



DEPARTMENT OF COMMUNITY DEVELOPMENT SERVICES

Planning Division

m e m o r a n d u m

TO: The Urbana Historic Preservation Commission
FROM: Marcus Ricci, Planner II
DATE: January 28, 2022
SUBJECT: **HP-2022-NRN-01** – Request for review of National Register nomination for Joseph W. Royer House at 801 West Oregon Street, and Ella Danelly Cottage at 701 South Busey Avenue

Introduction

Brian Adams, on behalf of Chris Enck (principal of 801 West Oregon LLC and 701 South Busey LLC), has nominated the Joseph W. Royer House at 801 West Oregon Street, and Ella Danelly Cottage at 701 South Busey Avenue, to the National Register of Historic Places (National Register). The City of Urbana, as a Certified Local Government (CLG), has been asked to review the registration form (Exhibit A) and comment on its eligibility for listing on the National Register.

Background

The National Register is the nation's inventory of properties deemed worthy of preservation.¹ It is part of a national program to coordinate and support public and private efforts to identify, evaluate, and protect our historic and archeological resources. The National Register is maintained by the National Park Service and, in Illinois, is administered by the Illinois State Historic Preservation Office (SHPO).²

The National Register was developed to recognize historic places and those who contributed to our country's heritage. These properties – whether districts, sites, buildings, structures, or objects – are architecturally or archeologically significant, or historically significant for their associations with important persons or events. The National Register is designed to include properties of importance in every locality, not just great national landmarks. A general store, a community's park, a main street, or the remains of a prehistoric Indian village may be just as eligible for inclusion in the National Register as Independence Hall or Gettysburg Battlefield.

The *National Historic Preservation Act, as amended*, gives Certified Local Governments (CLG like the City of Urbana) a special role in reviewing and commenting on National Register nominations. If a nominated property lies within a CLG municipality, the local historic preservation commission (Commission) is asked to evaluate the property and make a recommendation concerning its eligibility for the National Register to the Illinois State Advisory Council on Historic Preservation (IHSAC). The SHPO has determined that the nomination satisfies the National Register standards for

¹ <https://www.nps.gov/subjects/nationalregister/index.htm>.

² <https://www2.illinois.gov/dnrhistoric/Preserve/Pages/Places.aspx>

documentation and will present the nomination to the Illinois Historic Sites Advisory Council (IHSAC) on February 25, 2022, (Exhibit B). Per 36 CFR, Part 61, the Commission and the Mayor of a CLG may review, comment, and solicit public remarks on the nomination, and advise IHSAC on whether or not the proposed site satisfies the National Register criteria for nomination

Discussion

Mr. Enck has owned the properties since 2017 and operates them as rental properties. He has been renovating the Joseph Royer house and had obtained two Certificates of Appropriateness in 2020 to complete work on the exterior.³ The nomination includes two contributing buildings (the Joseph William Royer House and the Ella Danely Cottage), one contributing site (the location of these buildings), and three contributing structures (the brick/stone/wood walls on the site). This nomination is being handled as a single nomination because the buildings are functionally related.

According to Andrew Heckenkamp, the National Register Coordinator for Illinois, the property has satisfied the National Register standards for documentation by the SHPO (Exhibit B). According to the registration form, the property is eligible for the National Register under Criterion “C”, for both Architecture and Art. For further information on the building’s significance, see pages 13 – 26 of the registration form (Exhibit A).

The Commission and the Mayor have the opportunity to review this nomination registration form and comment on the eligibility of the Joseph W. Royer House and Ella Danely Cottage for the National Register. The Illinois Historic Sites Advisory Council (ISHAC) will consider this nomination at their February 25, 2022, meeting in Springfield. Comments must be submitted prior to the IHSAC meeting.

Options

In Case No. HP 2022-NRN-01, the Historic Preservation Commission may:

- 1) Come to a general consensus that the nomination meets one or more of the selected criteria for nomination to the National Register of Historic Places, and direct the Chair to complete the review sheet to be submitted to the IHSAC selecting “Approve”; or
- 2) Come to a general consensus that the nomination does not meet any of the criteria for designation, and direct the Chair to complete the review sheet selecting “Not Approved.”

Staff Recommendation

City staff recommends that the Historic Preservation Commission **APPROVE** the nomination of the Joseph W. Royer House at 801 West Oregon Street, and Ella Danely Cottage at 701 South Busey Avenue, in its entirety.

cc: Chris Enck, Property Owner
Brian Adams, Nomination Preparer Novak, Applicant
Andrew Heckenkamp, IDNR, Illinois SHPO, National Register Coordinator
Amy Hathaway, IDNR, Illinois SHPO, National Register and Survey Specialist

Attachments: Exhibit A: Registration Form
Exhibit B: SHPO Cover Letter and Review Sheet

³ HP-2020-COA-08 – Pergola Wall Repair; HP-2020-COA-09 – Pergola Roof Repair

United States Department of the Interior
National Park Service

OMB No. 1024-0018

National Register of Historic Places Registration Form

¹This form is for use in nominating or requesting determinations for individual properties and districts. See instructions in National Register Bulletin, *How to Complete the National Register of Historic Places Registration Form*. If any item does not apply to the property being documented, enter "N/A" for "not applicable." For functions, architectural classification, materials, and areas of significance, enter only categories and subcategories from the instructions. **Place additional certification comments, entries, and narrative items on continuation sheets if needed (NPS Form 10-900a).**

1. Name of Property

historic name Joseph W. Royer House and Ella Danely Cottage

other names/site number _____

Name of Multiple Property Listing _____

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

2. Location

street & number 801 West Oregon Street and 701 South Busey Avenue☐

not for publication

city or town Urbana☐

vicinity

state Illinoiscounty Champaignzip code 61801

3. State/Federal Agency Certification

As the designated authority under the National Historic Preservation Act, as amended,

I hereby certify that this ___ nomination ___ request for determination of eligibility meets the documentation standards for registering properties in the National Register of Historic Places and meets the procedural and professional requirements set forth in 36 CFR Part 60.

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

Applicable National Register Criteria: ___ **A** ___ **B** ___ **C** ___ **D**

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

Date _____

Illinois Department of Natural Resources - SHPO

State or Federal agency/bureau or Tribal Government

In my opinion, the property ___ meets ___ does not meet the National Register criteria.

Signature of commenting official

Date _____

Title _____

State or Federal agency/bureau or Tribal Government

4. National Park Service Certification

I hereby certify that this property is:

___ entered in the National Register

___ determined eligible for the National Register

___ determined not eligible for the National Register

___ removed from the National Register

___ other (explain:) _____

Signature of the Keeper

Date of Action _____

Exhibit A: Registration Form

OMB No. 1024-0018

Joseph W. Royer House and Ella Danely
Cottage
Name of Property

Champaign, Illinois
County and State

5. Classification

Ownership of Property

(Check as many boxes as apply.)

- | | |
|-------------------------------------|------------------|
| <input checked="" type="checkbox"/> | private |
| <input type="checkbox"/> | public - Local |
| <input type="checkbox"/> | public - State |
| <input type="checkbox"/> | public - Federal |

Category of Property

(Check only **one** box.)

- | | |
|-------------------------------------|-------------|
| <input checked="" type="checkbox"/> | building(s) |
| <input type="checkbox"/> | district |
| <input type="checkbox"/> | site |
| <input type="checkbox"/> | structure |
| <input type="checkbox"/> | object |

Number of Resources within Property

(Do not include previously listed resources in the count.)

Contributing	Noncontributing	
2		buildings
1		site
3		structure
		object
6		Total

Number of contributing resources previously
listed in the National Register

6. Function or Use

Historic Functions

(Enter categories from instructions.)

DOMESTIC/single dwelling

Current Functions

(Enter categories from instructions.)

DOMESTIC/multiple dwelling

7. Description

Architectural Classification

(Enter categories from instructions.)

Late 19th and 20th Century
Revivals/Mission/Spanish Colonial Revival,
Tudor Revival

Materials

(Enter categories from instructions.)

foundation: Brick
walls: Stucco, fieldstone
roof: Terra cotta, asphalt
other:

Exhibit A: Registration Form

OMB No. 1024-0018

Joseph W. Royer House and Ella
Danely Cottage

Name of Property

Champaign, Illinois

County and State

Exhibit A: Registration Form

OMB No. 1024-0018

Joseph W. Royer House and Ella Danely
Cottage

Name of Property

Champaign, Illinois

County and State

Narrative Description

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

Summary Paragraph

The Joseph W. William Royer House was designed and constructed in 1905 by prominent Urbana architect Joseph W. Royer as his and his wife's (Adelaide Danely Royer) personal residence. It is an example of the Mission Style with Arts and Crafts influence. The house faces West Oregon Street and is located on its original site of construction. The neighboring residence to the south, also designed by Royer, was designed and constructed in 1923 for his mother-in-law, Ella Danely. The Ella Danely Cottage, also known as the "mother-in-law" cottage, is a picturesque rendition of the English Revival architectural style. The house faces South Busey Avenue and is located on its original site of construction. Neither residence has been significantly altered and retain a high degree of integrity. The houses were designated as Urbana's first Local Historic District in 2001.

The nomination includes two contributing buildings (the Joseph William Royer House and the Ella Danely Cottage), one contributing site (the location of these buildings), and three contributing structures (the brick/stone/wood walls on the site).

Narrative Description

Setting

The Joseph W. Royer House and Ella Danely Cottage are located on two adjacent lots in T.S. Hubbard's Elmwood Addition to Urbana. The Joseph W. Royer House is located at 801 West Oregon Street on a ca. 0.24-acre lot (Lot 27), in Block Three (3) of T.S. Hubbard's Elmwood Addition to Urbana. The Ella Danely Cottage is located immediately to the south of this at 701 South Busey Avenue. It is on a 0.14-acre parcel composed of the north forty feet of Lots 35 and 36 and the north forty feet of the east ten feet of Lot 34, in Block Three (3) of T.S. Hubbard's Elmwood Addition to Urbana. The properties are located within a mixed residential area that contains both single-family residential, university-residential, and multi-family residential buildings.

The Joseph W. Royer House, 801 West Oregon Street.

Exterior

The Joseph W. Royer House is an excellent and early example of the Mission Style with Arts and Crafts influence. It is a two-and-one half story, frame dwelling with intersecting clay tile gable roofs with exposed purlins and rafter tails. There is a basement with two bedrooms, two bathrooms, a common room, and two mechanical spaces. Basically designed as an L-plan, the different elevations project and recede creating an interesting asymmetrical massing.

The house is sited on the southwest corner of Oregon Street and Busey Avenue and faces Oregon Street with an average setback from the public sidewalk. The north edge of its lot is defined by a low concrete curb. To the west is a concrete driveway, also defined by low curbing; the drive's entry, in the parkway,

Exhibit A: Registration Form

OMB No. 1024-0018

Joseph W. Royer House and Ella
Danely Cottage
Name of Property

Champaign, Illinois

County and State

is paved in brick. On the east, along Busey Avenue, the concrete curbing returns for about half the lot's distance; beginning at the south end of the terrace is the remnant of a high brick and stone wall that once screened the rear yard of the house. The southernmost part of this wall has been replaced by a wood fence, although the wall's concrete foundation remains. To the rear (south) of Royer's lot in the location of the Ella Danely Cottage. The two buildings share a common drive along Busey Avenue which enters into the large concrete parking area to the rear of the Royer House and into the small concrete drive of the Danely Cottage.

The concrete stucco covered building rises from a brick foundation with two-light basement sash with brick side jambs and concrete lintels (some openings have modern replacement sash) set just below grade with shallow window wells. Windows are varied in the Royer House and consist of double-hung sash, square and round sash, and casements. A long, raised terrace spans the main (north) façade of the house and returns along the east and south elevations; a wide natural stone sidewalk leads up to the terrace. The main or north elevation of the Royer House has two distinct bays. On the west is a projecting gable roof pavilion which serves as the entrance bay with a low concrete watertable set directly above the deck of the terrace. The round arch entry door has two square panels set below a half-round arched panel; all three panels are heavily molded and have incised vertical decorations. Flanking the entry are fifteen-light round-arch casement windows; to the immediate east of the entrance door are three Arts and Crafts-styled tiles inset in stucco and marked "801". Above the entrance door, on the second story, is an eighteen-light center door (with screen door) that opens onto a balcony which is supported by large stucco brackets. The balcony has wide corner piers (stucco) set on a molded wood base/deck; and wood rail connects the two piers. Sheltering the balcony is a quarter-hip clay tile roof supported by decoratively shaped brackets; the interior of the roof is open with exposed decoratively carved rafters. Paired six-light casements flank the balcony. The attic story has a round-arch opening, now boarded, that is similar in design to the openings which flank the main entrance and probably also had a fifteen-light casement. A simply shaped king post cross brace decorates the gable apex. The overhanging eaves are open with exposed purlins and the rake boards have decorative molded ends while the ridge is covered by a decorative five-sided plate. Facing east on the second story of the projecting pavilion is a round one-light sash.

The east side-gable is recessed from the entry pavilion and has two nine-over-nine-light double-hung windows to the west with two raised nine-light casements to the east. On the second story are two gable roof wall dormers with nine-over-nine-light double hung windows. Their gables also have rake boards and decorative ridge plates; flanking the gables are overhanging open eaves with exposed rafter tails. A raised concrete terrace extends the length of the north façade. Three concrete steps with curved concrete cheek pieces are located at the west end, in front of the entry pavilion; a low concrete wall outlines the terrace which turns the east corner of the house and continues along the east elevation.

The east elevation of the Royer House has an L-plan with legs extending to the east and south. On the north, the east leg is a gable pavilion with a center exterior end chimney. To the north of the chimney is a fixed nine-light awning sash. A six-light (opaque glass)-over-single-panel (incised vertical decoration) door is to the south of the chimney. On the second story, a nine-light casement is to the north, while the south casement has been replaced with a modern one-over-one window. The gable end is accented by molded rake boards. In front of the pavilion, the terrace continues as an elaborate pergola. Wide stucco corner piers delineate the north and south corners and the piers are joined via a stucco segmental arch; the piers are joined to the house via stucco round arches. The tops of the archways have clay tile coping. Wood rafters form the roof of the pergola. The terrace continues beyond the pergola and curves around

Joseph W. Royer House and Ella
Danely Cottage
Name of Property

Champaign, Illinois

County and State

the southeast corner of the house, but the low wall is discontinued. Instead, a modern wood balustrade with low curved wood benches define the terrace's edge. The terrace drops three steps so that its west half is lower and serves as a concrete patio; the terrace/patio terminates at the house's inner corner and is two steps up from grade. Above the patio on the first story of the east leg are three nine-over-nine-light double-hung windows. The dormer and eaves have details similar to the north façade.

