

United States Department of the Interior
National Park Service

**NATIONAL REGISTER OF HISTORIC PLACES
REGISTRATION FORM**

SENT TO D.C.
7-29-03

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 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 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 **Pentecost, John L. House**

other names/site number **"The Pines"**

2. Location

street & number **259 Cottage Hill Avenue** _____ Not for publication

city or town **Elmhurst** _____ vicinity

state **Illinois** code **IL** county **DuPage** code **043** zip code **60126**

3. State/Federal Agency Certification

As the designated authority under the National Historic Preservation Act of 1966, 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. White / SHPO

7-22-03

Signature of certifying official

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 commenting or other official

Date

State or Federal agency and bureau

American Indian Tribe

Pentecost, James L. House
Name of Property

DuPage, Illinois
County and State

4. National Park Service Certification

I, hereby certify that this property is:	Signature of the Keeper	Date of Action
<input type="checkbox"/> entered in the National Register See continuation sheet.	_____	_____
<input type="checkbox"/> determined eligible for the National Register See continuation sheet.	_____	_____
<input type="checkbox"/> determined not eligible for the National Register	_____	_____
<input type="checkbox"/> removed from the National Register	_____	_____
<input type="checkbox"/> other (explain):	_____	_____

5. Classification

Ownership of Property
(Check as many boxes as apply)

- private
 public-local
 public-State
 public-Federal

Category of Property
(Check only one box)

- building(s)
 district
 site
 structure
 object

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

Contributing	Noncontributing
<u> 1 </u>	<u> 1 </u> buildings
<u> 0 </u>	<u> 0 </u> sites
<u> 0 </u>	<u> 1 </u> structures
<u> 0 </u>	<u> 0 </u> objects
<u> 1 </u>	<u> 2 </u> Total

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

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

N/A

Pentecost, James L. House
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DuPage, Illinois
County and State

6. Function or Use

Historic Functions (Enter categories from instructions)

Domestic/Single Dwelling

Current Functions (Enter categories from instructions)

Domestic/Single Dwelling

7. Description

Architectural Classification
(Enter categories from instructions)

Late 19th and Early 20th Century American Movements

Materials (Enter categories from instructions)

Foundation **Limestone**

Roof **Asphalt**

Walls **Stucco**

other **Wood**

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

Pentecost, James L. House

Name of Property

DuPage, 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.

Criteria Considerations (Mark "X" in all the boxes that apply.)

- A owned by a religious institution or used for religious purposes.
- B removed from its original location.
- C a birthplace or a 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.

Areas of Significance (Enter categories from instructions)

Architecture

Period of Significance **1910**

Significant Dates **1910**
 1888

Significant Person (Complete if Criterion B is marked above) **N/A**

Cultural Affiliation **N/A**

Architect/Builder **Fiddelke, Henry G.**

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

Pentecost, James L. House
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9. Major Bibliographical References

(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

Previous Owner (Donna Prentiss Appleton)

10. Geographical Data

Acreage of Property .75 acre

UTM References (Place additional UTM references on a continuation sheet)

	Zone Easting	Northing	Zone Easting	Northing		
1	16	421863	4638197	3	_____	_____
2	_____	_____	4	_____	_____	

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.)

Pentecost, James L. House
Name of Property

DuPage, Illinois
County and State

11. Form Prepared By

name/title **Charles A. Goding**

organization

date **09/18/02**

street & number **259 Cottage Hill**

telephone **630/941-1446**

city or town **Elmhurst**

state **Illinois**

zip code **60126**

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 the SHPO or FPO.)

name **Charles A. and Corinne D. Goding**

street & number **259 Cottage Hill**

telephone **630/941-1446**

city or town **Elmhurst**

state **Illinois**

zip code **60126**

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 the 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 Project (1024-0018), Washington, DC 20503.

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John L. Pentecost House

NARRATIVE DESCRIPTION

The Pentecost House, located at 259 Cottage Hill, is about three blocks south and one block west of the city's central business district. It sits on the east side of Cottage Hill Avenue in one of the most prime residential areas in the city of Elmhurst. The building is in excellent condition, a testament to the durability of Portland Cement stucco and the care of its owners over the years. The house sits upon two 26-inch thick limestone block foundations where the house was enlarged in 1910 and one 26-inch limestone block foundation elsewhere. The exterior has only had minor modifications since it was remodeled in 1910. In 1970 the open porch at the rear of the house was enclosed in order to add a first floor multi-purpose room and half bath. This enclosure maintained the 1910 appearance by incorporating stucco corners with siding painted to match and contrast the main house color.

The house sits upon a lot that is 100 feet wide by 298 feet deep, approximately three quarters of an acre. It rests upon a level piece of ground that is about eight inches lower than the properties on either side. This was probably caused when the foundations for the houses were dug and the dirt was spread out over the property. When built in 1888, the Pentecost House was called "The Pines" and some thirty-eight or more pine and spruce trees remain on the property. The property is zoned RE-1 signifying a residential estate-sized lot which cannot be subdivided. The neighborhood consist of large houses, the city's oldest church congregation (St. Peter's United Church of Christ), the oldest school (Hawthorne), one of the city's oldest homes (Wadhams-Wilder, 1868) which currently serves as the public library, and the oldest park (Wilder) in Elmhurst.

Exterior

The house is a two-and-one-half story single-family residence with full basement and measures about 31 feet wide by 47 feet deep with a 14-foot wide veranda on the south elevation and a 4-foot projection on the north. The house, as remodeled in 1910, is Portland Cement stucco currently painted light gray with white and darker gray wood and some metal trim. The main roof has light gray asphalt shingles that were applied over the original 1910 roof of dark gray slate. The veranda has a standing-seam metal roof, colored black. A two-and-one-half car garage (c. 1970) sits to the rear of the house off the northeast corner, almost on the site of the original barn. The garage has a black

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asphalt shingle roof and is painted to match the house color. An open gazebo (c. 1984) painted white with a black asphalt shingle roof is located near the property's rear lot line.

The exterior of the house exhibits a hipped roof, pitched steeply enough to accommodate third floor living space. The eaves have a broad overhang and a wood string course at the second floor windowsill line runs the perimeter of the house. All exterior walls are at right angles to one another. A large brick chimney located on the slope of the roof serves four fireplaces clustered in the core of the house and the furnace.

West Elevation (Front Façade)

The west elevation presents a solid, substantial façade broken by five windows, the front door and its portico, as well as a veranda to one side. On the first floor, there is a single, large picture window (original to 1910) measuring seven feet wide by five feet high, as well as two casement art glass windows (original to 1910). The outer front door leading to the vestibule contains a round beveled-glass window (original to 1910). The second floor features two double-hung windows (one original to 1888, the other to 1910). A dormer on the third floor has a triple window (original to 1910) consisting of one double-hung window in the center flanked by casement windows. The dormer window is shaped like half of a hexagon, repeating the design of the gable. The gabled portico has a slight pitch above the entry, decorative wood details, stucco columns with white trim, and darker gray steps leading to a landing that is carpeted in black (c. 1980) and contains two built-in bench seats. The columns have shoulders that are also made of wood partially encased in metal. The portico and the gabled dormer have flared eaves. Two concrete pedestals and urns were added by the current owner (circa 1980). Copper gutters (original to 1910) are painted white.

North Elevation

The north elevation features a gabled projection that enlarges rooms on the first (dining room), second (bedroom #3) and third (art room) floors. The second and third floor of this projection juts out a little further. Beneath the projection are four decorative wood brackets. Three awning windows (original to 1888) provide ample light to the basement. On the first floor, there is a double casement window (original to 1910) with art glass, a single casement window (original to 1910 but not shown on the architect's drawings), three double-hung windows (original to 1888) serving the dining room, a double-hung window (original to 1888) for the kitchen pantry and a double-hung window (original to

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1910) on the stairs leading to the basement. A double-hung window (original to 1888) gives natural light to the landing of the front stairway. On the second floor, there are two double-hung windows (original to 1888) in bedroom #3 and a double-hung window (original to 1888) at the top of the back stairs. The grouped windows beneath the flared gable on the third floor (original to 1910) are identical to those in the west elevation dormer.

East Elevation

The east elevation is the rear of the house and features a rear entrance reached by ascending stairs to a small porch (c. 1970). There is an open porch above with a wood railing painted white. At the basement level, there are two awning windows (original to 1888) that provide light to the laundry room. On the first floor, there are two double-hung windows (original to 1888) for the kitchen, a single casement window (original to 1910) on the back stairs landing and a double-hung window (c. 1970) next to the back door. On the second floor, there is a double-hung window (original to 1888) in bedroom #4 and a casement window with privacy glass (original to 1888) is in the bathroom. The dormer on the third floor has two casement windows (original to 1910) flanking the chimney that formerly served the kitchen cookstove. A door (original to 1910) opens to the second floor porch from the back hall. The porch, which is visible from the south elevation as well, has a roofline balustrade with crisscrossed balusters. The door is located within a recessed entry that has Tudor-arched openings. The entry is supported by wood columns that are square in section and have Doric capitals.

South Elevation

The south elevation features the veranda, which has fitted screens and storm windows on the three sides. The veranda has a wooden balustrade with turned balusters. At the basement level, there is one awning window (original to 1888) which lights the bathroom. On the east side of the first floor (the enclosed rear porch) there are two double-hung windows (c. 1970) which serve the multi-purpose room, a double-hung window (c. 1970) for the added half bath, and a pair of double-hung windows (original to 1888) which open to the downstairs sitting room. A door (original to 1910) leads from the veranda to the living room and double-hung windows (original to 1910) are on either side of it. On the second floor there is a casement window with privacy glass (original to

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1888) in the bathroom, a single casement window (original to 1910) in the back hall, a double-hung window (original to 1888) for the second floor sitting room, a single casement window (original to 1910) with art glass serving the half bath for bedroom #1 and a double-hung window (original to 1910) in bedroom #1. The third floor dormer has grouped windows (original to 1910) identical to those on the west elevation.

Garage

The two-and-one-half car garage built in 1970 occupies the space where the old horse barn and chicken coop were. It is accessed by a long driveway (280 feet) that comes in from the street at the south boundary of the property, crosses the front of the house, and passes along the north side of the house to the garage.

Interior

On the first floor, the entrance opens onto a small vestibule that leads to the front hall. The living room, dining room, and the formal front stairway to the second floor are accessed from the hall. The living room, which is to the south of the hall, has a door that opens to the veranda. To the east of it is the sitting room (formerly the library) have doors that open onto the veranda. Behind the dining room, which is to the east of the front hall, is the kitchen and its pantry. A multi-purpose room and half bath are accessed through the kitchen. The back door is in the multi-purpose room.

The vestibule's main feature is a circular art glass window (original to 1910) which contains clear, white opalescent, pebble grain, and rippled clear glass. The pieces of glass form a very geometric design, which includes eight chevron, or wheat sheaf elements. The coming is brass rather than lead. There is a matching beveled glass window in the outer door as well as solid oak wainscoting and a tile floor that has elements of the Prairie School style.

