

United States Department of the Interior
National Park Service

SENT TO D.C.

4-6-98

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 *How to Complete the National Register of Historic Places Registration Form* (National Register Bulletin 16A). Complete each item by marking "x" in the appropriate box or by entering the information requested. If an 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 entries and narrative items on continuation sheets (NPS Form 10-900a). Use a typewriter, word processor, or computer, to complete all items.

1. Name of Property

historic name Banta, Nathaniel Moore, House

other names/site number _____

2. Location

street & number 514 North Vail Avenue not for publication

city or town Arlington Heights vicinity

state Illinois code IL county Cook code 031 zip code 60004

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 nationally statewide locally. (See continuation sheet for additional comments.)

William L. Wheeler / S.H.P. 4-1-98
Signature of certifying official/Title Date

Illinois Historic Preservation Agency
State or Federal agency and bureau

In my opinion, the property meets does not meet the National Register criteria. (See continuation sheet for additional comments.)

Signature of certifying official/Title Date

State or Federal agency and bureau

4. National Park Service Certification

I hereby certify that the property is:

- entered in the National Register.
 See continuation sheet.
- determined eligible for the National Register
 See continuation sheet.
- determined not eligible for the National Register.
- removed from the National Register.
- other, (explain:)

Signature of the Keeper

Date of Action

Nathaniel Moore Banta House
Name of Property

Cook County, IL
County and State

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	
2	0	buildings
0	0	sites
0	0	structures
0	0	objects
2	0	Total

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

N/A

Number of contributing resources previously listed in the National Register

N/A

6. Function or Use

Historic Functions
(Enter categories from instructions)

DOMESTIC/ single dwelling

Current Functions
(Enter categories from instructions)

Recreation and Culture/ Museum

7. Description

Architectural Classification
(Enter categories from instructions)

Late 19th and Early 20th Century Amer. Movement

Other: Arts and Crafts

Tudor Revival

Classical Revival

Materials
(Enter categories from instructions)

foundation concrete

walls brick

stucco

roof asphalt shingle

other wood

limestone

Narrative Description

(Describe the historic and current condition of the property on one or more continuation sheets.)

Nathaniel Moore Banta House
Name of Property

Cook County, Illinois
County and State

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.

Areas of Significance

(Enter categories from instructions)

Architecture

Period of Significance

1908

Significant Dates

1908

Significant Person

(Complete if Criterion B is marked above)

N/A

Cultural Affiliation

N/A

Architect/Builder

Abell, W.W. and Son, Architects

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 of age or achieved significance within the past 50 years.

Narrative Statement of Significance

(Explain the significance of the property on one or more continuation sheets.)

9. Major Bibliographical References

Bibliography

(Cite the books, articles, and other sources used in preparing this form on one or more continuation sheets.)

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 # _____

Primary location of additional data:

- State Historic Preservation Office
- Other State agency
- Federal agency
- Local government
- University
- Other

Name of repository:

Arlington Hts. Historical Museum

Nathaniel Moore Banta House
Name of Property

Cook County, IL
County and State

10. Geographical Data

Acreege of Property Less than one

UTM References

(Place additional UTM references on a continuation sheet.)

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See continuation sheet

Verbal Boundary Description

(Describe the boundaries of the property on a continuation sheet.)

Boundary Justification

(Explain why the boundaries were selected on a continuation sheet.)

11. Form Prepared By

name/title Susan English, Administrator/ Betsy Ward/ Linda Novak

organization Arlington Heights Historical Society date February 4, 1998

street & number 110 West Fremont Street telephone 847-255-1225

city or town Arlington Heights state IL zip code 60004

Additional Documentation

Submit the following items with the completed form:

Continuation Sheets

Maps

A **USGS map** (7.5 or 15 minute series) indicating the property's location.

A **Sketch map** for historic districts and properties having large acreage or numerous resources.

Photographs

Representative **black and white photographs** of the property.

Additional items

(Check with the SHPO or FPO for any additional items)

Property Owner

(Complete this item at the request of SHPO or FPO.)

name Village of Arlington Heights

street & number 33 S. Arlington Hts. Road telephone 847-253-2340

city or town Arlington Heights state IL zip code 60005

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. 470 et seq.).

Estimated Burden Statement: Public reporting burden for this form is estimated to average 18.1 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 Chief, Administrative Services Division, National Park Service, P.O. Box 37127, Washington, DC 20013-7127; and the Office of Management and Budget, Paperwork Reductions Projects (1024-0018), Washington, DC 20503.

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7. Narrative Description

**Nathaniel Moore Banta House
Arlington Heights, IL**

Introduction (figure A, photo 1)

The Nathaniel Moore Banta House, built in 1908, is a two-story and full-basement single-family residence. The architecture of the home reflects Arts and Crafts and, to a lesser extent, Tudor Revival and Classical Revival influences. The Banta House is rectilinear (three bays wide and two bays deep) with a low-pitched hipped roof and a wide, single-story front porch. The main part of the house measures approximately 39 feet wide by 30 feet deep at the foundation. The house's depth is 45 feet including the front porch and the enclosed stairway and kitchen eating nook at the rear.

The first story of the home is clad in tan brick in a stretcher bond pattern with narrow rust-colored mortar. The second story, which projects slightly over the first, is sheathed in tinted stucco accented with vertical false half-timbering. The interior of the house exhibits the stylistic influence of the Arts and Crafts Movement in its woodwork, built-in cabinetry and furniture, and stained-glass windows. A single-car garage (c. 1925) copying the house's design and materials is situated west of the home.

The Banta House is five blocks north of the village's central business district. It is located in what was the prime residential neighborhood of the Village of Arlington Heights in Cook County, Illinois, at the time the home was built. The property on which the home was built was purchased from the Muller family. The house and the Muller family complex, which includes an 1882 residence, a carriage house and a soda pop factory, now make up the Arlington Heights Historical Museum campus. The Banta House fronts east onto North Vail Avenue; Euclid Avenue runs along the north side of the property. The structure is in fine condition, and the exterior has experienced no major alterations.

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Exterior

East Elevation (photos 2 – 11)

The front (east) elevation presents a symmetrical facade with a deep front porch extending almost fully across the front of the home. A brick chimney on the south wall of the structure is visible from the front. The wood-floored porch is reached by six wooden steps rising from a concrete base. In the center of the stairs is an iron hand rail, added when the property became part of the museum. Concrete urns sit on brick podia flanking the steps. These urns originally were positioned on a low retaining wall at the back of the house. The sides of the porch are set in two feet from the sides of the house. On either side of the stairs, set in the brick porch wall, there is a square ventilation opening with a limestone lintel. The porch roof is supported by four square brick piers. The low brick walls of the porch are capped with limestone; the openings between the piers are topped with elongated, broken arches made of wood. The central front entryway of the home is surrounded by decorative brickwork and contains a birch door with full-length beveled glazing. There are two, large, eight-over-one windows on the first story, one on either side of the entry. These windows have limestone exterior sills, as do all windows on the home's first story.

The porch roof forms a balcony defined by a low balustrade with simple square balusters. Below the porch roof, the wooden fascia is capped with dentil molding. The north and south front corners of this fascia each bear a cast lion's head, positioned near where downspouts connect to the porch gutter. The lions' heads originally served as scuppers. There are four wide posts on the balcony balustrade corresponding to the porch piers; the center two are of wood, the outer two, of painted galvanized steel. Each of the two corner posts holds a large sphere made of painted galvanized steel. The main feature of the second story is a central projecting bay with a large window and gabled roof visually supported by three projecting decorative beams. There are two additional windows, one on each side of the bay. All three are large, double-hung and multipaned, with wooden muntins, in an elaborate, geometric design that is symmetrical both vertically and horizontally.

The home's four elevations have features in common. All show the concrete foundation, from which four courses of brick are laid in a stepped-back fashion at the base of the first-

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story wall. A wide wooden fascia with convex molding at the top of this wall runs between the first and projecting second stories. Beadboard forms the soffit of both the second-story overhang and the eaves. This beadboard comes together at the corners of the house in a herringbone pattern like that at the corners of the wood flooring in the living and dining rooms. On the front and sides of the home, the false half-timbering of the second story includes a horizontal band of wood with ogee detailing low on the wall; on the back, the band appears without the ogee detail. The hipped roof shows classical block modillions on all four sides. The roof is covered with asphalt shingles, replacements for the original cedar shingles. All roof gutters and downspouts on the second story are original, made of copper; the porch gutter and downspouts from the top of the first story to the ground are replacements, made of painted aluminum, with the exception of the back downspout, which is original. The home's original plain-glass windows are covered with dark-colored aluminum storm windows and screens; the art glass windows are protected by plain plexiglass sheets.