The south leg of the L-plan has its gable end facing south; its east side projects and recedes creating an enlivened elevation. The north interior corner of the "L" projects out with four-over-four double-hung window on its first story; the second story of the projection is slightly wider than the first story, extending further to the south, but is without any openings facing east. On the projection's narrow south side, however, is a small opening, now blocked; the projection is covered by a low clay tile shed roof, also with open eaves and exposed rafter tails. Starting under the wider portion of the projection and continuing south is a band of four eighteen-light casements; one of these casements has been damaged and removed for restoration. To the south of the window band is a recessed area with a twelve-light-over-panel window facing south and a four-light-over-two-vertical-panel door facing east; the entry has a three-light transom. A narrow clay tile pent roof with exposed rafter tails shelters the window band and entry. In front of the recess is a raised brick and concrete stoop with steps extending to the south; a modern white railing has been added to the east edge of the stoop. On the second story of this central portion are two nine-over-nine-light double-hung windows to the north with a raised nine-light casement to the south. In the attic is a hip roof dormer with two square sashes (one sash now replaced by an air-conditioning unit). A narrow recessed hyphen connects this central portion with a rear kitchen wing. The hyphen has a narrow four-over-four double-hung window on its first story and modern vertical wood siding above. At the south end of this leg is the gable end of the stucco kitchen wing, which has a band of four eight-light casements on its first story that is sheltered by a narrow flat roof with exposed purlins and a scalloped eave board; below the windows is an original window box ledge supported by three wood knee braces. Modern vertical wood siding sheaths the added second story which has a center modern two-light slider window. The gable apex has a round sash with inset louvered vents set in a stucco surround. Overhanging open eaves with similarly detailed rack boards complete the gable.

The south (rear) gable end of the main pavilion is almost completely covered by the kitchen wing and its added second story; however, a half-round window is extent in the gable apex as are the overhanging open eaves with exposed purlins and ridge plate. The south elevation of the kitchen wing contains a segmental-arch entryway that projects from the west two-thirds of the elevation and is covered by a clay tile shed roof with exposed rafter tails. The recessed entryway has a wood deck and concrete steps with very low concrete cheek pieces. To the rear of the recess is a modern wood door with a diamond-shaped light; to the west is an added stucco enclosure which infills the west half of the recess. A four-over-four double-hung window is to the east of this entryway projection. The second story of the kitchen wing was added in 1968 and is sheathed in vertical wood siding; two two-light slider sashes are symmetrically placed in the south elevation.

Along the west elevation, which also projects and recedes in an asymmetrical fashion, the kitchen wing continues many of the details of its south and east elevations. A four-over-four-light window is off-center to the south, while a modern two-light slider sash is above in the wood sheathed second story. The west gable has a similarly detailed round vent, but a single one-light casement window with well was added to the basement of the kitchen wing replacing the original basement sash. A very slightly projecting truncated stucco chimney is also at the north edge of the kitchen wing. Like the east elevation, the

Joseph W. Royer House and Ella
Danely Cottage
Name of Property

Champaign, Illinois

County and State

narrow hyphen has a four-over-four-light window and a wood sheathed second story. The main house block has a below-grade basement entry that extends from the hyphen north to a central projecting gable. This entryway has concrete walls and a center concrete stairway; it is covered by a modern asphalt shingled shed roof supported by modern 4-x-4 wood posts. Three doors open into the entryway: one door is at the north end and faces south, while two doors are at the north and south and face west. A small raised basement sash is centered between the two doors. Above the entryway's shed roof are three symmetrically placed square openings consisting of two awning sash with decorative interior metal grilles to the north and a single nine-light casement to the south. The second story has nine-over-nine-light double-hung sash to the north and south.

A central projecting gable roof pavilion is to the north of the basement entryway and has a single second story nine-over-nine-light window facing south in the reentrant angle. On its west elevation are two raised nine-light casements set directly below a large enclosed balcony which projects from the pavilion's second story. The balcony is supported on wood knee braces and is enclosed with vertical wood siding below wood louvers; its hip roof has overhanging open eaves with exposed rafter tails. Above is a blocked round window in the gable apex and shaped rake boards on the ridge plate. To the north of the projecting pavilion are three raised nine-light casements on the first story set off-center to the south, while the second story has a single nine-light casement to the north and two one-over-one-light windows central and to the south. The overhanging eaves are detailed with exposed rafter tails.

Interior

First Floor

The first floor has four formal rooms, two closets, a pantry, and a half-bathroom. Much of the original Arts and Crafts detail remains in the formal rooms, especially the living room and dining room. Kitchens and bathrooms have been upgraded and modernized to meet the needs of tenants.

The large living room, which measures approximately 44-x-20 feet, is located in the northern portion of the first floor. High-paneled wainscoting extends around the room, above which is plaster. The wainscoting is topped with curved bead molding, and baseboards are wide and simple. Floors are of hardwood and one alcove east of the entryway is floored in black and white tiles. Arched openings between rooms and interior window trim feature simply decorated head casings with bead molding, although the doorway leading from the entry vestibule on the north into the living room exhibits a more elaborate arched head casing with a decorative surround (quoins). The east side of the living room is dominated by a large simple brick fireplace. As is typical of early 20th century vernacular Craftsmen designs, the entire chimney breast is constructed from plain brick, with the lower and wider section topped with a wooden mantel shelf. A low wooden partition with vertical pickets, a plain top rail and plain kick board separates the fireplace from the east door that leads to the exterior terrace/ pergola. A simple, boxed in stairway in the southwest corner of the living room leads to the second floor. Such stairways were typical of the Arts and Crafts period, designed to emulate medieval designs. A vintage lighting fixture suspended from the ceiling is present on the first floor near the staircase.

These decorative details continue into the original formal dining room located in the central portion of the first floor. This room, which measures approximately 12.5-x-20 feet, is reached from the living room by a

Exhibit A: Registration Form

OMB No. 1024-0018

Joseph W. Royer House and Ella
Danely Cottage
Name of Property

Champaign, Illinois

County and State

single light arched door with three vertical panels in the north wall. It features wood parquet floors and a two-panel door leads to a pantry in the southwest corner of the room.

A unique feature of this room is a series of murals above the wainscoting that extend around the north, west and south walls. The murals, attributed to Joseph Royer's sister-in-law Nell Brooker Danely, are painted on canvas which has been attached to the walls.

The west wall consists of three mural panels and two small square windows with lace-like metal work. The central and main panel of the west wall consists of a landscape with a stream or lake near the bottom and a partial tree-lined ridge crest near the top. The tree line extends from south to north and terminates near the middle of the west panel. The small, minor panels at the north and south ends of the west wall connect to the main arboreal theme in the central panel.

The murals on the north wall consist of five panels that together might be termed the "village" mural. The first panel, located east of the arched entrance door, depicts a view from a birch forest towards an open valley with a winding stream. Immediately west of the arched door are three additional murals. Of these, the eastern panel depicts what appears to be a curving road along a stream emerging from a forest. The central panel is a view from an open forest looking towards the stream and a village on the far shore. The western panel depicts a view within a forest.

The panels of the south wall mural depict a pastoral scene, showing a grassy ridge with a forest in the distance. The central panel features a large tree near the ridge crest. This panel is very similar to two other works by Nell Brooker Mayhew, an etching and a painting both entitled "By the Sea".

The south portion of the first floor, accessed from south side of the dining room through an open doorway, is occupied by a kitchen, closet, bedroom/storage room and pantry. The kitchen and bedroom/storage room are rather spartan in comparison with the living and dining rooms. They lack wainscoting and elaborate door and window trim and exhibit modern flooring and lighting fixtures. Again, these areas have been upgraded to serve the needs of the building's tenants.

Second Floor

The second floor consists of five bedrooms, three bathrooms and eight closets. Original doors have been replaced with fire rated doors for code compliance of a rental property. Some rooms retain original baseboards and wood floors. The large northeast bedroom retains the original Spanish Mission-style fireplace with wooden shelf (Figure 1). Tile work in the main hall bathroom may be original to the house.

Attic

The attic consists of an unfinished section separated by a door from a finished bedroom. The bedroom has carpeted floors and painted drywall walls.

Joseph W. Royer House and Ella
Danely Cottage
Name of Property

Champaign, Illinois

County and State

Integrity

Exterior

The exterior of the Royer House retains much historic integrity. Exterior alterations are limited to a few window replacements as well as a second story addition above the kitchen at the south end of the house. This addition was added in 1968, just over 50 years ago. A section of the original brick and stone wall along the east side of the lot has been replaced with a wooden fence.

Interior

Interior alterations consist of kitchen and bathroom upgrades and the replacement of original bedroom doors with fire rated doors.

Ella Danely Cottage, 701 South Busey Avenue.

Exterior

Directly south of the Joseph Royer House stands the house Royer designed for his mother-in-law, Ella Danely. Built in 1923, this excellent example of an English Period Revival cottage compliments the larger Mission Style Royer House. Built on a brick foundation with a low fieldstone facing and small at-grade two-light basement awning sash, the cottage is also stuccoed. Originally covered by a wood shingle roof, the wood shingles were replaced with asphalt shingles in the early 1990s. The one-and-one half story T-plan house is covered by hip roofs; its main hip roof is bellcast with an eyebrow arch over the entry. The historic brick and stone wall of the Royer House continues south along the Busey Avenue (east) edge of the property and returns west for a short distance at the property's corner, although the wall is at a lower and irregular height at this point. An original wood cross-buck gate with strap pivot hinges allows entry into the cottage's front yard. At the north end of the brick and stone wall is the shared entry into the curved concrete driveway of the Danely Cottage and the concrete rear parking lot for the Royer House. Separating the parking area from the cottage's property is a second brick wall with a concrete cap built in 1967; this wall extends west to the rear of the cottage where it proceeds as a historic turned-wire fence with metal posts. The wire fence continues west along the north property line, and also delineates the west property line. Along the south lot line is the rear wall of an outbuilding for 804 West Nevada Street, wood fencing, and another section of the brick and stone wall.

The main (east) façade of the Danely Cottage has an off-center entry set below and eyebrow arch; the opaque-glass four-light vertical wood door is curved to fit into a three centered fieldstone arch set above the doorway. The door has applied strap hinges, and original iron lock set, and a matching screen door. To the immediate north of the entry is a slightly projecting stucco chimney with randomly placed fieldstones; these stones are irregular in size and shape and are scattered over the face of the chimney and stucco surround of the entryway. The chimney has a single fieldstone-faced shoulder on the south, between the stack and the entry, and a stone cap. To the immediate south of the doorway is an inset Arts and Crafts tile plaque in cream and blue colors depicting foliage and a bird; an original metal lantern and hanging bracket are above the plaque. In front of the entry and chimney is a smooth stone and concrete stoop that is one step up from a rough natural stone terrace; the terrace continues to the north edge of the house and also along the east side of the stoop where four stone steps lead from the east edge of the terrace

Joseph W. Royer House and Ella
Danely Cottage
Name of Property

Champaign, Illinois

County and State

down to a stone walk that gently curves to the wood gate with a branch that curves north to the concrete driveway. The north edge of the terrace steps down to the concrete parking lot. At the south end of the stoop is a slatted wood bench with high back and arms; behind the bench is a lattice screen. The south end of the house is slightly recessed from the entryway and has a ten-light casement and vertical wood blinds with applied strap hinges. Also slightly recessed from the chimney is the north end of the house which has an angled bay window with three eight-light casements and a continuous wood sill. All of the windows in the house have wood sills and surrounds and are set directly under the narrow boxed eaves.

The north elevation of the Danely Cottage has a stepped plan divided into four irregular bays. At the east end is the angled bay window followed by a central ten-light casement extending upward as a shed roof wall dormer; an eight-light casement is to the west of the dormer. Directly below this window is a coal chute produced by the Leavitt Manufacturing Company of Urbana, originally founded in 1872 as the Enterprise Foundry. The second bay is slightly recessed with paired four-over-four-light double-hung windows; the third bay is also recessed and has a narrow four-light casement in its reentrant angle facing west and a large boarded opening facing north. The west end bay is deeply recessed and is set on grade; it is an addition constructed in 1967. An opaque-glass four-light vertical-board door is in the addition's east corner, while the reentrant angle has a small raised one-light modern awning window set under a metal shed roof supported by decoratively carved knee braces that shelters both the casement and the doorway. To the west of the door is a central raised one-light modern awning window set under the eaves. Above the second and third bays is a shed roof, asphalt-shingled dormer with a small modern two-light slider window. A concrete patio runs the length of the addition.

The west (rear) elevation consists of the addition which also has a hip roof, and is covered in stucco. It is devoid of decoration except for a modern pair of one-light casements centered in the west side; its south elevation has a single raised modern one-light awning window centered under the eaves with a boarded opening to the east which may have held an air-conditioning unit. The rear of the main cottage has a large shed roof dormer with asphalt-shingled sides and two two-light slider windows.

The south elevation of the Danely Cottage is quite simple with ten-light casements flanking a raised four-light casement. A shed roof dormer is to the west with a modern two-light slider window.

Interior

First Floor

The first floor of the Ella Danely Cottage is located above an unfinished basement and consists of a living room, family room, kitchen, bedroom and two bathrooms. The largest room is the living room, measuring approximately 14-x-17 feet. This room exhibits many Arts and Crafts elements that have survived intact since the house was built. The living room is entered from the front doorway in the east façade. The opaque-glass four-light vertical wood entry door exhibits prominent horizontal battens above and below the window fastened with prominent paired nails. Immediately north of the door is a plaster wall with centrally located fireplace with a brick surround. Above the fireplace is a simple wood shelf with two wood supports. The floor in front of the fireplace and entry door consists of ceramic tiles; elsewhere the floors are hardwood. Continuing north of the fireplace, there is a built-in bench with storage space below in the angled east bay window. The remaining walls are plain, with simple baseboards, window frames, and picture rail. A vintage metal lamp with one-over-one amber glass lights is suspended from the ceiling

Joseph W. Royer House and Ella
Danely Cottage
Name of Property

Champaign, Illinois

County and State

at the entrance to the family room to the south. As with the living room, the family room, which measure about 10-x-14 feet, is rather simple, with plain wooden baseboards and picture rail. First floor ceilings are high and angled inwards, following the roof line.

