

4310

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 First Congregational Church, Des Plaines

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 766 Graceland Avenue

not for publication

city or town Des Plaines

vicinity

state Illinois

county Cook

zip code 60016

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]

07.09.19

Signature of certifying official/Title: Deputy State Historic Preservation Officer

Date

Illinois Department of Natural Resources - SHPO

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:

X 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:)

[Signature]
Signature of the Keeper

8-27-19
Date of Action

First Congregational Church, Des Plaines Cook, Illinois
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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	
	1	0	buildings
	0	0	site
	0	0	structure
	0	0	object
	1	0	Total

Number of contributing resources previously listed in the National Register

0

6. Function or Use

Historic Functions

(Enter categories from instructions.)

RELIGION/religious facility

RECREATION AND CULTURE/auditorium

Current Functions

(Enter categories from instructions.)

RELIGION/religious facility

RECREATION AND CULTURE/auditorium

7. Description

Architectural Classification

(Enter categories from instructions.)

LATE 19th & EARLY 20th CENTURY AMERICAN MOVEMENTS/other: Arts & Crafts

Materials

(Enter categories from instructions.)

foundation: Concrete

walls: Brick

Limestone

roof: Terra Cotta, Asphalt

other: Wood Trim

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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

First Congregational Church, Des Plaines is located in a residential area several blocks to the South of the downtown core of Des Plaines, a suburb of Chicago that developed along the Des Plaines River and Chicago & Northwestern Railroad. It faces eastward and occupies a prominent site at the corner of Graceland Avenue and Marion Street, with an alley to the rear. The nomination consists of one contributing 48,000 square-foot building, largely comprised of three sections: a church, community center, and fellowship hall – a combination commonly built between World War I and World War II. It was built in the Arts & Crafts style and designed by Pond & Pond, Martin and Lloyd; a significant architecture firm of the era associated with progressive social movements. It is built with a steel and concrete frame. The three sections create an L-shape and denote the property's mixed uses, which include a large church with balcony and pipe organ seating 550; a community center with a chapel, two parlors, a youth room, classrooms, music room, offices and a serving kitchen; and classrooms, as well as a large fellowship hall. The non-contributing site is landscaped with a large lawn, trees, and garden. When built, First Congregational Church, Des Plaines was surrounded by single family homes (occupied mostly by wealthier residents in a subdivision described as the "Silk Stocking district") and was located on a low traffic street. Later, Graceland Avenue became part of Route 45, and the single-family homes were replaced by multi-family structures. It was among the largest buildings in Des Plaines when built and remains one of the largest church facilities there. Several other churches are located nearby, including the former First Church of Christ, Scientist directly to the rear; First United Methodist Church one block to the north; and Immanuel Lutheran Church one block to the south and one block to the east. The architecture is well detailed and includes many colored glass windows. It is an excellent local example of Arts & Crafts architecture and retains very good historic integrity and its original use. It has had two small additions -- one on the southeast corner and another to the rear elevation – and has received minimal alterations, which blend well with the original construction while being easily discernable.

Narrative Description

Setting

Note: This building is not on cardinal points. To simplify the description, the elevation facing Graceland Avenue will be the east elevation.

First Congregational Church, Des Plaines is located on the corner of Graceland Avenue and Marion Street on a one-and-one-third acre lot. The church is closest to the street, with the base of the entrance steps set back about fifteen feet, while the community center and fellowship hall are recessed. To the right of the

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church's main entrance, on the lawn, is an aluminum-framed informational sign. Two stainless steel flagpoles with a boulder between them are to the left of the entrance. Shrubs shield the playground and parking lot surrounded by a chain link fence on the south side of the church. A large lawn is at the northeast corner of the lot, adding to the dramatic setting of the building and making the distinction between sections of the building clearer. When the building was originally completed, little to no landscaping was installed beyond grass. Today, many shrubs and foundation plants grow around the base of the building, several large trees are on the lawn, and several pine trees are to the left side of the church, all softening the once dramatically modern effect of the architecture. Several concrete sidewalks lead to different sections of the building. A long walk leads to the building's main entrance near the tower, coming from both Marion Street and Graceland Avenue and intersecting at a circular concrete pad. The Marion Street leg of this walk also leads to the fellowship hall entrance, which is perpendicular to the walk. Each of these entrances feature several concrete steps with an iron handrail and a streamlined newel post common throughout the building. Original plans describe a curving branch of this walk leading from the Graceland end to the hall, but this was never constructed. The walks otherwise are consistent with original plans and likely date to the original construction. In recent years, a memorial garden with benches, paver bricks, and a round planter of rusticated pavers, has been added between the sidewalk and the railing along the community center section.

The building was planned with auto traffic in mind, as the Graceland sidewalk leads directly to the curb, and a large concrete pad the width of the church entrance accommodates visitors dropped off by car. Later, a neighboring lot with a house was acquired and demolished to allow for the creation of a parking lot. This lot is set back from the street by a lawn and fence and can be accessed by a driveway or the alley.

General Characteristics

The building is asymmetrical in plan and organized into geometric masses indicating its different uses. Viewed from Graceland Avenue, the primary façade can easily be read from left to right: church, community center, and fellowship hall. The materials used are consistent with traditional Tudor Revival aesthetics, with a limestone base, common bond brick wall, and limestone top, with various brick and limestone trims. Also characteristic of the style are the Tudor arches found on the larger windows and door openings. The building exhibits many of Pond & Pond, Martin & Lloyd's signature motifs, such as an emphasis on cubic and pyramidal forms, a heavy limestone base with brick walls, idiosyncratic applications of inset limestone ornament around portals, foliate limestone carvings repeated many times around the building, and a distinctive repeated peak and arch pattern in divided light glass. Visible roofing throughout the building is green terra cotta that resembles slate, except where the roof is flat behind parapets.

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Flooring through the building is typically carpet or composition tile over concrete, except for the wood floored fellowship hall and terrazzo in the kitchen and restroom areas in the community center wing. Plaster arches span the width of the lobby ceiling. Walls and ceilings throughout the building are typically finished plaster.

Church – Exterior

The formal entrance of the church from Graceland Avenue is marked by a wide concrete stairway flanked with large cast iron lanterns. Handrails were added to this stairway during the 1947 renovations. The entrance is marked by the peak of the roof gable, with the rest of the gable contained within two brick towers. A smaller gable roof crosses at the entrance end of the church, allowing for a balcony; this is visible in the two outermost bays of the facade, whose walls otherwise have less ornament. A large, arched colored glass window is set above the entrance bays. This is the largest and most elaborate of the original colored glass windows. Each pane is composed of four simple, colored squares, with lighter and pale cool blue tones at the bottom shifting to vibrant warm yellows and purples at the top and center. The shapes of the panes and divisions become more complex moving upwards and toward the center of the panel. Exterior windows throughout the building are generally simplified versions of this window motif. Most double hung windows in the building are in a four-over-four pattern, with each pane using four squares of leaded translucent colored glass. The window is divided into three parts by two decorative art deco-inspired limestone buttresses. The central bay is three panels of colored glass wide, while each side bay is two sections wide. A wide belt course of limestone separates the doorway and window. The central bay contains an applied limestone cross (the only explicitly religious symbolism on the building's exterior), and a small pointed peak is above the center pair of doors. The doorway portals are topped by limestone arches. The central bay has a double door, while the side bays have single doors. The wood door surrounds were originally stained to match the doors and are currently painted. The entry doors are typical of the original entry doors throughout the building and contain six panes of glass. The other main exterior doors contain four panes. The masonry detail telescopes and sets back in several dimensions, enhancing the verticality of the design.

The north and south façades of the church section generally mirror each other. The north façade facing the lawn is largely obscured by trees and shrubs. The first bay at the lobby end, used for vertical circulation, has little ornament and includes double hung windows at the first and second floor levels, with a round arch on the second floor and a utility door leading to the basement at ground level. On the interior, these contain stairs to the balcony. The side aisles of the church protrude from the church walls on the first story. Round metallic air conditioning ducts are on the roofs above the side aisles. Two limestone buttresses separate three bays of arched colored glass windows on the first and second floors. For visual continuity, the interior nave includes a

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matching bay of colored glass, but this is within the interior of the tower and faces the original church office on what would be the 'exterior' side of the window. Each side of the balcony includes an additional false window but the 'exterior' is within the stairways. There are many windows to the basement at ground level. On the south side, the transept or south bay of the church protrudes opposite the tower. To the rear of this is a music room, which received a twenty-foot addition in 1956. The new exterior wall was constructed to match the original wall, with three double hung windows reused from the original wall. The architects' initial schemes, as published with a rendering in the *Chicago Daily Tribune*, included an attached parsonage on this side of the building, but this was not executed and did not appear in the final plans. The west façade faces the alley and lacks embellishment. It was altered in 1947 when the hallway and stair were removed to accommodate the addition of a major stained-glass window; the replacement brick did not match the original brick.

Community Center – Exterior (Chapel, Beginner's Room, Kitchen on architectural drawings)

The Community Center is located between the church and fellowship hall and is connected to the church by a tower. The tower's basement level windows are glass block, obscured by shrubs. A large arched window facing Graceland Avenue and a door facing Marion Street mark the first floor. The second floor features a row of four double hung windows within a limestone frame facing Graceland and one arched window facing Marion. At and above the third floor, the brick corners are broken into corbelling. Three double hung windows face Graceland, and a one and a half-height fixed window faces Marion. An angled shed roof intersects the tower here. The three windows are set in a band of limestone that extends to the roof and, with the fourth-floor band, forms a cross shape. The fourth floor is an open-air gallery with no interior access. Three arched openings on each side wrap around the tower within a band of limestone which wraps around the tower, which is topped by a copper pyramidal roof with a pointed finial. Originally, this was strictly an ornamental space, and was lit at night. In 1956, an electronically amplified bell system was installed. The opposite sides of the tower are finished where visible on the exterior.

The remaining community center wing is a two-story section organized in three bays. The building was designed for continuous daily use, with numerous club rooms, a hall/gymnasium, and a service kitchen. On the left end is a limestone stairway to a double door topped by an arched window, with a pedimented limestone surround. The tower door to the left is no longer functional. A lantern hangs over the doorway. The basement is set in an English garden with an iron railing. On the first floor, the wall material is brick. A large brick arch is above the three double hung windows in the central bay. A square of limestone set in the wall divides these two bays. The right bay has a smaller brick arch over two double hung windows. The third floor is composed of three identical bays, each with a double hung window. It is ornamented with a very wide course of limestone, with a narrow course of brick between this course and another course of limestone, followed by a shed roof

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with a flat roof behind. The alley façade is generally utilitarian and irregular. Much of the rear façade covers the kitchen, and an exterior stair leads to the kitchen and to the stage. A small addition constructed in 1989 provides direct access to the parking lot.

Fellowship Hall – Exterior (Assembly Hall on the architectural drawings)

The fellowship hall, renamed Webster Hall in 1941, is connected to the north elevation of the community area. Its massing generally imitates the church. The section facing Graceland Avenue is articulated into three sections but contains little ornament, except for numerous windows at the top floor within bands of limestone and brick. The center section is a stair tower. The direct entrance to the hall is a double door topped by an arched window with a hanging lantern and a pedimented limestone surround. It faces the community center and is accessed by a landing with a railing and newel post. A double-hung window topped by an arch is at the first-floor level. The third floor is marked with three bands of limestone alternating with two bands of brick. The third floor has three double-hung windows on the stair tower and one on each side bay. A clerestory is above the third floor with an arched window at the Graceland end. Another arched window is at the alley end. The clerestory contains four windows at each bay on either side, providing light to the Sunday School chapel. The roofs on this section are flat except over the clerestory where they are pitched. The Marion Street façade is divided into six bays with brick buttresses between. The buttresses are divided into three telescoping vertical sections, each topped with a band of limestone. The first bay contains the lobby and the balcony and contains double hung windows at the first and second floor levels. The last bay is longer and contains the stage. The other four bays each contain two double hung six-over-six windows at the basement level, two large double hung windows topped with an arched window and a limestone sill with square ornaments below at the second-floor level except at the stage bay, and two double-hung windows at the third-floor level. The alley façade has three windows at the basement level, four double hung windows at the second-floor level, with the middle two paired, and one double hung window at each end of the third floor.

Church – Interior

The nave of the church is arranged in six bays. The first bay contains the lobby and balcony, while the remainder contains the seating pews. Visitors to the church enter at the vestibule, which is finished with limestone walls, a black and green slate floor, and doors to the lobby. This formal entrance is infrequently used today. The slate floor continues through the lobby. The nave is carpeted in the aisles, while the seating area is floored with composition tiles. Stairs to the balcony are at either end of the lobby. The lobby also contains

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several coat check and storage rooms. A center door and two side doors lead to the nave. The lobby can be opened to the nave by accordion doors, which were added in a 1964 renovation.

The nave is generally symmetrical. Walls and ceilings are finished in white textured plaster. The ceiling is pitched at approximately 30 degrees and is finished with wood beams running the length of the nave and wood purlins crossing to the side walls. Each bay is separated by a pointed archway terminating with a small amount of simple, geometric plaster ornament. The edges of the archway are finished with a recessed ogee pattern. Each bay contains two lanterns, one on either side. The lanterns are in a cross-shaped in section and use art glass and wrought iron. Each bay also contains two white ceiling fans, installed in 1983. While not original, these are unobtrusive. The side walls of each bay contain colored glass windows at the first and second floors. These windows are casements. Panes of glass on alternating second floor bays have been removed to accommodate air conditioning ducts. The second-floor windows have a course of geometric plaster ornament at the sill, with square and foliate ornament punctuating the divisions of the windows, and the first-floor portals to the side aisle are finished with ogee edges. This ornament is typical throughout the building and often repeated in Pond & Pond's work, including on the Pond Family Monument; notably, the church pulpit is decorated with a line of squares and a carving of this common ornament on each face. Pond explains this ornament at length in his *The Meaning of Architecture*; in essence, the square is symbolic of the obstacle in life while the foliage expresses the individual or community struggling against the obstacle. Each bay of the side aisles contains one smaller lantern on either side, and a radiator below the window. The pews are dark wood and were designed by the architects with simple inset square carvings. The bay nearest the chapel includes a transept, with the tower chapel and office on one side balanced by several rows of pews set perpendicular on the other side.

A large arch, railing, and an elaborately carved wood octagonal pulpit divide the nave from the chapel, which has a lower-pitched roof. The chapel is occupied largely by the choir. A large window is on the left side and the organ grille balances opposite. The chapel contains the most ornament of the building, largely in the form of carved woodwork in different symbolic patterns. It includes many features such as a reading stand, the pulpit, paneling, an organ console, and a communion table. The organ console is accessible from either the chapel or music room. Variations on the other ornamental symbols found throughout the building appear in the chapel. In 1947, a hallway and stairs were removed to allow for the installation of a major stained-glass window by artist Edgar Miller depicting the life of Christ. The window was built by the Giannini and Hilgart firm. The architect for this work was Edgar Martin, then the sole surviving member of the Pond & Pond, Martin and Lloyd firm. Below the window, the communion table was placed on a riser and a dossal with wood carving were installed behind it. A painted reredos inscribed with the text of Mark 12:30 was added as a border above the chapel paneling. A pair of wood pilasters with carved inset squares and plaster ornament were removed at this time, as well as a hanging lantern centered over the chapel, and the walls and ceiling were repainted.