South Elevation (photo 12)

The main block of the south-facing side elevation is symmetrical in design. It is split by a large, rectangular, central brick chimney with a limestone cap. An iron support with filigree runs from the roof to the chimney, where it is held with an S-shaped iron anchor. There is a small casement window in the foundation. On the first story, there are four windows: two art glass windows by the chimney and two long windows beyond. There are two multipaned windows on the second story, exactly like those in the front second story. Several projecting areas on the west wall of the house are visible from the south.

West Elevation (photos 13 & 14)

The back (west) elevation is asymmetrical. There are two small windows in the foundation to the right. To the left, there is a projecting area, clad in brick, that contains an enclosed stairwell and what was once a porch and is now an eating nook in the kitchen. At ground level of this projecting area, there are two four-panel entry doors, each with two windows at the top. The first-story level contains one south-facing and two west-facing six-paned casement windows, which are reproductions of the originals. Beneath the west windows and to the right of the doors is a small ventilation opening with a limestone lintel.

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Nathaniel Moore Banta House

A small window is located in the center of the first story wall. Above it is a large wooden rectangular projection that is part of the support for the interior stairway. To the right of the window is another projection with two small double-hung windows. This projection contains the living room window seat. The roof of the first-story entry/porch forms a balcony with a simple wooden balustrade, which is a replacement of the similar original. Three posts, at the left, center and right of the balustrade, are topped with small wooden finials in the shape of flattened spheres. The floor of the balcony is sheathed in copper. A glass-paned door opens onto the balcony. In the center of the second story is a large arched art-glass window. There is double-hung window to the right of this. The roof contains a central gambrel dormer with a double-hung window. The dormer is clad in brown vinyl siding; the original siding was wooden shingles. To the north and east of the dormer, a small tan brick chimney, topped with a limestone cap, protrudes through the roof.

North Elevation (photos 15 & 16)

The north side of the home has three windows in the basement. On the first story, there are groupings of three art-glass windows to the left and two small double-hung windows to the right. The second story contains three windows, each a different size and shape. The large multipaned window to the left is exactly like those on the front of the second story. In the middle is a small plain double-hung window. To the right is a narrow multipaned double-hung window. Projections on the west wall are visible from the north.

Site and Landscape Features (figure B, photos 17 – 19)

The home sits on a relatively level site, which slopes downward on the west (back). The site is 66 feet wide and 148.5 feet deep. The modern cast iron fence that encloses the museum grounds borders the Banta property on the east and north. Two gates in the east portion of the fence give access to the front of the house. A wide concrete walkway leads from the public sidewalk to the front steps. In the center of the walk is a rectangular flower bed with notched corners, which is defined by raised edging of poured concrete. For many years, this area was planted with hydrangeas; now, a variety of lower-growing perennials, which are similar to plants seen in an early photo, inhabit the spot. There originally were no foundation plantings. Later, bridal wreath spirea was planted along the

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foundation of the front porch. This has been restored. There is a maple tree in the south front yard.

At the south side, a large yew is located near the porch and more spirea are planted along the foundation. A wide concrete edging extends from the front of the house along the south side, forming a bed. At the back of the house, this edging connect with a one-foot-wide concrete footing, formerly the base of a low brick wall, that extends across the back of the house to a concrete platform at the back entry. There is one concrete step up from this platform to the back doors. A concrete sidewalk runs from the platform north to the public sidewalk; there is no gate in the fence there. The west side of the house is planted with vinca major, violet and mock orange; the north side is planted with hosta.

At the back of the property, a concrete driveway extends north from a single-car garage (c. 1925). The contributing garage, approximately 14.5 feet wide by 22.5 feet deep, is constructed of wood framing and is clad in stucco with vertical and horizontal false half timbering. In addition to the garage door on the north side, there are two windows on the west, one window on the south (back), and a window and entry door on the east. The low-pitched hipped roof is covered with asphalt shingles.

A large gate in the fence allows access to the driveway. A flower bed containing lily of the valley, hydrangea, peony and iris runs along the fence to the driveway, and a maple tree stands between the drive and the house. Four tall conifers grow near the garage; at their base are planted lily of the valley and hosta.

Interior

The house is designed on a central hall plan. On the first story, the wide hall gives access to the living and dining rooms, a powder room and a stairway. The large living room runs from the front to the back of the house along the south. A dining room, at the front, and kitchen make up the north rooms. On the second story, there are five bedrooms and bath, connected by an L-shaped hallway.

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Vestibule (photos 20 & 21)

One enters the house through a small vestibule. This vestibule contains a coat closet, which originally had two pairs of hinged doors, upper and lower, but now is enclosed by sliding doors. The floor is covered with the original brown and white encaustic tile laid in a geometric pattern typical of the period. The original wallcovering was Lincrusta; now the dado is covered with a lighter-weight embossed cotton paper. Above a waist-high rail, the wallcovering is a reproduction of a turn-of-the-century tan flyspeck wallpaper. A reproduction of a William Morris border, "Chrysanthemum," decorates the top of the walls. The house originally was illuminated by gas; electricity was added in 1912. An old, but not original, electrical fixture now lights the vestibule.

Hall (photos 22 & 23)

The door from the vestibule to the center hall contains original clear and colored art glass in an angled geometric design in the Prairie style. The major feature of the hall is a stairway leading to the second floor. The stairway's balusters, handrails, treads and risers, the paneling below the stringer and the wood trim throughout the first story are darkly stained and varnished birch. Floors in the hall, living room and dining room are constructed of narrow, unstained, varnished maple boards with a herringbone pattern at every corner. The hall is papered with a beige and white medallion-patterned wallpaper, a reproduction of one advertised in a 1911 issue of the *Ladies' Home Journal* and very close to the original. The hall is lit by the original 1912 electric fixture. This is a hexagonal, basket-shaped fixture, glazed with cloudy glass set in metal banding.

Living Room (photos 22, 24 - 28)

The wide entry to the living room from the hall is flanked on either side by a low wooden paneled wall that forms a base for a pair of square wooden columns. The capitals of these columns are decorated with a diamond-shaped wood design on all four sides.

The living room is dominated by a central fireplace and large built-in bookcases on the south wall. The fireplace contains a radiant-heat coal grate with a cast iron cover. The surround and hearth are constructed of blue-green rectangular ceramic tile and are topped by an unadorned wooden mantel. The bookcases on either side of the fireplace once had

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doors, presumed to be glass, which are no longer present. Above the bookcases, translucent art glass windows, one to either side of the chimney, display Art Nouveau stylized flowers in a variety of greens and browns.

A window seat, which also serves as a radiator cover (the house is heated by hot water), takes up most of the west wall of the living room. It has a high board-and-batten back. Its base/radiator screen is adorned with the same diamond shapes seen in the column capitals.

The living room is lit by four double-taper sconces, not original. The wallpaper is a beige ground covered with tan randomly placed short lines--a reproduction of a paper used at the Roycroft campus.

Dining Room (photos 29 & 30)

The dining room to the north is separated from the hall by both a pair of four-panel sliding doors and a portiere that reproduces the original. The portiere is made of green velvet on one side and rusty red on the other and is suspended from the original rings. The dining room is painted a dark green, as it was originally. The restored original plate rail runs on all four walls. The walls are topped by a reproduction of a 22-inch-wide Walter Crane border, "May Tree Frieze," which bears an abstracted, flattened, boldly outlined motif. In the north wall is a series of three modern art glass windows. They replace originals that contained a grapevine design, representing hospitality, with leaves and grape clusters running across the three windows in a continuous pattern. The dining room has a beamed ceiling typical of Craftsman and Prairie houses; the four birch beams run north and south across the short dimension of the room. The light fixture, not original, is a suspended, angular, four-armed Mission-style piece in brass with four frosted rectangular shades.

Kitchen (photos 31 - 34)

The kitchen is separated from the dining room by a swinging door with a nine-paned window at the top and three panels at the bottom. The kitchen has been updated since the house was built and is used occasionally for museum functions. The changes to the kitchen mentioned below were made in the 1960s.

