local example of Prairie School architecture.

Griffin designed several buildings that were built in Elmhurst, but no longer stand. Around 1901 he designed the Elmhurst Golf Club, located near what is now the intersection of Grace and Elm Park Avenues. The Golf Club was demolished in 1927.²⁵ As a member of Frank Lloyd Wright's studio, Griffin designed the Wilder Barn and Stable in 1902, which burned in 1941. In 1910 Griffin designed the Beggs House at 296 N. Elm Avenue. The Beggs House was demolished as recently as 2002. It was replaced by two larger houses on its sub-divided lot.

Elmhurst also contains examples of houses that show some stylistic relation to the Prairie School. These houses bear witness to the growth of the stock of residential housing in the first two decades of the twentieth century. Examples of this type of house are the Grau House at 288 North Addison, built in 1907, and attributed to Wright's Oak Park contemporary E.E. Roberts; the John L. Pentecost House at 259 Cottage Hill Avenue, remodeled in 1910; the Popp-Leader House at 305 N. Addison, built in 1910 and its neighbor at 305 N. Addison; and the house at 137 Pine Street.²⁶ The Pine Street house has the greatest degree of association with the Prairie School, with light-painted stucco walls, dark-stained wood boards embedded in the stucco, and horizontally-grouped windows. The use of double-hung windows in the house though, is in contrast to the casement windows consistently used by the leading architects of the Prairie School, such as Griffin and Wright. All these buildings are good examples of houses that are not tied to the Prairie School, but whose builders used elements common to it as they saw fit.

Another house type contemporary to the Sloane House and found with some frequency in Elmhurst is the American Foursquare. This type, sometimes called the "Prairie Box," "has a simple square or rectangular plan, low-pitched, hip roof, and symmetrical façade."²⁷ This common building type of the first decades of the twentieth century, while often allied with the Prairie School, may be classified with many architectural styles, depending on its detailing. There are several houses of this type in the vicinity of the Sloane House. A good example can be found at 160 S. Arlington, a block and a half north of the Sloane House.

On the block of South Arlington where the Sloane House stands, the only other Prairie School house is the Emery house. Other houses on the block include a picturesque English cottage-style house at 231 South Arlington, a large Queen Anne house immediately to the north of the Sloane House, a Colonial Revival immediately to the south, and a gambrel-roofed Dutch Colonial across the street. The block also contains several large, recently-built houses that have replaced houses that have been demolished.

²⁴ Sprague in Kruty et al, *Rock Crest/Rock Glen*, 109-112, and Brooks, *The Prairie School*, 75-76.

²⁵ Russell, *Elmhurst: Trails from Yesterday*, 80.

²⁶The Pentecost House was listed on the National Register in 2003. The houses at 305 N. Addison and 137 Pine Street are referenced in this nomination.

²⁷ Virginia and Lee McAlester, *A Field Guide to American Houses* (New York, Alfred A. Knopf, 1986), 439.

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Conclusion

The William and Jennette Sloane House, designed by Walter Burley Griffin, is eligible for listing on the National Register of Historic Places under Criterion C for architecture, at a local level of significance, as an outstanding example of Prairie School architecture in Elmhurst, Illinois. The house is well maintained, with a good level of historic integrity. The east, or front, elevation, has an especially high level of historic integrity and displays Griffin's careful attention to composition and massing. The Sloane House stands with Frank Lloyd Wright's Henderson House and Griffin's Emery House as the three most fully realized Prairie Houses in Elmhurst. It stands independent of these larger houses as an excellent example of Griffin's first style and as an example of Griffin's attention to the design of the smaller house.

9. Major Bibliographical References

Bibliography (Cite the books, articles, and other sources used in preparing this form.)

James Birrell, *Walter Burley Griffin* (St. Lucia, Brisbane, Queensland, University of Queensland Press, 1964).

H. Allen Brooks, *The Prairie School, Frank Lloyd Wright and his Midwest Contemporaries* (New York, W.W. Norton & Company, Inc., 1976).

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Paul Kruty, "Wright, Spencer, and the Casement Window," *Winterthur Portfolio*, Volume 30, Numbers 2/3, Summer/Autumn 1995, 103-127.

Paul Kruty, Robert E. McCoy, Paul Sprague, James Weirick, *Rock Crest/Rock Glen, Mason City, Iowa* (St. Louis, Walter Burley Griffin Society in America 2014).

Virginia and Lee McAlester, *A Field Guide to American Houses* (New York, Alfred A. Knopf, 1986).

Don Russell, *Elmhurst: Trails from Yesterday* (Wheaton, Kjeilberg & Sons, Inc., 1977)

Paul Sprague, "Griffin Rediscovered in Beverly," *The Prairie School Review*, Volume X, Number 1, first quarter 1973, 6-23.

Contemporary Publications

American Contractor 30, 14 August, 1909.

The Economist 42, 28 August 1909: 326.

Construction News 28, 2 October 1909: 230.