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The church portion of the building retains most of its original light fixtures. Most fixtures throughout the rest of the building were replaced during a 1969 lighting modernization. Many are fluorescent fixtures which are in turn being replaced by LED. Several types of interior doors are used within the building. In the church areas, doors are more formal solid wood doors with a raised diamond pattern. In the community center and fellowship halls, doors with glass partitions are used, in a similar configuration to the exterior doors.

The basement was initially unfinished space, but it was finished for a community room in 1953. It became known as Brehm Hall and contained seven interconnecting rooms and storage. A few years later, restrooms and a kitchen were added. Today, this is used for the preschool.

Community Center – Interior

The basement room facing Graceland was originally for Boy Scout use. The alley side of the basement contained a Girl Scout room to the rear, and a storage room. Today, all these rooms are used for preschool. On the first floor, the front room was originally designated as the Beginners Room and was used for child care during services. Today, this is a meeting room called the Barwick Room. The opposite side of the floor contains bathrooms, the service kitchen, and a large stairway providing the main vertical circulation for the building. The second-floor room facing Graceland is called the Ladies' Parlor, Hostess Room, or Bennett Room. The opposite side of the floor contains restrooms. Originally the second floor could be accessed by two sets of stairs, but one end of the hallway was removed to accommodate the stained-glass installation. The opposite end of the hallway has stairs to the anteroom for the Sunday School rooms above the fellowship hall. The Boy and Girl Scout rooms, Beginners Room, and Ladies Parlor include fireplaces, each with a unique masonry surround. The rear addition provides the primary access to the building today. It contains stairs down to the preschool and up to the community center and church. It also includes a lift for visitors with disabilities.

The tower basement contains a preschool room. The first floor now contains the church office. This space was originally a small chapel, the Loesch Chapel, used for small ceremonies. It could also open up into the nave for additional seating. In 1956, this chapel was converted into the church office space, and the upper chapel was designated as the Loesch. The original second floor office and pastor's study is now is an office and storage room. The third floor is a storage room but was originally the Men's Parlor.

Fellowship Hall – Interior

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In the Graceland Street end of the fellowship hall basement, a large room was designated as the Primary Room, and used for small children during Sunday School. The Primary room also has a fireplace. The third floor was used for the remaining Sunday School activities, with a corridor leading to the Junior Room, office & library, and the Intermediate Room. The third floor has a clerestory along its length, a vaulted ceiling with pointed arches across its width, and no windows at floor level. Either side of the Junior and Intermediate rooms is lined with classrooms, with five on the Junior and three on the Intermediate. They could be further subdivided internally using folding beaver board partitions. The Junior room was later re-designated as the Loesch Chapel but retained the same use. A platform with wood backing is at the alley end of the room for conducting services or classes. A large window sits above it. An office and library are in between the Junior and Intermediate rooms.

Webster Hall on the first floor is a one and a half story space. It was designed as a gymnasium and assembly hall, with athletic facilities and a stage. It also provides kitchen access for banquets and receptions. Its vestibule and steps lead up to a foyer with a ticket office or down to the Primary room. The ticket office has been removed. The former balcony and projection booth were closed off were converted into two classrooms. Windowed partitions separate the foyer from the hall. At some point one doorway, was turned into a double doorway, and one of the partition windows was removed. The exterior hall entrance is rarely used today. The remainder of the basement served as support space for the hall. From the stage, a spiral stair leads to men's and women's dressing rooms and restrooms, which are used for storage today. These could also be accessed from the basement hallway, which lead to the Physical Director's office and storage. There rooms are now used for preschool office and storage. The boy's locker room with showers has been reconfigured into preschool space.

Alterations

While the building has been modified since its original construction, it has retained excellent integrity. The exterior changes on the primary facades have been limited to some window replacements with glass block at the basement level and the replacement of one basement window with a door. While many rooms no longer are used in the same way, few have been dramatically altered.

In 1947 the church was remodeled when a major work of stained glass by Edgar Miller, a significant artist, and two additional pieces of art in the reredos and dossal were added to the chapel. To accommodate the stained-glass window, a hall and stairway, ornamental wood pilasters, and a section of paneling were removed. On the rear elevation of the exterior, this change is noticeable only by the replacement brick, which does not match the original. The personal, handmade quality of Miller's work fits very well in the Arts & Crafts context of Pond & Pond, Martin and Lloyd's architecture and contributes to the property's significance.

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Subsequent changes after 1947 do not deter from the architectural significance of the property but are considered to be non-contributing alterations. In 1953, a campaign to create additional Sunday School rooms began. Unfinished space in the church basement became a large rumpus room, two adjoining rooms for six-year olds, and two storage rooms. A mechanical space became a room for four and five-year olds. The Girl Scout room and adjoining restroom were reconfigured into spaces for four and five-year olds and six-year olds, respectively. The boys' locker room, restroom, and part of the primary room were reconfigured into a space for three-year olds. Part of the primary room was partitioned for seven-year olds. The hall balcony was converted into two classrooms. None of the altered spaces were significant, although the new utility was created by Charles Edward Stade, an important local architect.

In 1956, Stade designed a barely noticeable twenty-foot addition to the music room by extending the pattern of the original work. The chapel in the tower was removed at this time and replaced by offices.

In 1958, the church basement was further developed with the conversion of one of the 1953 storage rooms into bathrooms and a kitchenette. The rumpus room was cut in half, partly with accordion doors, and another small room was built. Later, the rumpus room was cut in half again. An exterior door from the lawn to the stairs down to the rumpus room was added. The fellowship hall window guards were removed and the hall was remodeled with new wood paneling, pendant lights, and a tiled floor. These changes were either to non-significant features or have been reversed. Webster Hall was remodeled again in 1990, when the light fixtures and tile floor were replaced. In 2013, the tile was removed and the original wood floor was refinished.

In 1964, under the direction of local architect Kenneth Holmes of the Holmes & Fox firm, parts of the wall between the lobby and church were replaced with accordion doors. This removed some original paneling, but the accordion doors are compatible in appearance to the remaining paneling. The renovations also included new carpet and paint. This alteration addressed congestion at the lobby coat rooms by creating more open floor space during busy services

In 1970, the Beginners Room was remodeled into a library-style meeting room. This was remodeled further in 2007.

In 1976, two stainless steel flagpoles were installed for display of the American flag and Christian flag.

In 1989, a rear addition was created to improve access and circulation. Its appearance is compatible and distinguished from the old work by using clear glass windows.

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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

ART

Period of Significance

1929

1947

Significant Dates

1929

Significant Person

(Complete only if Criterion B is marked above.)

Cultural Affiliation (if applicable)

N/A

Architect/Builder

Pond, Irving Kane

Pond, Allen Bartlit

Martin, Edgar D.

Lloyd, Albert L.

Stade, Charles Edward

Miller, James Edgar

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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).

First Congregational Church, Des Plaines is locally significant under Criterion C, as an excellent local example of Arts & Crafts architecture. It is the product of the architectural firm of Pond & Pond, Martin and Lloyd and was completed in 1929. Des Plaines only has a few surviving major historic buildings designed by notable architects, including the Des Plaines Theatre, Des Plaines Masonic Temple, Immanuel Lutheran School, and St. Mary's School. First Congregational is one of the only local examples of high-style Arts & Crafts architecture, along with the Immanuel Lutheran School Gymnasium (altered), also by Pond & Pond, Martin and Lloyd firm. Pond & Pond were likely the most prominent architecture firm to work in Des Plaines at the time of its construction. First Congregational Church typifies the firm's simplified approach to the Arts & Crafts style. Built towards the latter end of Pond & Pond, Martin and Lloyd's existence, it features more Art Deco elements than many of their commissions, particularly in the tapering setback tower/buttress motif repeated on the church entrance and on newel posts inside of the building. The firm tended to avoid excessive ornamentation, instead expressing their style through geometric patterns. Here that is shown through the use of limestone banding among dark brick, window sash with simple pointed arches and divided lights of colored glass. The church and major interior spaces also follow Arts & Crafts style and retain a high degree of integrity. The church is also significant under Criterion C for Art, for the artwork by prominent artist Edgar Miller. Miller's work, the stained glass "Life of Christ" window and frieze were added to the chancel in 1947. The window was executed in an atypical style for Miller. Additional renovations took place, and while not contributing were sensitive to the original design of the building. In 1953 the music room addition was planned by Charles Edward Stade, a local architect who would go on to design hundreds of churches nationwide. Another building alteration campaign, including the remodeling of the fellowship hall, was carried out in 1956-1957 under the direction of architect Louis Huebner of Park Ridge. This nomination is being completed with the support of the church in commemoration of its sesquicentennial.

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

First Congregational Church, Des Plaines

First Congregational Church, Des Plaines, was established in 1869 and its first building was erected in 1871-1872. That building, at the corner of Graceland Street and Prairie Avenue (one block North of the current church) still stands, although heavily altered and now vacant. The site of the current church was previously occupied by single-family homes, which were removed when construction was initiated. First Congregational Church was popular locally and was the church of choice for many local officials through the years.

During the 1920s, Des Plaines experienced rapid growth. Major buildings such as the Des Plaines Masonic Temple, the Des Plaines Theatre, and Des Plaines State Bank were erected in 1924, 1925, and 1927,

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respectively. The village annexed the neighboring Village of Riverview, then changed to the city form of government, in 1924. Numerous large subdivisions were begun in the 1920s, although many were not completed before the Great Depression, and some, such as Homeric Villas, were left with only streets, trees, and a few houses. Because of this projected rapid growth, First Congregational Church was full, expected to be a much larger congregation in the near future, and chose to build a large church with a community center to serve and attract the many new residents. The firm Pond & Pond, Martin and Lloyd was hired to design the church which was built in 1929. Unfortunately, the Great Depression hit very shortly after the building was completed, leaving the congregation in poor financial shape throughout the 1930s and 1940s. After World War II, as was the case across the country, the Des Plaines community rebounded. The church experienced rapid growth and the congregation's financial burden eased. In response, the church was able to make alterations to accommodate its changing needs, most of which occurred between 1947-1958. The first was the installation of a stained-glass window and frieze by renowned artist Edgar Miller. The 1953 renovations included remodeling of the basement into school rooms, and the conversion of the Webster Hall balcony into classrooms. In 1956 an addition was made to the rear of the chapel (southwest corner) to accommodate the expansion of the choir room. That same year, the chapel was converted into church offices. In 1958 Webster Hall was remodeled and the use changed from a gymnasium to more of a parish hall. New facilities in Des Plaines such as Rand Park and various schools and parks now provided meeting and athletic opportunities, and the gymnasium was less useful. (The locker rooms had been removed in earlier renovations.) The conversion from the athletic-focused gymnasium into a parish hall was completed by the removal of window guards and the addition of new acoustical tile ceiling, oak plywood paneling, a composition tile floor, and new hanging light fixtures. (Most of these changes have since been reversed.) Brehm Hall was renovated, and the storage room was made into two restrooms and a kitchenette, and an exterior door was created.

Arts & Crafts

First Congregational Church, Des Plaines, was completed in the Arts & Crafts style, which originated in England by architects and theorists such as John Ruskin, Phillip Webb, and William Morris. It focused on creating a fine-grained and human-scaled architecture through the expression of simple forms, time-tested materials, and detailed craftsmanship. In the United States, the architecture of the Arts and Crafts movement was largely expressed in Prairie School and Craftsman styles and was popular from the 1900s through the 1930s.

First Congregational Church exemplifies the Arts & Crafts style in many aspects. Most of its architectural drama is derived from the interplay of geometric forms in brick and limestone, expressing materiality. Different patterns and motifs are used throughout the building to create architectural interest and

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break up the different uses of the building. Symmetrical sections occur within an asymmetrical but balanced composition. Traditional materials are employed on a modern concrete structure. The building expresses both horizontality and verticality in different sections. There is little applied ornament, and the ornament that exists is repeated. The roof is steeply pitched and covered in imitation slate.

The church is an excellent example of Arts & Crafts style locally. There were few high-style, pre-war buildings designed by recognized architects in the area, which was just developing as an attractive commuter suburb. Early significant buildings included schools, a library, a theatre, a masonic temple, and banks. None of the surviving buildings are Arts & Crafts, and none were as good examples as First Congregational Church. Pond & Pond's work bridged Arts & Crafts to modernism, heightening the simple geometries to an almost abstract form. Pond & Pond, Martin and Lloyd, designed two other buildings in Des Plaines after First Congregational. These were the Oehler Funeral Home (no longer extant) and the Immanuel Lutheran School Gymnasium addition (altered). These were both smaller commissions. In Park Ridge, a neighboring suburb with more architecturally significant buildings, Pond & Pond designed the Carnegie Library (altered). Des Plaines has several bungalow homes built in essentially an Arts & Crafts style, including the nearby Manteuffel House at Arlington & Prairie Avenues. These are derived from American Arts & Crafts idioms and include influences from Prairie, Craftsman, and Spanish Revival styles, whereas Pond & Pond's work derives more influence from the English Arts & Crafts and Tudor Revival styles.

Several architectural features of the church are also seen in other Pond & Pond projects. The limestone carvings repeated many times around the building are common Pond & Pond, Martin and Lloyd symbols and appear in other commissions such as the Mutual Building in Lansing, MI, which was designed at about the same time. The tower is similar to those at the Michigan Union, Purdue Union, and American Theosophical Society. The large window is similar to that at Purdue Union, and the chapel window is similar to that at the Ojibway Hotel, Eastern High School, and many other Pond & Pond works. Congregational churches fit the social views of Pond & Pond, as one of the most liberal Christian denominations. The fact that the church was built to serve many roles in the community besides worship is perhaps a reflection of their social goals.

Pond & Pond, Martin and Lloyd

The partnership of Allen B. Pond and Irving K. Pond was prominent in the Midwest at the turn of the century, although their architecture has often been overlooked in favor of more boldly nontraditional forms by contemporaries like Frank Lloyd Wright. The Ponds' work followed traditional forms and eschewed flashy audaciousness while utilizing contemporary progressive patterns, often stripping those traditional forms to minimalist geometries and an almost abstract expression of traditional Gothic and Tudor styles. Ornament was spare and concentrated to functional areas such as entrances, expressions of internal divisions, and windows.

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Their work was grounded in social reform and many of their commissions were for settlement houses (most prominently Jane Addams' Hull House), public and private institutions, and education. Irving Pond was the primary designer of the pair, while Allen handled much of the business. By 1926, Allen Pond had become so busy with "civic and philanthropic cares" that the brothers admitted Edgar Martin and Albert L. Lloyd as partners to the firm. In his *Autobiography*, Irving Pond expressed regret in hindsight for this move. Martin began with the Pond & Pond firm as a draftsman in connection with his carpenter father, who had worked with the Ponds in Pullman. Irving Pond described Martin as a studious and straightforward mind, although Pond grouched that Martin's details tended to convey an "Elizabethan or period cast quite at variance with my intent." He left his position to study engineering and returned to Chicago in 1906, establishing the firm of Schmidt, Garden, and Martin with Hugh Garden & Richard Schmidt. From 1918-1923, Martin served as Illinois State Architect (a position Irving Pond credited to Allen Pond's influence) and from 1924-1925, he was Supervising Architect for the Chicago Board of Education. In 1925, he departed both this position and Schmidt, Garden & Martin, and rejoined Pond & Pond as a partner. Irving Pond later complained that this was a mistake, regarding Martin as an "alien influence" which contaminated the brothers' "community of tastes and ideas." It appears likely that Martin was a major part of the First Congregational Church design, as he was pictured in the Chicago Tribune article announcing the project, and the church appears to have some of the revival elements Irving Pond seemingly found distasteful.