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To the left of the entry from the dining room is a door that formerly led to a side staircase connecting the kitchen and the intermediate landing of the main staircase. The stairway has been sealed, and the area is now a closet. To the right, on the north wall, is a sink in about the same location as the original as well as cabinets and a stove. The west wall contains a pantry, not original, and a door to the back stairs and an outside entry. The original porch on the west wall has been incorporated into the kitchen and made into an eating nook. On the south side, a cabinet has been installed near the location of an original cabinet. The east wall has a door to the basement, a refrigerator and cabinets. The ceiling in this area is lower than in the rest of the room because of a support related to the intermediate landing of the central staircase.

Basement (photo 35)

A door in the east wall of the kitchen gives access to the basement stairway, which descends toward the front (east) of the house. The basement is used for storage. The foundation walls consist of poured concrete to slightly above grade (approximately 4 feet 6 inches above the concrete basement floor) and common brick above this. The house originally was supported by two large and one small wood beams, each running between the east and west foundation walls and supported by common-brick piers. These are still in place. Steel beams supported by steel jack-posts and concrete block walls have been added for more support. One of the steel beams runs east and west across the entire structure. Another, in the northwest quadrant of the basement, runs north and south. It supports one end of a third steel beam that runs eastward to the foundation front wall.

The east wall of the basement contains an unglazed window-sized opening to the space under the front porch. The area along the south wall is divided by partitions into three approximately equal sections. Two are open to the basement. The east-most of these contains a window, which, like all the basement windows, has three panes. The middle section contains the boiler and the brick foundation for the large chimney, including an iron door to clean out ashes from the coal grate. The third section is an enclosed room with old built-in beadboard cabinets on the south wall, a window in the west wall and old shelving on the room's north wall.

The basement's west wall has two windows. At the north end of this wall is a door that leads to an enclosed stairway that goes up to an outside door. A small chimney is located

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in the northwest quadrant and is currently used to vent the water heater. The area along the north wall is divided into two spaces by one of the new concrete block walls supporting a steel beam. There are two windows in the larger, western space and one in the eastern space.

Powder Room (photo 36)

There is a powder room opposite the front entry, at the back of the center hall, which was originally a coat closet with a window. This was converted to a powder room in the late 1940s when Mrs. Banta began having difficulty climbing the stairs to the second-story bathroom. The floor is of white honeycomb-pattern ceramic tile. This and the white ceramic toilet and wall-hung sink date from the conversion to a bathroom. During a 1985 restoration, the walls were covered with a canvas wallcovering, and a ginkgo-leaf border was stenciled at the top of the walls. The light fixture, which is original to the house but not this location, is of frosted glass molded to look as if it is constructed with lead comes.

Stairwell (photos 22, 37 & 38)

One approaches the stairs from the center of the hall, facing north, rather than from the entry door, facing west. There is one step up to a small landing at which the stairs turn to the west (left). The landing and the stair are separated from the entry portion of the hall by a high railing. The posts supporting this railing are square and topped with square caps; the balusters of the stairway are rectangular. The side of the stairway that forms the north wall of the hall is decorated with dark paneling. There are nine steps leading from the small landing to a large intermediate landing, the floor of which is maple. At this landing and visible from the front hall is a large, arched window made of colored art glass in a classical design featuring a torch, wreath and flowing bow. Colors include ruby, green, tan and blue. The landing is lit by a suspended period electric fixture from the museum's collection, not original to the house. This consists of a painted beige glass bowl hanging from four metal chains. From the intermediate landing, four steps lead east toward the front of the house to the second story hallway. The balustrade ends in square posts on both sides of the stairway. The walls of the stairwell and upper hall are covered with the same medallion wallpaper as the entry hall.

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Upper Hall (figure C)

The hallway is L-shaped, with the base of the L at the top of the stairs giving access to two bedrooms, one to the south and one to the east (front). The long portion of the L extends to the left (north) and gives access to two more bedrooms to the east and one to the west. The hall curves after the door of the second east-facing bedroom where the bedroom closet wall protrudes and ends at a bathroom. On the west wall at the bend in the hall is located an original built-in linen cabinet including shelves and drawers. Also in the west wall, near the top of the stairs, is a door to the stairway that leads to the attic.

The hall is lit by a period three-bulb electric fixture, with uncovered bulbs, mounted at the corner of the L. Except where noted in the following descriptions, all woodwork throughout the upper story is gum and is painted the original off-white/light beige. All doors off the hallway, with the exception of the doors to the bathroom and Bedroom No. 5, have frosted glass windows. Doorknobs are clear glass, without plates.

Bedrooms and Bath (photos 39 & 40)

Bedroom No. 1, located at the southwest corner of the home, is on the right as one comes to the top of the stairs. It is entered through a dark-finished door with a frosted glass window. The bedroom has two windows, one on each outside wall, and a closet. The walls are covered with rough, non-original, pine, board-and-batten paneling. The room presently is used as a museum-collection workroom.

Bedroom No. 2, located at the front of the house on the southeast corner, was originally the master bedroom. It contains a closet with original built-in drawers and shelves. There is a window on each of the outside walls. This room now houses the museum's doll collection, displayed in glass cases.

Bedroom No. 3, in the center front, was once the nursery and adjoins Bedroom No. 2. The walls are covered with a blue, woven-textured paper matching the original and are topped with a child's border in a Kate Greenaway pattern. The room is lit with a period three-bowl light fixture with Mission style globes. The room contains one window as well as original built-in drawers and shelves. There is narrow vestibule leading to the hallway door; the bedroom walls curve where they join the vestibule walls.

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Bedroom No. 4, located at the northeast corner, has one window in each of the outside walls. Now used as a workroom, it contains bedroom furniture from the collection. The walls are covered with a floral paper. The room formerly was the bedroom of Mr. and Mrs. Banta's daughter, Elizabeth Banta Mueller.

Bedroom No. 5, at the northwest corner, was the maid's room. It has a north-facing window and an exterior door opening onto the rear (west) balcony. This door contains a louvered window. There is a shallow closet in the room. The walls are stipple-painted, and the ceiling fixture is a schoolhouse-style lamp. The room is used for storage.

The bathroom, on the north side at the end of the hall, has been remodeled and contains fixtures c. 1970.

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Nathaniel Moore Banta House

8. Statement of Significance

The Nathaniel Moore Banta House, built in 1908, is an early 20th century eclectic house with Arts and Crafts influences and, to a lesser extent, Tudor Revival, and Classical Revival influences. The house is contextually part of the Arts and Crafts Movement, which occurred in American architecture in the early 1900s and was more popular in the Midwest region of the United States and especially, Illinois. The house is locally significant and meets National Register Criterion C for architecture as a fine example of an eclectic mix of Arts and Crafts, Tudor Revival and Classical Revival stylistic influences. It is the work of the Elgin and Chicago architectural firm of W. W. Abell and Son.

Arlington Heights began as a farm town called West Wheeling in the 1830s. In the mid-1850s, an early settler of the area, William Dunton, sold land to the Illinois and Wisconsin Railroad for a right-of-way and depot. The location of the railroad through town encouraged business investment and settlement, and the town was eventually renamed Dunton. By the 1870s, the village had grown to 995 inhabitants, and town fathers felt it needed a new name befitting its new status as a growing suburb of Chicago. In 1874, the name of the town was changed to the Village of Arlington Heights. In 1887, the village was incorporated.

As the town grew at the turn of the century, homes were built around the central business district. The majority of these homes were typical Victorian era houses and were designed and constructed by several carpentry firms located in town. These were the homes of the town's growing middle class, including merchants, doctors, teachers and other professionals. The introduction of the automobile spurred the growth of the suburb even more. By the time the U. S. Census for 1910 was taken, the population of the Village of Arlington Heights had grown to over 1,900 people.

The Banta House was built in the central residential neighborhood in 1908 and represents one of the earliest documented examples in Arlington Heights of the Arts and Crafts movement. The house was built for Nathaniel Moore Banta and his wife, Minnie. Banta was a local educator and school administrator. He left the field of education in 1906 to become managing editor of A. Flanagan and Sons, a publishing firm. While with A.