The small kitchen is located in the north-central portion of the first floor. It is accessed from the living room via a sliding, top hung vertical plank door. There are horizontal battens at the top and bottom of the door secured with large paired wooden pegs. The door is suspended with vintage metal trolley hangers, and a simple metal strap handle with a decorative escutcheon on top is located on the north side of the door.

Prior to the addition of the west end bay in 1967, which houses a bedroom, the west section of the cottage consisted of a kitchen accessed by a sliding, top hung vertical plank door. This is the same door now providing access to the current kitchen; it was relocated during the 1967 remodeling of the interior. The original location of this door is seen in a historic photograph taken during the Danely occupation of the cottage (Figure 2). The photograph also exhibits what appears to be a rear exit door, very similar to the entry door on the east façade.

Second Floor

The second floor is accessed by a staircase located immediately west of the sliding door entrance to the kitchen. Access to the staircase from the first floor is through a hinged door of vertical planks and upper and lower horizontal battens secured with paired wooden pegs. It has a simple metal doorknob and keyhole cover. The second floor is a relatively small space, with maximum dimensions of 18-x-26 feet, situated in the center of the cottage above the second and third bays. Until recently this was attic space that has more recently been converted into another bedroom. It is a relatively simple space, with wood plank floors and a high ceiling that follows the roof line at this point. A bathroom has been installed in the southwest corner of the second floor.

Integrity

Exterior

The exterior of the Ella Danely Cottage retains much historic integrity. Major alterations are limited to the 1967 addition of the west end bay and the replacement of the original wood shingles with asphalt shingles in the early 1990s. The cottage still retains its original English Revival character.

The St. Clair's built an addition onto the rear of the cottage in 1967 and may have added the dormers at this time also. A second building permit was issued for a driveway and the brick wall between the two properties was probably constructed then (Urbana Building Permits #3499 and #3500, issued 15 June 1967). Lorenz St. Clair died in 1975, but his wife remained there until 1994, when the property was sold to Ann Kerlin.

Interior

While the historic integrity of the interior of the cottage has been altered more than the exterior, it still conveys a sense of the original layout. This is especially evident in the many Arts and Crafts features that

Exhibit A: Registration Form

OMB No. 1024-0018

Joseph W. Royer House and Ella
Danely Cottage

Name of Property

Champaign, Illinois

County and State

remain intact, including doors and door hardware, a hanging lamp in the living room, the fireplace, the generally simple layout of the interior spaces and high slanting/angled ceilings. Comparison of the current interior with historic photographs from the period when Ella Danely occupied the cottage demonstrates the high degree of interior integrity (Figures 3 and 4).

Joseph W. Royer House and Ella
Danely Cottage
Name of Property

Champaign, 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.)

Property is:

- | | |
|--------------------------|--|
| <input type="checkbox"/> | A Owned by a religious institution or used for religious purposes. |
| <input type="checkbox"/> | B removed from its original location. |
| <input type="checkbox"/> | C a birthplace or grave. |
| <input type="checkbox"/> | D a cemetery. |
| <input type="checkbox"/> | E a reconstructed building, object, or structure. |
| <input type="checkbox"/> | F a commemorative property. |
| <input type="checkbox"/> | G less than 50 years old or achieving significance within the past 50 years. |

Exhibit A: Registration Form

OMB No. 1024-0018

Joseph W. Royer House and Ella
Danely Cottage
Name of Property

Champaign, Illinois

County and State

Areas of Significance

(Enter categories from instructions.)

Architecture

Art

Significant Person

(Complete only if Criterion B is marked above.)

Joseph William Royer; Nell Brooker-Mayhew

Cultural Affiliation (if applicable)

Period of Significance

1904, 1923

Architect/Builder

Joseph William Royer

Significant Dates

1904, 1923

Joseph W. Royer House and Ella
Danely Cottage
Name of Property

Champaign, Illinois

County and State

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

The Joseph W. Royer House and Ella Danely Cottage are eligible for the National Register of Historic Places under Criterion "C", for both Architecture and Art. The Period of Significance for the Joseph W. Royer House is 1904, when construction commenced. The Period of Significance for the Ella Danely Cottage is 1923, the year it was built.

Joseph William Royer (1873-1954) was a prominent and prolific architect from Urbana, Illinois who designed both houses, one as his personal residence and one for his mother-in-law. Royer was a master of historical revival architectural styles, designing buildings throughout the Midwest; his portfolio also includes a residence in Rockingham, North Carolina, now part of an NRHP-listed historic district. The main dining room of the Royer House includes murals painted by his sister-in-law, Nell Brooker-Mayhew, a prominent artist who relocated to the Los Angeles area in the early 20th century. The two residences are significant for their architecture. The Royer residence is an early example of the Spanish Mission style, while the Danely Cottage is a whimsical example of the English Revival style. Both houses exhibit Arts and Crafts details and retain a high degree of integrity.

Joseph William Royer was born in Urbana on August 2, 1873. He attended Urbana High School and graduated from the University of Illinois' College of Engineering in 1895 with a degree in architecture. While a student, Royer played on the University of Illinois football team at the position of right half back. Following graduation, Royer spent four years in Chicago where he received practical experience with various architectural firms including Shepley, Ruttan & Coolidge, Holton & Son, and Adolph Druiding. Returning to Urbana, Royer worked as city engineer from 1898 to 1906. Royer was active for about 50 years, between 1897 and the early 1950s. During this period, he designed buildings not only in Champaign and Urbana, but throughout Illinois and into Iowa, Indiana, Wisconsin, and North Carolina. The firm of Royer and Brown was formed about 1905, and over the years was known as Royer and Smith, Royer, Danely, and Smith, and Royer and Davis. In November 1921, Royer was made a member of the Illinois Chapter of the American Institute of Architects. Joseph Royer was an avid bird hunter and billiard player and was an active member in the Urbana Elk's Club (B.P.O.E. Lodge 991).

In 1902, Royer married Adelaide Danely. When Royer wed Adelaide, he married into a family of talented women. According to the *Champaign County Gazette*, the October 1902 ceremony was one of the twin cities' great social events of the season.

The most beautiful wedding Champaign has witnessed in many a day was the double wedding of Misses E. Adelaide and Nellie C. Danely, daughters of Rev. and Mrs. A.M. Danely...The young people united in marriage were Miss Nelle Cole Danely to Mr. Sidney Brooker of Quincy, and Miss E. Adelaide Danely to Mr. Joseph W. Royer of Urbana...Both young women are talented and most highly respected by all who enjoy their acquaintance. Mrs. Brooker is an artist of more than ordinary ability and the walls of the Danely home are decorated with her works. Her sister, Mrs. Royer, has shown herself on numerous occasions to be an artist in the world of elocution. Mr. Brooker is one of Quincy's most prominent young men and is editor of the "Quincy Optic," the leading society paper of that city. Mr. Royer is an architect of note in the Twin Cities, with headquarters in Urbana. The young people are prominent in social affairs and the double wedding has attracted a great amount of attention outside as well as in this city.

Exhibit A: Registration Form

OMB No. 1024-0018

Joseph W. Royer House and Ella
Danely Cottage
Name of Property

Champaign, Illinois

County and State

Joseph and Adelaide Royer would have two children, but neither survived infancy.

Royer purchased the lot at 801 West Oregon Street in 1902 for the sum of \$1250; this was the same year he married Adelaide Danely. Adelaide was a noted poet and interior designer, who collaborated with her husband on some of his projects, and occasionally with her sister Nell Brooker-Mayhew. The lot on West Oregon Street was bought from the estate of Thomas S. Hubbard with the following condition:

It is hereby agreed by the grantee, his heirs and assigns that no house shall be erected on the said land of a contract value less than \$2000; that the front wall of any such house shall be at least 30 feet from the front Street line of said land, that the grade in front of said house shall be uniform with that of adjoining lot and when walks are laid in front of said land, they shall be of concrete and uniform with adjoining walks.

(Champaign County Deed Book 127, page 83, dated 31 July 1902)

This area of West Oregon and West Nevada streets had not yet been developed. Royer, as city engineer, was hired by the trustees of Hubbard's estate, George W. Hubbard, Harry T. Hubbard and Austin Lindley, to plat this area as T.S. Hubbard's Elmwood Addition to Urbana (Champaign County Plat Book B 1903, p. 129). This resulted in Royer's property becoming Lot 27 in Block 3 of the new addition with an address of 801 West Oregon Street. He was the first to purchase a lot in the addition.

Royer fulfilled the terms of the sale by erecting a large and commodious house on his property, beginning construction in 1904 (*Champaign Daily Gazette* 1904):

Joseph Royer, the architect is building a cement house in Urbana and the work is attracting some attention. The dwelling is of a neat design, two stories and promises to be one of the neatest in a neighborhood noted for beautiful residences. It is a novelty in the building line here and its completion is awaited with interest. The house is in the old mission style.

Royer was in the forefront of the new Mission architectural style movement and incorporated influences of the equally avant garde Arts and Crafts style. His finished house was described in the *Champaign Daily Gazette* (1905):

Mr. & Mrs. Royer will occupy their new residence on West Oregon Street about April 1. The house was designed by Mr. Royer and is built in the style of an old Spanish Mission House. Those who saw the California State Building at the World's Fair in St. Louis saw an almost exact counterpart. It is a striking contrast to the many residences that surround it.

While his house may not be an exact counterpart to the California Fair Building, it certainly must have been and continues to be a unique residential building in Urbana. The Mission influence is seen in the cement stucco wall covering, low walled terrace, arched windows, and balconies. Its tile roof and arched pergola bespeaks directly of the California building.

Joseph and Adelaide continued to reside in the house until their deaths in 1954. Adelaide died in September, while Joseph died in November; they had two children, but neither survived infancy. The house was rented by Royer's heirs, Anna Lindsey (his sister), and Elizabeth (his niece) and Vaughn Dollahon, until they sold it to Dr. & Mrs. Lorenz E. and Mary L. St. Clair in 1962. (Deed Book 716, p.156. 19 July 1962). Dr. St. Clair was

Exhibit A: Registration Form

OMB No. 1024-0018

Joseph W. Royer House and Ella
Danely Cottage
Name of Property

Champaign, Illinois

County and State

a professor of anatomy at the College of Veterinary Medicine at the University of Illinois. An addition now over the second floor of the kitchen was added by the St. Clair's in 1968 (Urbana Building Permit #3807, issued 31 July 1968). The St. Clair's sold the house on contract in 1969 to the Theta Club, a chapter of Omega Tau Sigma, a professional veterinary fraternity (Contract release, Deed Book 1518, p. 408; 29 April 1987). The fraternity occupied the house until a fire occurred in 2001. Since then, the house has had multiple owners and continues as a student rental property.

Ella Danely was the widow of Alfred Marion Danely, a Methodist minister who died in 1918. Royer purchased the lot on South Busey Avenue on contract from Albert M. Adams for \$1250. He paid \$300 down in May 1913 but did not receive a deed for the property. Adams died in Indiana in November of 1913 before Royer finished paying off the contract, which caused the property to become part of Adams's estate. Royer filed a Chancery Court case against Kate B. Adams, et al., to resolve the situation (Champaign County Chancery Court case #5053). The result was that Royer paid the \$950 balance plus interest in return for a deed to the property (Deed Book 165, p. 113 [7 May 1914], and Deed Book 168, p. 321[27 April 1914]).

Royer did not build on the lot until 1923, when he built the English Revival cottage for Ella Danely, his wife's mother. His brother-in-law, Alfred M. Danely, and his wife Isabelle lived next door at 703 South Busey Avenue; Alfred was now the city engineer for Urbana. From at least 1914, Alfred and Isabelle had lived in this house, which was initially addressed as 1003 South Busey Avenue. According to city directories, Ella lived with them in 1923 while her house at 701 was being built; she is listed in 1924 as living at 701 South Busey Avenue. As an interesting fact, Dr. & Mrs. St. Clair lived at 703 South Busey Avenue before purchasing Royer's house on West Oregon Street.

Ella Danely died in October 1953 at age 100, just months before her daughter, Adelaide, and her son-in-law Joseph Royer died. The house and its lot had been joined together with Royer's West Oregon Street property and was part of his estate. When the St. Clair's purchased 801 West Oregon Street, the cottage on South Busey Avenue was part of the purchase. From the mid-1950s to the mid-1960s, the cottage was rented; when the Royer House was sold to the Theta Club, the St. Clairs' moved to the Danely Cottage and split the two lots apart. However, as part of the sale, an easement of ingress and egress for the cottage across the rear of 801 West Oregon Street was attached to the deed (Deed Document 1994RO8042; filed 21 March 1994). Up to the present, the cottage has had multiple owners who have maintained it as a rental property.

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

Criterion 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.

As discussed above, both the Joseph W. Royer House and the Ella Danely Cottage were designed by Urbana architect Joseph William Royer. Royer was a master of many architectural styles, especially historic revival styles, as summarized above. While the two properties nominated here are related, they are of two different architectural styles. Designed in the Mission Style with Arts and Crafts influence, the Royer House stands stylistically apart from its neighbors much as it did when built in 1905. Eighteen years later (1923), Royer designed his mother-in-law's house in the English Revival style, which was popular at the time and lent itself to a small scale. Both buildings are exceptional examples of their respective styles and have a great deal of integrity.