Albert L. Lloyd was an obscure partner of the Pond & Pond, Martin and Lloyd firm. He was initially employed by the firm as a draftsman and seems to have specialized in single-family homes. Irving Pond described Lloyd's primary contribution to the firm as "specification writing after a very satisfactory term as draughtsman," but disregarded him for his apparent self-importance, memorably stating that Lloyd had the "habit of reading the firm name from right to left." Lloyd left the firm in 1929 and spent much of his career as a specification architect with the Federal Public Housing Administration and its successors.

Edgar Miller

Edgar Miller was a prominent Chicago-based artist who was skilled in many forms of art, particularly stained glass. The chapel refurbishment project at First Congregational Church in 1947 was Miller's second work in Des Plaines. By then the self-taught folk artist and master craftsman was already nationally recognized. His first commission in Des Plaines occurred in 1925, where he provided interior decoration work at the Des Plaines Theatre in the form of terra cotta lobby walls and stencils in the auditorium. However, this was quickly forgotten when the theatre was redecorated in 1935. The focal point of his work for First Congregational Church was the installation of a large stained-glass window that would become the focal point of the church interior. This window is a depiction of twelve events in the life of Christ. Like much of Miller's

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work, the windows contain vivid colors and show many different patterns with bold and expressive linework. Unlike most of Miller's work, this window is not abstract but shows clear figures. Miller also completed a reredos, a ribbon of stylized text wrapping around the chapel, inscribed with the verse of Mark 12:30. As part of the project, the communion table was placed on a raised platform and a dossal curtain was installed to the rear. Miller created a carved ornament above the curtain. The organ console was reoriented such that the organist now faces the nave. Edgar Martin, the last surviving member of the Pond & Pond, Martin and Lloyd firm, returned in 1947 to provide plans to rework the structure to allow for the window's installation.

Additional architects

Charles Edward Stade, who designed the 1953 and 1956 renovations and music room addition, was based in Park Ridge and Des Plaines; First Congregational Church was among his earlier work. He went on to design hundreds of churches nationwide as well as houses, school buildings, and other institutional buildings. Although Stade's work in the church is fairly modest, it shows some of his modernist design, including complex storage cabinets and borrowed light partitions. Stade later designed several Des Plaines churches, including Immanuel Lutheran Church, Christ Church, and St. Mary's Catholic Church.

Louis H. Huebner, who converted the gymnasium into a parish hall in 1958 was a Park Ridge architect and graduate of the Illinois School of Architecture. He worked in a "midcentury modern" vernacular, designing primarily houses and small churches in Park Ridge and the North Shore.

Holmes & Fox were a Des Plaines architecture firm of fairly little note, best known for designing the Des Plaines Civic Center as well as several bank designs and St. Norbert Catholic Church in Northbrook. Kenneth Holmes designed minor alterations to the church in 1964.

Conclusion

First Congregational Church, Des Plaines, is a good local example of Arts & Crafts architecture, designed by an architectural firm well-known for its use of the style. The church also has significance for its artwork by prominent artist Edgar Miller. The property has excellent integrity and merits listing in the National Register of Historic Places.

First Congregational Church, Des Plaines

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9. Major Bibliographical References

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

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Cahan, Richard, and Michael Williams. *Edgar Miller and the Handmade Home: Chicago's Forgotten Renaissance Man*. Chicago, IL: City Files Press, 2009.

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Pond, Irving K. *The Meaning of Architecture: An Essay in Constructive Criticism*. Boston, MA: Marshall Jones Company, 1918.

Pond, Irving Kane. *The Autobiography of Irving K. Pond: The Sons of Mary and Elihu*. Edited by David Swan and Terry Tatum. Oak Park, IL: Hyoogen Press, 2009.

"START DRIVE IN DES PLAINES FOR ANOTHER CHURCH." *Chicago Daily Tribune* (Chicago, IL), November 13, 1927, Part 3 sec.

"The Many Sacred Spaces of Edgar Miller." Edgar Miller Legacy. May 22, 2015. Accessed February 22, 2019. <https://www.edgarmiller.org/the-many-sacred-spaces-of-edgar-miller>.

Wolfram, George, ed. *Congregational Centennial, 1869-1969; a One Hundred Year History of the First Congregational Church of Des Plaines, Illinois*. Des Plaines, IL, 1969.

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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: _____

Historic Resources Survey Number (if assigned):

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10. Geographical Data

Acreage of Property 1.33 Acres

(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>42.039183</u>	<u>-87.892329</u>	3	<u></u>	<u></u>
	Latitude	Longitude		Latitude	Longitude
2	<u></u>	<u></u>	4	<u></u>	<u></u>
	Latitude	Longitude		Latitude	Longitude

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

ALL OF LOTS 7 AND 8 IN PARSONS AND LEE'S ADDITION TO DES PLAINES, BEING A SUBDIVISION OF PART OF SECTION 17 AND SECTION 20, TOWNSHIP 41 NORTH, RANGE 12 EAST OF THE THIRD PRINCIPAL MERIDIAN IN COOK COUNTY, ILLINOIS

Boundary Justification (Explain why the boundaries were selected.)

Legal description of the church parcel. This parcel includes the building and excludes the adjacent parking lot.

11. Form Prepared By

name/title Brian L. Wolf date 4/2019

organization telephone

street & number 1467 E Algonquin Rd. email

city or town Des Plaines state IL zip code 60016

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).

First Congregational Church, Des Plaines	Cook, Illinois
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Photographs:

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:	First Congregational Church, Des Plaines		
City or Vicinity:	Des Plaines		
County:	Cook	State:	Illinois
Photographer:	Brian Wolf		
Date Photographed:	4/2019		

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

File name format: IL_Cook County_FCCDP_00nn

- Photo 01 of 17: Graceland Avenue Elevation, Church Entrance, Facing North
- Photo 02 of 17: Graceland Avenue Elevation, Church Entrance, Facing Northwest
- Photo 03 of 17: Graceland Avenue Elevation, Facing Northwest
- Photo 04 of 17: Graceland Avenue and Marion Street Elevation, Facing West
- Photo 05 of 17: Graceland Avenue Elevation, Community Center and Fellowship Hall Entrance, Facing Northwest
- Photo 06 of 17: Marion Street Elevation, Church, Facing Southwest
- Photo 07 of 17: Marion Street Elevation, Fellowship Hall, Facing West
- Photo 08 of 17: Alley Elevation, Facing South
- Photo 09 of 17: Alley Elevation, Facing East
- Photo 10 of 17: Church Interior, Facing Northwest
- Photo 11 of 17: Church East Window, Facing Southeast
- Photo 12 of 17: Church Vestibule, Facing Southwest
- Photo 13 of 17: Church Lobby, Facing Southwest
- Photo 14 of 17: Church Chapel, Facing Northwest
- Photo 15 of 17: "Life of Christ" Stained Glass Window, Facing Northwest
- Photo 16 of 17: Fellowship Hall Interior, Facing Northwest
- Photo 17 of 17: Loesch Chapel/Junior Room Interior, Facing Northwest

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.

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List of Figures

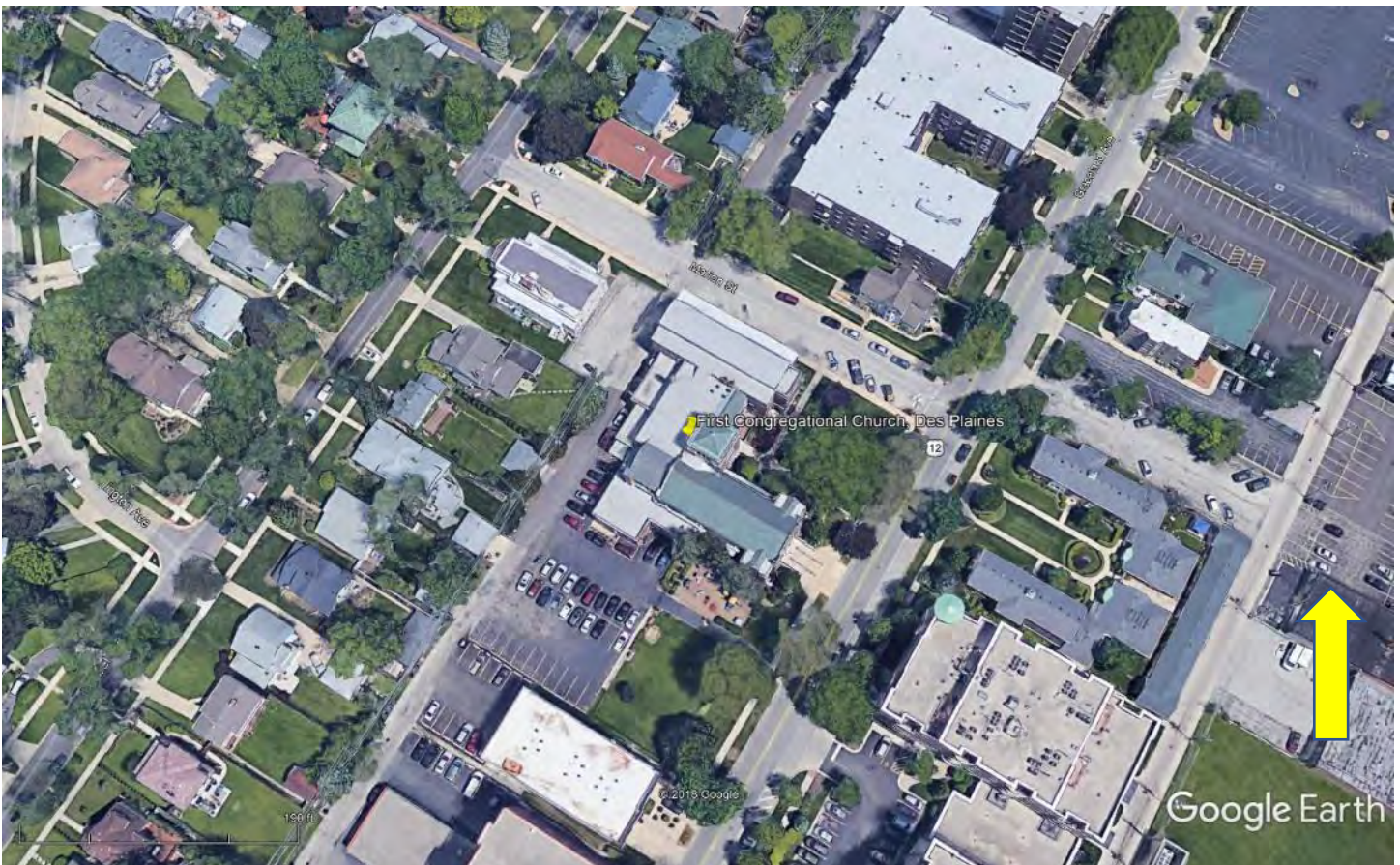
(Resize, compact, and paste images of maps and historic documents in this section. Place captions, with figure numbers above each image. Orient maps so that north is at the top of the page, all document should be inserted with the top toward the top of the page.)

01. GIS Location Map – Google Earth
02. Local Location Map – Google Earth
03. Site Plan – Google Earth
04. Photo Key
05. "Irving K. Pond, Pen & Ink Watercolor of First Congregational Church, Des Plaines, IL., 1927"
Bentley Image Bank, Bentley Historical Library, University of Michigan.
06. Postcard, Undated
07. Church Interior, Undated
08. Plan, North & East Elevation, 1928
09. Plan, South & West Elevation, 1928
10. Plan, Main Sections, 1928
11. Plan, Main Sections, 1928
12. Plan, Basement, 1928
13. Plan, First Floor, 1928
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15. Plan, Detail, 1928
16. Plan, Detail, 1928
17. Plan, Basement, As Modified
18. Basement Room A – 1956 Addition
19. Basement Room B – 1953 Remodel
20. Basement Room C – 1958 Remodel
21. Plan, First Floor, As Modified
22. First Floor Room D – 1956 Addition
23. First Floor Room E – 1956 Remodel
24. First Floor Room F – 1989 Addition
25. First Floor Room G – 1956 Remodel
26. Second Floor Plan showing 1947 Remodel

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01. GIS Location Map



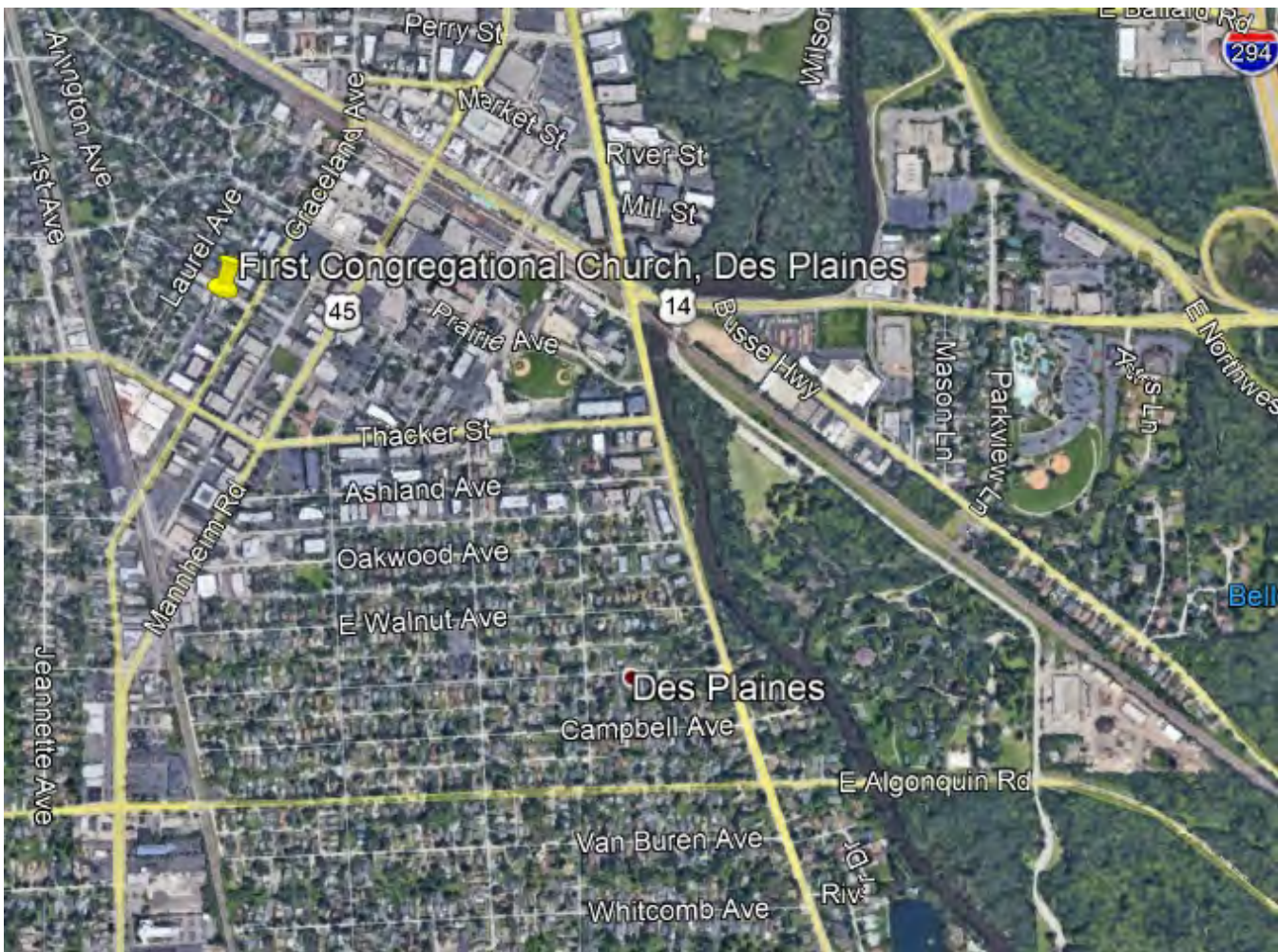
First Congregational Church, Des Plaines
Cook County, IL

Lat: 42° 2'21.11"N; Long: 87°53'32.37"W

First Congregational Church, Des Plaines
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02. Local Location Map – Google Earth



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03. Site Plan – Google Earth



Yellow Box= Original Construction
Blue Box= 1956 Addition
Green Arrow = 1989 Addition

The nomination includes the building and grounds and excludes the adjacent parking lot.