The front hall features two pairs of art glass casement windows, which contain clear, white opalescent, pebble grain, and rippled clear glass repeating the chevron or wheat sheaf design element. Again, the coming is brass. A drop fixture (original to 1910) which is both gaslight and electrical has a beautiful blue opalescent glass shade with a swirl pattern. The front hall has oak wainscoting and an elongated "basket" arch with a

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keystone over the entrance to the dining room. Folding doors with art glass panels lead to the living room. The glass pattern is similar to the windows in design but incorporates amber slag, green slag, gold rippled, and pebble-grain glass held in place by brass. Folding doors with identical art glass are also located between the living room and sitting room, and between the sitting room and dining room. The front staircase has decorative carvings on the newel post, a curved handrail, and balusters that are square in section. The staircase has a quarter turn with a landing before reaching the second floor.

The living room is a large, almost square room with the picture window and fireplace, located almost across from one another. The plate glass picture window looks out upon the front yard and Cottage Hill Avenue beyond. The fireplace (original to 1910) sits at an angle to the room and is constructed of tan face brick with an oak mantle. There are five sets of double gas and electric wall sconces (original to 1910) located around the room, although the current owners have rotated them 180 degrees so that the gas jets point down instead of up. A solid oak cornice with a picture rail (original to 1910) runs the perimeter of the room.

The sitting room is entered from the living room through a set of folding doors. The fireplace (original to 1910) is made of light red face brick with a round opening and oak mantle. The wainscoting is unusual in that it is a paper-thin veneer of oak over plaster with vertical solid oak dividers. The wainscoting is capped with a plate rail of solid oak and a picture rail runs the perimeter of the room. Four gas/electric wall sconces (original to 1910) are located around the room. They feature decorative paper shades, also original to 1910.

The dining room is accessed from the sitting room through a set of folding doors. The room is dominated by a huge, solid oak built-in china cabinet (original to 1910). The cabinet has a mirror above it and glass shelves with glass doors on either side. Almost directly across from the cabinet is a light red brick fireplace (original to 1910) with a niche above it and a solid oak mantle at the top. The dark red brick hearth is flush with the wood floor. The box and beam ceiling is dark-stained solid oak and white plaster. Originally (to 1910) the dining room had a Tiffany glass chandelier. This room also has oak veneer wainscoting with plate rails. Picture rails also run the perimeter of the room. The first floor outlet for the central vac system is located in this room. There are four

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double gas/electric wall sconces (original to 1910) with needle-etched glass shades in the room as well.

The kitchen was updated sometime in 1970, but retains some of the character of the 1910 house. It has oak cabinets with white countertops and the maple floor (original to 1910) was restored in 1999. The pantry (original to 1910 and perhaps to 1888) has a green linoleum countertop (original to 1910), three drawers, four cabinets, open shelves and enclosed shelves with four glass doors. There is also a door to the clothes chute (original to 1910).

The open rear porch was enclosed in 1970 to form a multi-purpose room and half bath. Two windows (original to 1888) which opened from the kitchen to the porch remain and help bring daylight into the kitchen.

On the second floor, there are three bedrooms and another sitting room located off of the hall, which runs east and west, from the front to the back of the house. There is a half bath off of bedroom #1. A fourth bedroom, a full bath, and a linen closet and the stairs to the third floor are entered off the hall that runs north and south, across the back of the house. The door to the second floor porch and the back stairs are also located off of this hall.

Bedroom #1 is the largest of the four and during the time the Pentecost family lived here was used exclusively by Mrs. Pentecost. Today it is the master bedroom. The room features an art glass casement window with clear, white opalescent, both gold and clear rippled, and pebble grained glass, as well as two gas-electric wall sconces with cut glass shades. The casing is brass and the design matches the other art glass windows. The half bath off this bedroom has a pedestal lavatory and toilet that are original to 1910. The half bath also has an art glass casement window. The walls are porcelain tile and the floor is ceramic tile with a geometric pattern of rose and white.

Bedroom #2 is a small bedroom at the front of the house. It was Mr. Pentecost's as long as he lived here. Its closet is located over the front stairway. Bedroom #3 is the second largest bedroom and has an arched doorway. The second floor outlet for the central vac system is located in this room, close to the hall. The room has a chair rail and two gas/electric wall sconces (original to 1910).

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The sitting room has a corner fireplace (original to 1910) of brown gray bricks. It has a cast-iron deflector above the fireplace opening and elevated hearth. The decorative brick pattern rises to almost the ceiling before it is capped by an oak mantle. The fireplace also features a heatilator grill to one side, which captures waste heat rising up the chimney and redirects it into the room. The wainscoting has paper-thin veneer and solid oak dividers. It is capped by a plate rail with a picture rail cornice. The room has four gas/electric wall sconces (original to 1910) with simple globe glass shades.

The pedestal lavatory and tub in the main bath are original to 1910 but the toilet is not. The walls are porcelain tile and the floor is ceramic tile which appears to be a later replacement for the 1910 floor.

Bedroom #4 was originally the maid's bedroom and includes a locked cedar closet as well as regular closet. There are two gas/electric wall sconces (original to 1910) in the room.

The third floor has one main large room that occupies more than half the total space and two smaller rooms. The main room has beaded wood paneling (original to 1910), a speaking tube that connects to the basement (originally it also had **tubes** on the other two floors as well), and a heatilator rising some four feet out of the floor. The large room was the winter sleeping area for the boys who slept on the open second floor porch in the summer. There are three enclosed storage areas, hidden by doors that are accessed from the main room. One additional enclosed storage area is accessed from one of the smaller rooms.

The basement features a full bath with a wall-hung lavatory and toilet (both original to 1910) and a shower stall that replaced the original tub. A large water storage tank (original to 1910) helped regulate water pressure during the early days of the city water system. The electric motor and pump for the Connersville System Vacuum Cleaning Apparatus, type #350, order #R-126 manufactured by United Vacuum Appliance Co., Connersville, IN, are located in the L-shaped section that was added in 1910 in order to keep it away from the furnace. The clothes chute collection area is located in the basement utility room, at the bottom of the stairs. The door here was used to gain access

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to the outside to hang clothes during the weather. The basement speaking tube is right near the clothes chute collection area.

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John L. Pentecost House

STATEMENT OF SIGNIFICANCE

The John L. Pentecost House is significant for listing in the National Register of Historic Places under Criterion C as a good example of architecture that reflects a locally significant combination of American architectural movements of the late nineteenth and early twentieth century. The house was originally built in 1888 and retains some of its Queen Anne features but was remodeled in 1910 to include elements of several styles, including Prairie School, Arts and Crafts, and to a lesser extent, Classical and Colonial Revival. Its period of significance is 1910, the year the house was remodeled.

History of Elmhurst

The City of Elmhurst was first settled in 1836 as Cottage Hill. It was named for Hill Cottage, which was an inn catering to travelers heading west from Chicago. The first railroad to run west from Chicago was put into operation in 1848. Its name was the Galena and Chicago Union Railroad. At the town of Cottage Hill, a hand-operated turntable was maintained to turn the steam locomotives around for the "short-run" trips to return to Chicago. (The railroad continued further west than Elmhurst but "short runs" of passenger trains were turned around and then headed back to Chicago. Even today, several commuter trains go no further west than Elmhurst and after westbound passengers disembark, the trains reverse back to the city.) Later, the railroad's name was changed to the Chicago and North Western Railroad.

In the late 1860s, Thomas Barbour Bryan, a wealthy Chicago attorney involved in business consulting, real estate and civic affairs, sold pieces of his some 1000 acres to wealthy friends who built summer estates on their properties. Among these friends were Jedediah Lathrop, Henry W. King, John R. Case and Seth Wadhams who built "White Birch" in 1868 as a summer retreat. Wadhams' stately home, which is located in present day Wilder Park and is currently the public library, became the permanent home of the Wadhams family when their Chicago residence was burned down in the Great Fire of 1871. The home remained in the family until Seth's death in 1888. Mr. Wadhams was the millionaire owner of Knickerbocker Ice Company, Chicago, Illinois and Lake Geneva, Wisconsin and spared no expense on his property and family. He along with wealthy friends planted most of the trees, especially the elms, which moved Thomas Barbour Bryan to suggest the name of Elmhurst for the city.

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Elmhurst was incorporated as a village in 1881. By 1890, the population of Elmhurst had reached 1050, as indicated in the census. Elmhurst became a city in 1910, with a population of 2,360.

The John L. Pentecost House

The John L. Pentecost House at 259 Cottage Hill was originally constructed in 1888 as a residence for Miss Rebecca Richardson. The cost was \$3,000, which Richardson paid from an inheritance she received from her former employer, Seth Wadhams. According to the 1890 census, Richardson, her Norwegian-born servant Carrie Borgen and a man servant lived in the house. It was built on the city's premier street, named after the village's original name. The street runs south from the railroad tracks past St. Charles Road to the bed of the former Chicago and Great Western Railroad plus Chicago, Aurora and Elgin electric line, a total of six blocks. The street was location to several grand estates: "White Birch;" "Sweet Briar" built by the artist Lee Sturges; and a mansion owned by Frank Sturges (Lee's older brother), which has since been demolished.

Originally, the house was built in the fashion of most Victorian Era residences. It had a hipped roof with lower cross gables; a form typically found on Queen Anne style houses. In 1910, it was enlarged and remodeled by its new owners John L. and Minneola Pentecost. Pentecost, a fresh fish and seafood purveyor to the best Chicago hotels and restaurants, and his wife were moving from Oak Park, Illinois with their two sons and daughter. After purchasing the Elmhurst house, they engaged Henry G. Fiddelke of Oak Park to redesign the house. Mr. Fiddelke was best known for Victorian and Queen Anne designs but had already completed several Prairie School houses as well. He was always quite busy, at one time working on 50 projects simultaneously.

The remodeled home was to befit a prominent Chicago businessman and satisfy his wife's desire to have a home with the latest in architectural design. The house also had innovative features such as heatilators to recover waste fireplace/furnace heat, a water storage tank system to equalize a fluctuating city water pressure, and a central vac system. (The first central vacuums were around as early as 1902 and Hoover manufactured its first model in 1908. The popularity of the central vacuum waned dramatically when the boom years of the 1920s gave way to the Great Depression.)

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John L. Pentecost House

Architect H.G. Fiddelke

The well-known architect H.G. Fiddelke who held Illinois license #A210 and worked in the offices of Joseph Lyman Silsbee (Frank Lloyd Wright's first employer) in his early years was an excellent choice for the remodeling project. Fiddelke had also worked for the Chicago firms of Dankmar Adler and Louis Sullivan as well as William Lebaron Jenney and William Bryce Mundie. Mr. Fiddelke designed some 22 known buildings in Oak Park and River Forest of which fourteen are still standing. While Fiddelke was best known for Victorian Era styles, he designed a Prairie School style home at 720 Forest in River Forest in 1915 for John J. Sinold. Included among Fiddelke's most well known works are the Oak Park Trust and Savings and Ernest Hemingway's boyhood home in Oak Park. Since the Pentecost's son, Jack, and Ernest were great friends, it is possible that Mr. Pentecost learned of Fiddelke's work through their relationship.