Exhibit A: Registration Form

OMB No. 1024-0018

Joseph W. Royer House and Ella
Danely Cottage
Name of Property

Champaign, Illinois

County and State

To date, to date over 200 projects can be attributed to Royer and his various firms. The available records and surviving buildings indicate schools and residences were the most common buildings designed by Royer, accounting for over half of his identified projects. These are followed by commercial and municipal projects, including several county courthouses built in Illinois, Iowa, Indiana, and Wisconsin. The remaining structures include fraternity/sorority houses, churches, hotels, county jails, libraries, theaters, country clubs, fraternal lodges, hospitals, military buildings, a post office, a pool complex, and a park shelter. Surviving records indicate the earliest documented building designed by Royer was the Urbana residence for Stanley Boggs, built in 1897, and by 1898 Royer was designing commercial buildings. With the start of the 20th century, Joseph Royer was expanding his range of architectural designs. The new century started with the unveiling of Royer & Brown's plans for the new Champaign County Courthouse. This Romanesque-style courthouse was ready of occupation by May of 1901 and was dedicated on August 22, 1901. Royer had a significant impact on the architectural legacy of Urbana. In addition to numerous private residences, he designed many building in the downtown area including the Flatiron Building (1906), the "old" Post Office (1906), the Illinois Theatre (1907), the 1st Cavalry Armory (1915), the Champaign County Sheriff Residence and Jail (1904), the Urbana Lincoln Hotel (1923), the Samuel T. Busey Memorial/Urbana Free Library (1917), and the First Christian Church (1909). On Wednesday, November 17, 1954, Joseph Royer suffered a heart attack and was taken to McKinley Hospital. Four days later, on Saturday, November 21, at 6:15 p.m. he died at age 81.

Royer was a talented and prolific architect who was a master of traditional Queen Anne styles prevalent at the turn of the 19th century, as well as Academic and Historic Revival Styles. Surviving examples of Royer's early residences from the late 19th century exhibit Late Victorian Queen Anne characteristics. At the beginning of the 20th century, Royer began designing buildings in styles that some have classified as "Academic Revivals". Academic Revival styles included the American Classical Revival (1895-1950) and the Second Italian Renaissance Revival Urban Palace and Rural Villa styles (1890-1935). The American Classical Revival movement was fueled by the architecture of the 1893 World's Columbian Exposition in Chicago, which employed classical Greek and Roman styles as models. Examples of structures designed by Royer in the Classical Revival Style include the Freeman Residence in Urbana and the Dewitt County Jailhouse in Clinton. The Winnebago County Courthouse exhibits characteristics of the Second Italian Renaissance Revival Urban Palace style. Most of Royer's subsequent works represent various revival styles popular during the late 19th and early 20th centuries, such as Romanesque Revival and Romantic Revivals (English, French, and Spanish). Surviving examples of Royer's work indicate he began designing in the English Revival Styles beginning about 1910. These styles became especially popular after World War I. Many surviving examples of Royer's buildings are done in variations of the English Revival styles, including the Urbana Lincoln Hotel (Tudor Revival), the Urbana Lincoln Lodge Hotel (Tudor Revival), the Champaign County Poor Farm (Jacobethan Revival), and numerous school buildings. Other revival styles represented by Royer's work include Mission Style, Chateausque Style, and Gothic Revival. Royer's personal residence in Urbana is an example of the Mission Style, while the Alpha Rho Chi Fraternity house in Champaign and the Zeta Tau Alpha Sorority house were designed in the French Chateausque Style. Urbana's Unitarian Universalist and First Presbyterian churches were executed in the gothic style. Though the bulk of Royer's surviving work represents various types of revival styles outlined above, he also produced designs in more contemporary styles that were a reaction to the popular historical replicas of the time. These include the Christian Church in Urbana (Prairie Style), Effingham High School and Lincoln School, Dixon (Art Moderne/Art Deco), Leal School (Art Deco), Carle Medical and Maternity building (International Style) and the Mills-Petrie Memorial Library (Art Deco).

Many of Royer's projects have been recognized locally and nationally. Locally, two residences (Freeman House, Hieronymus House), one commercial building (Tiernan's Block/Masonic Temple), one sorority house

Exhibit A: Registration Form

OMB No. 1024-0018

Joseph W. Royer House and Ella
Danelly Cottage
Name of Property

Champaign, Illinois

County and State

(Zeta Tau House), one hotel (Urbana-Lincoln Hotel), and one historic district (Joseph Royer Historic District) have been listed in Urbana. Several projects are both individually listed on the National Register of Historic Places (NRHP), or form part of NRHP Historic Districts (Table 1).

Table 1. Joseph W. Royer Projects Listed on the National Register of Historic Places.

Project	Location	Comments
Alpha Rho Chi Fraternity House	Champaign, Illinois	
Alpha Xi Delta Sorority House	Urbana, Illinois	
Traction Building	Champaign, Illinois	
Bloom Township High School	Cook County, Illinois	
Clay County Courthouse	Louisville, Illinois	
Grundy County Courthouse	Morris, Illinois	Part of <i>Morris Downtown Commercial Historic District</i>
Piatt County Courthouse	Monticello, Illinois	Part of the <i>Monticello Courthouse Square Historic District</i>
Champaign County Courthouse	Urbana, Illinois	Part of <i>Downtown Urbana Historic District</i> ; includes nine additional Royer-designed buildings/projects
Douglas County Courthouse	Superior, Wisconsin	
Jay Helms House	Rockingham, North Carolina	Part of the <i>Rockingham Historic District</i>
Linn County Courthouse & Linn County Jail	Cedar Rapids, Iowa	Part of the <i>Mays Island Historic District</i>
Henry County Courthouse	Mt. Pleasant, Iowa	
Warren County Courthouse	Williamsport, Indiana	

Architecture

Mission Style

The Mission architectural style began in California at the end of the nineteenth century and continues in popularity today. California's regional Hispanic heritage, especially its colonial missions, was the inspiration for the style, which slowly moved east and south. It was never as popular outside of the southwest as other period revival styles, but examples are found in most states. Elements of the style include smooth plastered or stucco walls; multi-paned windows, often arched; open, overhanging eaves; curved parapets with tile coping; red or orange clay tile roofs, either hipped or gabled. Other design details were round or quatrefoil windows, balconies, terrace walls, and paneled doors. General features of the Mission Style are arches and tiled roofs; the arches can be either semicircular or segmental and the two types can be combined in the same building. No moldings are used on the arches and there is an almost complete absence of exterior ornament. Low hipped or gable roofs are common.

The Mission Style was a public success at different world fairs held at the end of the nineteenth century. Architect A. Page Brown's California Building at the Columbian Exposition in Chicago was lauded, as was his Manufactures and Liberal Arts Building at the California Midwinter Fair in San Francisco (1894). The California Building at the 1904 World's Fair was modeled after the Franciscan Mission of La Rabida at Santa Barbara. The style was quickly taken up by railroad architects, who built many train stations and hotels in the Mission Style, contributing to the spread of the style.

Joseph W. Royer House and Ella
Danely Cottage
Name of Property

Champaign, Illinois

County and State

Interestingly, Royer's sister-in-law, the artist Nell Brooker-Mayhew, produced a wonderful series of etchings of each of the surviving California missions around 1920. Nell visited each mission, made sketches, and later produced the etchings, which were exhibited throughout the United States and Europe.

Arts and Crafts

The English Arts and Crafts movement greatly influenced designs in the United States, both architectural and decorative arts, from around 1900 to 1925. Simpler design, natural materials, and fine craftsmanship were the hallmarks of the movement. Helping to spread this new simpler arts movement was Gustav Stickley, publisher of *The Craftsman* magazine between 1901 and 1916. The magazine promoted the use of natural materials such as stucco or cement surfaces, and wood shingles. Architectural elements included low-pitched gable roofs, wide overhanging eaves supported by knee braces or with exposed purlins and rafter tails, stone or brick chimneys, and open floor plans. The outdoors was embraced through large porches, sleeping porches, pergolas and gardens; the landscape was integrated with the house and was designed to look natural. This movement worked well with other styles and was often mixed with Prairie School, Colonial Revival, Tudor Revival, Bungalow, and Mediterranean and Spanish Revival styles.

From the late 1890s to World War I, the Arts and Crafts movement was received enthusiastically by young American architects. The movement became widespread and responded to a middle-class need for affordable, efficient, and attractive houses. The exterior design of a house was simple and appropriate to its setting; usually "T", "L" or "U"-shaped in plan, these houses often had an enclosed patio or outdoor "room".

Joseph W. Royer was a young, enthusiastic, up-and-coming architect at the turn of the 19th century. He may have attended the Columbian Exposition in Chicago (1893) and the St. Louis World's Fair (1904) where he would have seen the new and exciting Mission Style of architecture expressed in the various fair buildings. The design of his own home, constructed shortly after the fairs in 1905, reflects the new style through the use of smooth stucco cement devoid of ornament was a wall covering, low gable roofs covered in orange clay tiles, arches, and balconies. The equally avant garde Arts and Crafts style melded well with the Mission Style, and is reflected in the wide overhanging open eaves with exposed purlins and decorative rafter tails, knee braces, shaped rake boards, and ridge plates. The large curing terrace with its low enclosing wall extends across the length of the house and wraps around its east and south sides; obviously a large "outdoor" room that was shaded on the east end by the arched pergola. Other elements of both styles are seen in the varied multi-paned window types (double-hung, casement, round, and arched) and paneled and incised entry doors. The design of Royer's house was unique for Urbana in 1905 and was discussed in the newspapers. *The Champaign Daily Gazette* noted in December 1904 that

Joseph Royer, the architect is building a cement house in Urbana and the work is attracting some attention. The dwelling is of a neat design, two stories and promises to be one of the neatest in a neighborhood noted for beautiful residences. It is a novelty in the building line here and its completion is awaited with interest. The house is in the old mission style.

Later they reported that

The house was designed by Mr. Royer and is built in the style of an old Spanish Mission House. Those who saw the California State Building at the World's Fair in St. Louis saw an almost exact counterpart. It is a striking contrast to the many residences that surround it.

Joseph W. Royer House and Ella
Danely Cottage
Name of Property

Champaign, Illinois

County and State

Obviously the house was making an architectural statement for its avant garde design. It still makes that statement today and is a unique example of the Mission Style with Arts and Crafts influences.

English Revival

Picturesque, informal styles became popular during the first third of the twentieth century; the most popular styles were those rooted in English traditions. English Revival period styles were based on medieval, Gothic or Tudor traditions of the fifteenth through seventeenth centuries. The residences could be small and cozy cottages, dignified “manor” houses, or even “castles”, but all with the modern conveniences of the modern era. World War I, books, and post-war travel helped familiarize Americans with both English and French vernacular styles and architects became conversant with these romantic styles through the publication of various studies in the 1920s. From about 1915 to 1940, many English style houses were built, especially in well-to-do suburbs in the east and Midwest. House plan firms and ready-cut-house distributors quickly picked up the style and small scale houses based on a free interpretation of the English style, often intermingled with medieval French characteristics, were soon to be found all across America.

English houses appeared to change through additions built by successive generations which produced informal rambling layouts. Ground-hugging designs based on English cottages created a cozy, homey effect. American dwellings were designed to look as if they were brick or stone even if it may have been just a veneer; cement-based stucco was also often applied directly over frame construction. Textured surfaces and a mixture of different materials produced visual interest. Shingle, tile or composition roofs were laid in irregular patterns to suggest thatching and cat-slide roofs or eyebrow arches enhanced entries. Irregular, projecting chimneys were useful as well as picturesque and were often placed on a front wall. Casement windows, either wood or metal, with small glass panes were commonly used as were paneled wood doors set under arches. Large front porches were replaced with stone or brick stoops.

Royer was adept at many architectural styles; he designed buildings in the Romanesque Revival, Prairie, Mission, and Classical Revival styles in Urbana, Champaign and throughout the Midwest. One popular style he used was the English Revival, the style chosen for 701 South Busey Avenue. Royer designed and built the cottage in 1923 for his mother-in-law, Ella Danely. Its small size, picturesque design, and landscaped setting complemented its design, and blended well with Royer’s own residence to the north. English Revival design elements seen in the Danely Cottage include its ground-hugging foundation of fieldstone set below its stucco wall covering; a varied wall texture is expressed through the use of randomly placed fieldstones. Originally, the bell-cast hip roof was covered with wood shingles set in an undulating pattern. An eyebrow arch accents the entry which is also set in a slightly projecting pavilion; the vertical wood door continues the English design with its three-centered arch, strap hinges, small lights, and metal lantern to the side. The stucco and fieldstone chimney is prominently positioned in the front façade and adds to the picturesque design as does the angled corner bay. Wood casement windows with small panes are used throughout the cottage, further mimicking the dwelling’s English precedents. Even the rear addition contributes to the rambling quality of the house as it grew over successive generations. All in all, the Danely Cottage is an excellent example of the English Revival style that is enhanced by its mature landscaping, stone terrace and walks, and historic brick walls and fence.

The romantic quality of the cottage was not lost on Mrs. Royer. She penned a children’s story entitled “*Fairy Book*” (1925), which detailed the adventures of fairies, who helped build the house, around the Royer House and in nearby Brownfield Woods (Figures 5 and 6). The book was part of her planned “Round Window Series”, the name of which was based on a window in the Royer House. The book was illustrated by Adelaide’s sister Nell, who also painted the murals in the Royer House formal dining room.

Joseph W. Royer House and Ella
Danely Cottage
Name of Property

Champaign, Illinois

County and State

Construction of the house by the fairies as described in the book is entertaining (Royer 1925:86-92):

“Well, when Aunt Boog (*i.e. Adelaide Royer*) and Uncle Jo (*i.e. Joseph Royer*) thought they would build a house in the garden for Grandmother, right away they remembered how Grandmother liked children, flowers, and bright coloured smocks, — and how she liked to make beautiful baskets of cookies and lovely shaped candy for children. And they knew too, that fairies liked all of these things, — so they decided that a little steep roofed house, with a big tall chimney, just like the ones the fairies built for themselves, would please Grandmother. So they had all the boards and stones and blue paint carried to the garden, and carpenters brought their tools, and began to work.

It pleased the fairies very much to know that Grandmother’s house was to be just like the houses they loved to build in the wood, way back, deep in the big trees, on the mountain side, where of course no person could ever find them...And it pleased them too, to know that the Grandmother House, was to be right by the Garden Pool, where they often played, and that it was to have shingles laid on the roof to look like their ginger and sugar cane roofs. Because, of course, Aunt Boog wrote a fairy note and told the fairies all about the house, and the two fairy boys found the note on the Round Window, and, of course, flew right back to Brownfield and told all of the other fairies about it too.