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04. Photo Key



First Congregational Church, Des Plaines
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05. "Irving K. Pond, Pen & Ink Watercolor of First Congregational Church, Des Plaines, IL., 1927"
Bentley Image Bank, Bentley Historical Library, University of Michigan.



First Congregational Church, Des Plaines
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06. Postcard, Undated



First Congregational Church, Des Plaines
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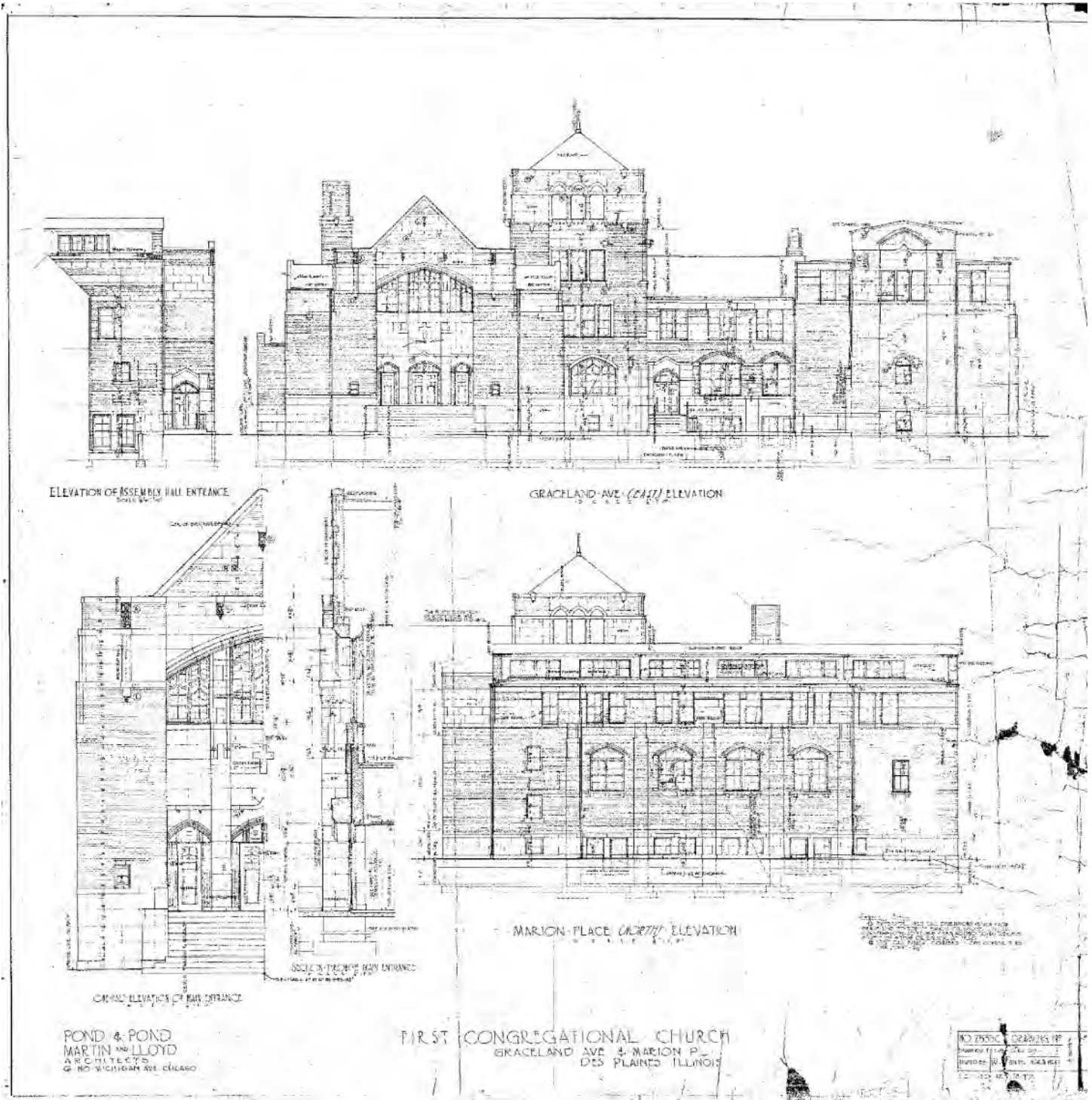
07. Church Interior, Undated



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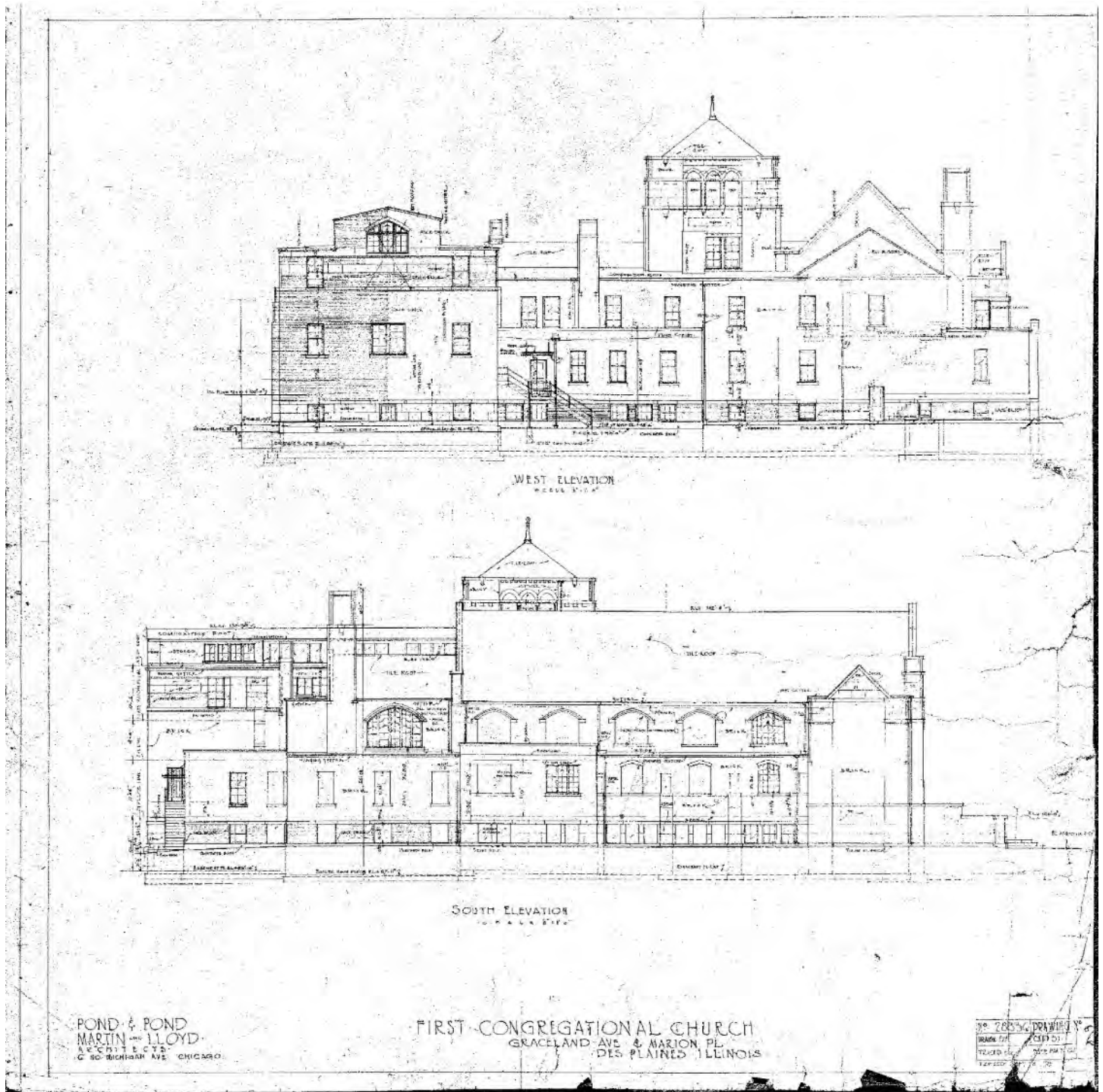
08. Plan, North & East Elevation, 1928



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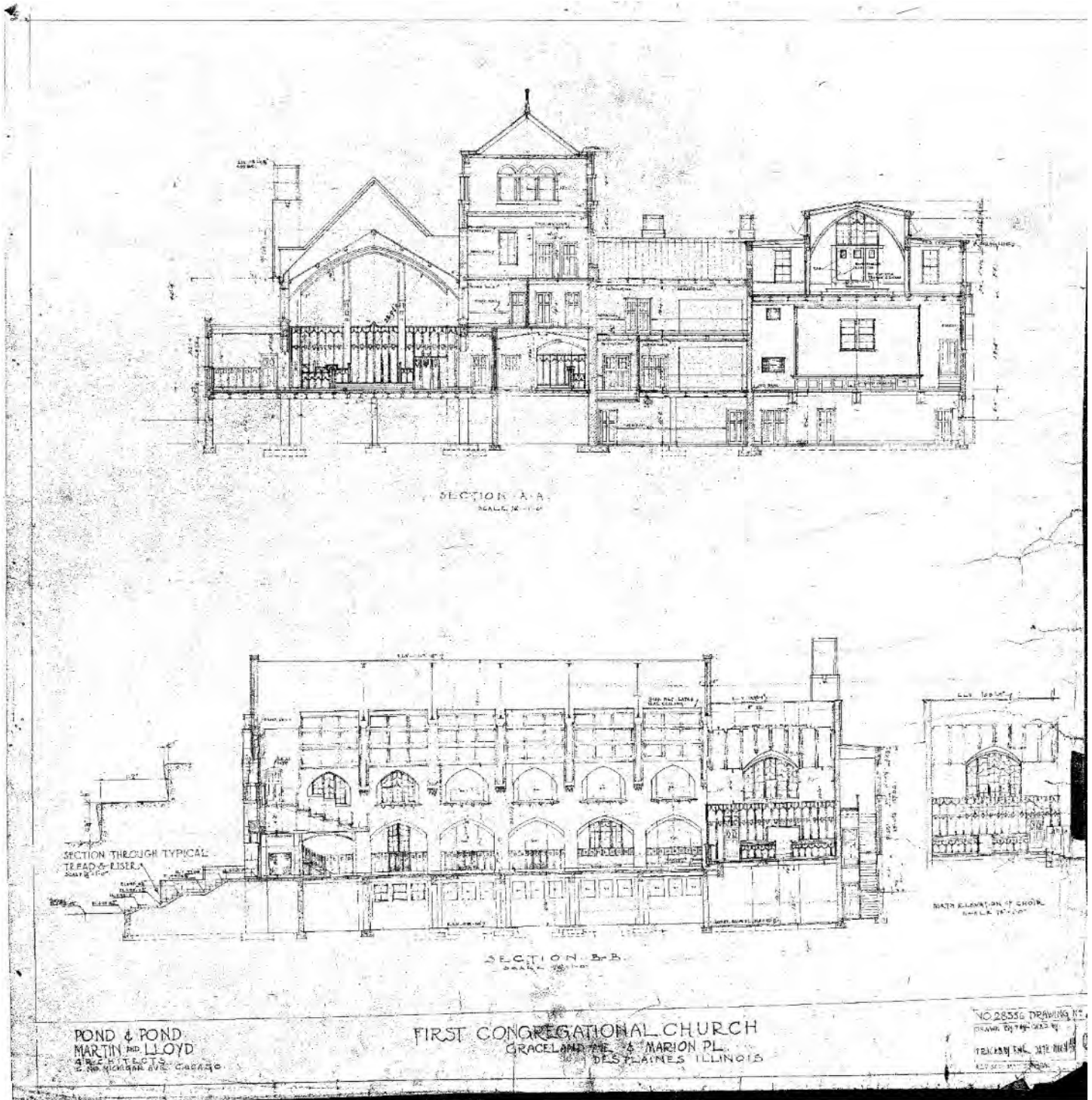
09. Plan, South & West Elevation, 1928



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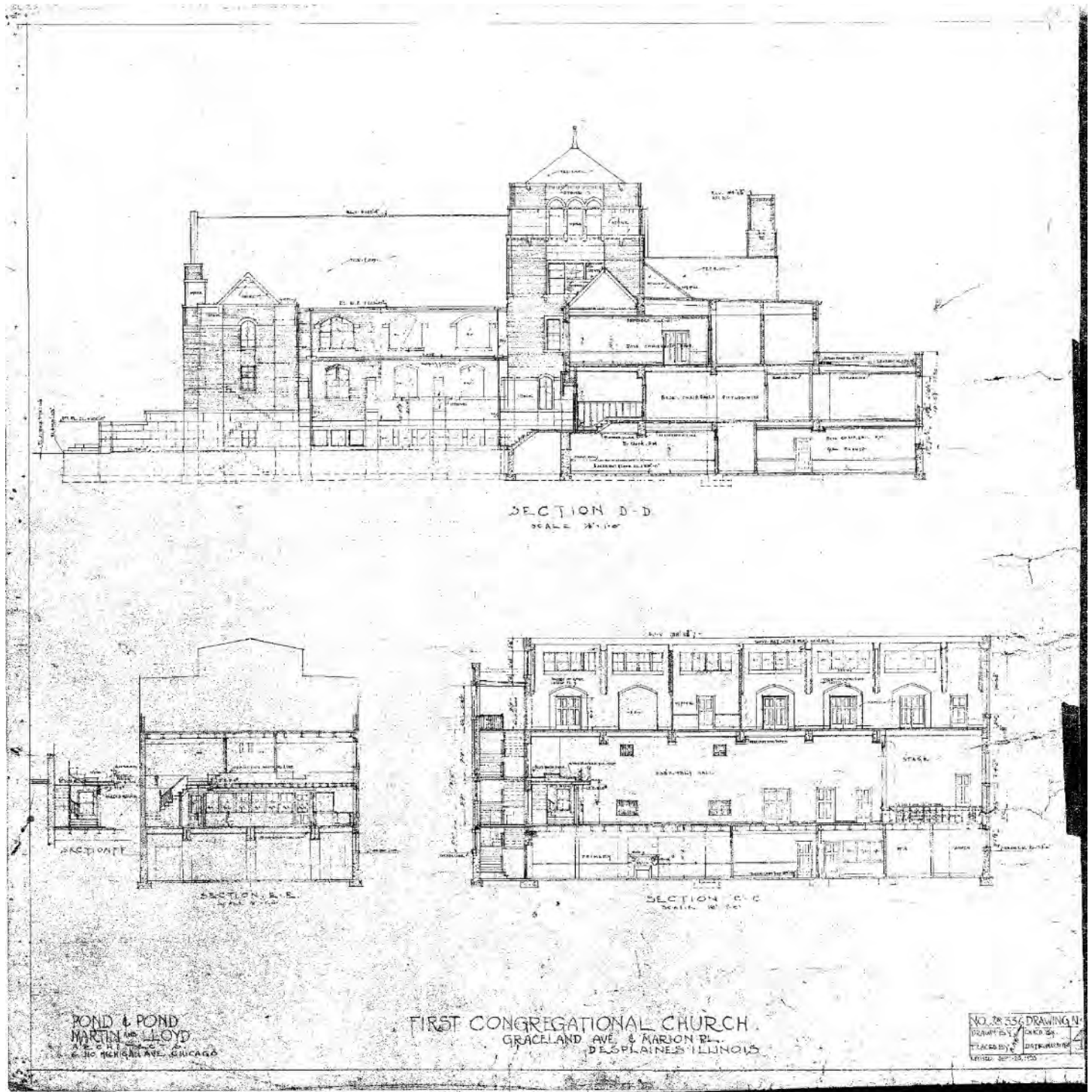
10. Plan, Main Sections, 1928