Architecture of the Late Nineteenth and Early Twentieth Century

The John L. Pentecost House provides a good example of various architectural styles that were commonly employed by architects during the late nineteenth and early twentieth century. The house, while retaining some of its original Queen Anne features, was transformed in the early 1900s to include characteristics of architectural styles that were popular at that time. The most visible architectural features that were added in 1910 are representative of the Arts and Crafts and Prairie School movements. The Pentecost House also features revival style architecture that was prevalent at the turn of the twentieth century.

Arts and Crafts/Prairie School

The Arts and Crafts movement originally began in England as a reaction against the Industrial Age and was led by Thomas Carlyle, John Ruskin, and William Morris. The movement called for truth in architecture and a return to craftsmanship. Supporters of the Arts and Crafts movement were not just concerned about the impact industrialization and mechanization had upon art and architecture; they were also concerned about the impact this would have on the workers. The movement had an impact on American art and

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John L. Pentecost House

architecture: "In the field of architecture, styles associated with the Arts and Crafts movement in America were the Stick, Shingle, Tudor, Craftsman, and Prairie."¹

Of the styles that were associated with the Arts and Crafts movement, it is the Prairie School that is truly American in its origins. Prairie School architecture began in the Chicago area.² For the Prairie School, the climactic years came between 1910 and 1914 to 1916 and inventiveness reached its zenith.³ The form of Prairie School houses is mostly characterized by pitched roofs which are usually hipped; wide overhanging eaves; two-story masses with one-story wings or porches; eave, cornice, and façade details emphasizing horizontal lines; and massive, square porch supports.⁴ In the architectural style guide *What Style is it?*, Prairie School houses were described as having exterior walls of light colored brick or stucco and wood; windows arranged in horizontal ribbons; art glass, most often found in casement windows; and entrances, primarily off-center and concealed beneath a porch or porte-cochere. Interiors had plain walls accented by wooden strips; wood trim in simple, geometric shapes; built-in cabinets and furniture; and decorative elements such as fireplaces with round openings, patterned brick work, and folding art glass doors.⁵

Other stylistic influences found in the Pentecost House include the elements of Classical Revival and Colonial Revival architecture. These can be found on the exterior, by the almost square massing of the house, the heavy, turned balusters on the first floor, and the square columns, pilasters, and balustrade on the second story porch. On the interior, perhaps the most prominent classical element is the oak, arched entrance to the dining room, with a keystone in the center and wood trim, which gives the appearance of capitals on engaged columns.

The John L. Pentecost House reflects the architecture of the late nineteenth and early twentieth century through its use of different styles that were popular during the time. It was not uncommon for architects to incorporate features of different styles into one

¹ Susan English, et al. National Register of Historic Places Nomination Form: Nathaniel Moore Banta House. United States Department of the Interior, National Park Service, Washington, DC: 1998, p. 16.

² Ibid

³ H. Allen Brooks, "Prairie School Architecture."

⁴ Letter from Richard P. Donohoe, AIA

⁵ John C. Poppeliers, S. Allen Chambers, Jr., and Nancy B. Schwartz, "What Style Is It?"

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John L. Pentecost House

design. The use of Prairie School design elements in the Pentecost House are evident in the art glass windows with geometric designs, its low-pitched hipped roof with wide overhanging eaves, and the strong horizontal lines created by the fireplace mantles. The design also reflects elements characteristic of George Maher's work, specifically the emphasized dormers, and cubic massing. The Pentecost House also exhibits Craftsman influences seen in the flared eaves on the roofline, dormers, and front entry; decorative elements such as brackets below the second story projection and eaves of the veranda; and the heavy stucco columns on the front entry, which, with the shoulders and wood brackets, appear battered. The use of dark stained oak and built-in furniture on the interior of the home is also characteristics of both the Prairie School and Craftsman styles. While there are aspects of other architectural trends in the Pentecost House, such as the high ceilings and original gaslight fixtures of the original 1888 house, and the thick, turned balustrades on the veranda and roofline balustrade inspired by classical architecture, the overall, the predominant characteristics of the 1910 remodeling reflect the American Arts and Crafts movement.

Comparisons

The city of Elmhurst contains a limited number of Prairie School designs. The Popp-Leader House at 305 N. Addison is a Prairie School stucco house built in 1916. The house's exterior appears unaltered. The stucco and wood trim house at 137 Pine Street, built in 1910, has a hipped roof with a broad overhang, grouped double-hung windows, wood string courses at the second floor window sill line and under the eaves, and a side porch with a flat, hipped roof. It appears unaltered as well. These two Prairie School/Arts and Crafts influenced houses bear the closest resemblance to the John L. Pentecost House.⁶

In addition to these two there are four other Arts and Crafts inspired houses that have been greatly altered over the years. Elmhurst does have three houses designed by two of the leading architects in the Prairie School. The William B. Sloane House at 348 S. Arlington (built in 1910) and the William H. Emery House at 281 S. Arlington (built in 1902) were the works of Walter Burley Griffin, a one-time resident of Elmhurst. The Frank B. Henderson House at 301 S. Kenilworth was designed by Frank Lloyd Wright in

⁶ Historic Resources in the Elmhurst Memorial Hospital Neighborhood

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John L. Pentecost House

partnership with H. Webster Tomlinson in 1901 and built in 1905.⁷ Unlike the Pentecost House, which exhibits a compilation of styles, these buildings reflect the purer forms used by the major Prairie School architects.

Integrity

The John L. Pentecost house maintains sufficient integrity for listing in the National Register of Historic Places. When Miss Rebecca Richardson died in 1908, she left the house to her nephew, Nathaniel R. Losch, but when probate was challenged, he transferred ownership to his sister, Stella R. Losch, November 13, 1909. John L. Pentecost purchased the house from Stella Losch for \$13,000 on November 16, 1909.

Since the Pentecosts, the house has had four owners. On March 1, 1946, Dr. Edwin M. Smith Jr. purchased the house for \$15,000 from the estate of Minneola Pentecost. Phillip O.C. White, Jr. bought the house from Dr. Smith on July 23, 1970. Richard C. Croy purchased the house on February 26, 1974 and Charles and Corrine D. Goding bought the home from Bessie M. Croy (widow) on August 19, 1977 for \$142,900. The Godings are the current owners.

Most of the interior and exterior elements of the house as designed/installed in 1910 remain intact. The only exterior change since the 1910 remodeling was the enclosure of the rear porch. Besides remodeling the kitchen and adding a multi-purpose room and half-bath in the enclosed porch, the interior has remained relatively unchanged since 1910.

⁷ Elmhurst Historic Museum archives

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John L. Pentecost House

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John L. Pentecost House

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Interviews

Paul Albert and Josephine Aldrich, grandchildren of John L. and Minneola Pentecost.

Pedro Guerrero, official photographer of Frank Lloyd Wright, Florence, AZ, 2/9/2002.

Dixie Legler, former director of the Frank Lloyd Wright Home Foundation, 2/9/2002.

NPS Form 10-900-a
OMB No. 1024-0018
(8-86)

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John L. Pentecost House

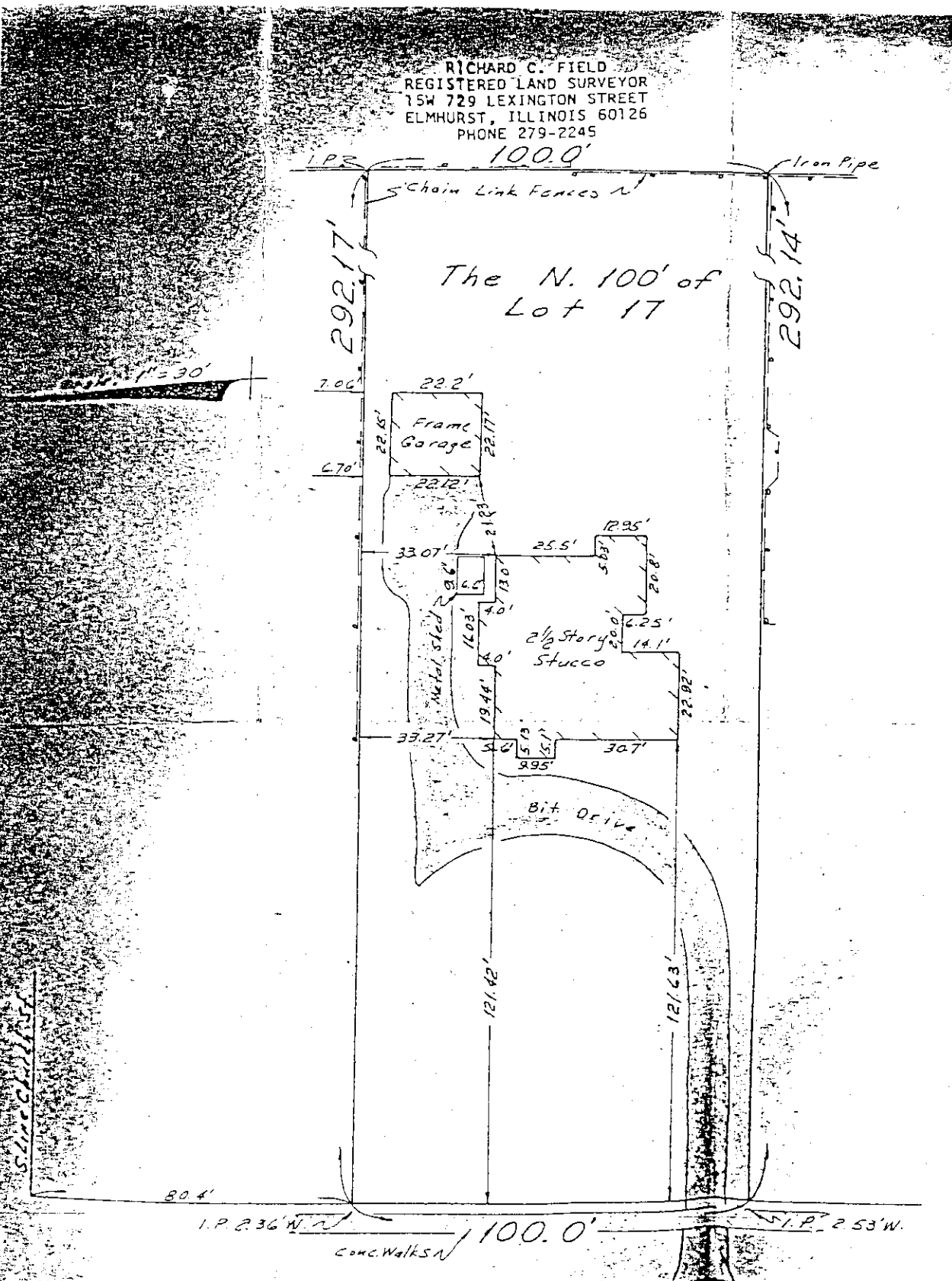
VERBAL BOUNDARY DESCRIPTION

The North 100 feet of Lot 17 in Owner's Home Subdivision, being a Resubdivision of part of Summit Addition to Town of Cottage Hill, being a Subdivision in Sections 2 and 11, Township 39 North, Range 11, East of the Third Principal Meridian, according to the Plat of said Owner's Home Subdivision, recorded August 4, 1921 as document 149961, in DuPage County, Illinois.