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Flanagan, Banta authored more than 25 educational volumes including the popular "Brownie Books" series for children. During his lifetime, Banta was very active in the Arlington Heights community. He served on the boards of the local high school, public library, Presbyterian Church, and Park District. His wife, Minnie, was the eldest daughter of F. W. Muller, a soda pop manufacturer and prominent local resident. F. W. Muller sold the lot north of his home to his son-in-law for \$1,000 in 1907. This was a practical way for the German patriarch to keep his grown daughter nearby. A year earlier, Muller had built a soda pop factory with two upstairs apartments on the lot immediately to the west of his home for his sons, William and Henry. Banta hired W. W. Abell and Son to design his home. According to oral interviews with Elizabeth Banta Muller, daughter of Nathaniel and Minnie Banta, William Wright Abell's sons, Ralph Elliot Abell was the primary architect on the project. This commission represents one of the earliest of Ralph Elliot Abell's documented designs and is the earliest known professionally designed house in Arlington Heights.

Ralph Elliot Abell graduated from the University of Illinois in 1904 and received his master's degree from Cornell University, where he was awarded the Sands Medal for excellency in design. He joined his father's architectural firm in 1905. The firm was responsible for many residential and business designs in the greater Elgin area. The firm's work in the Northwest Chicago suburban area includes the John Ranstead House (remodeled in 1905, Elgin), Algonquin Village Hall/Firehouse (1906), McConnell House (1908, Richmond), E. C. Peter House (1909, Algonquin), Elleana Apartments (1910, Elgin), Fenz House (1913, Schaumburg), and St. John Evangelical Church (1915, Algonquin). After W. W. Abell's death in 1916, Ralph became the principal of the firm. He became widely known for his designs of schools and public buildings in the Midwest. Buildings from this period include the Washington Street School Addition (c. 1920, Algonquin), former Algonquin Bakery Building (c. 1920), Crocker Theatre (1923, Elgin), Barrington High School (1924), Elgin Masonic Temple (1926), Arlington Heights Southside School (1926), Palatine Township High School (1927, of which only Cutting Hall is still standing), Arlington Heights High School Addition (1928), Bartlett New School (1928), Elgin High School Addition (1938), Wolff Funeral Home (no date, Elgin), Wauconda Township High School Addition (no date), Kimball Furniture Store Additions (no date, Elgin), and Peter Brothers Manufacturing (no date, Algonquin). Most of these public commissions date from the 1920s and 1930s during the middle years of Abell's career.

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Among the Abells known residential designs are the John Ranstead House at 4 North Jackson in Elgin (built in 1897, remodeled in 1905), the McConnell House at 5803 Broadway in Richmond (1908), the E. C. Peter House at 414 North Street in Algonquin (1909), the Elleana Apartments at 389 East Chicago in Elgin (1910) and the Fenz House at 12 East Schaumburg in Schaumburg (1913).

The John Ranstead House at 4 North Jackson in Elgin is a Queen Anne styled house with classical details. It has a steeply pitched roof of irregular shape with a dominant front gambrel. The facade is asymmetrical with a partial one-story front porch. The grouped classical columns begin at the porch railing height. The small gables above the porches and a large rectangular window have organic, Sullivanesque detailing. Another window divider features half timbering in a geometric pattern. The upper story is clad in dark green wood shingles, and the lower story is brick on a stone foundation. This finely crafted brickwork is a characteristic detail in the Abells' later work. There are bay windows and an oriel window. The patterned chimney is typical of the Queen Anne style. The dormers include gable, arch, and double eyebrow types. As in the Banta House, the second story has a slight overhang, and there are large paned windows, and art glass is used as a design element.

The McConnell House at 5803 Broadway in Richmond (1908) is an Arts and Crafts and Queen Anne styled house, rectilinear in shape with a side gable roof and sloped front overhang. In the front, the roof is interrupted by a central, steeply pitched gable with a gabled dormer to either side. The rear shed dormer contains two windows with fish scale shingles on the upper story. The horizontal lines of the house are emphasized by bands of lighter trim. The porch is glazed with 24 narrow banded windows. The fenestration on the east and west sides of the house is symmetrical. Large, oversized beveled glass windows have been used throughout the house. The rear porch of the house also features banded windows. The home's massive stone foundation firmly anchors it to its setting. Similar to that of the Banta House, the second story is half timbered, and the wide eaves feature wooden block modillions. The side elevations both include two double-hung windows topped with leaded glass fan lights. Their arch-like appearance recalls the arched window at the Banta House. On the interior of the home, there is a large vestibule with built-in seating typical of the period. The center front hall and staircase are Abell trademarks: wainscoting appears in the lower hall, and the staircase has closely spaced, rectangular spindles with a sturdy handrail. Interestingly, the McConnell House is the

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only architect-designed early 20th century house in Richmond, as the Banta House is in Arlington Heights.

The E. C. Peter House (1909) at 414 North in Algonquin is a Four Square type. It shares many stylistic influences with the Banta House. It is rectilinear and has a hipped roof with dormer and wide overhanging eaves. The home is clad in stucco and has a contrasting horizontal wooden stringcourse which emphasizes the top half of the upper story. The home features banded windows and also has a center front entrance, but its porch covers only half of the east facade. The front concrete semicircular stairway enclosed a garden space in a similar fashion to the concrete walkway at the Banta House. The decorative braces under the window box resemble decorative roof beams. The house has small-paned windows. On the interior, the home has a modern, open plan. Upstairs, there are four bedrooms and bath. The home features a geometric staircase with Prairie detailing. As in the Banta House, there is use of different woods from one floor to the next. Oak flooring is used on the first floor and maple on the second.

The Fenz House at 12 East Schaumburg in Schaumburg is almost identical in shape to the Banta House and features many similar details but lacks the sophistication, craftsmanship, and use of materials exhibited by the Banta House. This is probably because, according to the Banta's daughter, Elizabeth, original plans were lent to the Fenz family. The arched window appears on the side elevation and not on the rear as the Banta House. The homes also does not have the classical details seen on the Banta House.

The Elleana Apartment Building at 389 East Chicago in Elgin (1910) is rectilinear and has a mansard roof. The exterior cladding has three alternating bands of cream and tan brick. The front porch has round, flattened concrete urns. The intricate brickwork is typical of the Abells' work. The limestone caps and decorative treatment under the eaves are reminiscent of those at the Banta House. The art glass window with its emphasis on geometric shapes is also similar. As he did at the Banta House, Abell mixed classical and Prairie details by using classical block modillions under the eaves and a Sullivan-esque decorative medallion at the top of the supporting pier.

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The Banta House is a fine example of an early 20th century Arts and Crafts house. The Arts and Crafts movement started as a social reform effort in 19th century England. It was a reaction against the increasing industrialization and mechanization of society and its harmful effect on human beings. Industrialization denied the worker the personal satisfaction of developing his product from concept to completion. Machines replaced the artistry of handcraftsmanship and, instead, emphasized economy and profit.

The philosophers of the movement included Thomas Carlyle (1795-1881), John Ruskin (1819-1900), and William Morris (1834-1896). They sought social regeneration by adopting the values of the Medieval world.¹ These values were translated into a design aesthetic which emphasized "simplicity, elimination, and a respect for materials."² Its principles also included "a sense of rightness, a unity between designer and craftsman,...appropriateness to setting, and an interior in harmony with the exterior."³

In America, this reform was divided into three stylistic periods. The first period (1876-1893) opened with the Philadelphia Exposition of 1876 celebrating the nation's Centennial. The major design tastes were for British and Oriental designs. In architecture, Henry Hobson Richardson popularized the Queen Anne Style and renewed interest in British building design. The second phase (1893-1901) began with the Columbian World's Exposition of 1893. It was during this time that Arts and Crafts societies blossomed in the U.S. In architecture, there was a revival of Classicism due to the predominance of classical buildings at the Exposition. The era also saw advances in building techniques such as the use of balloon framing and concrete. The third period corresponds to the opening of the Pan American Exposition. The 1901-1916 period is considered the height of the Arts and Crafts movement in America. The reform was manifested in the work of Gustav Stickley and his "Craftsman" magazine, Elbert Hubbard and his Roycraft campus, and Louis C. Tiffany and his decorative arts.⁴ In the field of architecture, styles associated with the Arts and Crafts movement in America were the Stick, Shingle, Tudor, Craftsman and Prairie.