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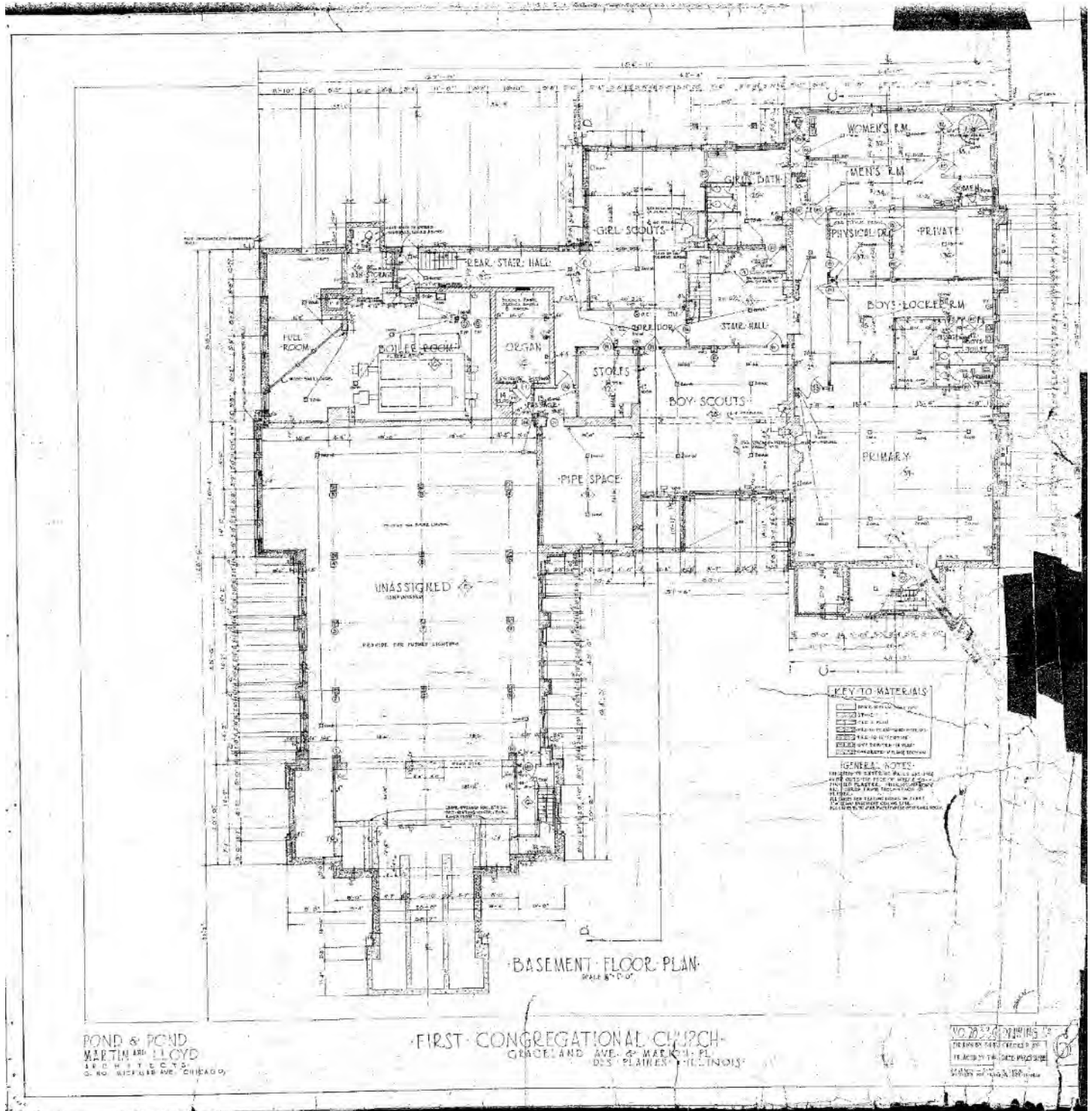
11. Plan, Main Sections, 1928



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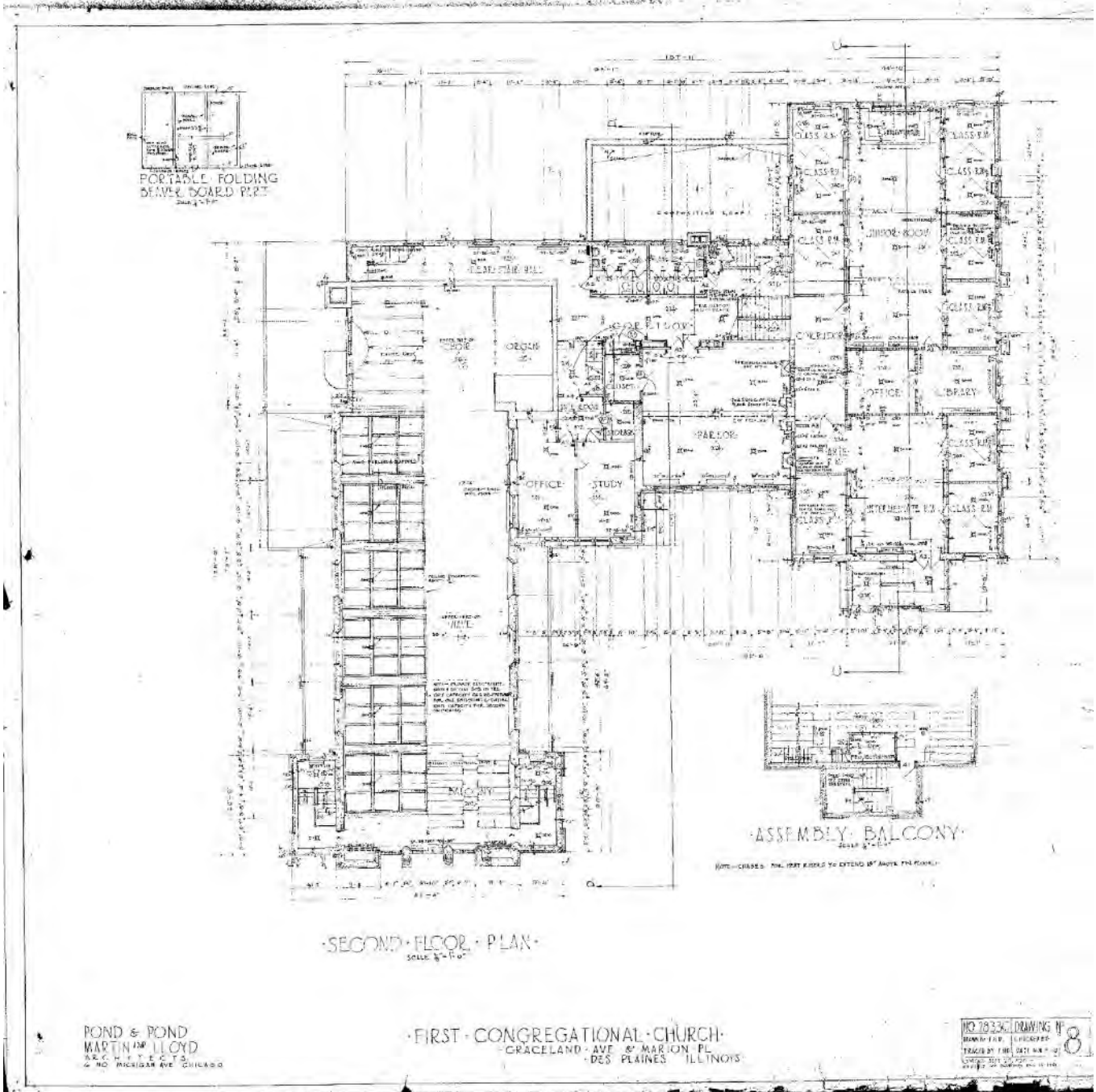
12. Plan, Basement, 1928



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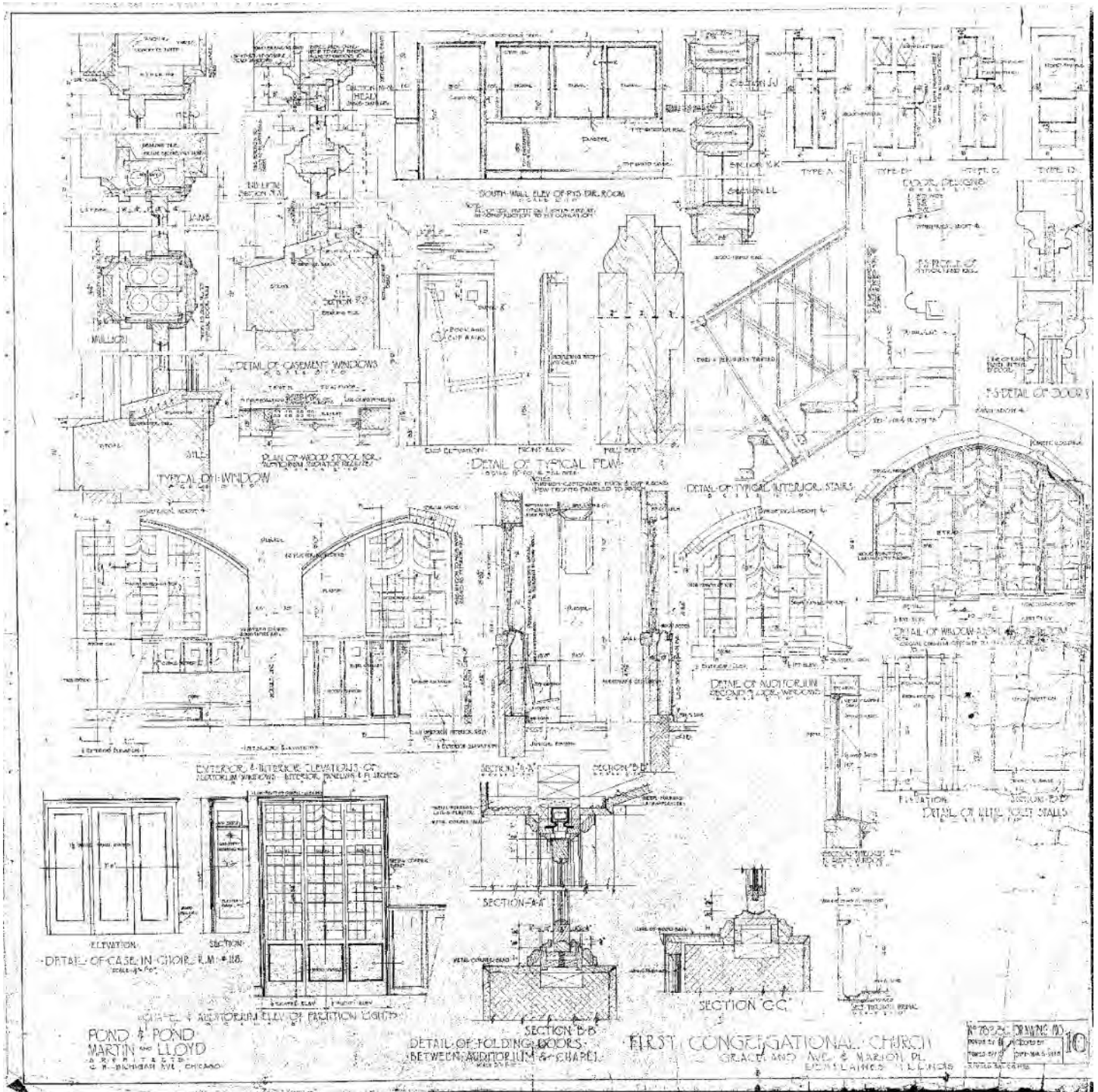
14. Plan, Second Floor, 1928