"Portfolio of Current Architecture," *Architectural Record* 32, October 1912: 381. Mislabeled "Residence of Ralph D. Griffin, Edwardsville, Ill."

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"William B. Sloane Residence, Walter Burley Griffin, Architect," *Construction News* 34, 30 November 1912: 6-7. Reprinted with interior and exterior photographs and floor plans in *The Elmhurst Press*, Volume XXIII, Number 30, 19 July 1913: 1 and 4.

Western Architect 19, August 1913: 34 and advertising supplement.

Moderne Bauformen 19, 1920: 207.

Interviews

Lois Jones, interview by author, Elmhurst, Illinois, 7 March, 2016.

Donald Michaelis, interview by author, Elmhurst, Illinois, 7 May, 2016.

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: _____

Historic Resources Survey Number (if assigned)

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10. Geographical Data

Acreage of Property Less than one

(Do not include previously listed resource acreage; enter "Less than one" if the acreage is .99 or less)

Latitude/Longitude Coordinates

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

1	<u>Latitude 41.893681</u>	<u>Longitude -87.937263</u>	3	<u>Latitude</u>	<u>Longitude</u>
2	<u>Latitude</u>	<u>Longitude</u>	4	<u>Latitude</u>	<u>Longitude</u>

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

Lot twelve (12) in Emery's Second Subdivision of part of the south half of the southwest quarter of Section One (1), Township Thirty-Nine (39) North, Range eleven (11), east of the Third Principle Meridian, in DuPage County, Illinois.

Boundary Justification (Explain why the boundaries were selected.)

The property includes the building and the lot historically associated with the William and Jennette Sloane House.

11. Form Prepared By

name/title John Waters, AIA date 18 July, 2016
organization Independent Researcher telephone 773.871.7226
street & number 4250 North Marine Drive, #306 email john.h.waters@gmail.com
city or town Chicago state IL zip code 60613