The Prairie School of architecture was formed in Chicago by a group of architects who rejected historical revival as a source for their designs. Instead, they adopted the principles of pure design based on "abstract...geometric order."⁵ The Prairie School building was "conceived as a total work of art; the interior decor, chairs, tables, windows, china and exterior landscape were important complements to the building's form."⁶

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Among the names associated with the movement were Louis Sullivan, Frank Lloyd Wright, Dwight Perkins, Robert Spencer, Myron Hunt, Marion Mahony, Walter Burley Griffin, William Drummond, Barry Byrne, John Van Bergen, George Elmslie, William Steele, William Purcell, George Maher, Thomas Tallmadge, Vernon Watson, and Eben Roberts. The style was popularized by the many homemaker magazines of the period such as *House Beautiful*, which was published in Chicago.⁷ The new Prairie School Aesthetic was suitable for a growing and aspiring middle to upper-middle class and, on the whole, was not embraced by the conservative wealthy class.⁸ Clients were practical and were not afraid to modify their architect's designs for considerations of taste, comfort and cost.

The Banta House exemplifies the Arts and Crafts reform movement by its inclusion of a myriad of architectural elements of the period, including many in the Prairie and Craftsman styles. The Prairie elements of the home's exterior include its horizontal emphasis, broad eaves, use of stucco cladding, contrasting cap on the porch railings, wide chimney and use of geometric art glass. The Craftsman influence is seen in the exposed, decorative roof beams, multipane glazing with wood muntins (also seen in Prairie examples), banks of three or more windows, small high windows on each side of the chimney, curved wooden trim between porch supports, porch piers without break to the ground level, slightly battered foundation, and the use of dormers and urns.

Secondary influences on the Banta House exterior include the Tudor and Classical Revival characteristics as described in the McAlesters' *A Field Guide to American Houses*. Tudor Revival influences were common to the Arts and Crafts home because they were based on the same English medieval precedents. At the Banta House, these influences include the false half timbering and overhanging second story. The use of these design elements recalls the work of Oak Park architect Eben Ezra Roberts. Roberts began to design houses, similar to the Banta House, with strong rectilinear characteristics in 1896.⁹ Most of his residential work was constructed of brick, stucco or a combination of both materials.¹⁰ Roberts also used half timbering as a veneer on houses which otherwise were progressive in form.¹¹

The Classical Revival elements include the symmetrical massing, lion head drain scuppers, applied wooden block modillions under the eaves, dentil molding on the front facade, spheres on the front balcony, ogee trim detailing and second story balustrades on the front and back porches. The use of these classical elements suggest a familiarity with the

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designs of Prairie School architect George Washington Maher. Maher designed many low, rectangular homes with broad hipped roofs and central projecting entryways. His homes were symmetrical, blocky masses.¹² His details were designed to harmonize with all portions of the work.

The interior of the home also reflects its Prairie and Craftsman and to a lesser degree, classical influences. The decor of the Arts and Crafts movement was a repudiation of Victorian excess. It stressed simplicity, honesty, harmony, and durability.¹³ The stained birch woodwork on the first floor, the square pillars at the entrance of the living room, the built-in window seat and bookcases of the living room, the stained birch ceiling beams in the dining room and the plate rail in the dining room all illustrate the functional Prairie and Craftsman styles. The full art glass panel in a geometric pattern on the front hall door is reminiscent of the geometric stained glass designs of Prairie School architect Frank Lloyd Wright. The two Art Nouveau windows with stylized flowers illustrate the Arts and Crafts movement's interest in nature. The paneled wall below the stairway stringer is an example of Craftsman detailing. The stained glass window on the stair landing is in the classical style with the symbols of a torch and wreath.

The Banta House is significant, in that it is one of only a handful of homes built in the early 20th century and still existing in the downtown Arlington Heights residential district, that reflects the strong influences of the Arts and Crafts movement. Other turn-of-the-century homes exhibit various Arts and Crafts styling but not to the degree of the architect-designed Banta House. 203 W. Fremont is a traditional Foursquare Prairie style house with hipped roof and four dormers (photo 46). The two-story brick-clad structure is an example of the common vernacular form and shares many stylistic details with the Banta House. Among these are strong horizontal lines, a wide chimney, a herringbone pattern enclosing the eaves, a full front porch, large porch windows, wide brick piers, and limestone capping on the porch and podia. 514 N. Arlington Heights Road is another Foursquare design (photo 47). Typical of the period, it features a hipped roof, brick foundation, off-center entrance and small diamond paned window to the right of the entrance. It shares the stucco cladding, dormers, wide piers, full front porch and simple rectangular porch spindles seen on the Banta House, but the overall impression is one of simplicity. 648 N. Dunton is another example of Foursquare design in Arlington Heights (photo 48). It has a hipped roof with two gables, an off-center entrance and is clad with siding echoing the original wood clapboarding on the first story. The stepped chimney is

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wide at its base and narrows dramatically as it leads to the second story. Like the Banta House, this home features a full front porch, wide piers, projecting upper story central bay with a window on each side, stucco cladding, half-timbering and modillions underneath the eaves.

The house at 515 N. Arlington Heights Road is a Craftsman home with a cross gable roof with flared roof line and two story central projecting bay (photo 49). It has triangular brace supports and window box brackets. The home is similar to the Banta House due to its stucco cladding, its exposed decorative roof beams, podia with round urns, shingle dormer, wide chimney, second story porch and banding of some windows. 114 W. Fremont is a two story rectilinear home c. 1913 with side gable roof (photo 50). The home shows Craftsman influence in its wood clapboarding, shingles, narrow eaves, asymmetrical windows, off-center entrance and stone foundation. The simple front porch railing and porch roof detail are also Craftsman-inspired. Additionally, the home is similar to the Banta House in its period of construction, banding of some windows, half-timbering details and simple balustrade.

The Banta House reflects its period of significance strongly in that it has had relatively few changes made to it since its initial construction in 1908. The quality of the original design and construction are still readily apparent. On the exterior of the home, changes have been minor: second-story porch railings and caps have been reproduced, flower boxes removed, a low brick wall at the rear entrance removed, the planters from this wall moved to the porch on the front of the house, the lions' heads scupper drains repositioned, a wrought iron railing added to the front steps and a garage added.

On the interior of the home, there have been few changes as well. During the Banta's residence from 1908 to 1958, the kitchen was enlarged to provide for an expanded eating area and a first floor hall closet was transformed into a powder room. The second owners, the Glueckerts, remodeled the kitchen, closed the back stairway from the maid's room to the kitchen to add pantry space, reinforced the basement support structure with steel beams, paneled one of the bedrooms and the walls of the rear entrance, remodeled the upstairs bath, removed the doors from the living room bookcases, remodeled the vestibule closet and removed the original art glass windows in the dining room. In 1981, the Village of Arlington Heights acquired the property for use by the Arlington Heights

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Historical Society and Museum. At this time, the original dark stained wooden floors were refinished in a lighter color.

Extensive research for the restoration of the Banta House was begun by a group of volunteers from the Arlington Heights Historical Society. Their research included in-depth interviews with Elizabeth Banta Mueller and a search for period examples of wall coverings, draperies, lighting fixtures, floor coverings and furnishings. The 1985 restoration included replacing flooring in the nursery and maid's room, restoring the front stairs and balusters, restoring the first floor powder room, repapering the vestibule, front hall, living room, dining room, second floor hall and nursery, reinstallation of the original plate rail in the dining room, and installation of period light fixtures in the vestibule, intermediate stair landing, living room, and dining room.

The Banta House is a significant example of an early 20th century house with Arts and Crafts and, to a lesser extent, Tudor Revival and Classical Revival influences. It represents one of only a few extant examples of the Arts and Crafts movement in architecture in Arlington Heights that has maintained its original integrity in both design and construction.

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¹Robert Judson Clark, *The Arts and Crafts Movement in America 1876-1916* (Princeton, 1972), 9.

²H. Allen Brooks, *The Prairie School: Frank Lloyd Wright and His Midwest Contemporaries* (Toronto, 1971), 16.

³Susan M. Baldwin and Emily Dawson, *National Register of Historic Places Inventory-Nomination Form: George R. Thorne House* (1997), 11.

⁴Clark, p.9.

⁵Brooks, p.39.

⁶Richard Guy Wilson, "Prairie School Works in the Department of Architecture at the Art Institute of Chicago," *Prairie School: Design Vision for the Midwest* (Chicago, 1995):94.

⁷Brooks, p.24.

⁸Robert Twombly, "New Forms Old Functions: Social Aspects of Prairie School Design," (Chicago, 1995):86.

⁹Frances Steiner, Master's Thesis (University of Chicago, 1970), p.26.

¹⁰L. Muller, ed., *Building Arts for Architect, Engineer, and Constructor* (Chicago), p.26.

¹¹Steiner, p.11.

¹²Brooks, p.34

¹³Sidney Morse, *Household Discoveries: An Encyclopaedia of Practical Recipes and Processes* (Danville, Ill., 1913), 33.