BOUNDARY JUSTIFICATION

The boundary includes the property encompassing the house, outbuildings, and setting historically associated with the Pentecost House.

RICHARD C. FIELD
 REGISTERED LAND SURVEYOR
 15W 729 LEXINGTON STREET
 ELMHURST, ILLINOIS 60126
 PHONE 279-2245



The N. 100' of
 Lot 17

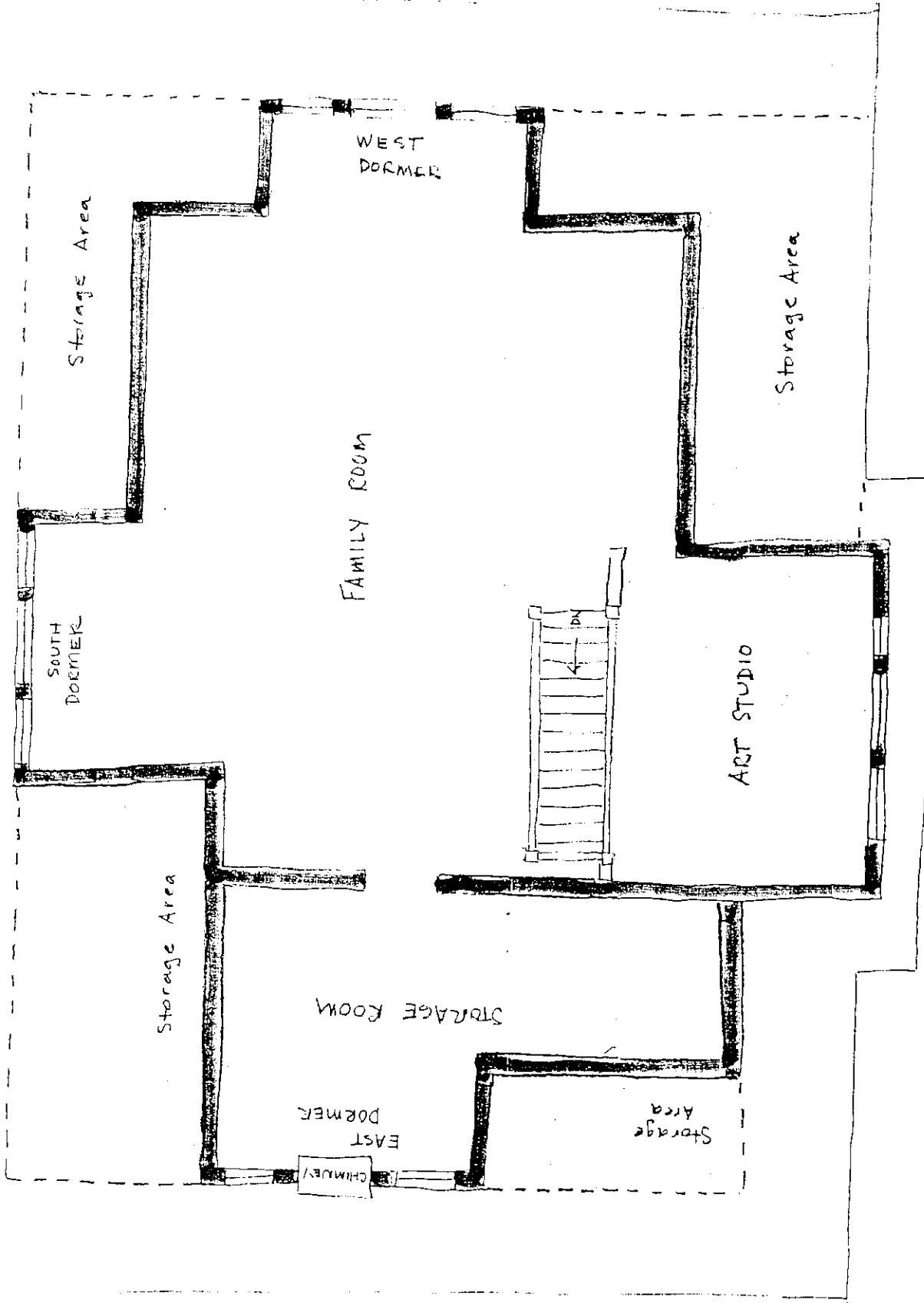
COTTAGE HILL AVE

30' Bituminous Pavement

STATE OF ILLINOIS,
 COUNTY OF DU PAGE, I.S.S.

I, RICHARD C. FIELD, A REGISTERED
 HEREBY CERTIFY THAT I HAVE SURVEYED
 PROPERTY AND THAT THIS PLAT IS A COR
 OF SAID SURVEY. ALL DIMENSIONS ARE

Pentecost
 House



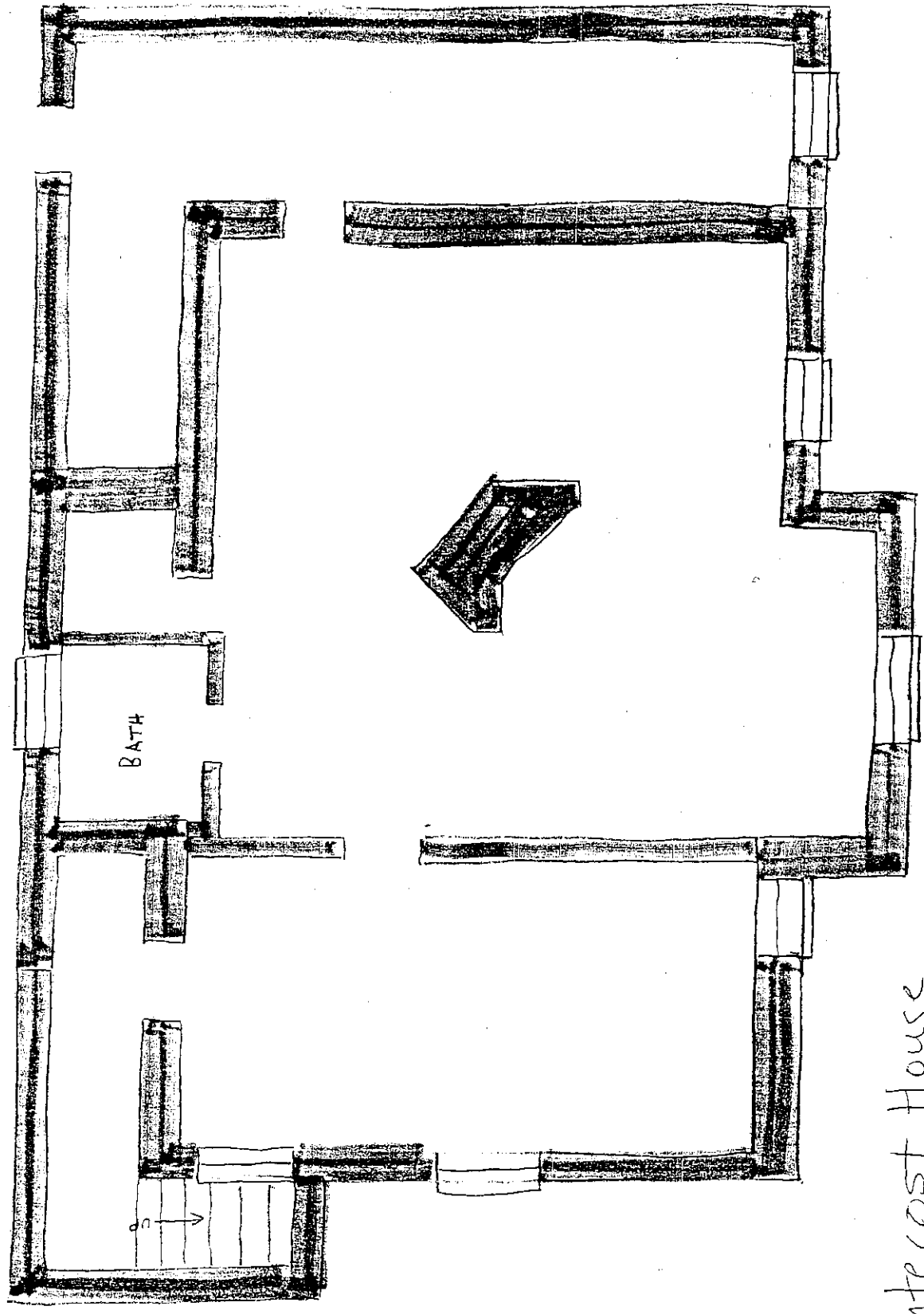
Pentecost House
Elmhurst

3RD FLOOR & ROOF
(1910)

Walls creating 3 rooms on
3rd Floor, probably
added in the 1930s

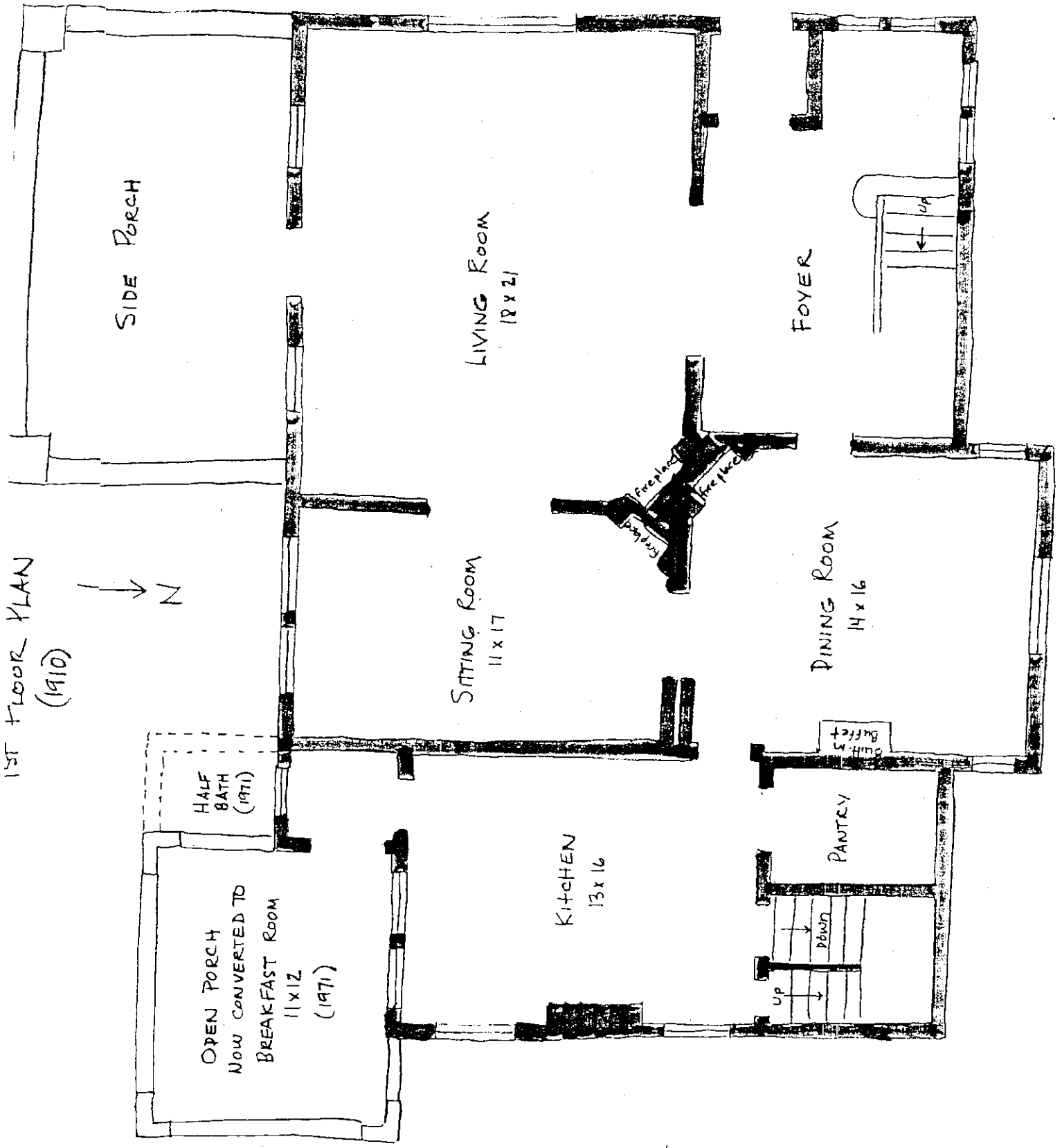
BASEMENT PLAN
(1910)