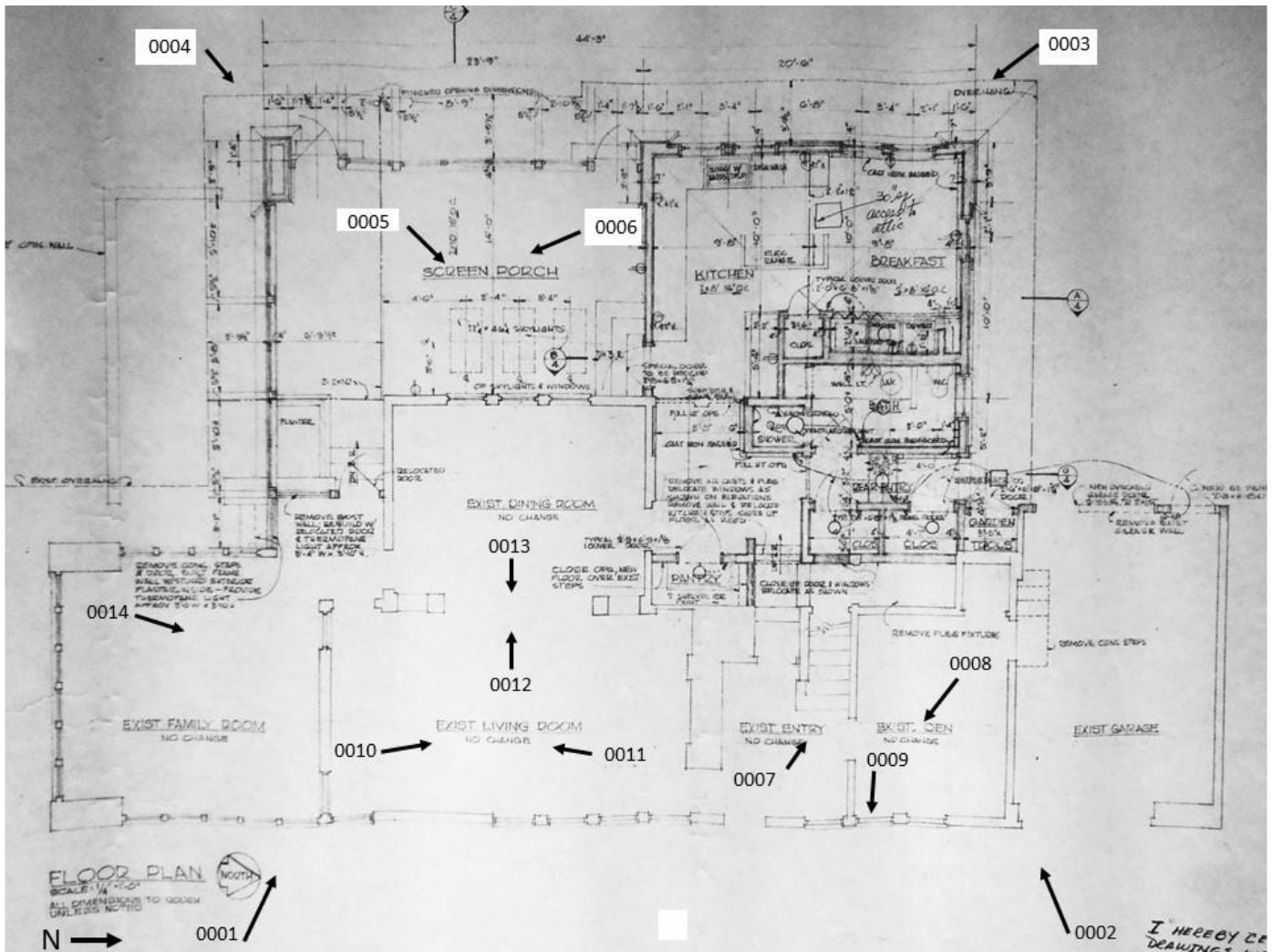
Additional Documentation

Submit the following items with the completed form:

- **GIS Location Map (Google Earth or BING)**
- **Local Location Map**
- **Site Plan**
- **Floor Plans (As Applicable)**
- **Photo Location Map** (Include for historic districts and properties having large acreage or numerous resources. Key all photographs to this map and insert immediately after the photo log and before the list of figures).

Sloane, William and Jennette, House
Name of Property

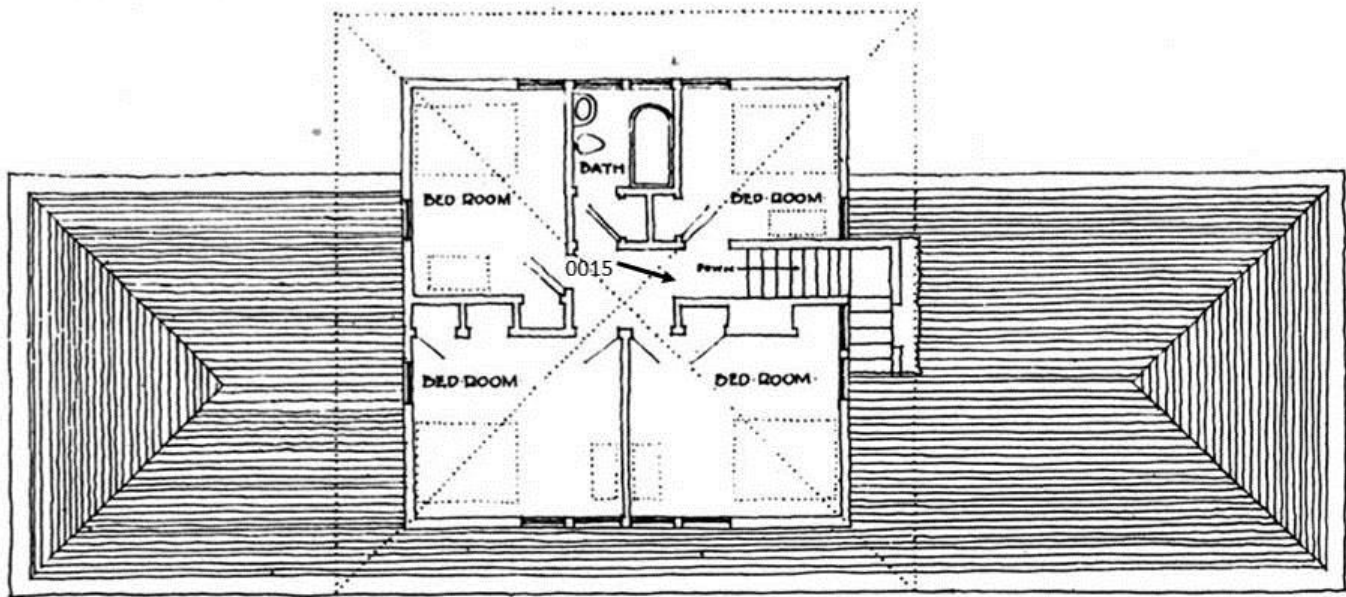
DuPage, Illinois
County and State



First floor photo location plan. Base plan from 1966 renovation drawings in possession of current owner.

Sloane, William and Jennette, House
Name of Property

DuPage, Illinois
County and State



SECOND-FLOOR PLAN

N →

RESIDENCE ELMHURST, ILLINOIS. WALTER BURLEY GRIFFIN, ARCHITECT

Second floor photo location plan. Base plan from *Construction News*, volume 34, November 30, 1912, page 7.