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10. Verbal Boundary Description (figure A)

Lot One in Block One in the Town of Dunton, being in the subdivision of the West half of the Southwest quarter of Section 29, Township 42 North, Range 11, East of the Third Principal Meridian in Cook County, Illinois

Boundary Justification

The above described lot constitutes the lot historically associated with the building and the property currently associated with the building. The lot to the south historically associated with the Nathaniel Moore Banta House has a modern gazebo built on it and is used as the grounds of the Arlington Heights Historical Museum. It is not included in the nominated boundaries because it does not contribute to the significance of the property.

FIGURE A

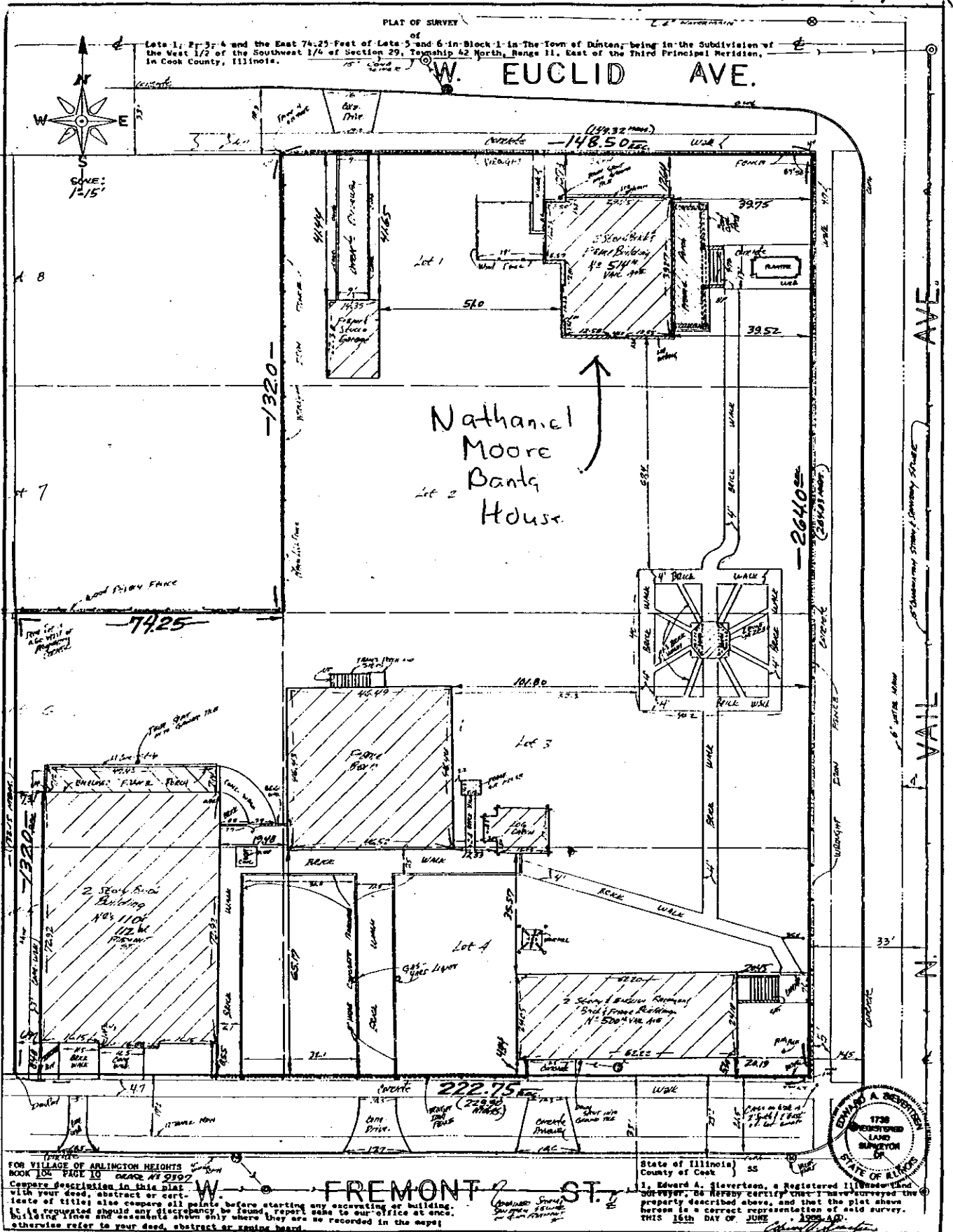


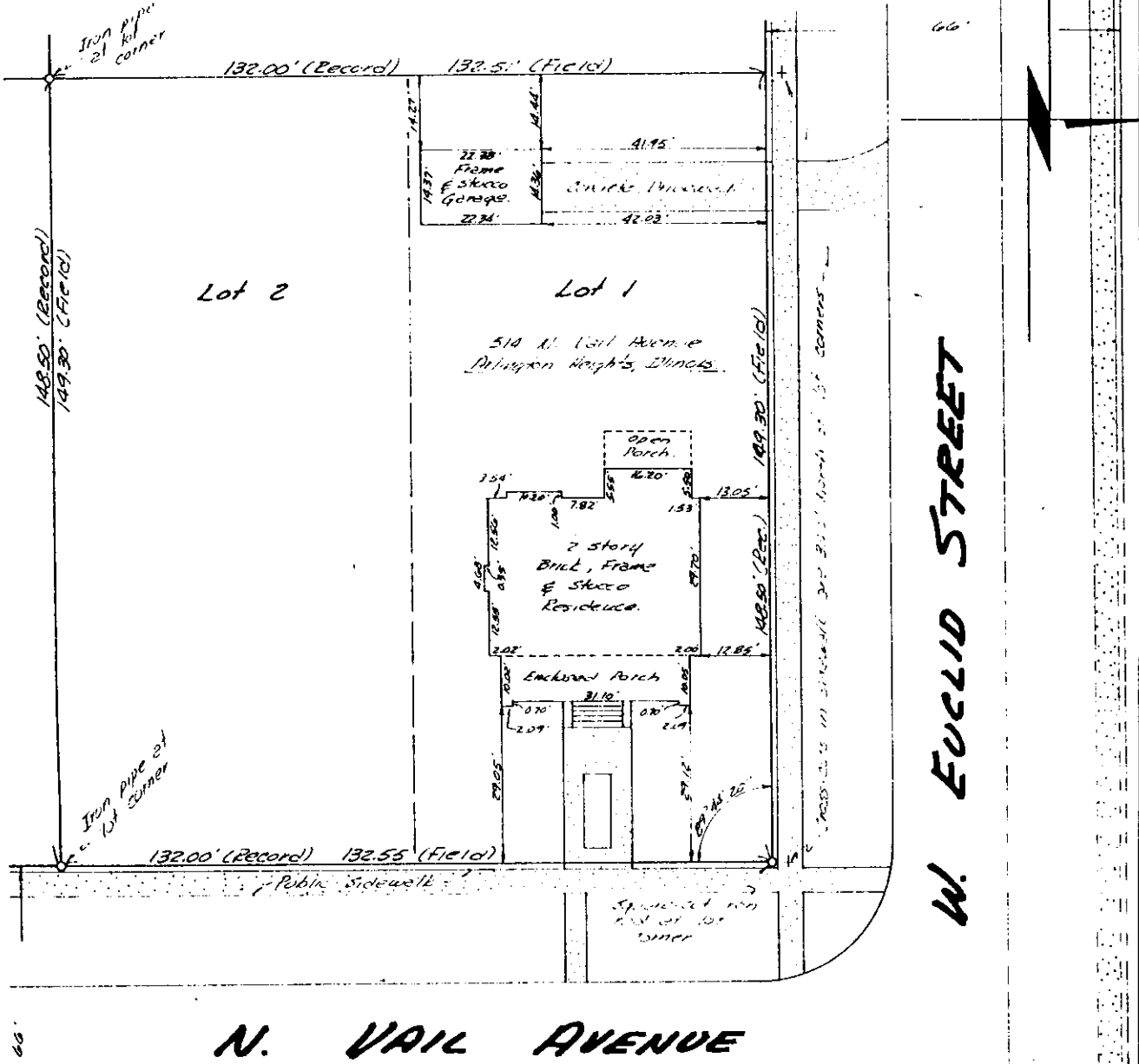
FIGURE B

Plat Of Survey

OF

Nathaniel Moore
Banks House

Lot 1 and Lot 2 in Block 1 in PART OF SUBDIVISION, being a subdivision of the west half of the Southwest quarter of Section 29, Township 42 North, Range 11 East of the Third Principal Meridian, in Cook County, Illinois.