So, after that, every bright starry night, whole bands of fairies would come and work where the carpenters had left off in the evening. But they made the chimney so high, O — almost twice as high as a chimney should be for such a little house, — because they loved to play on a great tall chimney, and they made the roof steep, so it would be better to slide down. Sometimes they worked so fast to get away before morning that they put the shingles on crooked. Anyway, fairies never fix their roofs straight, but often patch them all up, with candy canes, pieces of bright tin, and O, just any pretty thing they can find.

Of course, Aunt Boog guessed who was making the chimney grow tall so fast in the night, and who was making the roof look so funny and high. But she didn’t say one word to the carpenters when they came in the morning. They would just rub their eyes, and look and look, and say— ‘Well—well, I guess we made that chimney a bit higher than we thought....’.

It soon became a tradition in Urbana to read *The Fairy Book* to kindergarten children from nearby Leal School on the last day of the school year (Figure 7). Afterwards, they were taken to the house to visit with Ella Danely who treated them with cookies and candy.

Art

Nell Brooker-Mayhew

Nell Cole Danely was born in 1875 in Astoria Illinois, the youngest of five children born to the Reverend Alfred Marion and Ella Danely. The Danely family arrived in Urbana, Illinois in 1900. Nell exhibited artistic talents during her childhood: in 1892 at the age of 16, her watercolor “Yacht” was exhibited at the Chicago Art Institute’s Annual Exhibition of Watercolors by American Artists. She attended the Illinois Woman’s College in Jacksonville, and Northwestern University in Evanston, Illinois, where she received a Bachelor of Science degree in 1897. She was enrolled in post-graduate work at Chicago University (now University of Chicago), and between 1901 and 1906, she attended the University of Illinois under Newton Alonzo Wells, a painter,

Joseph W. Royer House and Ella
Danely Cottage
Name of Property

Champaign, Illinois

County and State

sculptor and architect educated in Paris. Under Well's guidance, Nell began pioneering her trademark color etching process. In 1904, Nell was enrolled in a sketching course under the instruction of John Vanderpoel and conducted by the Art Institute of Chicago. In 1905, she continued studies at the Chicago Art Institute under Danish impressionist John Johansen. Nell's etching "Autumn Gold" (1906) and "Sunset" (1907) were exhibited there in 1906 and 1907, respectively. In 1905 and 1906, Nell accompanied her father to Saugatuck, Michigan, a popular recreational destination for artists during the early twentieth century. It is likely this location, with its numerous sand dunes, inspired Nell's etchings "Morning on the Kalamazoo River", and "Sand Dunes", both of which won medals at the Alaska-Yukon Exposition in 1909.

After completing her studies in 1908, Nell moved to Los Angeles, where she bought property in the Mt. Washington area of the Arroyo Seco and established an art studio. In 1910, she joined the faculty at the College of Fine Arts at the University of California Pasadena, and by 1911 had married attorney/poet Leonard Mayhew, whom she divorced in 1926. The couple would have two daughters, Mary Jane and Nell. Nell's residence on Mt. Washington included a spectacular hillside garden opened to the public every Thursday. Nell's talent as an interior decorator was demonstrated in the early 1920s when she was commissioned to prepare 108 etchings for the Ambassador Hotel in Los Angeles and 94 for New York's Ambassador Hotel. Around 1919, Nell began her most well-known works, the California Mission color etchings, which were displayed throughout the United States, Paris, and London. Around 1930, she established the Nell Brooker Mayhew Little Gallery in West Hollywood. Nell became well known for her paintings of trees and was an advocate of wildlife preservation. She passed away there in September 1940.

Though best known for her unique color etching process, Nell was also an accomplished muralist, a skill she likely acquired in classes with Newton Alonzo Wells at the University of Illinois. Wells graduated from Syracuse University in 1877 with a degree in painting, after which he studied at the Paris Académie Julian. In 1899, he joined the University of Illinois as professor of the history and practice of painting. Wells published detailed technical articles on his pioneering mural painting techniques, and Nell likely learned more about the technical aspects of the art form from him, as both artists differed greatly stylistically and thematically. Wells' paintings and murals typically depict realistic, almost photographic scenes, often with historic or university-related themes (e.g. the "Work" and "Play" murals for Champaign's Illinois Trust and Savings Bank [1911]; scenes from the Trojan War for Champaign High School [1915]; the "DeSoto" murals for the Gayoso Hotel in Memphis [1899]). Many of his paintings are highly accurate depictions of flowers or fruit, or detailed portraits. Nell, on the other hand, produced more impressionistic works typically with imprecise lines and muted colors, incorporating aspects of other styles such as Symbolism and Expressionism, more reminiscent of Vanderpoel's works. Unlike Wells, Nell produced few portraits or images of people, preferring to depict Nature instead in her etchings, paintings, and murals. Still, studying with Wells undoubtedly contributed to Nell's mastery of the complex art of mural painting and interior architectural decoration.

Nell married Sidney Brooker, editor of the Quincy, Illinois "*Optic*" newspaper in a dual ceremony with her sister Adelaide and Urbana architect Joseph William Royer on October 14, 1902. This wedding was among the great social events of the season in Urbana-Champaign. Tragically, in July 1903, Nell's husband Sidney died suddenly of heart failure. According to Anderson, Nell "... was forever saddened by the loss of her first husband and greatest love. After his passing, Mayhew continued to incorporate the name "Brooker" into her signature in tribute to him."

Though she primarily worked as a painter and printmaker, Nell did cross over into the practice of architecture in various ways. Nell participated directly when assisting her sister Adelaide, a talented professional home decorator who collaborated with her husband, Joseph Royer, on many of his architectural projects. One of the

Joseph W. Royer House and Ella
Danely Cottage
Name of Property

Champaign, Illinois

County and State

earliest known interior decoration projects credited to Nell are a series of murals she prepared for the first floor dining room of the Royer's new residence on Oregon Street in Urbana. Although signatures could not be found on any of the murals, they are undoubtedly Nell's work according to Frank Goss, former owner of the Sullivan Goss gallery in Santa Barbara, California, home to an extensive collection of Mayhew's works (personal communication, 25 February 2011). Goss states the murals are excellent examples of her early style, before she moved west. The murals appear to have been part of the original design of the room, with panels above the wainscoting reserved for the artwork, which Nell installed herself, as was typical of the Arts and Crafts period.

In addition to the murals in the Royer House, Nell also completed murals for the Mills Petrie Memorial Building in Ashton (Lee County), Illinois, a building designed by Joseph Royer's architectural firm in the Art Deco style in 1936. To date no details about the works have been discovered, and they were replaced by other murals in the 1970s (Linda Dallam, Director, Mills & Petrie Memorial Library, personal communication, 12 December 2016). According to Dean (1987), the foyer "... originally displayed a large wall mural depicting a country scene." Aside from this reference, which may describe Nell's work, no other information about the original mural has yet been located. Based on Nell's murals for the Royer residence, a "country scene" theme would be in line with her other known mural project.

Comparable Properties

The address of the Joseph W. Royer House, but not the Ella Danely Cottage, was reported in the Illinois Structures Survey, a statewide survey of properties of architectural interest that was conducted between 1970 and 1975 in areas of 500 population or greater. The HARGIS database indicates about 130 structures, of which 65 are residences, were identified in Urbana by this survey. Unfortunately, for most of these residences, no information or photographs are available at the HARGIS site. Other available resources that were consulted to locate comparable properties in Urbana were the City of Urbana's "*Urbana's 100 Most Important Buildings*" online site (2012) (urbanaininois.us) and Heitzman's "*The Architectural Survey of Champaign-Urbana*" (Heitzman 1974). In addition, the author of this nomination resided in Urbana for 25 years and is very familiar with the city's neighborhoods.

Joseph W. Royer House

Four Spanish Colonial/Mission style structures and one historic district, dating between 1923 and 1928, were identified as comparable properties to the Joseph W. Royer House. The Daniel L. Christopher House at 716 West Florida Avenue was designed by Joseph Royer's firm and constructed in 1923. Like the Royer House, it is located on a corner lot. This house, which was featured in *The National Builder* (1924) and, with the exception of a sympathetic addition to the east elevation, retains much integrity. Comparison with a photograph from 1924 indicates some of the original windows and at least one door may have been replaced. Unlike the Royer House, the Christopher House lacks the multiple, varied window types seen in the former, as well as the distinctive and striking wrap-around terrace/ pergola.

The house at 404 West Washington Avenue was built by George T. Harrington in 1927. It too retains much integrity. Unlike the Royer and Christopher houses, this house is not on a corner lot but on a relatively narrow lot with neighboring residences immediately to the east and west. As a result the east and west elevations are relatively plain, while asymmetrical massing is restricted to the façade/west elevation. A small terrace/ pergola is located on the southeast corner of the façade; unlike the Royer House, this feature does not wrap around to the side elevations.

Joseph W. Royer House and Ella
Danely Cottage
Name of Property

Champaign, Illinois

County and State

Another Spanish Colonial Revival house is located at 305 West Michigan Avenue. This is the William Britton House, built in 1928. While it appears to retain much exterior integrity, this house lacks the projecting and receding asymmetrical massing characteristic of the Royer House. In comparison it is rather simple and box-like, and also lacks a terrace/pergola, at least on the north elevation/façade facing West Michigan Avenue.

Buena Vista Court (originally “West Elm Court”) was built in 1925 and consists of eight small cottages, each a distinctive variation of the Spanish Revival Style. Each has a distinguishing color and application of stucco and a distinctive parapet. An elliptical concrete sidewalk surrounding a central lawn divides the court into two sections, with four cottages in each section, each facing the interior of the courtyard. The cottages exhibit various states of integrity; some appear relatively pristine, while others exhibit later additions and modifications. Originally each cottage had an assigned garage located at the north end of the court; these were demolished several years ago due to poor condition. There is an entrance arch and an original birdbath at the north end of the court. In July 2004 Urbana designated this as the “Buena Vista Court Historic District”; it is also listed on the National Register of Historic Places. Given their relatively small size, the cottages lack the projecting and receding asymmetrical massing characteristic of the Royer House.

One commercial building built in the Spanish Colonial/Mission Style was identified in Urbana. This is the former business block built by Paul Prehn in 1928 at 1117 West Oregon Street and designed by John Doak of Champaign. The building, which is now occupied by “Espresso Royale”, a coffee shop, originally housed a confectionary, drug store, barber shop, beauty parlor and two second floor apartments. A drawing published in the *Daily Illini* on August 3, 1928, indicates the building retains much exterior integrity, including a stucco exterior and an exterior balcony. Built as a commercial structure, this building has no setback and is bounded by concrete sidewalk on north and west. The street-facing north and west elevations are relatively flat and lack the asymmetrical massing and other architectural details seen in the Royer House.

In summary, comparable properties in Urbana built in the Spanish Colonial/Mission Style differ from the Royer House in many ways, highlighting the uniqueness of the latter. They also post-date the Royer House by 20 years or more, making the Royer House the earliest example of the style in the city.

Ella Danely Cottage

English Revival style structures, especially those in medieval Tudor Revival Style, are extremely common in Urbana. While residential buildings in this style range in size from large “manors” to small cottages, none compare with the Ella Danely Cottage. Typically, these buildings exhibit steeply pitched roofs and half-timbering. These features can be seen in the relatively modest sized cottages at 312 West Washington Street (Hall House, ca. 1930) and 301 West Indiana Avenue (Stevens House, 1925), as well as the large “manors” at 1105 South Douglas Avenue (1927) and 401 West Indiana Avenue (Emma Smith House, 1926). No English Revival style cottages analogous or similar to the Ella Danely Cottage could be identified in the area, emphasizing the uniqueness of this house. One house in the area exhibits a roofline reminiscent of the Ella Danely Cottage. This is the Birely House at 510 West High Street, built in 1910 and also designed by Joseph Royer. The façade exhibits twin eyebrow arches over the entry, and the overall form of the roof was made to mimic thatch, giving it a picturesque appearance. In addition, the house’s exterior is stucco. However, the overall appearance of the Birely House is not similar to the Ella Danely Cottage. It is a large two-story building, and its style has been described as Arts and Crafts (Urbana Historic Preservation Commission) and Art Nouveau/English Domestic (Heitzman 1974).

Exhibit A: Registration Form

OMB No. 1024-0018

Joseph W. Royer House and Ella
Danely Cottage
Name of Property

Champaign, Illinois

County and State

The Ella Danely could be described as an example of “Storybook Style” (Gellner and Keister 2001). Inspired by recreations of medieval buildings for movie sets, the style has been described as

“Fairy Tale, Disneyesque, Hansel and Gretel—these are all common synonyms for the Storybook Style, a rambunctious evocation of medieval Europe, and surely the most delightful home style of the twentieth century. Its tenure was brief: it appeared on the American scene in the early 1920s, reached its flowering shortly before the Great Depression, and was all but forgotten by the late 1930s. Storybook Style houses were the product of architects and builders with a distinct flair for theater, a love of fine craftsmanship, and not least a good sense of humor—attributes that make them especially endearing to the jaded modern eye” (Gellner and Keister 2001:1).

According to Gellner and Keister (2001:1):

“Three attributes set classic Storybook Style” homes apart from other Period Revival styles of the ‘20s: their exaggeratedly plastic and often cartoonish interpretation of medieval forms; their use of artificial means to suggest great age; and last, that all but indefinable quality known as ‘whimsy’. These are houses that embody the utmost joy in creation, yet which never demand to be taken too seriously”.

Rooted in medieval designs, the Storybook Style fits well within the broader English Revival Style of Period Revival architecture.

In summary, the Ella Danely Cottage is architecturally unique in Urbana, and no comparable properties could be identified. Though it falls within the broad category of English Revival Styles, the house exhibits distinctive picturesque and “Storybook Style” features the set it apart from other contemporary houses in the area.