Photographs:

Sloane, William and Jennette, House
Name of Property

DuPage, Illinois
County and State

Submit clear and descriptive photographs. The size of each image must be 3000x2000 pixels, 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: Sloane, William and Jennette, House
City or Vicinity: Elmhurst
County: DuPage **State:** IL
Photographer: John H. Waters
Date Photographed: 2 July 2016

Description of Photograph(s) and number, include description of view indicating direction of camera:

- Photo 0001 of 15: House, camera facing northwest
- Photo 0002 of 15: House, camera facing southwest
- Photo 0003 of 15: House, camera facing southeast
- Photo 0004 of 15: House, camera facing northeast
- Photo 0005 of 15: Porch, camera facing northeast
- Photo 0006 of 15: Porch, camera facing southeast
- Photo 0007 of 15: Entry hall, camera facing northwest
- Photo 0008 of 15: Library, camera facing southeast
- Photo 0009 of 15: Library window hardware detail, camera facing east
- Photo 0010 of 15: Living room, camera facing northwest
- Photo 0011 of 15: Living room, camera facing southwest
- Photo 0012 of 15: Living room, camera facing west toward dining room
- Photo 0013 of 15: Dining room, camera facing east toward living room
- Photo 0014 of 15: Veranda/Family Room, camera facing north
- Photo 0015 of 15: Second floor hall, camera facing north

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.

United States Department of the Interior
National Park Service

National Register of Historic Places Continuation Sheet

Name of Property

County and State

Name of multiple listing (if applicable)

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List of Figures

(Resize, compact, and paste images of maps and historic documents in this section. Place captions, with figure numbers above each image. Orient maps so that north is at the top of the page, all document should be north toward the top of the page.)