↓ N



Pentecost House

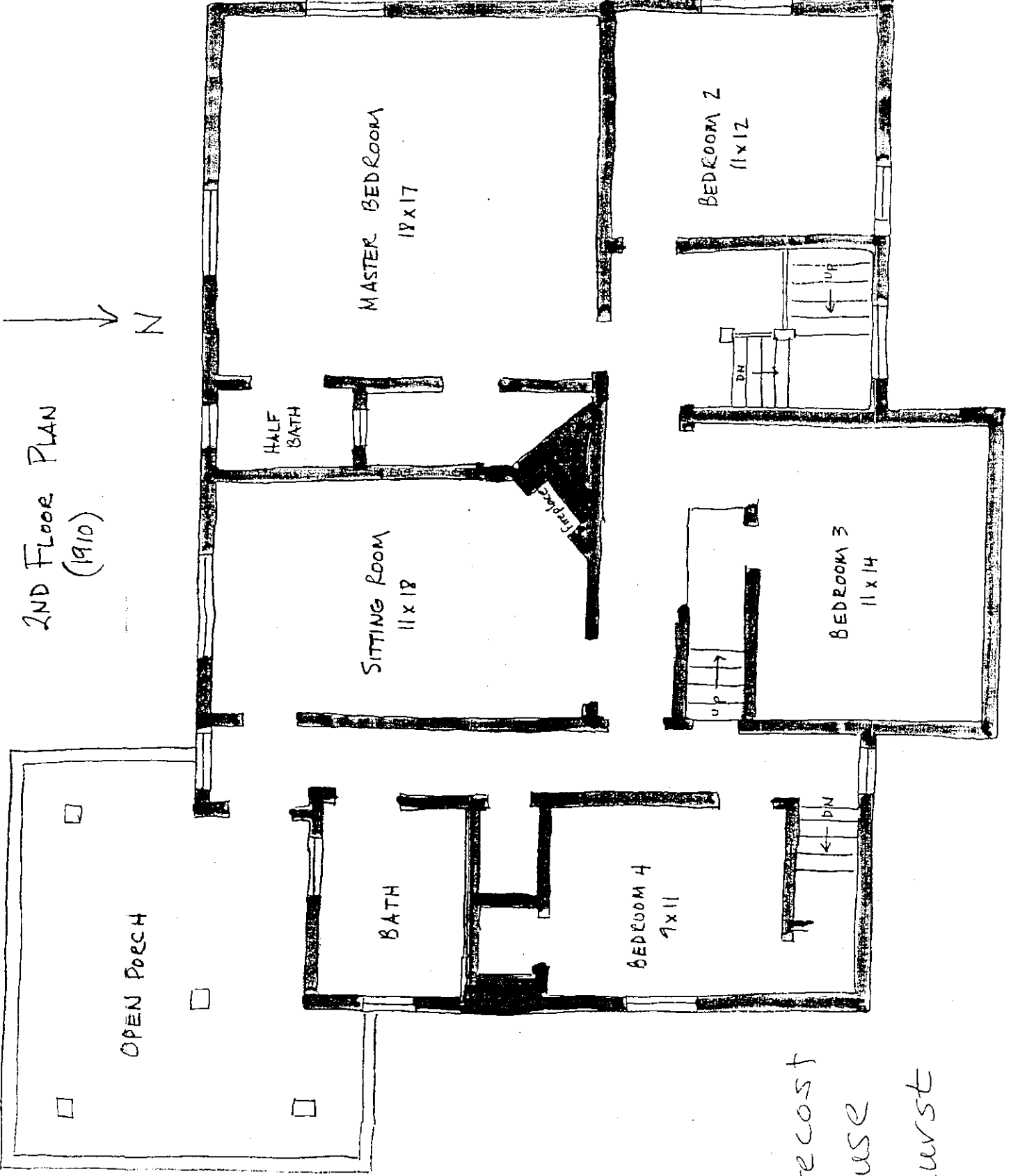
Elmhurst



Pentecost
House

Elmhurst

2ND FLOOR PLAN
(1910)



Pentecost
House
Elmhurst

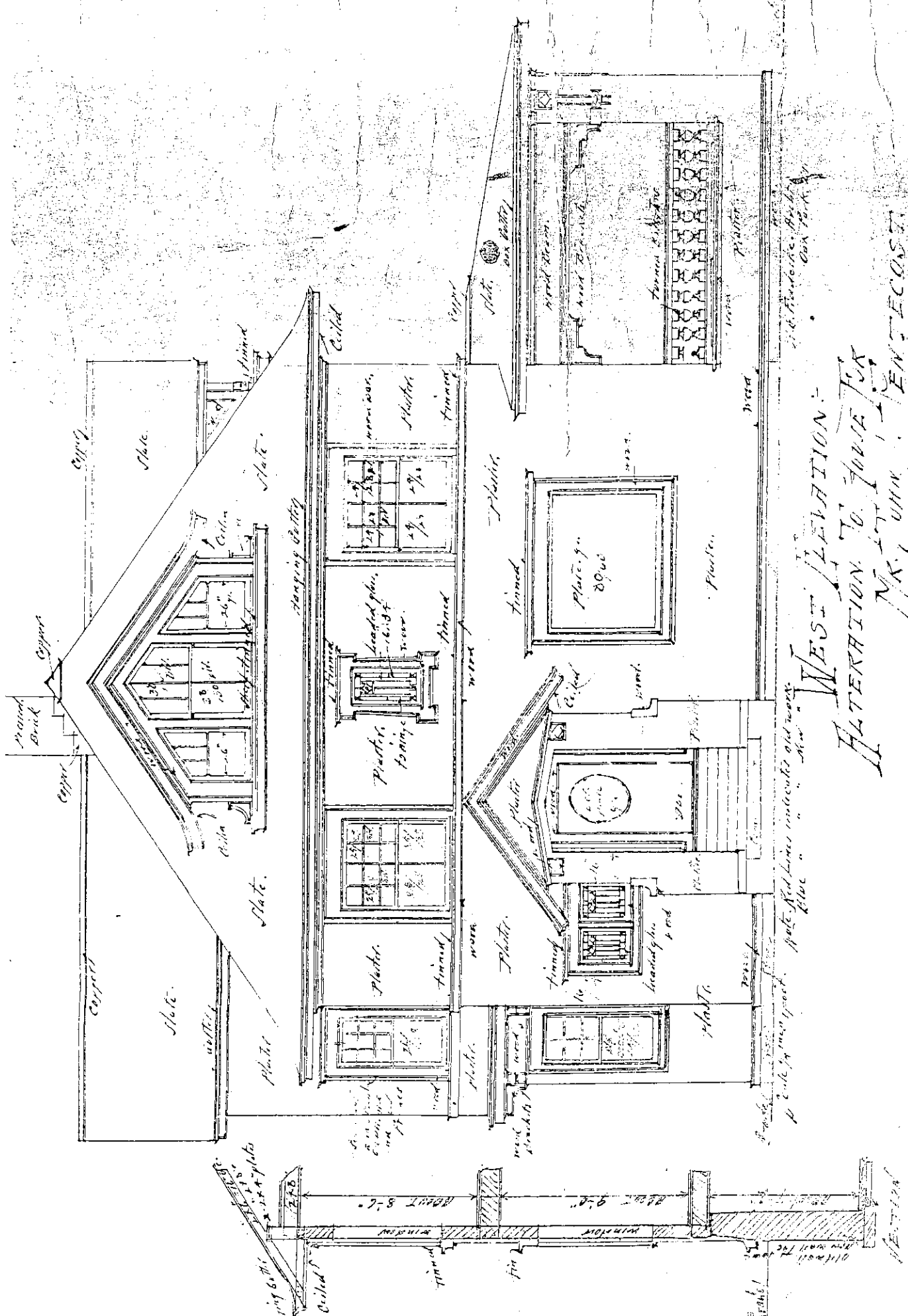


Pentecost House, historic photograph
post 1910



Dentecost House prior to 1910 renovation
west elevation (above) & southeast elevation (below)