Joseph W. Royer House and Ella
Danely Cottage
Name of Property

Champaign, Illinois

County and State

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Champaign County Plat Book B

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Joseph W. Royer House and Ella
Danely Cottage
Name of Property

Champaign, Illinois

County and State

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Joseph W. Royer House and Ella
Danely Cottage
Name of Property

Champaign, Illinois

County and State

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Exhibit A: Registration Form

OMB No. 1024-0018

Joseph W. Royer House and Ella
Danely Cottage

Name of Property

Champaign, Illinois

County and State

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Previous documentation on file (NPS):

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

Primary location of additional data:

☒ State Historic Preservation Office
☐ Other State agency
☐ Federal agency
☐ Local government
☐ University
☐ Other

Name of repository: _____

Historic Resources Survey Number (if assigned):

Joseph W. Royer House and Ella
Danely Cottage
Name of Property

Champaign, Illinois

County and State

10. Geographical Data

Acreage of Property Less than one

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

Latitude/Longitude Coordinates

Datum if other than WGS84: _____

(enter coordinates to 6 decimal places)

1	<u>40° 06' 26.01" N</u>	<u>88° 13' 04.75" W</u>	3		
	Latitude	Longitude		Latitude	Longitude
2			4		
	Latitude	Longitude		Latitude	Longitude

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

Cunningham Township; Section 17, T19N, R9E.

Bounded by West Oregon Street to the North, South Busey Avenue to the east, and adjacent property lines to the south and west.

801 West Oregon Street: Lot Twenty-seven (27) in Block Three (3) of T.S. Hubbard's Elmwood Addition to Urbana situated in Champaign County, Illinois.

701 South Busey Avenue: The North Forty (40) feet of Lots 35 and 36 and the North Forty (40) feet of the East 10 feet of Lot 34 in Block 3 of T.S. Hubbard's Elmwood Addition to Urbana as per plat recorded in Book "B" at page 129, in Champaign County, Illinois.

Boundary Justification (Explain why the boundaries were selected.)

Nominated structures are located on lots with these boundaries.

11. Form Prepared By

name/title	<u>Brian Adams</u>	date	_____
organization	_____	telephone	<u>(217) 552-2403</u>
street & number	<u>907 West Daniel Street</u>	email	<u>bongo72612@gmail.com</u>
city or town	<u>Champaign</u>	state	<u>IL</u> zip code <u>61821</u>

Additional Documentation

Submit the following items with the completed form:

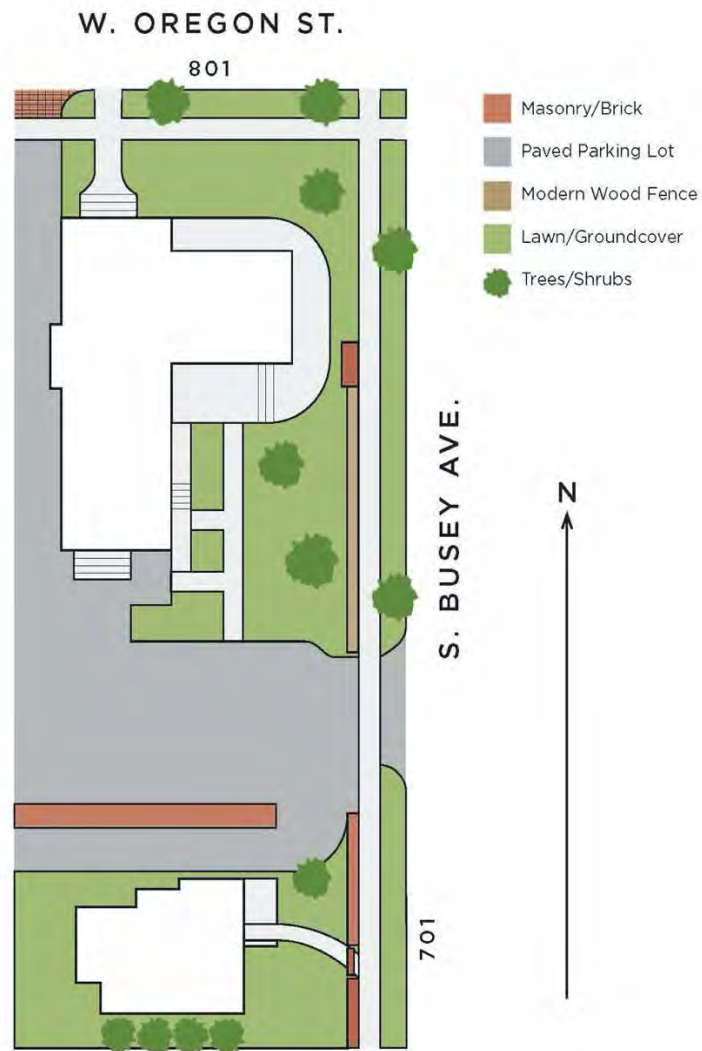
- **GIS Location Map (Google Earth or BING)**
- **Local Location Map**
- **Site Plan**
- **Floor Plans (As Applicable)**
- **Photo Location Map** (Include for historic districts and properties having large acreage or numerous resources. Key all photographs to this map and insert immediately after the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

Joseph W. Royer House and Ella
Danely Cottage
Name of Property

Champaign, Illinois

County and State

Site Plan



Joseph W. Royer House and Ella
Danely Cottage
Name of Property

Champaign, Illinois

County and State



**Brick and stone wall, 801 West Oregon Street (view to southwest).
(Wood replacement section at far end; age undetermined)**



**Brick and stone wall, 801 West Oregon Street (view to northwest).
(Wood replacement section at left; age undetermined)**

Joseph W. Royer House and Ella
Danely Cottage
Name of Property

Champaign, Illinois

County and State



Brick and stone wall, 701 South Busey Avenue (view to southwest).



Gate in brick and stone wall, 701 South Busey Avenue (view to west).

Exhibit A: Registration Form

OMB No. 1024-0018

Joseph W. Royer House and Ella
Danely Cottage
Name of Property

Champaign, Illinois

County and State



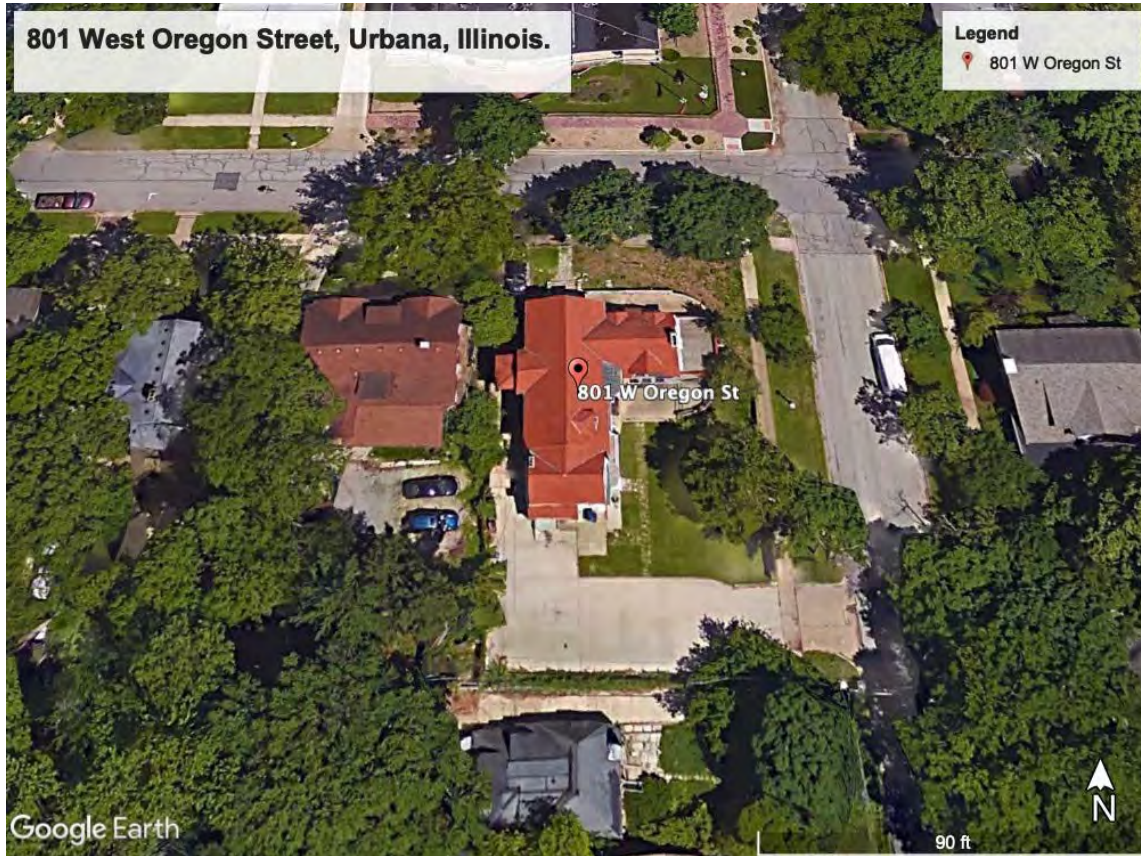
Brick wall between 701 South Busey Avenue and 801 West Oregon Street (view to southwest).

Joseph W. Royer House and Ella
Danely Cottage
Name of Property

Champaign, Illinois

County and State

GIS Location



701 South Busey Avenue

Exhibit A: Registration Form

OMB No. 1024-0018

Joseph W. Royer House and Ella
Danely Cottage
Name of Property

Champaign, Illinois

County and State

Photographs:

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

Photo Log

Name of Property:	Joseph W. Royer House & Ella Danely Cottage		
City or Vicinity:	Urbana		
County:	Champaign	State:	Illinois
Photographer:	Brian Adams, Greg Hargus		
Date Photographed:	July & August 2021		

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

Photo 1 of 40: 801 West Oregon Street, north elevation (view to south).

Photo 2 of 40: 801 West Oregon Street, north elevation, detail. View to the south.

Photo 3 of 40: 801 West Oregon Street, north elevation, detail. View to the south.

Photo 4 of 40: 801 West Oregon Street, north elevation, balcony detail. View to the south.

Photo 5 of 40: 801 West Oregon Street, north elevation, west end, detail. Entry pavilion with concrete steps and curved concrete cheek pieces. View to the southwest.

Photo 6 of 40: 801 West Oregon Street, north elevation, west end, detail. Entry pavilion with concrete steps, curved concrete cheek pieces, and low terrace wall. Also visible is flagstone entrance path and sidewalk curbing. View to the south.

Photo 7 of 40: 801 West Oregon Street, north and east elevations (view to southwest).

Photo 8 of 40: 801 West Oregon Street, east elevation (view to west).

Photo 9 of 40: 801 West Oregon Street, east elevation, north section (view to west).

Photo 10 of 40: 801 West Oregon Street, east elevation, pergola detail. View to the south.

Photo 11 of 40: 801 West Oregon Street, east elevation, pergola detail. View to the south.

Photo 12 of 40: 801 West Oregon Street, east elevation, detail. West extension of terrace/pergola accessed by three steps. View to the northeast.

Photo 13 of 40: 801 West Oregon Street, east and south elevations (view to northwest).

Photo 14 of 40: 801 West Oregon Street, south elevation (view to north).

Photo 15 of 40: 801 West Oregon Street, south elevation and south section of west elevation (view to northeast).

Exhibit A: Registration Form

OMB No. 1024-0018

Joseph W. Royer House and Ella
Danely Cottage

Name of Property

Champaign, Illinois

County and State

Photo 16 of 40: 801 West Oregon Street, south and west elevations (view to northeast).

Photo 17 of 40. 801 West Oregon Street, west elevation. Basement entrance. View to the northeast.

Photo 18 of 40: 801 West Oregon Street, west elevation, balcony (view to southeast).

Photo 19 of 40: 801 West Oregon Street, west elevation, north section (view to northeast).

Photo 20 of 40. 801 West Oregon Street, interior. First floor living room and staircase. View to the west.

Photo 21 of 40. 801 West Oregon Street, interior, first floor. Alcove with tiled floor east of entryway. View to the north.

Photo 22 of 40. 801 West Oregon Street, interior, first floor. At the center is the doorway leading from entry vestibule on the north into the living room. Note arched head casing with decorative surround (quoins). View to the northwest.

Photo 23 of 40. 801 West Oregon Street, interior, first floor. Fireplace in living room. View to the east.

Photo 24 of 40. 801 West Oregon Street, interior, first floor. Vintage lighting fixture suspended from ceiling near the staircase.

Photo 25 of 40. 801 West Oregon Street, interior, first floor. Formal dining room with murals. View to the northeast.

Photo 26 of 40. 801 West Oregon Street, interior, first floor. Formal dining room with murals. View to the southwest.

Photo 27 of 40. 801 West Oregon Street, interior, first floor. Formal dining room, west wall. Window with lace-like metal work. View to the west.

Photo 28 of 40. 801 West Oregon Street, interior, second floor corridor. View to the south.

Photo 29 of 40. 801 West Oregon Street, interior, second floor, northeast bedroom. View to the northeast.

Photo 30 of 40. 801 West Oregon Street, interior, second floor, main hall bathroom with possible original tile work. View to the southeast.

Photo 31 of 40: 701 South Busey Avenue, east elevation (view to west).

Photo 32 of 40: 701 South Busey Avenue, east and north elevations (view to southwest).

Photo 33 of 40. 701 South Busey Avenue, exterior, east elevation. Decorative ceramic tile and hanging metal lantern. View to the west.

Figure 34 of 40. 701 South Busey Avenue, exterior, north elevation, east bay. Historic coal chute manufactured by Urbana's Leavitt Manufacturing Company. View to the south.

Exhibit A: Registration Form

OMB No. 1024-0018

Joseph W. Royer House and Ella
Danely Cottage

Name of Property

Champaign, Illinois

County and State

Photo 35 of 40. 701 South Busey Avenue, interior, first floor, entrance door. View to the southeast.

Photo 36 of 40. 701 South Busey Avenue, interior, first floor, living room east wall with fireplace. View to the east.

Photo 37 of 40. 701 South Busey Avenue, interior, first floor, living room bay window. View to the northeast.

Photo 38 of 40. 701 South Busey Avenue, interior, first floor, living room, north wall. Also visible is vintage ceiling lamp. View to the northwest.

Photo 39 of 40. 701 South Busey Avenue, interior, first floor. Sliding top hung vertical plank kitchen door. View to the north.