Fig. 1) Regional context map, base map Google Maps, retrieved 27 June 2016

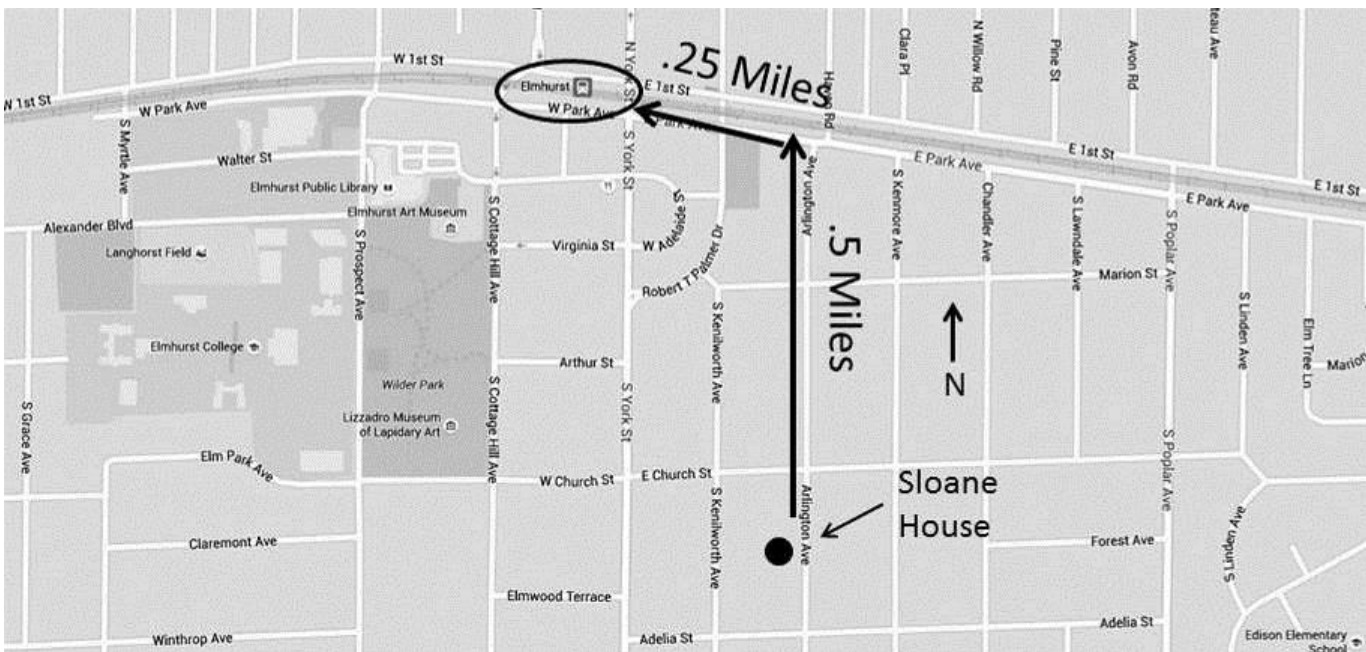


Fig. 2) Elmhurst context map, base map Google Maps, retrieved 27 June 2016

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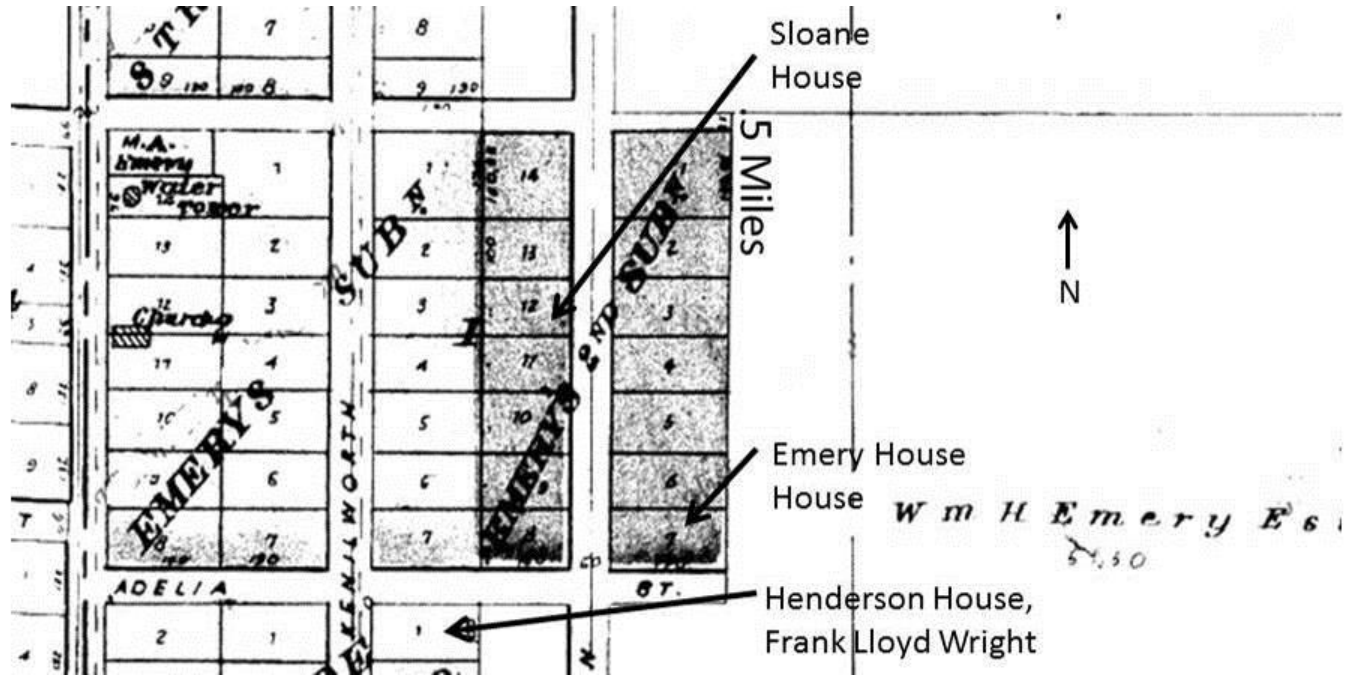


Fig. 3) 1904 Map showing Emery's Second Subdivision, from "Elmhurst and South Elmhurst – Above," DuPage County 1904, Middle-West Publishing Co.



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National Park Service

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Fig. 4) Site plan, base map from Google Earth, retrieved 27 August 2016

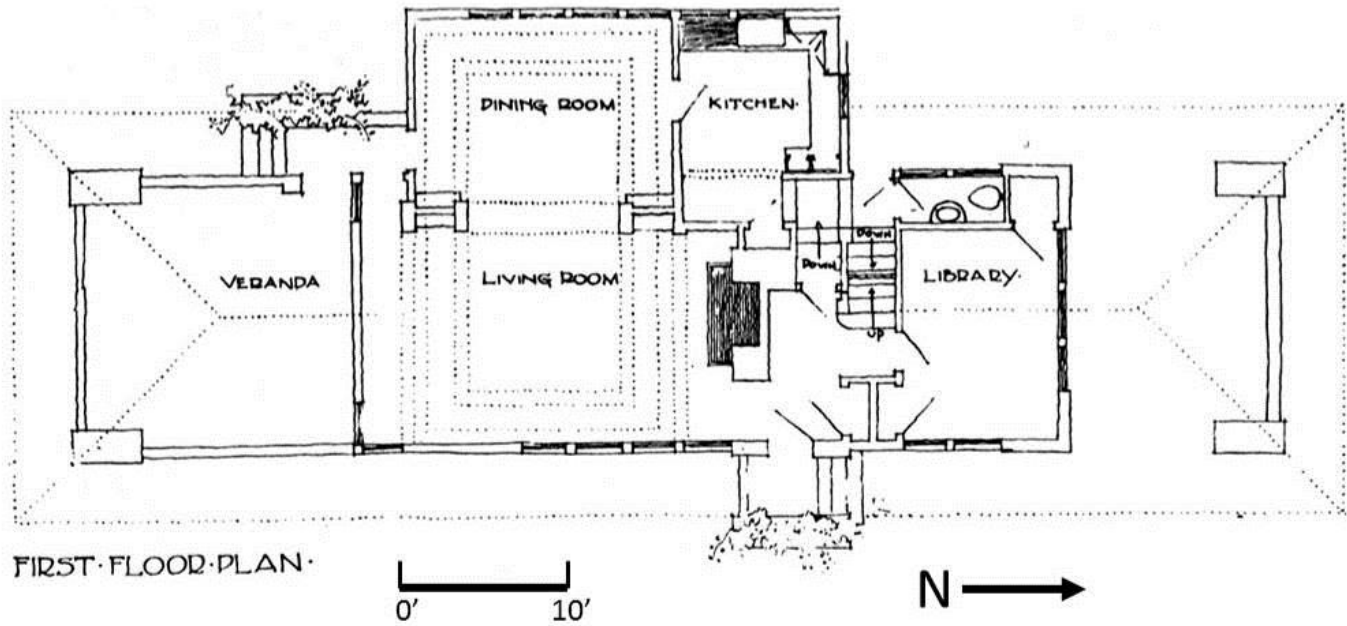


Fig. 5) First floor plan of the Sloane House, from *Construction News*, volume 34, November 30, 1912, page 7.