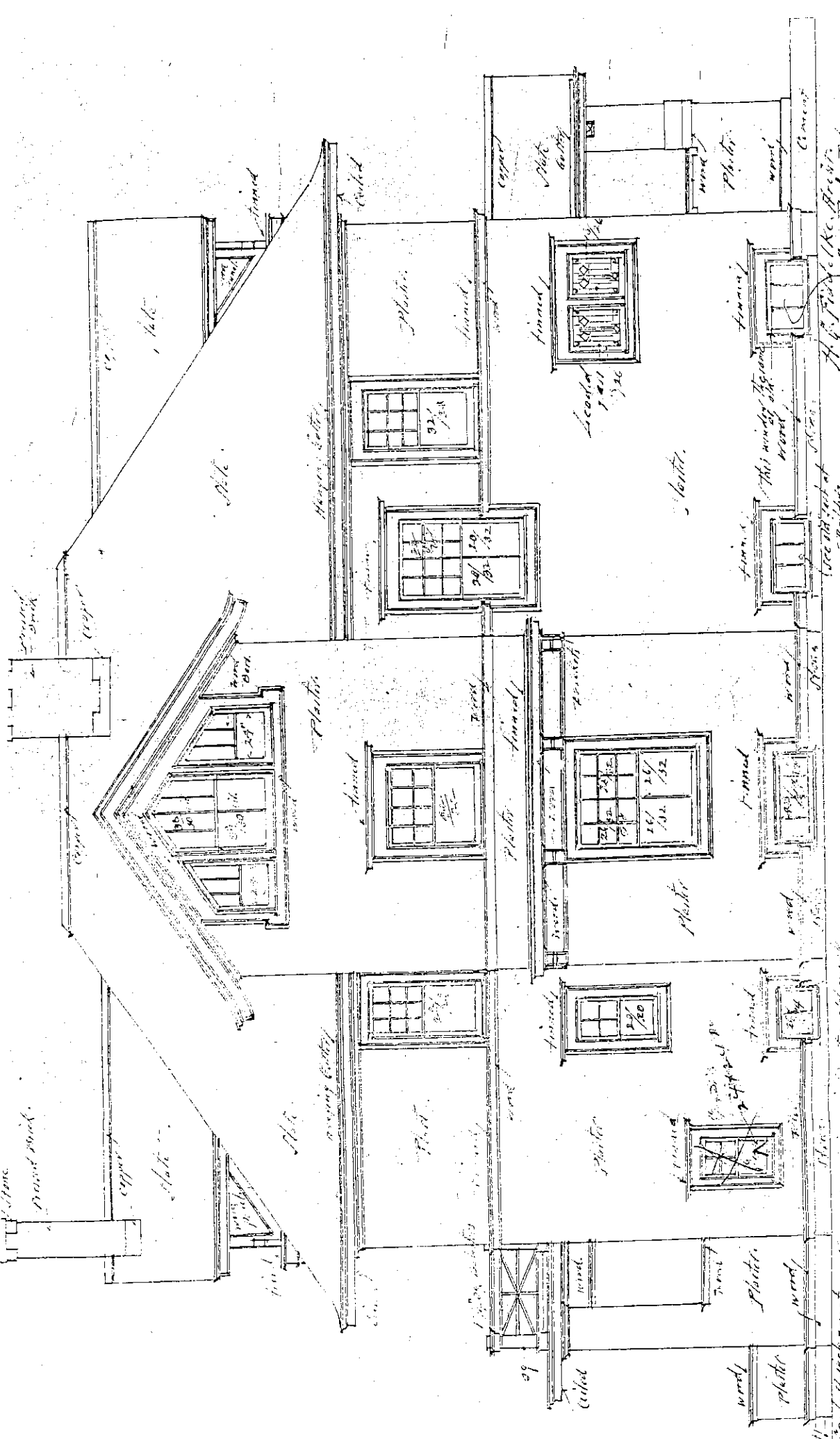




WEST LEBANON:
 ALTERATION TO FORMER FOR
 MR. W. H. JENTECOST,
 LEBANON, TENN.

Note: Red lines indicate old work
 Blue " new work

W. H. Jencks, Archt.
 Can. Pa.

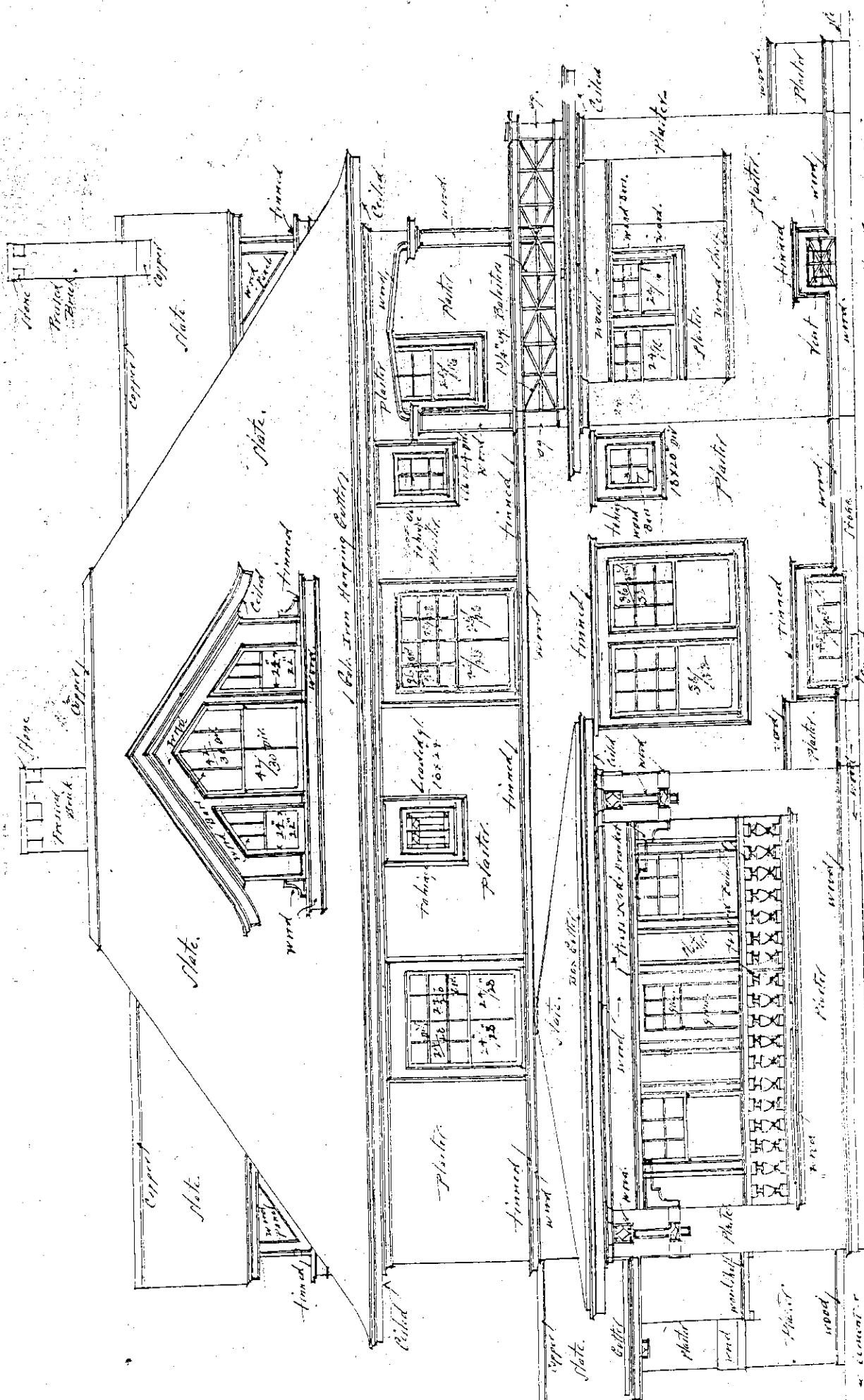


H. W. F. ...
 Out. Pch. ...
 (no frame - 2x4x8)

THIS WINDOW ...
 wood ...
 (see side of ...
 - 2x4x8)

WITH ...
 ...
 ...
 ...



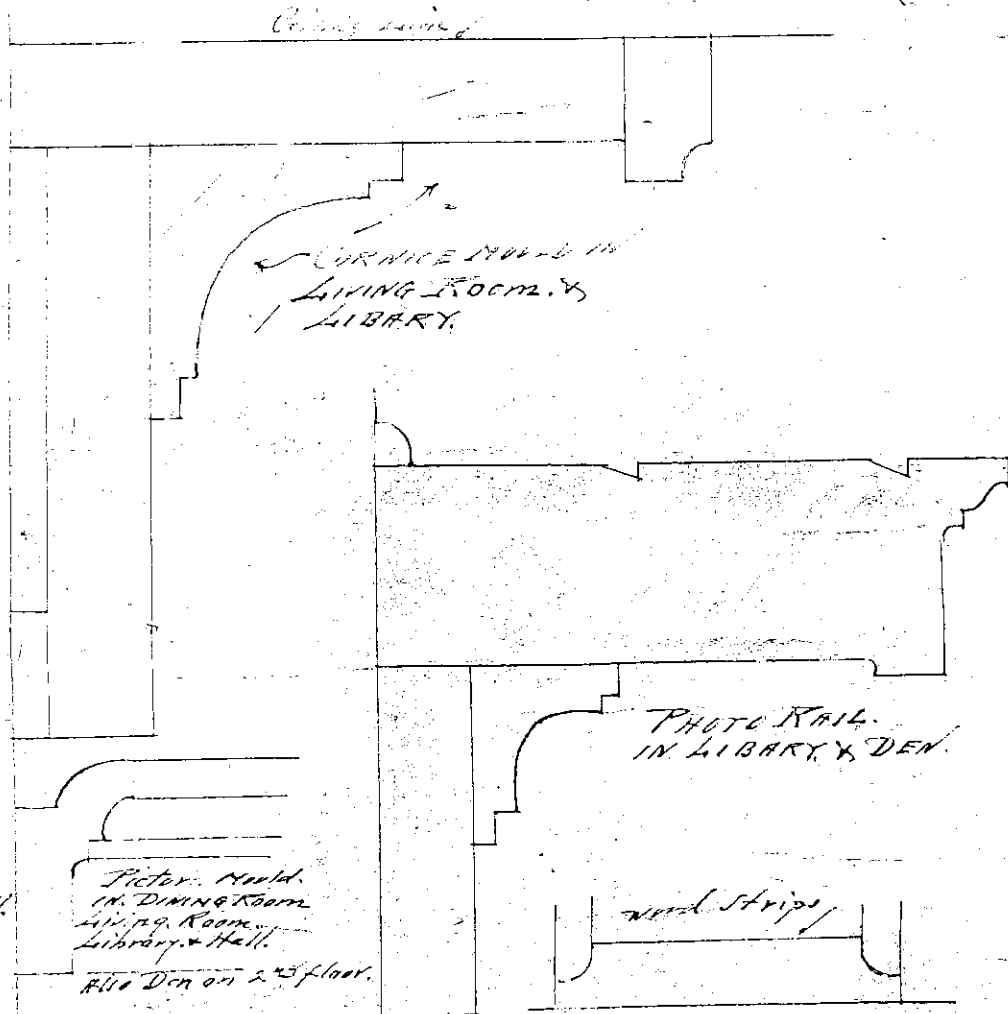


A. Blacke, Architect
 210 Park St.

ROOF ELEVATION
 ALTERATION TO HOUSE OF
 210 PARK ST.

Note: Red lines indicate old work.