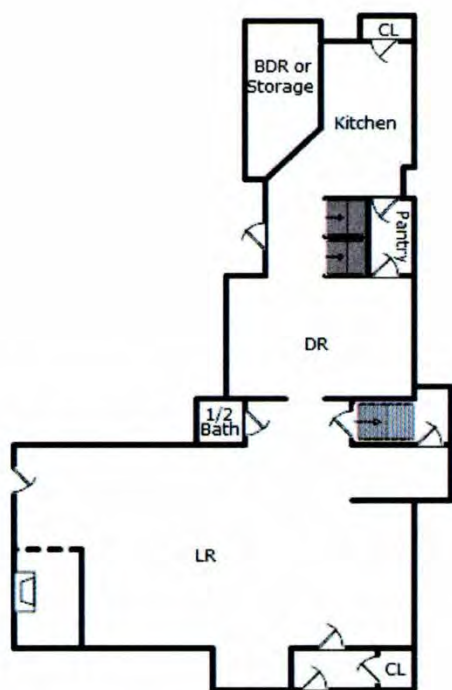
Photo 40 of 40. 701 South Busey Avenue, interior, first floor. Entrance door to stairway. View to the north.

Joseph W. Royer House and Ella
Danely Cottage
Name of Property

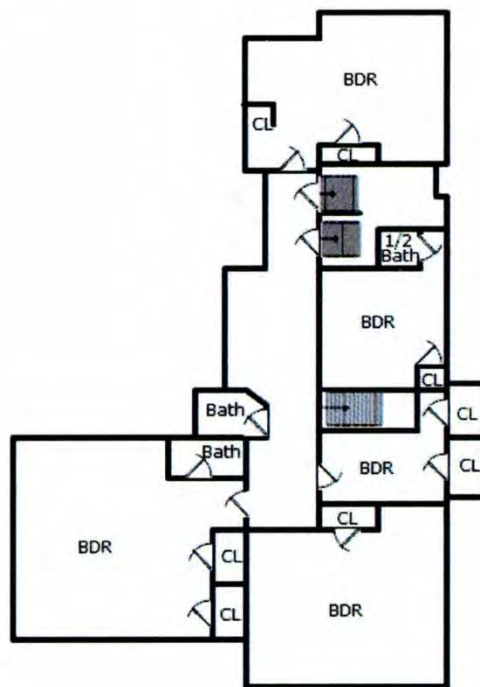
Champaign, Illinois

County and State

Floor Plans



1st Floor



2nd Floor



3rd Floor

801 West Oregon Street.

Exhibit A: Registration Form

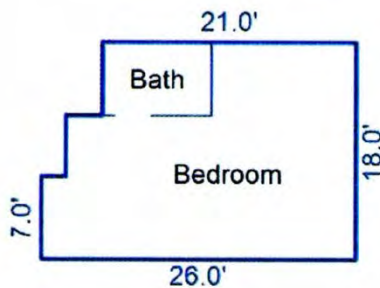
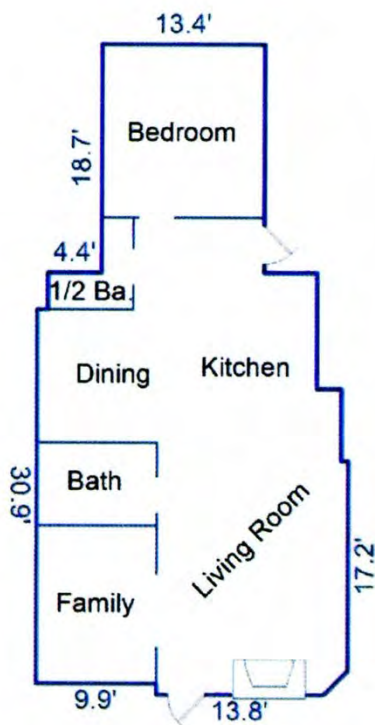
OMB No. 1024-0018

Joseph W. Royer House and Ella
Danely Cottage

Name of Property

Champaign, Illinois

County and State



701 South Busey Avenue.
(Left: 1st floor; Right: 2nd floor)

Exhibit A: Registration Form

OMB No. 1024-0018

Joseph W. Royer House and Ella
Danely Cottage
Name of Property

Champaign, Illinois

County and State

Photo 1 of 40: 801 West Oregon Street, north elevation (view to south).



Joseph W. Royer House and Ella
Danely Cottage
Name of Property

Champaign, Illinois

County and State

Photo 2 of 40. 801 West Oregon Street, north elevation, detail. View to the south.



Joseph W. Royer House and Ella
Danelly Cottage
Name of Property

Champaign, Illinois

County and State

Photo 3 of 40. 801 West Oregon Street, north elevation, detail. View to the south.



Joseph W. Royer House and Ella
Danely Cottage
Name of Property

Champaign, Illinois

County and State

Photo 4 of 40. 801 West Oregon Street, north elevation, balcony detail. View to the south.



Photo 5 of 40. 801 West Oregon Street, north elevation, west end, detail. Entry pavilion with concrete steps and curved concrete cheek pieces. View to the southwest.



Joseph W. Royer House and Ella
Danely Cottage
Name of Property

Champaign, Illinois

County and State

Photo 6 of 40. 801 West Oregon Street, north elevation, west end, detail. Entry pavilion with concrete steps, curved concrete cheek pieces, and low terrace wall. Also visible is flagstone entrance path and sidewalk curbing. View to the south.



Photo 7 of 40: 801 West Oregon Street, north and east elevations (view to southwest).



Joseph W. Royer House and Ella
Danely Cottage
Name of Property

Champaign, Illinois

County and State

Photo 8 of 40: 801 West Oregon Street, east elevation (view to west).



Photo 9 of 40: 801 West Oregon Street, east elevation, north section (view to west).



Joseph W. Royer House and Ella
Danely Cottage
Name of Property

Champaign, Illinois

County and State

Photo 10 of 40. 801 West Oregon Street, east elevation, pergola detail. View to the south.



Photo 11 of 40. 801 West Oregon Street, east elevation, pergola detail. View to the south.



Joseph W. Royer House and Ella
Danely Cottage
Name of Property

Champaign, Illinois

County and State

Photo 12 of 40. 801 West Oregon Street, east elevation, detail. West extension of terrace/ pergola accessed by three steps. View to the northeast.



Photo 13 of 40: 801 West Oregon Street, east and south elevations (view to northwest).



Joseph W. Royer House and Ella
Danely Cottage

Name of Property

Champaign, Illinois

County and State

Photo 14 of 40: 801 West Oregon Street, south elevation (view to north).



Joseph W. Royer House and Ella
Danely Cottage
Name of Property

Champaign, Illinois

County and State

Photo 15 of 40: 801 West Oregon Street, south elevation and south section of west elevation (view to northeast).



Joseph W. Royer House and Ella
Danely Cottage
Name of Property

Champaign, Illinois

County and State

Photo 16 of 40: 801 West Oregon Street, south and west elevations (view to northeast).



Joseph W. Royer House and Ella
Danely Cottage
Name of Property

Champaign, Illinois

County and State

Photo 17 of 40. 801 West Oregon Street, west elevation. Basement entrance. View to the northeast.



Joseph W. Royer House and Ella
Danely Cottage
Name of Property

Champaign, Illinois

County and State

Photo 18 of 40: 801 West Oregon Street, west elevation, balcony (view to southeast).



Joseph W. Royer House and Ella
Danely Cottage
Name of Property

Champaign, Illinois

County and State

Photo 19 of 40: 801 West Oregon Street, west elevation, north section (view to northeast).



Joseph W. Royer House and Ella
Danely Cottage
Name of Property

Champaign, Illinois

County and State

Photo 20 of 40. 801 West Oregon Street, interior. First floor living room and staircase. View to the west.



Photo 21 of 40. 801 West Oregon Street, interior, first floor. Alcove with tiled floor east of entryway. View to the north.



Joseph W. Royer House and Ella
Danely Cottage
Name of Property

Champaign, Illinois

County and State

Photo 22 of 40. 801 West Oregon Street, interior, first floor. At the center is the doorway leading from entry vestibule on the north into the living room. Note arched head casing with decorative surround (quoins). View to the northwest.



Photo 23 of 40. 801 West Oregon Street, interior, first floor. Fireplace in living room. View to the east.



Exhibit A: Registration Form

OMB No. 1024-0018

Joseph W. Royer House and Ella
Danely Cottage
Name of Property

Champaign, Illinois

County and State

Photo 24 of 40. 801 West Oregon Street, interior, first floor. Vintage lighting fixture suspended from ceiling near the staircase.



Joseph W. Royer House and Ella
Danely Cottage
Name of Property

Champaign, Illinois

County and State

Photo 25 of 40. 801 West Oregon Street, interior, first floor. Formal dining room with murals. View to the northeast.



Exhibit A: Registration Form

OMB No. 1024-0018

Joseph W. Royer House and Ella
Danely Cottage
Name of Property

Champaign, Illinois

County and State

Photo 26 of 40. 801 West Oregon Street, interior, first floor. Formal dining room with murals. View to the southwest.



Joseph W. Royer House and Ella
Danely Cottage

Name of Property

Champaign, Illinois

County and State

Photo 27 of 40. 801 West Oregon Street, interior, first floor. Formal dining room, west wall. Window with lace-like metal work. View to the west.

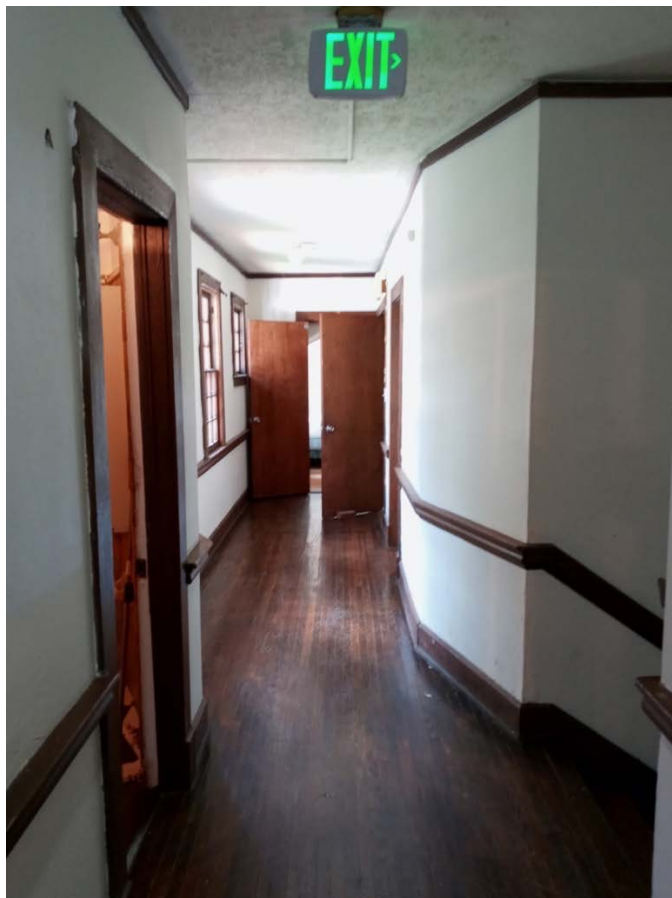


Joseph W. Royer House and Ella
Danely Cottage
Name of Property

Champaign, Illinois

County and State

Photo 28 of 40. 801 West Oregon Street, interior, second floor corridor. View to the south.



Joseph W. Royer House and Ella
Danely Cottage
Name of Property

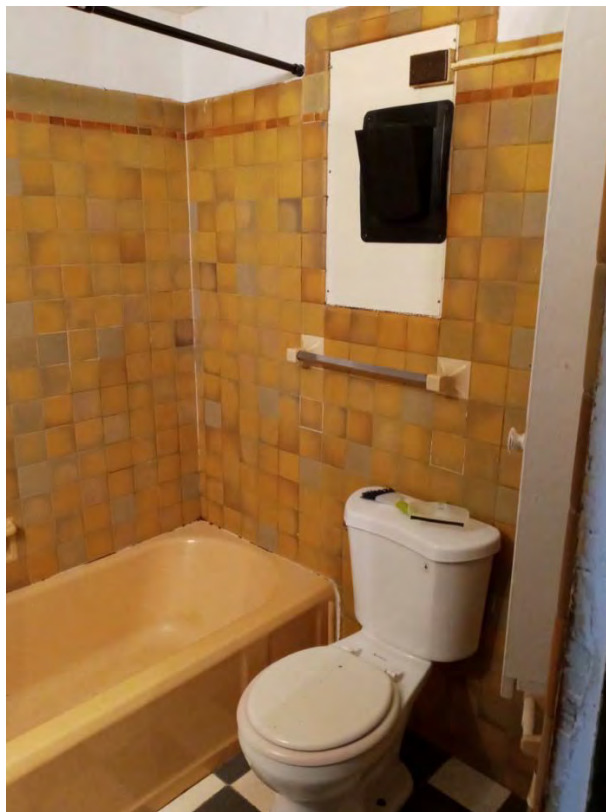
Champaign, Illinois

County and State

Photo 29 of 40. 801 West Oregon Street, interior, second floor, northeast bedroom. View to the northeast.



Photo 30 of 40. 801 West Oregon Street, interior, second floor, main hall bathroom with possible original tile work. View to the southeast.



Joseph W. Royer House and Ella
Danely Cottage
Name of Property

Champaign, Illinois

County and State

Photo 31 of 40: 701 South Busey Avenue, east elevation (view to west).



Photo 32 of 40: 701 South Busey Avenue, east and north elevations (view to southwest).



Exhibit A: Registration Form

OMB No. 1024-0018

Joseph W. Royer House and Ella
Danely Cottage
Name of Property

Champaign, Illinois

County and State

Photo 33 of 40. 701 South Busey Avenue, exterior, east elevation. Decorative ceramic tile and hanging metal lantern. View to the west.



Exhibit A: Registration Form

OMB No. 1024-0018

Joseph W. Royer House and Ella
Danely Cottage
Name of Property

Champaign, Illinois

County and State

Figure 34 of 40. 701 South Busey Avenue, exterior, north elevation, east bay. Historic coal chute manufactured by Urbana's Leavitt Manufacturing Company. View to the south.



Joseph W. Royer House and Ella
Danely Cottage
Name of Property

Champaign, Illinois

County and State

Photo 35 of 40. 701 South Busey Avenue, interior, first floor, entrance door. View to the southeast.



Joseph W. Royer House and Ella
Danely Cottage
Name of Property

Champaign, Illinois

County and State

Photo 36 of 40. 701 South Busey Avenue, interior, first floor, living room east wall with fireplace. View to the east.



Photo 37 of 40. 701 South Busey Avenue, interior, first floor, living room bay window. View to the northeast.