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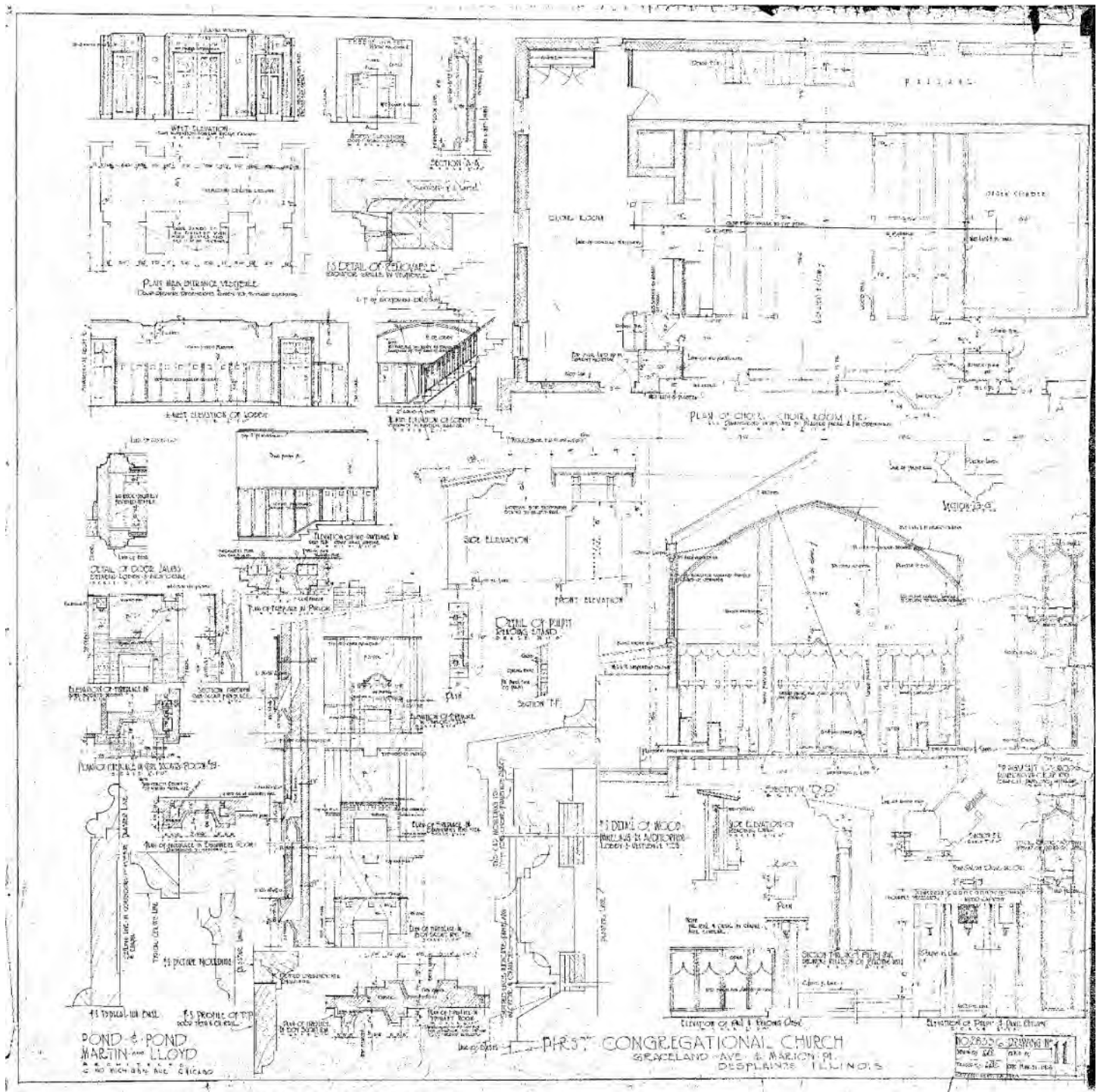
15. Plan, Detail, 1928



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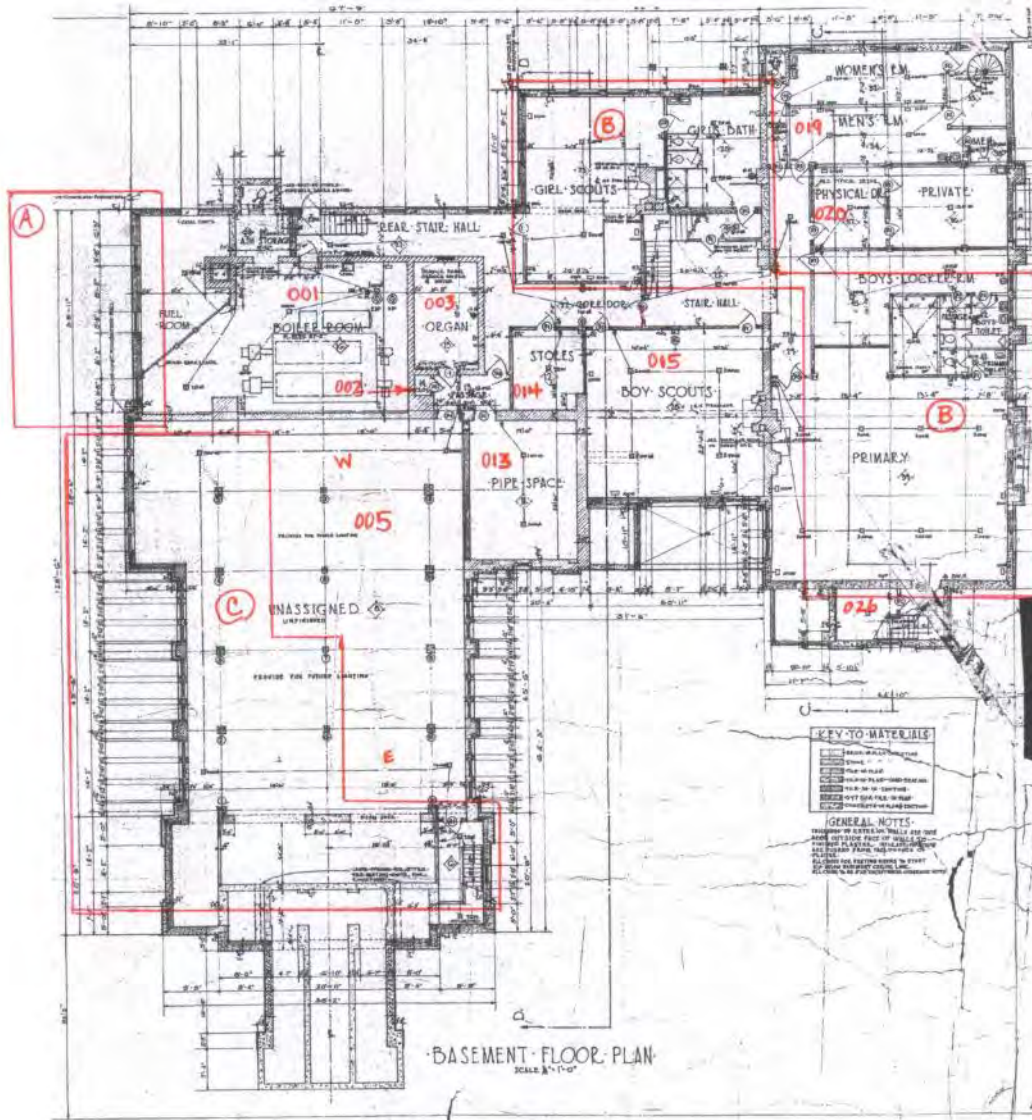
16. Plan, Detail, 1928



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17. Plan, Basement, As Modified



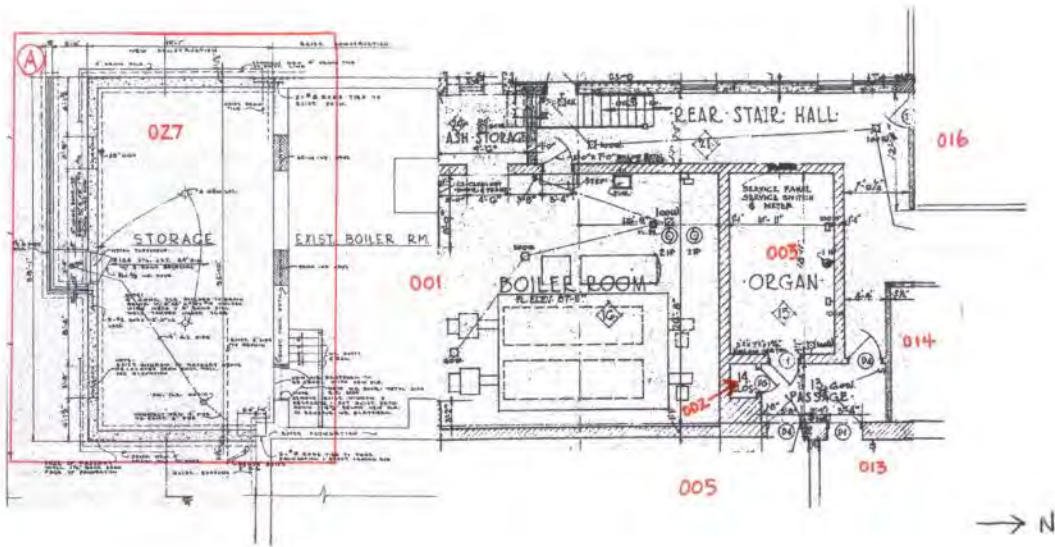
BASEMENT FLOOR PLAN 1928

- Ⓐ See diagram of Storage added south of Boiler Room in 1956
- Ⓑ See diagram of Basement Sunday School Rooms 1953
- Ⓒ See diagram of Brehm Hall 1958 - modified

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18. Basement Room A – 1956 Addition

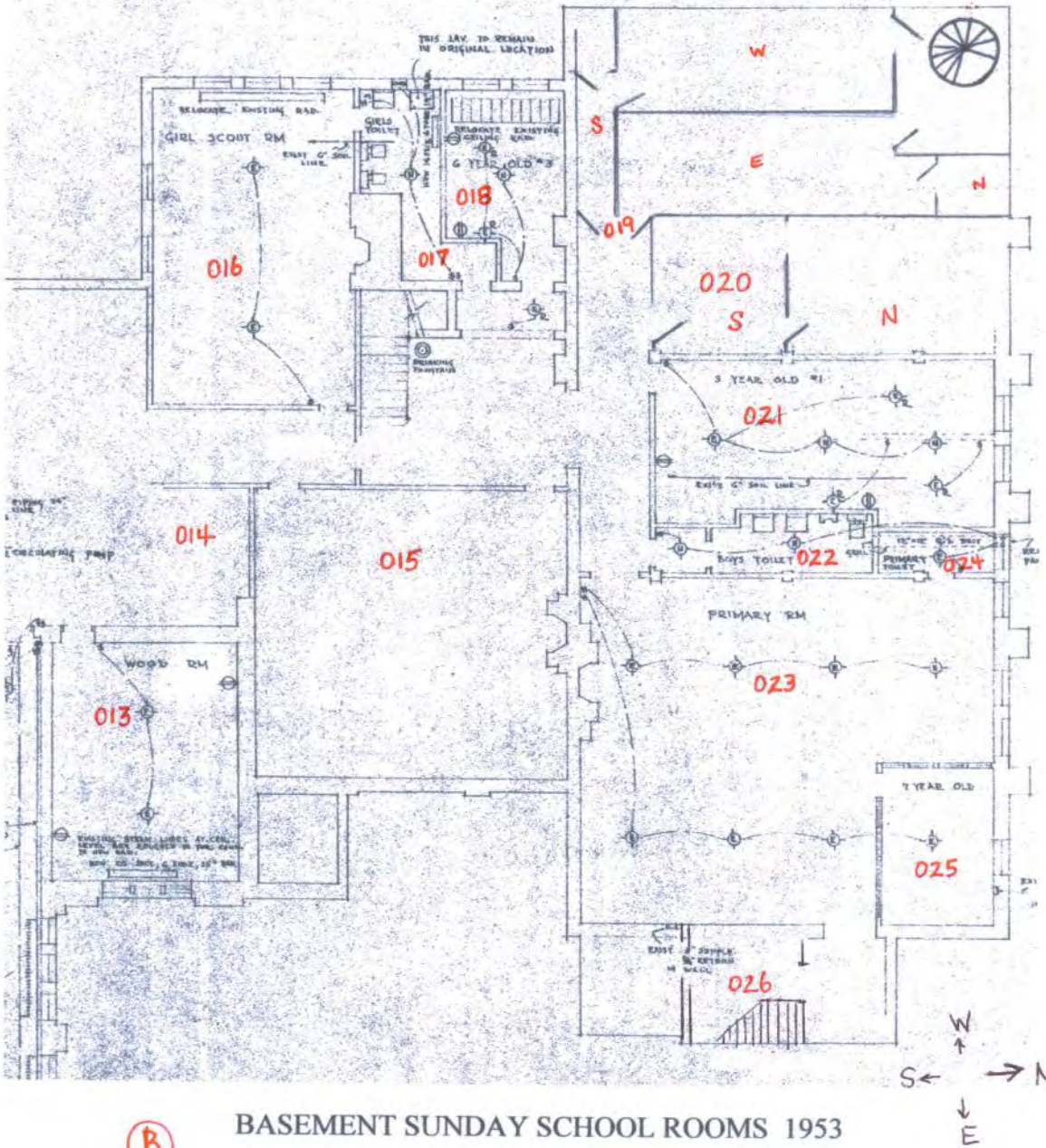


(A) STORAGE WAS ADDED SOUTH OF BOILER ROOM
WHEN FIRST FLOOR MUSIC ROOM WAS ADDED IN 1956

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19. Basement Room B – 1953 Remodel