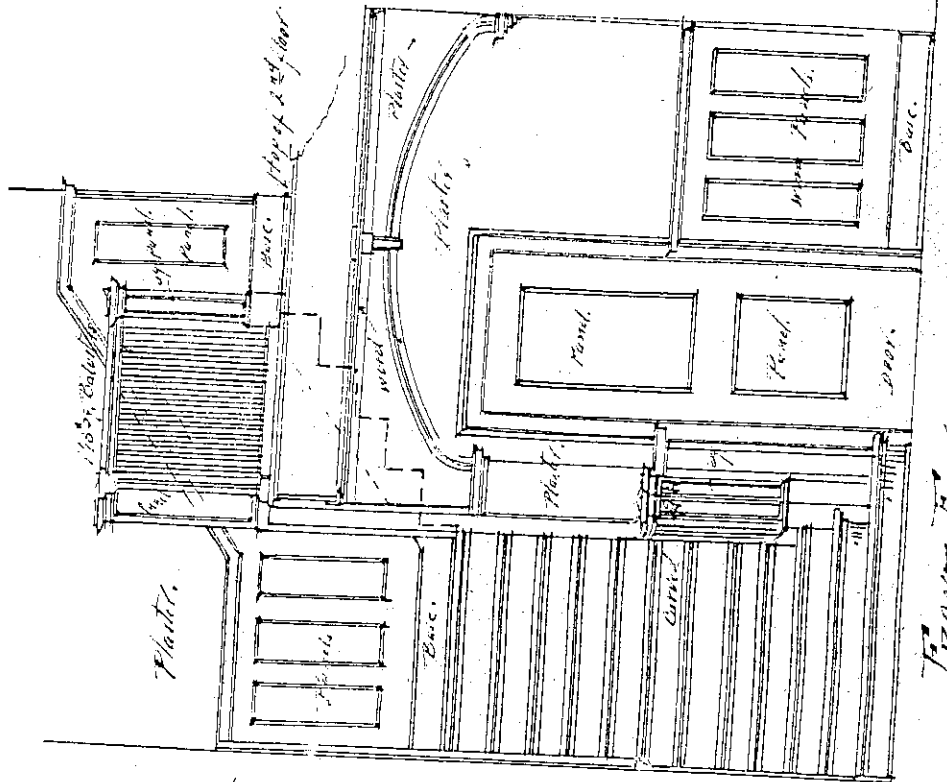
1/2" = 1' 0"



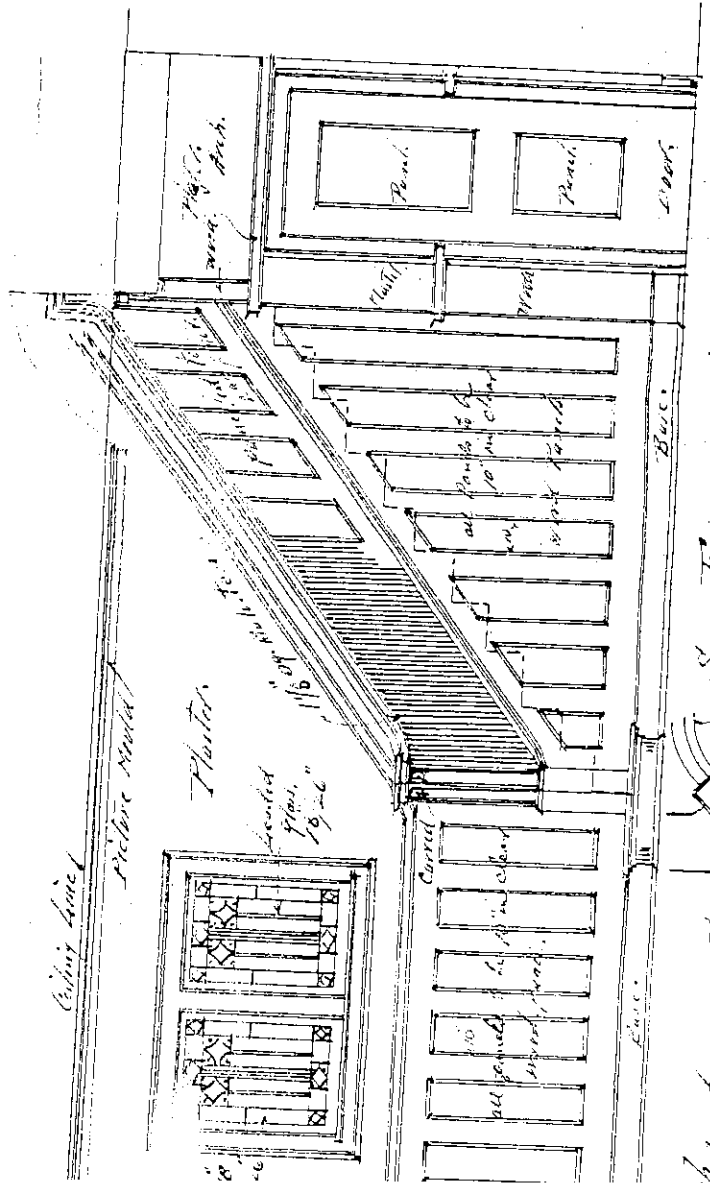
irreparable
work
N
Room.

Mc. Archt.
Park, Ill.

SHEET NO. 2.
OPERATION TO HOUSE FOR
MR. JOHN L. PENTECOST.
ELMHURST, ILL.

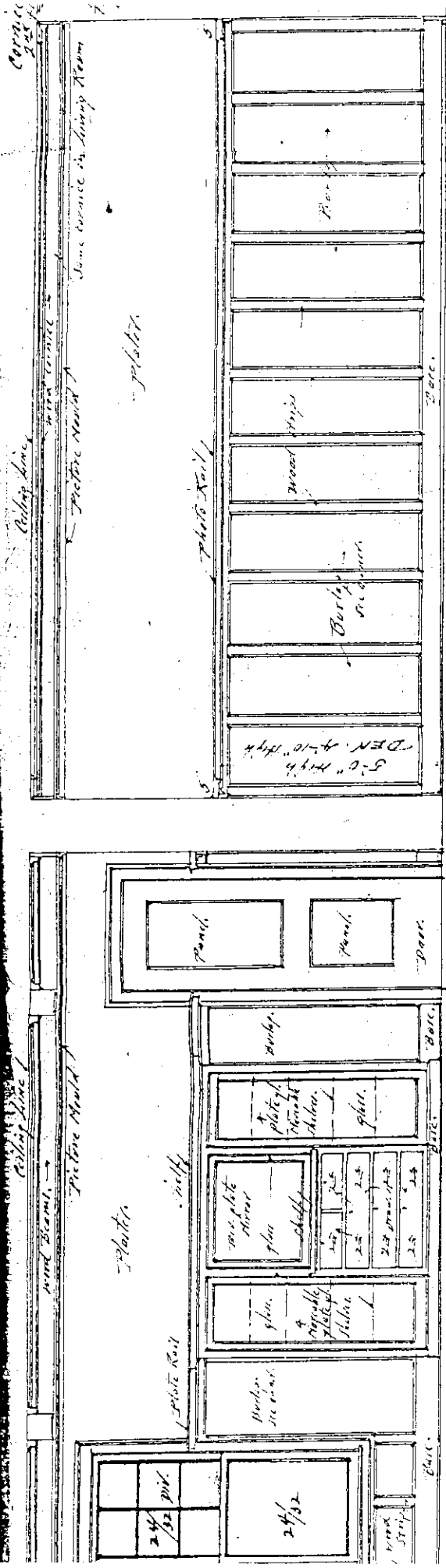


FRONT ELEVATION OF STAIRS



SIDE ELEVATION OF FRONT STAIRS AND WOOD WORKING

6 feet Plan



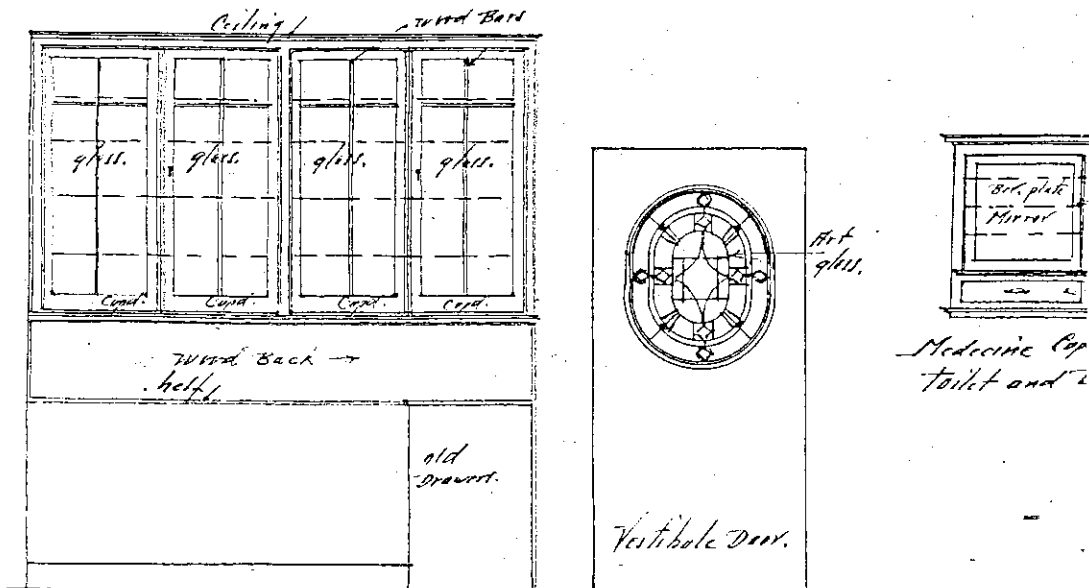
ALTERATION IN DINING ROOM
 + WOOD STRIPE
 DETAIL SHEET No 1.

ALTERATION IN BUFFET
 CHANGING BUFFET
 BEAM CEILING

ALTERATION TO HOUSE FOR
 MR. JOHN L. PENTECOST
 LANHAMST ILL.

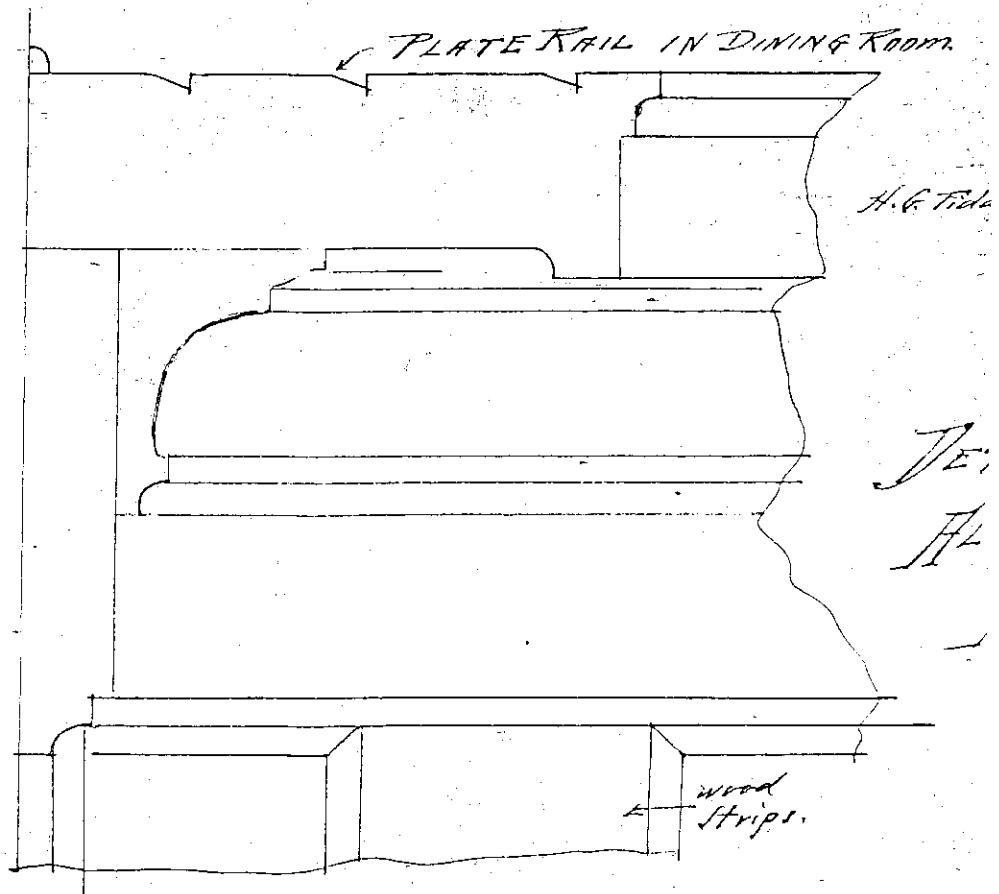
PLAN OF BUFFET.