United States Department of the Interior
National Park Service

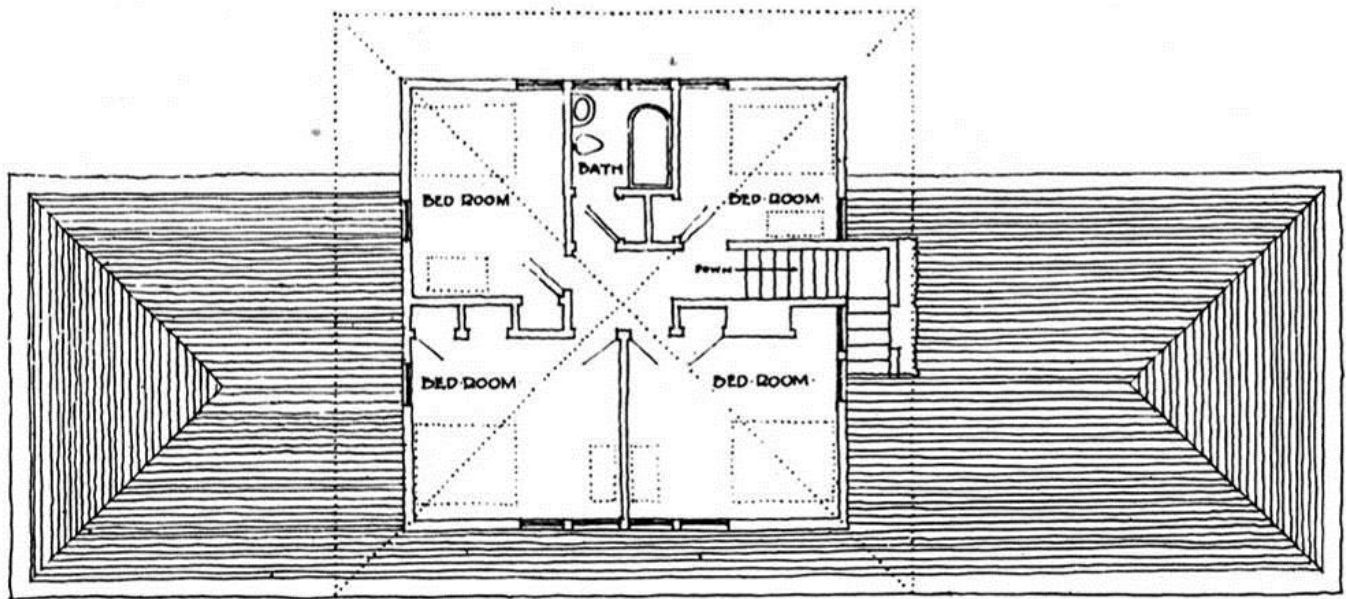
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SECOND FLOOR PLAN

RESIDENCE ELMHURST, ILLINOIS. WALTER BURLEY GRIFFIN, ARCHITECT



Fig. 7) Second floor plan of Sloane House, from *Construction News*, volume 34, November 30, 1912, page 7.

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National Park Service

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Fig. 8) East elevation of the Sloane House, from *Construction News*, volume 34, November 30, 1912, page 7.