B

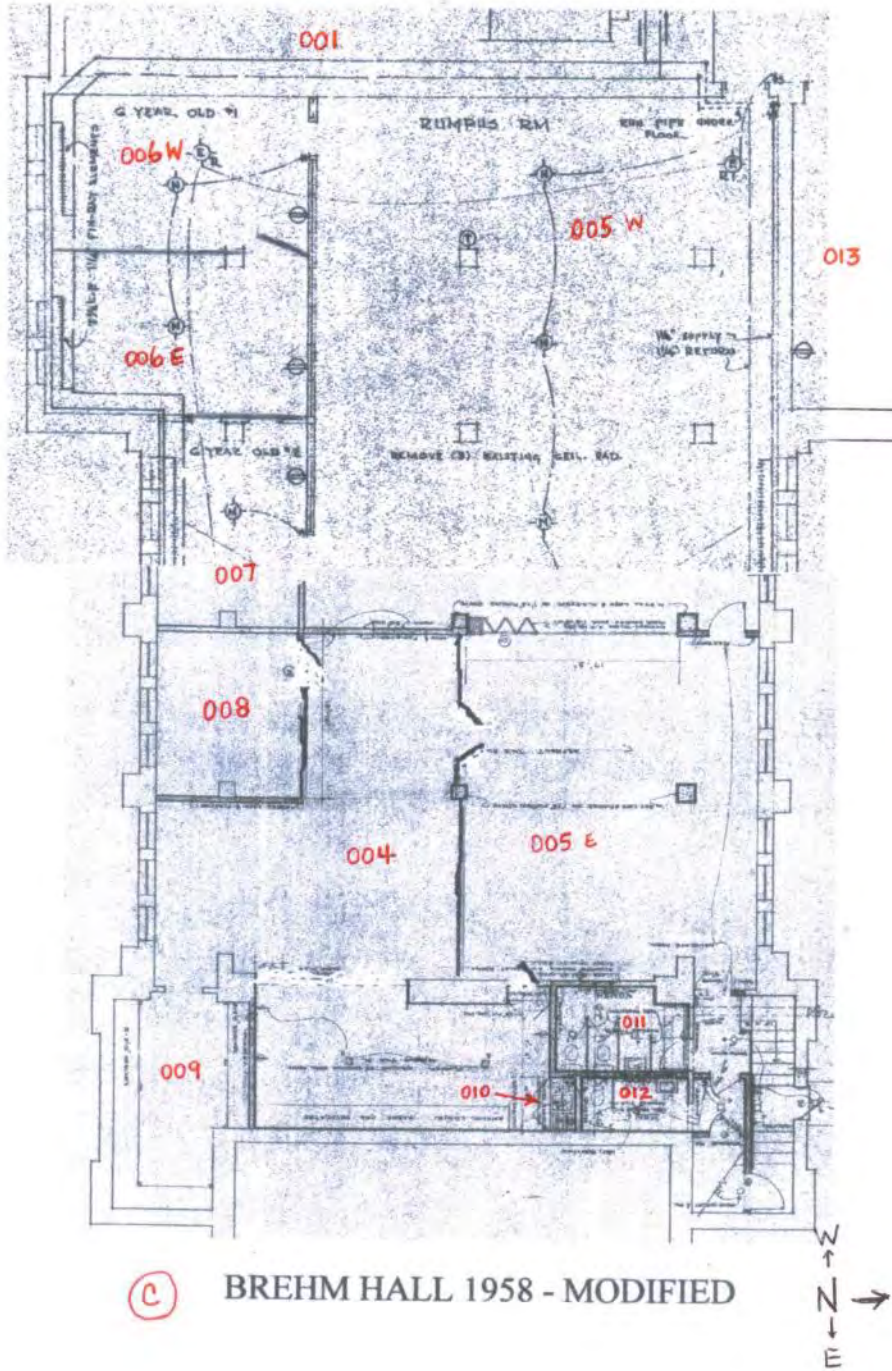
BASEMENT SUNDAY SCHOOL ROOMS 1953

**MODIFIED TO INCLUDE NORTHWEST CORNER;
FLOOR PLAN BASICALLY NOT CHANGED SINCE 1928**

First Congregational Church, Des Plaines
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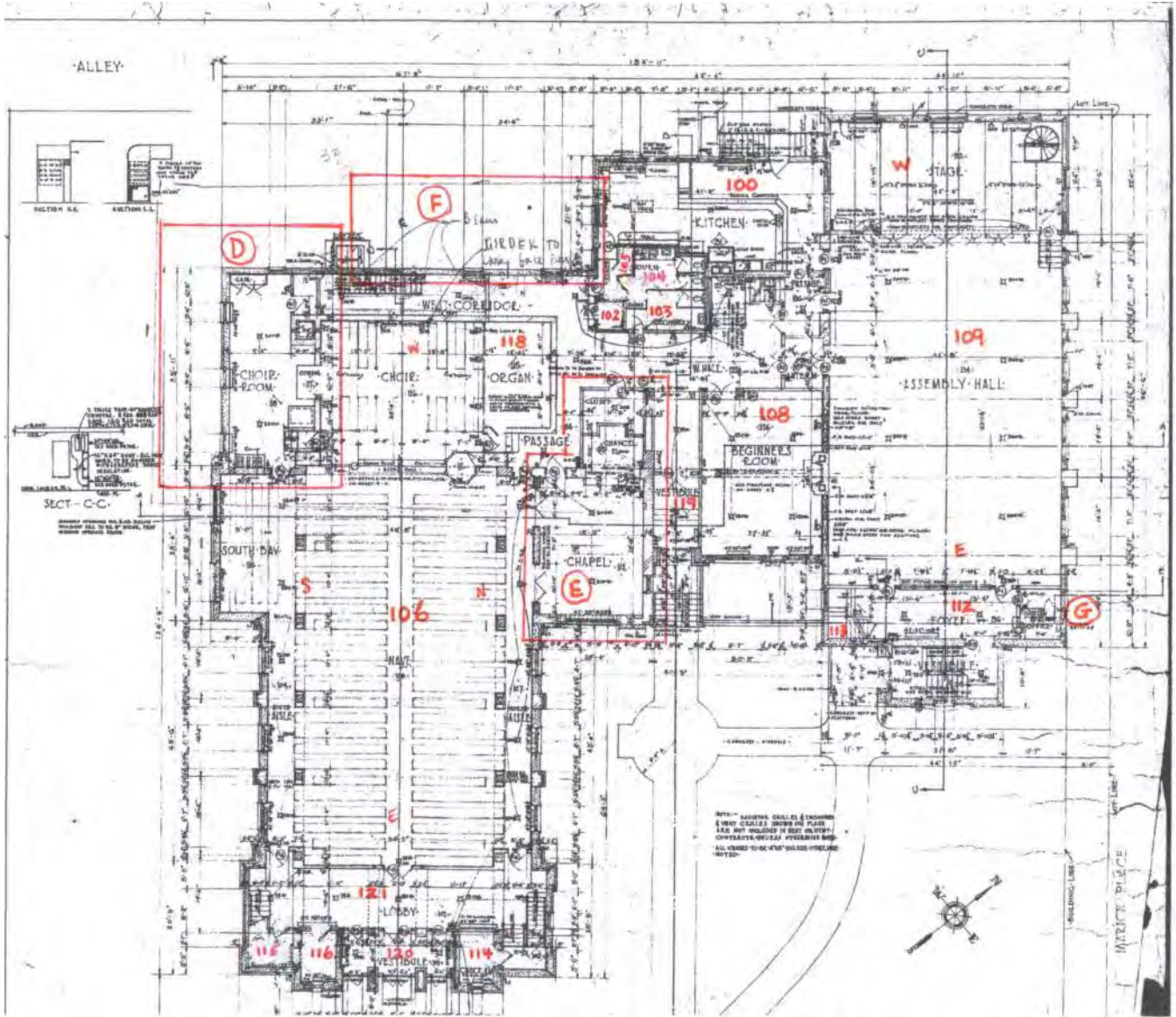
20. Basement Room C – 1958 Remodel



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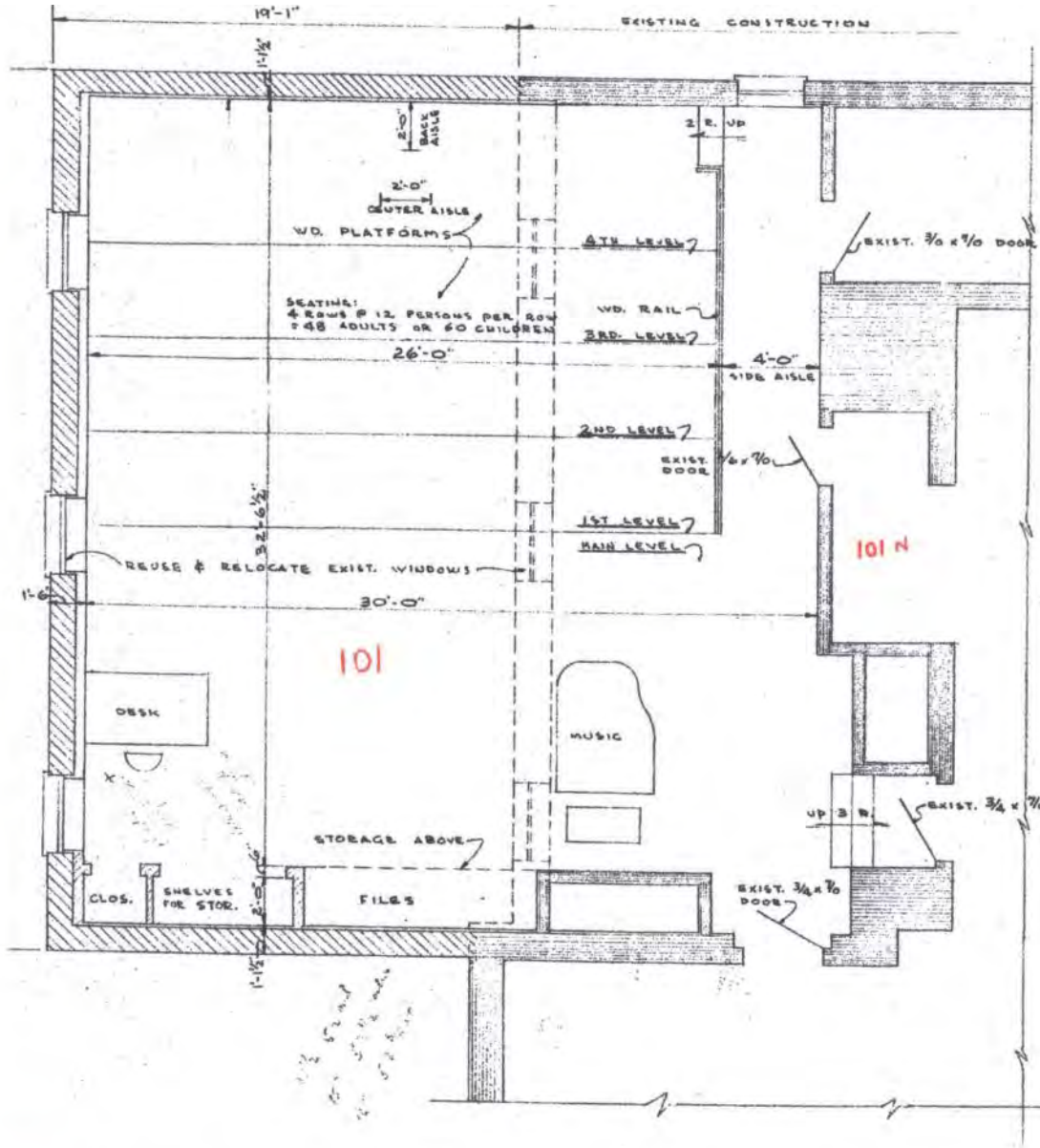
21. Plan, First Floor, As Modified



First Congregational Church, Des Plaines
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22. First Floor Room D – 1956 Addition



D FLOOR PLAN OF CHOIR ROOM

SCALE = 1/4" = 1'-0"

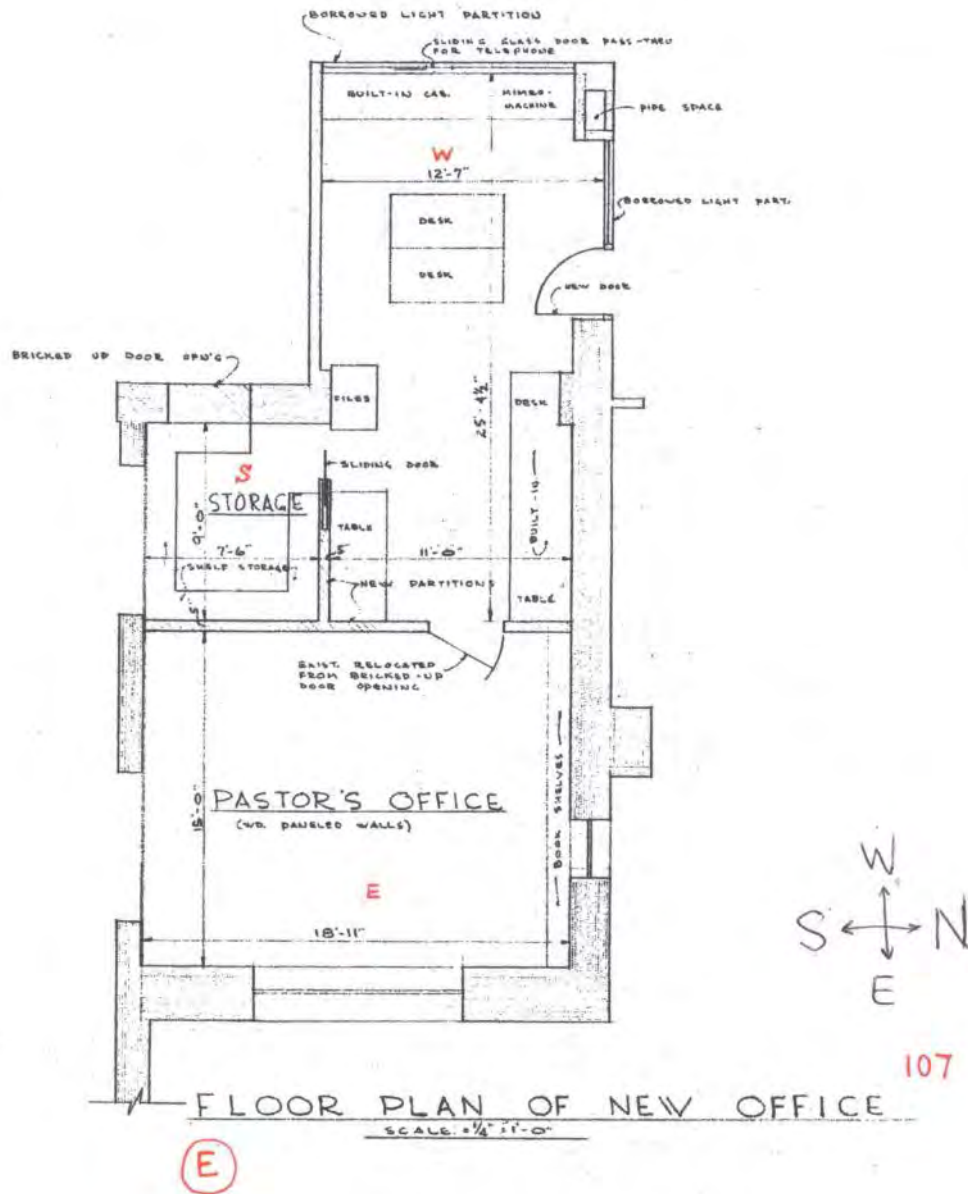


EXPANSION OF EXISTING 1ST FLOOR CHOIR ROOM 1956

First Congregational Church, Des Plaines
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23. First Floor Room E – 1956 Remodel



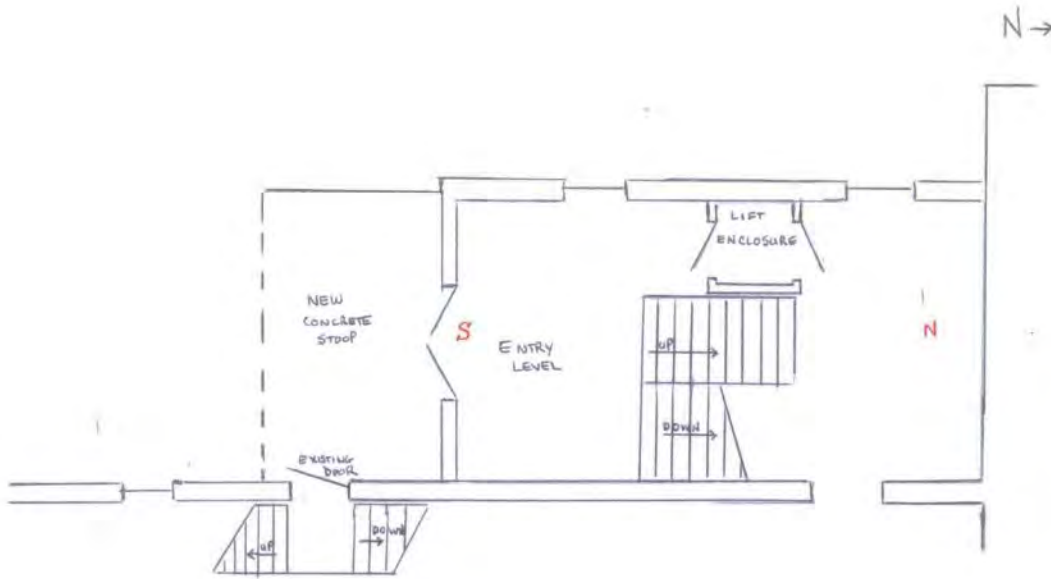
REVISIONS DATE DRAWN BY CHECKED BY	PROPOSED REMODELING FOR THE FIRST CONGREGATIONAL CHURCH - DES PLAINES CHARLES EDWARD STADE & ASSOCIATES - ARCHITECTS M. DOLAN & H. ANDERSON ASSOCIATE ARCHITECTS EIGHT NINETEEN BRUCE HIGHWAY • PARK RIDGE, ILLINOIS	SCHEME #2 1
---	--	-----------------------

FLOOR PLAN OF FIRST FLOOR OFFICE AND PASTOR'S STUDY IN 1956

First Congregational Church, Des Plaines
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24. First Floor Room F – 1989 Addition