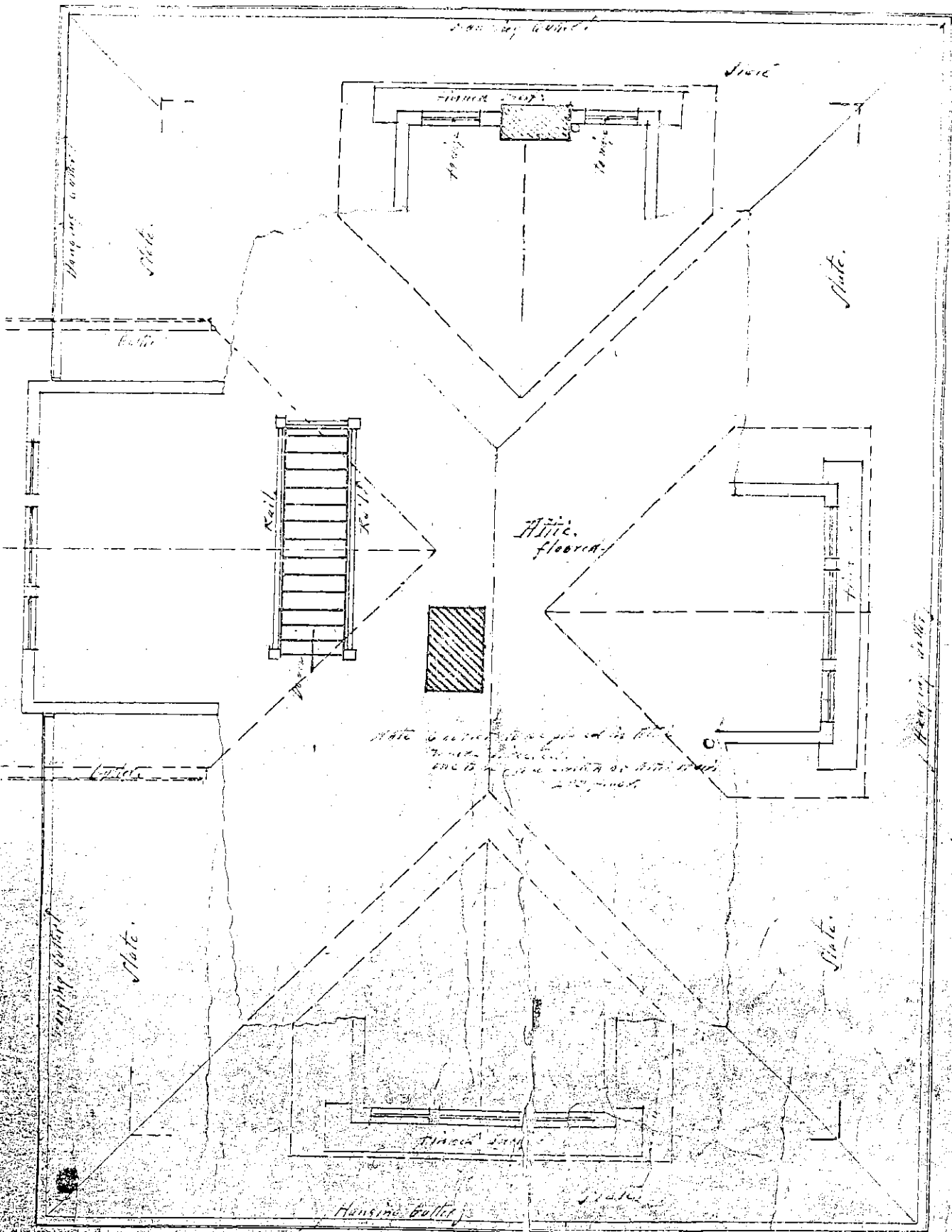
Mc Hight
 Park, Ill.



ELEVATION OF CUPBD. IN PANTRY.

Scale $\frac{1}{2}$ inch = 1 foot



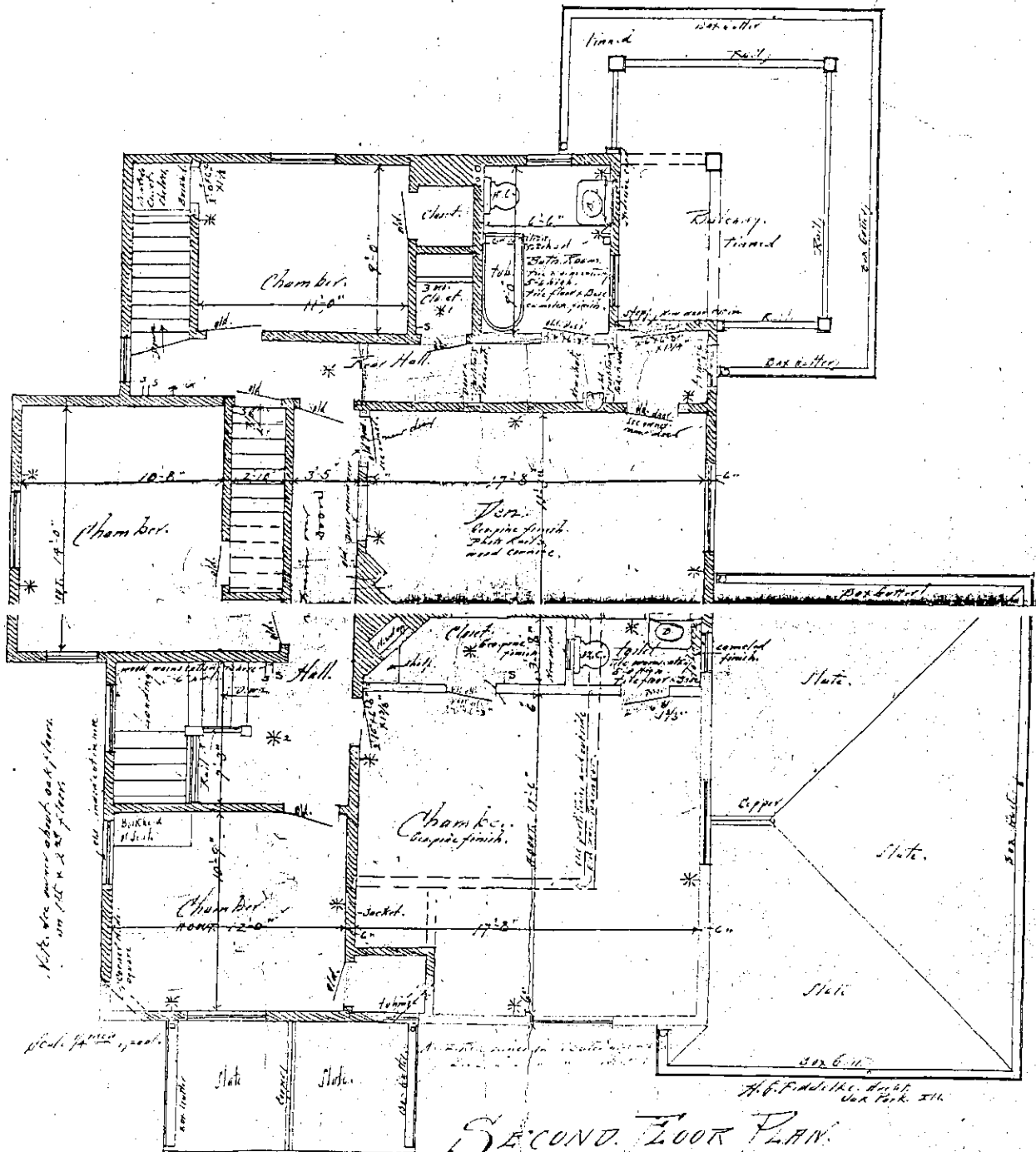


Scale 1/4 inch = 1 foot.

J. C. Van der Horst, Archt.
Oak Park, Ill.

ATTIC AND ROOF PLAN

ALTERATION TO HOUSE FOR
MR. JOHN J. BENTON
JANUARY



SECOND FLOOR PLAN.
 ALTERATION TO HOUSE FOR
 MR. JOHN J. PENTECOST,
 LIMAURST ILL.

H. F. ...
 ...

Barrio de Tubac Archeological District,
Address Restricted,
Tubac vicinity, 03000912,
LISTED, 9/12/03
(Tubac Settlement MPS)

ARIZONA, YUMA COUNTY,
Camp Horn Monument,
Approx 8 mi.N of Interstate 8,
Dateland vicinity, 03000900,
LISTED, 9/12/03

CONNECTICUT, WINDHAM COUNTY,
Prospect Hill Historic District,
Roughly bounded by Bolivia St., Jackson St., Valley St. and Birch St.,
Willimantic, 03000814,
LISTED, 8/29/03

ILLINOIS, COOK COUNTY,
Flat Iron Building,
1441-1449 Emerald Ave.,
Chicago Heights, 03000917,
LISTED, 9/13/03

ILLINOIS, DU PAGE COUNTY,
Pentecost, John L., House,
259 Cottage Hill Ave.,
Elmhurst, 03000916,
LISTED, 9/13/03

IOWA, CEDAR COUNTY,
Cedar County Sheriff's House and Jail,
118 W. 4th St.,
Tipton, 03000913,
LISTED, 9/13/03
(Municipal, County and State Corrections Properties MPS)

IOWA, JEFFERSON COUNTY,
Louden, R. Bruce and May W., House,
501 W. Adams Ave.,
Fairfield, 99000124,
LISTED, 9/12/03
(Louden Machinery Company, Fairfield Iowa MPS)

IOWA, PAGE COUNTY,
Stauer, Peter, House,
629 Main St.,
McGregor, 03000914,
LISTED, 9/13/03

KENTUCKY, MENIFEE COUNTY,
Red River Gorge District,
Address Restricted,
Menifee vicinity, 03000919,
LISTED, 9/12/03

MAINE, YORK COUNTY,
Spiller Farm Paleoindian Site,
Address Restricted,
Wells vicinity, 03000922,
LISTED, 9/12/03
(Maine Fluted Point Paleoindian Sites MPS)

MASSACHUSETTS, FRANKLIN COUNTY,