Joseph W. Royer House and Ella
Danely Cottage
Name of Property

Champaign, Illinois

County and State

Photo 38 of 40. 701 South Busey Avenue, interior, first floor, living room, north wall. Also visible is vintage ceiling lamp. View to the northwest.



Exhibit A: Registration Form

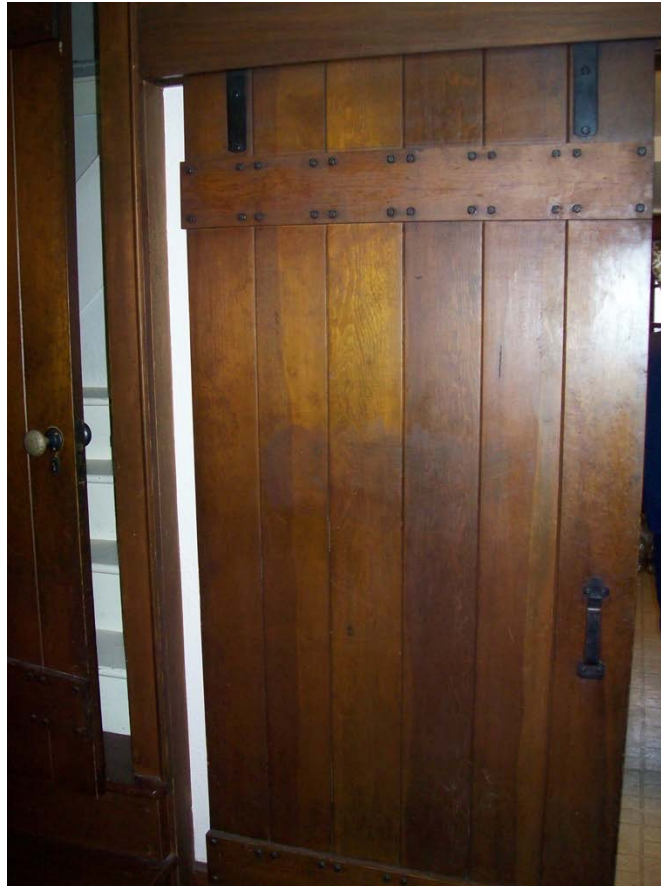
OMB No. 1024-0018

Joseph W. Royer House and Ella
Danely Cottage
Name of Property

Champaign, Illinois

County and State

Photo 39 of 40. 701 South Busey Avenue, interior, first floor. Sliding top hung vertical plank kitchen door. View to the north.



Joseph W. Royer House and Ella
Danely Cottage
Name of Property

Champaign, Illinois

County and State

Photo 40 of 40. 701 South Busey Avenue, interior, first floor. Entrance door to stairway. View to the north.



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

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

United States Department of the Interior
National Park Service

National Register of Historic Places Continuation Sheet

Name of Property

County and State

Name of multiple listing (if applicable)

Section number Additional Documentation

Page 72

List of Figures

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

Figure 1. 801 West Oregon Street, interior, second floor, northeast bedroom. Undated historic photograph from Royer occupation. View to the northeast.



United States Department of the Interior
National Park Service

National Register of Historic Places Continuation Sheet

Name of Property

County and State

Name of multiple listing (if applicable)

Section number Additional Documentation

Page 73

Figure 2. 701 South Busey Avenue, interior, first floor. Undated historic photograph from Danely occupation of west wall. This photograph predates the 1967 western addition to the cottage and appears to depict a kitchen/pantry and rear entry door. The top hung sliding door is likely the door now located at the north entry to the current kitchen. View to the west.



United States Department of the Interior
National Park Service

**National Register of Historic Places
Continuation Sheet**

Name of Property

County and State

Name of multiple listing (if applicable)

Section number Additional Documentation Page 74

Figure 3. 701 South Busey Avenue, interior, first floor. Undated historic photograph from Danely occupation of entrance door and doorway between living room and family room. View to the southeast.



United States Department of the Interior
National Park Service

National Register of Historic Places Continuation Sheet

Name of Property

County and State

Name of multiple listing (if applicable)

Section number Additional Documentation Page 75

Figure 4. 701 South Busey Avenue, interior, first floor. Undated historic photograph from Danely occupation of living room. View to the east.



United States Department of the Interior
National Park Service

National Register of Historic Places Continuation Sheet

Section number Additional Documentation

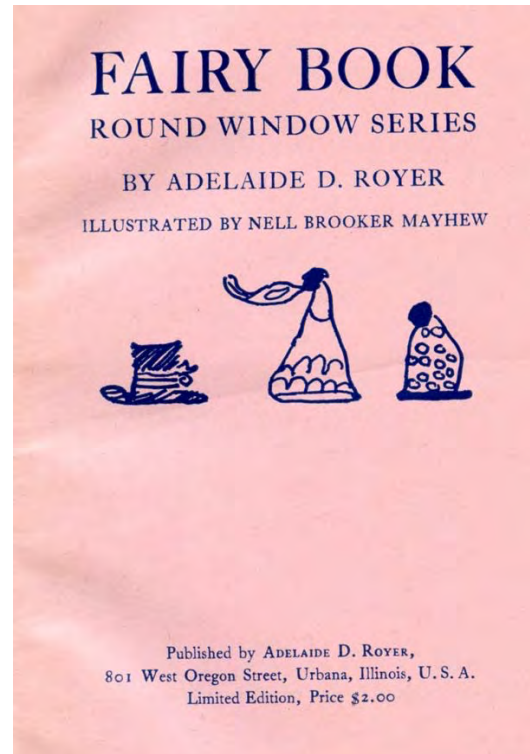
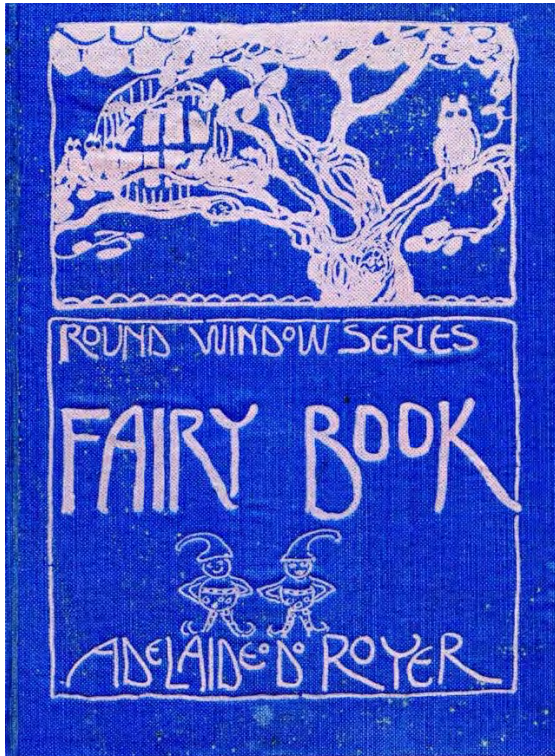
Page 76

Name of Property

County and State

Name of multiple listing (if applicable)

Figure 5. Cover and title page from the "*Fairy Book*" (1925).



United States Department of the Interior
National Park Service

National Register of Historic Places Continuation Sheet

Name of Property

County and State

Name of multiple listing (if applicable)

Section number Additional Documentation

Page 77

Figure 6. The "Grandmother House"/Mother-in-Law Cottage as illustrated in the "*Fairy Book*".



United States Department of the Interior
National Park Service

National Register of Historic Places Continuation Sheet

Name of Property

County and State

Name of multiple listing (if applicable)

Section number Additional Documentation Page 78

Figure 7. Ella Danely with Leal School kindergarten students visiting the "Grandmother House/Mother-in-Law Cottage". They are at the bench at the entrance to the cottage. (*The News-Gazette*, June 9, 1946).



Donald Curtis, Grandmother Danely, Gail Johnson, "Queenie Danely", and Roberta Anderson

Leal Kindergarten Children Visit House The Fairies Built And The Grandmother Who Is Living In It

By GRACE ERVIN

A pleasant and a traditional ending of the year for the little children of the Leal school kindergarten is a visit to the "house the fairies built in the night" said to see "the grandmother who lives in the house."

On the last day of the year, "The Fairy Book" is read to the children and later they are taken to the house and garden which are a part of this setting for the book. The book was written by Adelaide Danely Royer some years ago and illustrated by her late sister, Nell Brooker Mayhew, who gained national fame through her color etchings.

The stories were originally told by Mrs. Royer—"Aunt Boog"—to her small nieces and nephews and to a group of those playmates. They are a collection of happenings and little tales told to satisfy the children for the moment and to justify their belief in fairies. "Always in telling, I tried to tell before them ideals of beauty and happiness—stories through kindness and truth, incidentally to lead their imaginations with real experiences of nature," Mrs. Royer writes in her preface. "They are in a secreted, in as much as they are held among the setting of my house, 'The Fairy Garden' and 'Brownfield Wood' that we often visited."

Mrs. Royer's mother, Mrs. Ella Danely, is the grandmother who lives in the "little house the fairies built in the night," located in the garden at the back of "Aunt Boog's" home, 367 West Oregon street, Urbana.

The children come each year and are greeted by the Grandmother and enjoy a half hour or so in the "Fairy Garden." Mrs. Danely greeted one group of the children in the morning and another group in the afternoon. Along with the kindergarten children, some of Mrs. Danely's neighbor children who are too young for kindergarten, but who love to visit with "Grandma" Danely and her constant companion "Queenie Danely" are included. The children are also treated to "Fairy" cookies and candies passed in them on large trays in the garden.

Although at an advanced age, "Grandmother" Danely continues quite active and keeps up her charming little cottage which looks very much like it might have been built by the fairies. The children are gathered in the garden and at the wooden gate from which the celebration was held to the garden where "Grandmother" Danely is seated by the gate.

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

----- Name of Property -----
----- County and State -----
----- Name of multiple listing (if applicable) -----

Section number Additional Documentation

Page 79

Property name:
Illinois, County:

Exhibit A: Registration Form

Exhibit B: SHPO Cover Letter and Review Sheet



Illinois Department of Natural Resources

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

Bruce Rauner, Governor
Wayne A. Rosenthal, Director

December 16, 2021

Name of Place: Joseph W. Royer House, 801 West Oregon Street
Ella Danely Cottage, 701 South Busey Avenue
Urbana - Champaign County

Marcus Ricci, Planner II
Community Services Department
Urbana City Building
400 South Vine Street
Urbana, Illinois, 61801

via electronic mail

Dear Mr. Ricci:

The aforementioned nomination has satisfied the National Register standards for documentation by the State Historic Preservation Office. Before the nomination is presented to the Illinois Historic Sites Advisory Council (IHSAC), however, you as a Certified Local Government have an opportunity to review, comment, and solicit public remarks on the nomination as provided by 36 CFR, Part 61.

By these same regulations, the Urbana Historic Preservation Commission has the opportunity to advise why the subject place does or does not satisfy the National Register criteria and explain the reasons for the advice. If the historic preservation commission's recommendation and that of the chief elected official are not received in this office by January 25, 2022 the nomination will automatically be placed on the IHSAC agenda for the February 25, 2022 meeting, which will be held virtually. Your comments are welcome and will be furnished to the IHSAC with the nomination.

Please let me know if you have any questions. We look forward to your continued cooperation in this matter.

Sincerely yours,

Andrew Heckenkamp
National Register Coordinator
217.785.4324

Exhibit B: SHPO Cover Letter and Review Sheet



Illinois Department of Natural Resources

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

Bruce Rauner, Governor
Wayne A. Rosenthal, Director

December 16, 2021

Name of Place: Joseph W. Royer House, 801 West Oregon Street
Ella Danely Cottage, 701 South Busey Avenue
Urbana - Champaign County

Diane Wolfe Marlin, Mayor
City of Urbana
Urbana City Building
400 South Vine Street
Urbana, Illinois, 61801

via electronic mail

Dear Mayor Wolfe Marlin:

The aforementioned nominations have satisfied the National Register standards for documentation by the State Historic Preservation Office. Before the nomination is presented to the Illinois Historic Sites Advisory Council (IHSAC), however, you as a Certified Local Government have an opportunity to review, comment, and solicit public remarks on the nomination as provided by 36 CFR, Part 61.

By these same regulations, you have the opportunity to advise why the subject places do or do not satisfy the National Register criteria and explain the reasons for the advice. If your written recommendation and that of the historic preservation commission are not received in this office by January 25, 2022, the nomination will automatically be placed on the IHSAC agenda for the February 25, 2022 meeting, which will be held virtually. Your comments are welcome and a copy of your written remarks will be furnished to the IHSAC with the nomination.

Please let me know if you have any questions. We look forward to your continued cooperation in this matter.

Sincerely yours,

A handwritten signature in black ink, reading "Andrew Heckenkamp".

Andrew Heckenkamp
National Register Coordinator
217.785.4324

Exhibit B: SHPO Cover Letter and Review Sheet

Illinois Certified Local Government Review Sheet

National Register of Historic Places

Certified Local Governments play an active role in the National Register of Historic Places review process. All nominations for places within the jurisdiction of a Certified Local Government are first submitted to the local preservation commission and the chief elected official for their review and comment 60 days before the Illinois Historic Sites Advisory Council Meeting. If both the preservation commission and the chief elected official object to the nomination, it cannot move forward in the review process without an appeal to the State Historic Preservation Office. If a Certified Local Government chooses not to comment, the nomination can still move forward in the process.

Name of Certified Local Government: _____

Historic Name of Property: _____

Address of Historic Property: _____

Historic Preservation Commission Meeting Date, if applicable: _____

Recommendation: *(Please check the box that is appropriate. Attach any relevant documentation, such as commission reports, staff reports/recommendations, letter(s) of support, public comments, and/or meeting minutes).*

- ☐ The Commission is of the opinion that the property satisfies the National Register criteria.
- ☐ The Commission is of the opinion that the property does **not** satisfy the National Register criteria.

Commission Chair or Representative: ☐ Approve ☐ Not Approved

Print Name: _____

Signature: _____ **Date:** _____

Return form to: Andrew.heckenkamp@illinois.gov , or

Illinois State Historic Preservation Office
Illinois Department of Natural Resources
Attn: National Register Program
One Natural Resources Way
Springfield, IL 62702-1271