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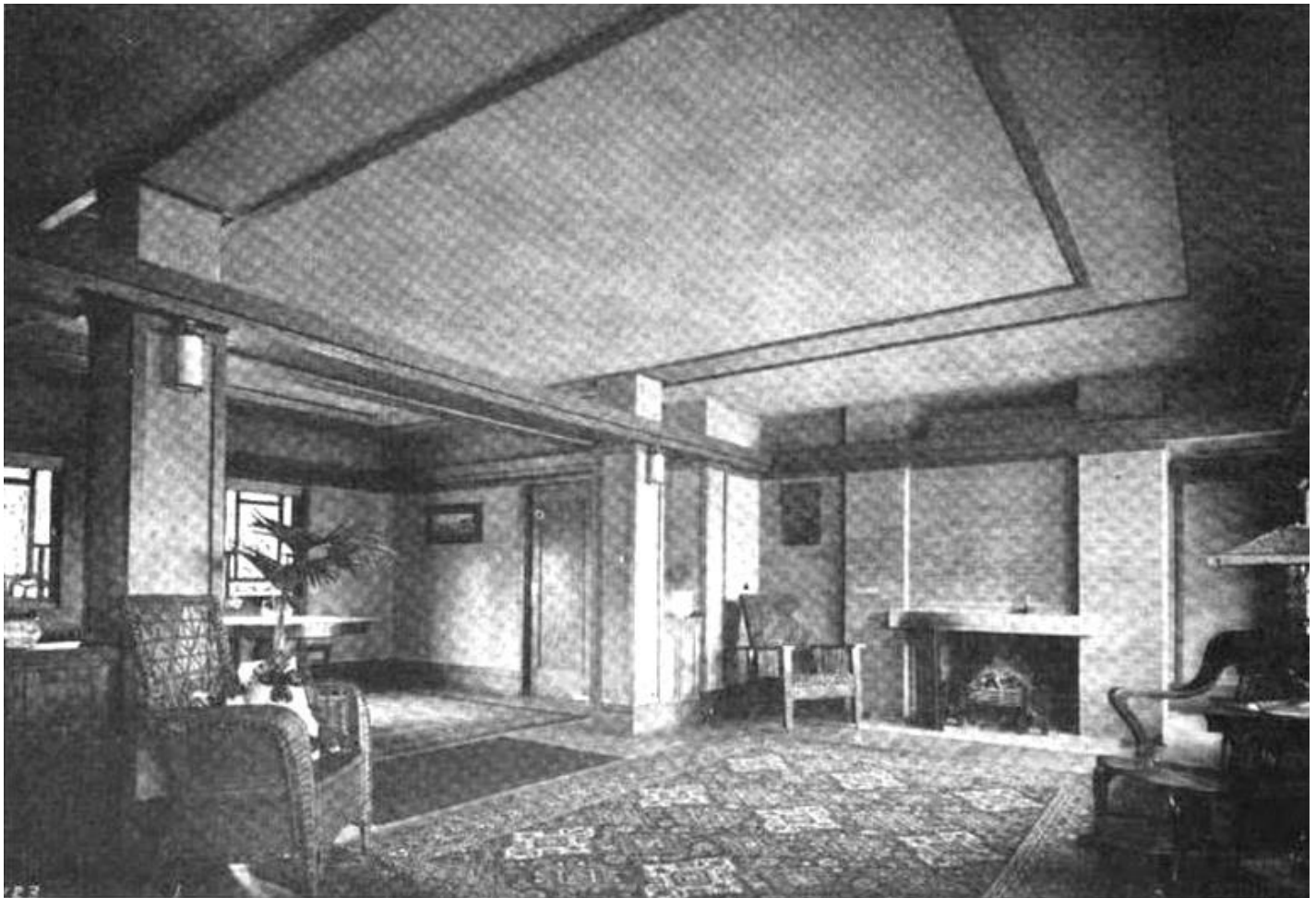


Fig. 9) Living room of the Sloane House, looking northwest, from *Construction News*, volume 34, November 30, 1912, page 7..

United States Department of the Interior
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Fig. 10) Living room of the Sloane House, looking southwest, from *Western Architect* 19, August 1913.

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Fig. 11) East elevation of the Sloane House, c. 1966, courtesy of the Elmhurst History Museum.