SURVEY ORDERED BY:
CARL W. HERRNS & ASSOCIATES
205 SOUTH STATE ROAD
ARLINGTON HEIGHTS, ILLINOIS.

Scale: 1" = 20'

SURVEY & PLAT BY
R. E. FREDERICK & ASSOCIATES
LAND SURVEYORS
&
CONSTRUCTION ENGINEERS
408 SOUTH CARLYLE PLACE
ARLINGTON HEIGHTS, ILLINOIS

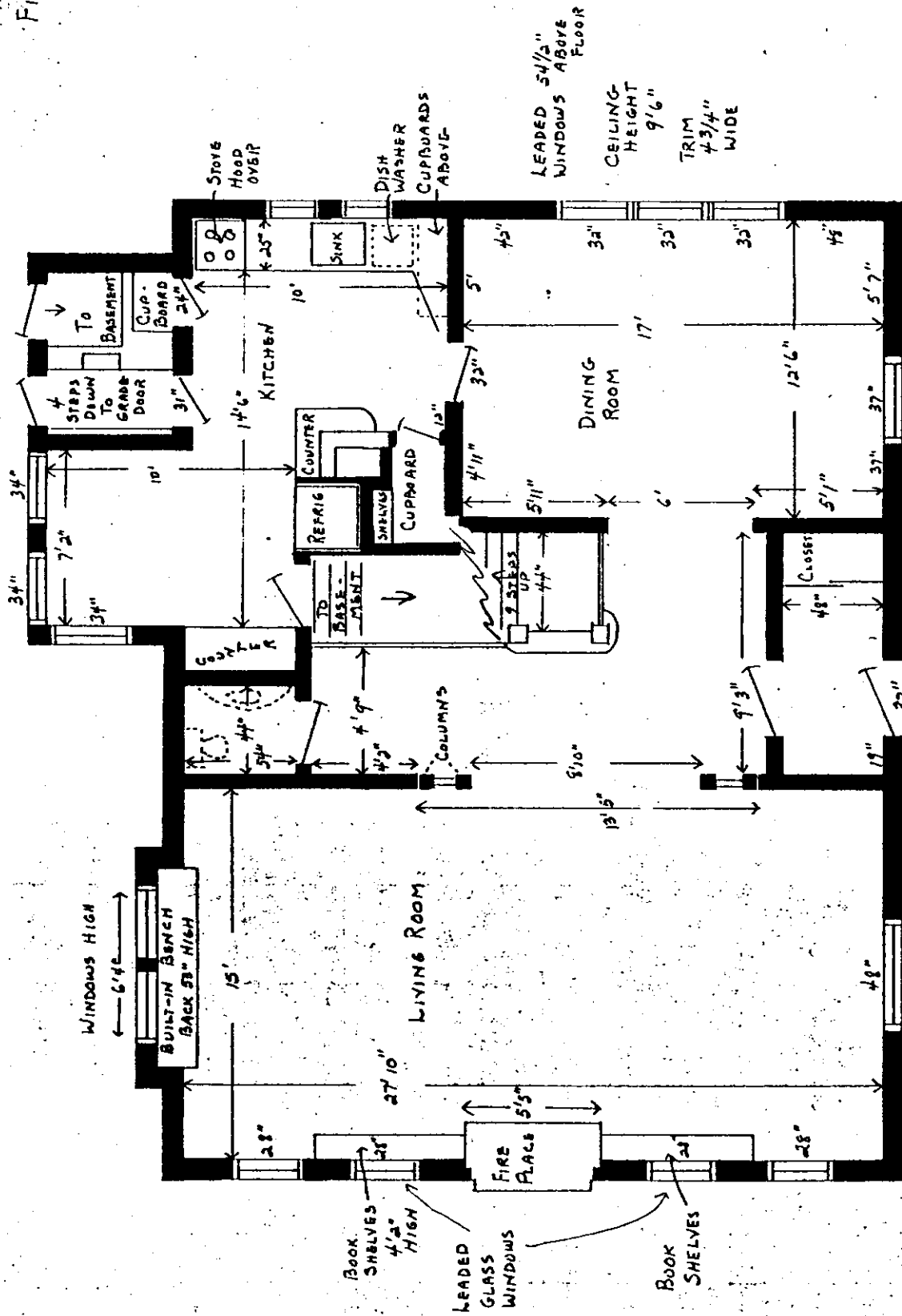
STATE OF ILLINOIS)
COUNTY OF COOK) SS:

ROBERT E. FREDERICK, AN ILLINOIS
LAND SURVEYOR, DO HEREBY CERTIFY THAT THE
ABOVE DESCRIBED PROPERTY HAS BEEN SUR-
VEYED, UNDER MY SUPERVISION, IN THE MANNER
REPRESENTED ON THE PLAT HEREON DRAWN.
DIMENSIONS ARE SHOWN IN FEET AND
DECIMAL PARTS THEREOF.

ARLINGTON HEIGHTS, ILLINOIS - Sept. 1, 1900.
Robert E. Frederick
ILLINOIS LAND SURVEYOR REG. No. 35-1461

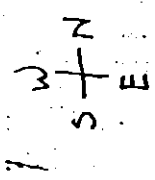
BANTA HOUSE
FIRST FLOOR

FIGURE C



FIRST FLOOR PORCH EXTENDS FULL WIDTH OF FRONT.

