



## 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:** May 15, 2019  
**SUBJECT:** **HP-2019-NRN-01** – A request by Alice Novak to nominate the Urbana Downtown Historic District, consisting of 42 contributing and 3 non-contributing structures, to the National Register of Historic Places.

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### Introduction

Alice Novak has submitted a nomination to the Illinois State Historic Preservation Office (SHPO) to list the Urbana Downtown Historic District (District) on the National Register of Historic Places (National Register). The District is generally bound by Illinois Street, Cedar Street, Goose Alley, Water Street, Walnut Street, and Vine Street, and covers approximately seven city blocks (Exhibit A).

The SHPO has determined that the nomination satisfies the National Register standards for documentation and will present the nomination to the Illinois Historic Sites Advisory Council (IHSAC) on June 28, 2019 (Exhibit B). Per 36 CFR, Part 61, the Historic Preservation Commission (Commission) and the Mayor of Certified Local Governments (CLG) may review, comment, and solicit public remarks on the nomination, and advise IHSAC on whether or not the proposed District satisfies the National Register criteria for nomination.

The Historic Preservation Ordinance provides guidelines which the Commission must use to evaluate potential sites for the National Register.<sup>1</sup> The Ordinance requires any decision of the Commission be made by a majority vote of those members present and voting at a meeting where a quorum exists. Neither the Ordinance nor the National Register review process require the Commission to conduct a public hearing. Following the collection of all comments up to and during any public meeting the Commission may conduct, the Commission should review all information presented that is pertinent to the nomination, and provide comments to IHSAC on whether or not the proposed District satisfies the National Register criteria for nomination. The SHPO has provided a form for the Chair of the Commission to complete with its opinion (Exhibit C). Since in this case the Chair is the applicant, the Vice Chair should complete the form.

### Background

Urbana's downtown contains many historic properties exhibiting a wide range of architectural styles. While some buildings have been modified, many still retain their historic character. Combining this breadth and depth of architecture with the historical significance of events with which these properties are associated, Ms. Novak and her team believe that the District should be recognized on the National

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<sup>1</sup> XII-10.A. National Register of Historic Places: Criteria for Evaluation

Register, the official list of the Nation's cultural resources deemed worthy of preservation.

The National Register is administered by the National Park Service under the Secretary of the Interior, in partnership with the State and Federal historic preservation offices. Properties listed in the National Register include districts, sites, buildings, structures, and objects significant in American history, architecture, archeology, engineering, and culture. Although listing in the National Register gives credibility to efforts to preserve historic and cultural resources as living parts of our communities, it does not give the Federal government control over a property, nor does it impose any financial obligations on the owners, obligations to make the property accessible to the public, or interfere with an owner's right to alter, manage, or dispose of their property.<sup>2</sup> Historical commissions, design review committees, or special zoning ordinances are established by State laws or local ordinances. These restrictions are not governed by the National Register program, but rather by State or local governments.

In addition to the recognition and potential preservation efforts that may be given to a district or individual site, listing on the National Register usually makes that property eligible for the Preservation Tax Incentive, a 20% federal tax credit for eligible preservation activities. This program began in 1976; since then, tens of thousands of rehabilitation projects have been approved, representing billions of dollars in private investment.<sup>3</sup>

The proposed Urbana Downtown Historic District includes approximately seven city blocks of historic commercial, public, government, religious, and residential properties which comprise the city's downtown core (Exhibit B, page 3). A variety of architectural styles and vernacular commercial buildings are represented in the district that also reflect a variety of commercial uses which developed out of the city's role as the county seat. Two of the buildings are local landmarks under Urbana's historic preservation ordinance: Busey's Hall and Tiernan's Block, both dating to the 1870s. The proposed District includes 42 contributing buildings, 3 non-contributing resources, and the previously-listed Urbana-Lincoln Hotel and Lincoln Square Mall and their associated parking lots.

This nomination is largely based on work done in two surveys. The Urbana Main Street Corridor Survey was conducted by the "Planning for Historic Preservation" class in the spring of 1999. Students in a revised version of the class resurveyed the District in the fall of 2018 in preparation of this nomination. The application includes a Narrative Description of the District, which includes information on its geographical development, the evolution of commerce, the most significant buildings, and the range of architectural styles. The application includes geographical information in the Setting section, and individual properties are described and grouped into regions: West Main Street, north side; West Main Street, south side; and Race Street.