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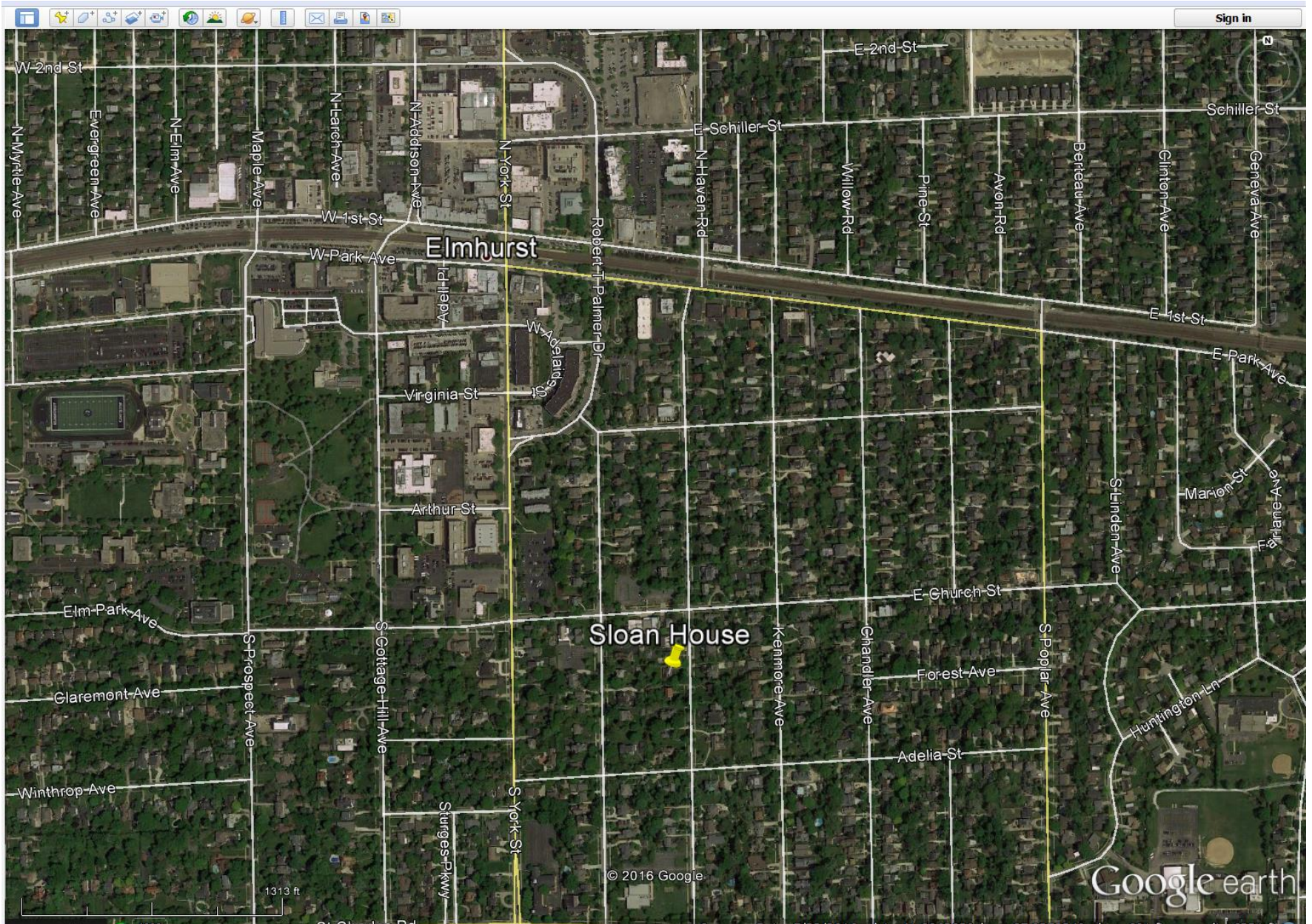
Fig. 12) West elevation of the Sloane House, c. 1966, prior to alterations, courtesy of the Elmhurst History Museum.

Property name:
Illinois, County:



Fig. 13) Study of the east elevation of the Sloane House. Base photo by John H. Waters, taken March 7, 2016.

Sloane, William and Jennette, House
DuPage, IL





Google earth







248

WFS 287















0515
Expire 12/31/11

0310
Expire 12/31/11

ALAN REBERT
City of Edinburg













UNITED STATES DEPARTMENT OF THE INTERIOR
NATIONAL PARK SERVICE

NATIONAL REGISTER OF HISTORIC PLACES
EVALUATION/RETURN SHEET

Requested Action:

Property Name:

Multiple Name:

State & County:

Date Received: 11/10/2016 Date of Pending List: 12/12/2016 Date of 16th Day: 12/27/2016 Date of 45th Day: 12/27/2016 Date of Weekly List: 1/5/2017

Reference number:

Nominator:

Reason For Review:

Accept Return Reject 12/27/2016 Date

Abstract/Summary Comments:

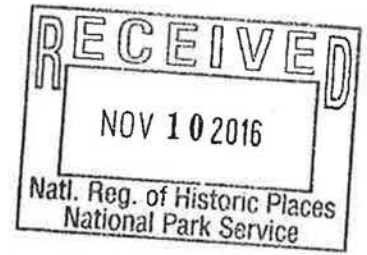
Recommendation/ Criteria

Reviewer Barbara Wyatt Discipline Historian

Telephone (202)354-2252 Date _____

DOCUMENTATION: see attached comments : No see attached SLR : No

If a nomination is returned to the nomination authority, the nomination is no longer under consideration by the National Park Service.



November 2, 2016

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 28, 2016 meeting and signed by the Deputy State Historic Preservation Officer:

Marquette Apartments, Peoria, Peoria County
Turkey Hill Grange Hall, Belleville, St. Clair County
Edward D. Brigham House, Glencoe, Cook County
William and Jennette Sloane House, Elmhurst, DuPage County
Potter and Barker Grain Elevator, La Fox, Kane County
Brainerd Bungalow Historic District, Chicago, Cook County

PLEASE NOTE THAT THE PACKAGE ALSO CONTAINS THE FOLLOWING:

Middletown Historic District (Additional Documentation), Alton, Madison County

Approved at the June 24, 2016 meeting

North Geneva Historic District (Additional Documentation and Boundary Decrease), Geneva, Kane County, IL
Central Geneva Historic District (Additional Documentation and Boundary Increase), Geneva, Kane County, IL

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

Sincerely,

A handwritten signature in black ink, appearing to read "Andrew Heckenkamp". The signature is fluid and cursive.

Andrew Heckenkamp, Coordinator
Survey and National Register program

enclosures

1 Old State Capitol Plaza
Springfield IL 62701

ILLINOISHISTORY.GOV