WEST ENTRANCE ADDITION 1989 117

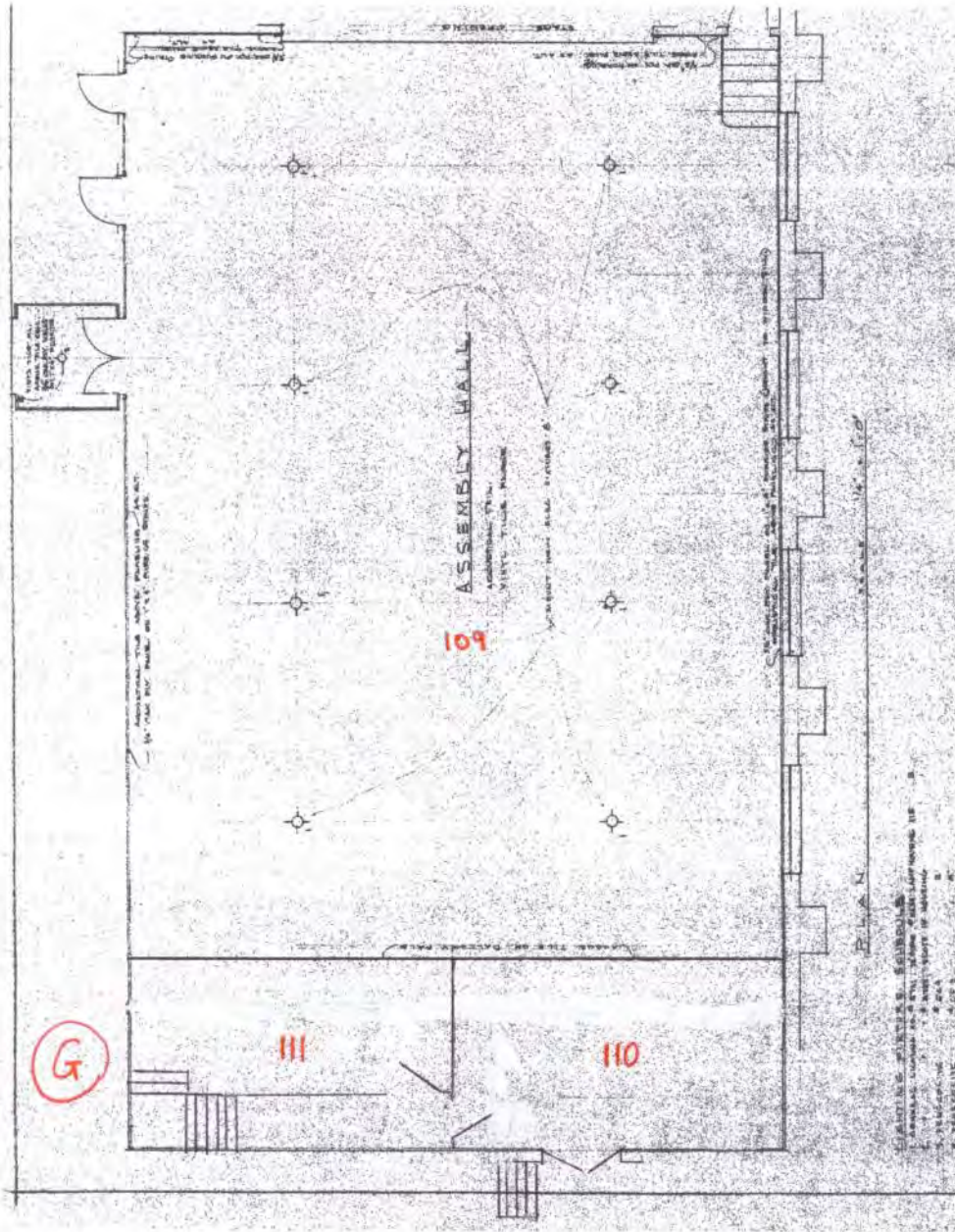
(F)

WEST ENTRANCE ADDED 1989 TO PROVIDE 'LIFT' ACCESS TO BASEMENT AND FIRST FLOOR

First Congregational Church, Des Plaines
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25. First Floor Room G – 1953 Remodel



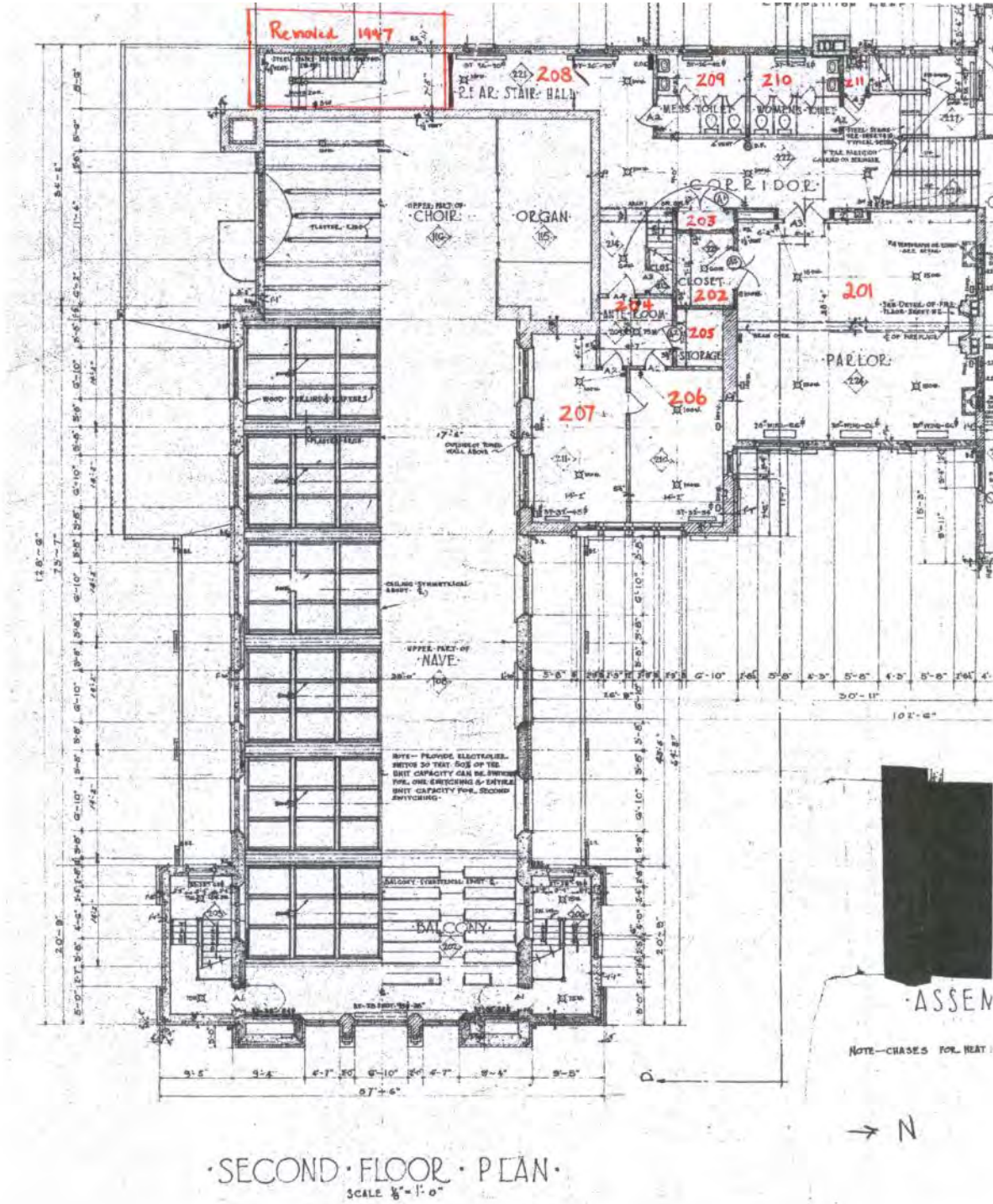
BALCONY AT THE EAST END OF WEBSTER HALL CONVERTED INTO TWO CLASSROOMS IN 1953



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26. Second Floor Plan showing 1947 Remodel



SECOND FLOOR - FLOOR PLAN IN 1928







FIRST CONGREGATIONAL
1010 10th St
WWW.FCCWV.NET
"CROSS"
TRAINING INSIDE
SUNDAY SERVICES 8 & 10:30am
SUNDAY SCHOOL 9:30am
BIBLE MEMBERS CCL DUTY
Martin Grove & Florida American
SEVENTH-DAY ADVENTIST CHURCH

HUNT
SUNDAY 8 & 10:30am
Worship 8:30am
Worship 10:30am
Worship 10:30am
Worship 10:30am



MARION St.

HUNT
Thursday 7:30 pm
Good Friday 9:30 am
Easter Sunday 8 A.M. - 2:30 pm

UNIVERSITY OF MARYLAND
with the
K-12
SCHOOL SYSTEM
MAY 15, 2011
MAY 16, 2011
MAY 17, 2011
MAY 18, 2011
MAY 19, 2011









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TRAFFIC









FIRST CONGREGATIONAL
UNITED CHURCH OF CHRIST
★ WELCOME ★

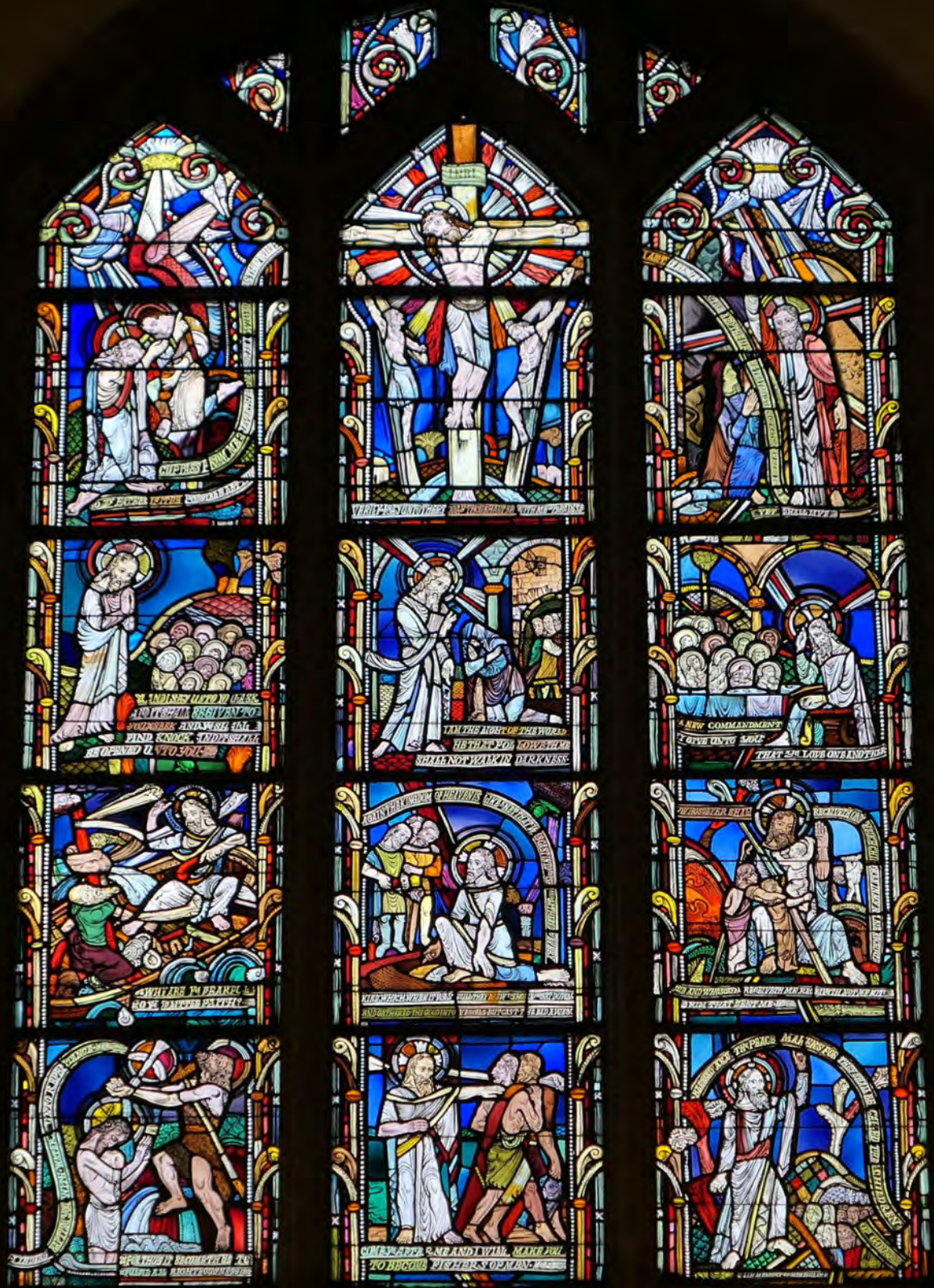
VISITOR GIFTS
AVAILABLE PLEASE
SEE USHERS



SUNDAY WORSHIP 800 & 930
SUNDAY CHURCH SCHOOL 930
INFANT AND TODDLER CARE SEE USHERS









EXIT

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FIRST CONGREGATIONAL
DES PLAINES
SEE HOW GOOD WE LOOK AT
Serving the community since 1869

TROOP 6





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: 7/15/2019 Date of Pending List: 8/9/2019 Date of 16th Day: 8/26/2019 Date of 45th Day: 8/29/2019 Date of Weekly List: 8/30/2019

Reference number:

Nominator:

Reason For Review:

- | | | |
|---|--|--|
| <input type="checkbox"/> Appeal | <input type="checkbox"/> PDIL | <input type="checkbox"/> Text/Data Issue |
| <input type="checkbox"/> SHPO Request | <input type="checkbox"/> Landscape | <input type="checkbox"/> Photo |
| <input type="checkbox"/> Waiver | <input type="checkbox"/> National | <input checked="" type="checkbox"/> Map/Boundary |
| <input type="checkbox"/> Resubmission | <input type="checkbox"/> Mobile Resource | <input type="checkbox"/> Period |
| <input checked="" type="checkbox"/> Other | <input type="checkbox"/> TCP | <input type="checkbox"/> Less than 50 years |
| | <input type="checkbox"/> CLG | |

Accept Return Reject 8/27/2019 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.

ILLINOIS



DEPARTMENT OF
NATURAL
RESOURCES

Illinois Department of Natural Resources

One Natural Resources Way Springfield, Illinois 62702-1271
www.dnr.illinois.gov

JB Pritzker, Governor
Colleen Callahan, Director

July 11, 2019

Ms. Barbara Wyatt, National Park Service
National Register of Historic Places
1849 C Street, NW, Mail Stop 7228
Washington, DC 20240

Dear Ms. Wyatt:

Enclosed are the disks that contain the true and correct copies of the National Register nomination recommended for nomination by the Illinois Historic Sites Advisory Council at its June 28, 2019 meeting and signed by the Deputy State Historic Preservation Officer:

Alton Gas and Electric Power House, Madison County
Downtown Urbana Historic District, Champaign County
First Congregational Church of Des Plaines, Cook County
Rollo Congregational United Church of Christ, DeKalb County

PLEASE NOTE:

The US Post Office building in the Downtown Urbana Historic District is leases, not owned, by the USPS.

A corrected signature page for Fredrick Louis House, Barrington Hills, Lake County (Reference Number SG100003649) is included.

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
Illinois State Historic Preservation Office/Illinois Department of Natural Resources
Attachments