BOB + MARGOT STIMELY 1986

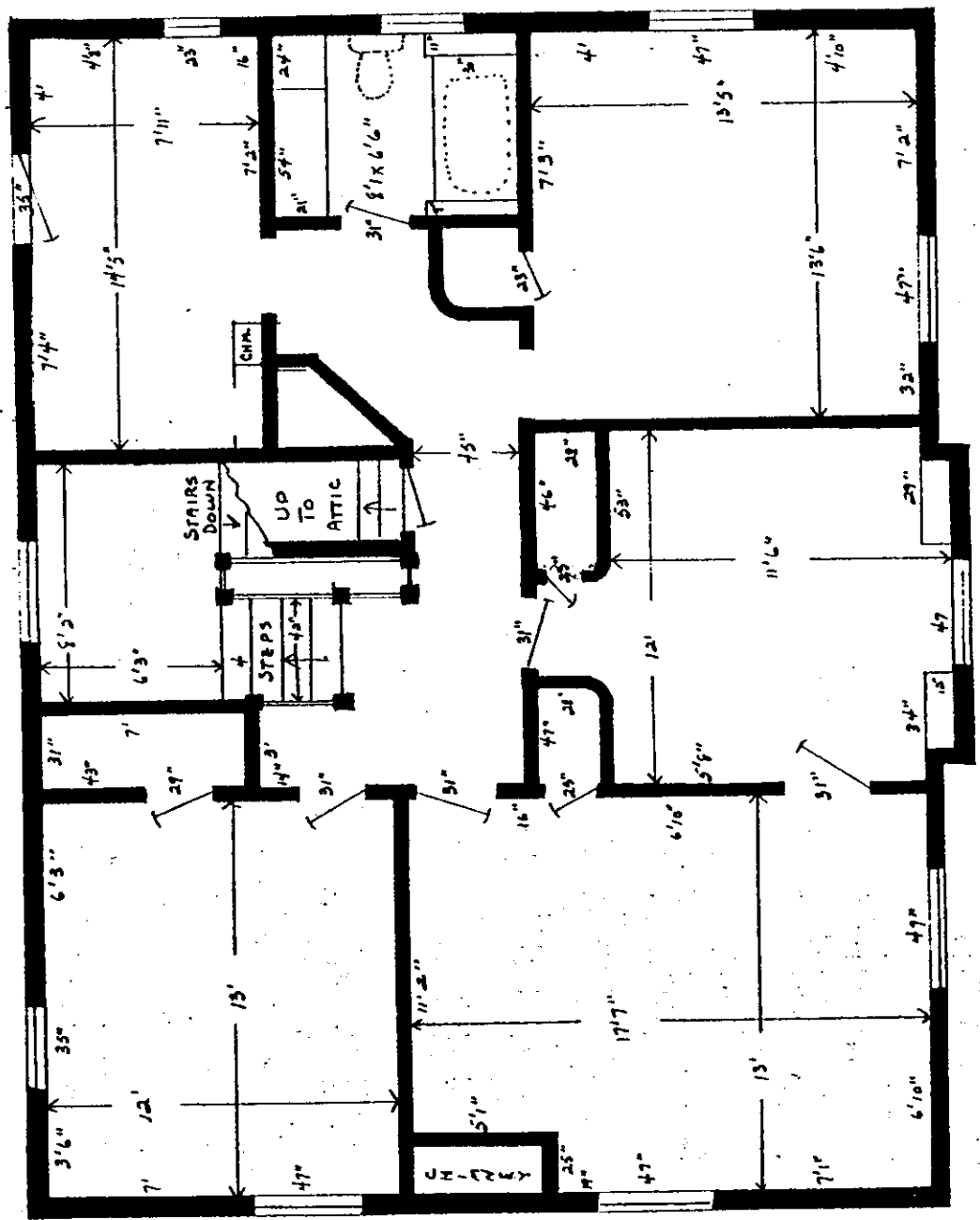


Nathaniel Moore Banta House
Arlington Heights

BANTA HOUSE
2ND. FLOOR

FIGURE D Nathaniel Moore Banta
House

BOB Y MARGOT STIMELY 1986



DOOR OPENS ONTO
ROOF OF KITCHEN

OVERHANGS FIRST FLOOR 15"

SECOND FLOOR



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IN REPLY REFER TO:

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MAY 29 1998

WEEKLY LIST OF ACTIONS TAKEN ON PROPERTIES: 5/18/98 THROUGH 5/22/98

KEY: State, County, Property Name, Address/Boundary, City, Vicinity, Reference Number, NHL, Action, Date, Multiple Name

ALASKA, ANCHORAGE BOROUGH-CENSUS AREA, Loussac--Soan Building, 425 D St., Anchorage, 98000567, LISTED, 5/20/98
COLORADO, CUSTER COUNTY, Beckwith Ranch, 64159 CO 69, Westcliffe vicinity, 98000568, LISTED, 5/20/98
FLORIDA, BROWARD COUNTY, Link Trainer Building, 4050 SW 14th Ave., Ft. Lauderdale, 98000454, LISTED, 5/20/98
GEORGIA, THOMAS COUNTY, Poe, Martha, Dogtrot House, 0.75 W of jct of Twelve Mile Post Rd. and GA 19, Metcalf vicinity, 98000569, LISTED, 5/20/98
ILLINOIS, CARROLL COUNTY, Franks, Charles, House, 34431 US 52, Lanark vicinity, 98000459, LISTED, 5/20/98
ILLINOIS, COOK COUNTY, Banta, Nathaniel Moore, House, 514 N. Vail Ave., Arlington Heights, 98000465, LISTED, 5/20/98
ILLINOIS, JASPER COUNTY, Embarras River Bridge, Wade Township Rd. 164 over Embarras R., Newton, 98000472, LISTED, 5/20/98
ILLINOIS, MCDONOUGH COUNTY, Western Illinois State Normal School Building, 1 University Cir., Macomb, 98000470, LISTED, 5/20/98
ILLINOIS, TAZEWELL COUNTY, Cemetery Road Bridge, Candlewood Dr. within Glendale Cemetery, Washington, 98000467, LISTED, 5/20/98
IOWA, DALLAS COUNTY, Mosher Building, 1017 Railroad, Perry, 90002192, REMOVED, 5/22/98
IOWA, DAVIS COUNTY, Tarrence Round Barn, Off IA 2, Bloomfield vicinity, 86001424, REMOVED, 5/22/98 (Iowa Round Barns: The Sixty Year Experiment TR)
IOWA, GUTHRIE COUNTY, Panora-Linden High School, Bounded by Main, Vine, Market, and 2nd Sts., Panora, 74000786, REMOVED, 5/22/98
IOWA, MARSHALL COUNTY, First Church of Christ, Scientist, 412 W. Main St., Marshalltown, 79000915, REMOVED, 5/22/98
IOWA, PLYMOUTH COUNTY, Thoren Hall, Westmar College campus, 10th St., SE, Le Mars, 78001248, REMOVED, 5/22/98
IOWA, TAMA COUNTY, Brooks and Moore Bank Building, 423 2nd St., Traer, 74000813, REMOVED, 5/22/98
IOWA, WOODBURY COUNTY, Franz, Margaretta, House, 215 Kansas St., Sioux City, 82002647, REMOVED, 5/22/98
IOWA, WOODBURY COUNTY, Xnaapp-Spencer Warehouse, 3rd and Nebraska Sts., Sioux City, 92002648, REMOVED, 5/22/98
IOWA, WOODBURY COUNTY, Lexington Block, 815 Fourth St., Sioux City, 36000706, REMOVED, 5/22/98
LOUISIANA, ST. MARTIN PARISH, Stephanie Plantation House, 1862 LA 347, Arnaudville, 98000570, LISTED, 5/20/98
LOUISIANA, TANGIPAHOA PARISH, Cate House, 111 N. Magnolia St., Hammond, 98000571, LISTED, 5/20/98
LOUISIANA, VERNON PARISH, Burr's Ferry Bridge, LA 8 at the TX state line, Burr Ferry vicinity, 98000563, LISTED, 5/18/98
MASSACHUSETTS, BARNSTABLE COUNTY, Paine Hollow Road South Historic District, Roughly along Paine Hollow Rd., and Raywid Way, Wellfleet, 98000540, LISTED, 5/20/98
MASSACHUSETTS, BARNSTABLE COUNTY, Sunders--Paine House, 260 Paine Hollow Rd., Wellfleet, 98000474, LISTED, 5/20/98
MASSACHUSETTS, BARNSTABLE COUNTY, Townsend House, 290 Paine Hollow Rd., Wellfleet, 98000542, LISTED, 5/20/98
MASSACHUSETTS, MIDDLESEX COUNTY, Lowell Cemetery, 984 Lawrence St., Lowell, 98000543, LISTED, 5/20/98
MASSACHUSETTS, MIDDLESEX COUNTY, Wannalancit Street Historic District, 14-71 Wannalancit St., and 390, 406 Pawtucket St., Lowell, 98000541, LISTED, 5/20/98
MONTANA, DEER LODGE COUNTY, Barich Block, 416-420 E. Park Ave., Anaconda, 93001058, ADDITIONAL DOCUMENTATION APPROVED, 5/20/98
MONTANA, DEER LODGE COUNTY, St. Mark's Episcopal Church, 501 Main St., Anaconda, 78001682, ADDITIONAL DOCUMENTATION APPROVED, 5/20/98
NEW MEXICO, BERNALILLO COUNTY, Enchanted Mesa Trading Post, 9612 Central Ave. SE., Albuquerque, 97001595, LISTED, 1/09/98 (Route 66 Through New Mexico MPS)
NEW MEXICO, BERNALILLO COUNTY, Hilltop Lodge, 5410 Central Ave. SW., Albuquerque, 97001597, LISTED, 1/09/98 (Route 66 Through New Mexico MPS)
NEW MEXICO, BERNALILLO COUNTY, Horn Oil Co. and Lodge, 1720 Central Ave., Albuquerque, 97001591, LISTED, 1/09/98 (Route 66 through New Mexico MPS)
NEW MEXICO, BERNALILLO COUNTY, La Puerta Lodge, 9710 Central Ave. SE., Albuquerque, 97001596, LISTED, 1/09/98 (Route 66 Through New Mexico MPS)
NEW MEXICO, SANDOVAL COUNTY, Santo Domingo Indian Trading Post, Rt. 66 crossing of AT&SF RR tracks at Domingo, Domingo, 97001592, LISTED, 1/09/98 (Route 66 Through New Mexico MPS)
NEW YORK, ALBANY COUNTY, District School No. 1, NY 144, Bethlehem, 98000553, LISTED, 5/20/98
NEW YORK, ERIE COUNTY, Spaulding--Sidway Boathouse, 2296 W. Oakfield Rd., Grand Island, 98000552, LISTED, 5/20/98
NEW YORK, ONEIDA COUNTY, Vernon Methodist Church, Jct. of NY 5 and Sconondoa St., Vernon, 98000547, LISTED, 5/20/98
NEW YORK, ORANGE COUNTY, Randel, Culver House and Mill, 65 Randall St., Florida, 98000554, LISTED, 5/20/98
NEW YORK, SCHUYLER COUNTY, Lee School, NY 14, Montour, 98000572, LISTED, 5/20/98