## Discussion

Under Section XII-10. of the Urbana Zoning Ordinance, the Commission shall use the guidelines of the National Register to evaluate potential sites for nomination to the National Register. The Manual for State Historic Preservation Boards states:

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<sup>2</sup> US Department of Interior, National Park Service. 1992. Manual for State Historic Preservation Review Boards: Part VI – National Register of Historic Places. <https://www.nps.gov/nr/publications/bulletins/strevman/strevman6.htm>, accessed April 30, 2019.

<sup>3</sup> US Department of Interior, National Park Service. 2012. Historic Preservation Tax Incentives. Technical Preservation Services. <https://www.nps.gov/tps/tax-incentives/taxdocs/about-tax-incentives-2012.pdf>, accessed April 30, 2019.

## Criteria for Evaluation

The quality of significance in American history, architecture, archeology, engineering, and culture is present in districts, sites, buildings, structures, and objects that possess integrity of location, design, setting, materials, workmanship, feeling, and association, and:

- A. That are associated with events that have made a significant contribution to the broad patterns of our history; or
- B. That are associated with the lives of significant persons in our past; or
- C. That embody the distinctive characteristics of a type, period, or method of construction, or that represent the work of a master, or that possess high artistic values, or that represent a significant and distinguishable entity whose components may lack individual distinction; or
- D. That have yielded or may be likely to yield, information important in history or prehistory.

In Section 8 – Statement of Significance in the nomination application (Exhibit B, page 15), Ms. Novak and her team state that the District and its properties meet criteria A. and C., which are criteria #2 and #4 of the National Register Criteria and the Ordinance criteria. The Statement of Significance states that the District is being nominated under the Areas of Significance of “Commerce” and “Politics/Government” for Criterion A – “Significant events” and under “Architecture” for Criterion C – “Distinctive characteristics.” From the Statement of Significance Summary Paragraph (Exhibit B, page 16):

“Serving as the county seat since the establishment of the county in 1833, Urbana has had 5 county courthouses anchoring its downtown, the most recent of which was built in 1901. Two former post office buildings and the public library continue to have a presence in the downtown as well. A variety of commerce developed as an offshoot of serving as a county seat, with everything from opera houses and hotels, banks to bakeries, and millinery shops to saloons lining the streets of the downtown. The historic district is also significant for architecture representing excellent examples of a variety of 19th and 20th century styles and types. Architecturally, the buildings follow a stylistic timeline coinciding with the mid- to late-19th century Italianate and Romanesque Revival styles, then to Classical Revival and Tudor Revival as second and third generation construction reflected a growing downtown economy. Urbana’s own Joseph Royer left a legacy in the downtown which was especially impactful, as his prowess with a variety of architectural styles left Urbana with a rich architectural legacy. The historic district includes 42 contributing and 3 non-contributing resources, in addition to the listing of the Urbana-Lincoln Hotel/Lincoln Square Mall in the National Register of Historic Places. The period of significance is c. 1870 – 1969, representing the date of the earliest extant building and the 50 year cut-off date for the National Register.”

Each of these criteria are explained in the next section, followed by a staff analysis.

### **Criterion 2: Association with significantly-contributing events**

Politics/Government. The application summarizes the significance that the District held in government and political activities in the early history of Urbana. Five courthouses have been located

on the current courthouse square since the city was designated the county seat in 1833; detail of their establishment, construction, and use are provided, including design of the 1895 courthouse by Joseph Royer's firm. Interesting notes include a nationally-renowned legal case regarding separation of church and state in education, removal of the courthouse clocktower spire due to repeated lightning strikes, and the eventual restoration of the clocktower in 2009.

Commerce. The application summarizes the evolution of commerce through the slow, pre-railroad years, the fast growth in the 1850s, and the post-Civil War growth of the 1870s. Several railroad events brought either population diversion (Illinois Central RR creating West Urbana aka Champaign) or population increase (Indiannapolis, Bloomington and Western RR). In 1867, Urbana was chosen to be the site of Illinois Industrial University, later the University of Illinois.

The beginning of the period of significance began with some major building construction: the two prominent opera halls (Busey's Hall in 1870 and Tiernan's Hall in 1871) and the Griggs House Hotel around 1870. Major commerce-related developments in the late 1800s include draining of the swamp prairies leading to expansion of grain production activities, installation of gas lighting, street paving and electric rail line, hospital construction, and continued retail business expansion. Early 1900s developments include erection of the Cohen Building (1907), movement of the *Urbana Courier* to the Courier Building (1903), and the opening of the Urbana-Lincoln Hotel (designed by Joseph Royer in 1923). Late 1900s development included the Lincoln Square Mall (designed by Victor Gruen in 1964), Champaign County Bank and Trust, and Busey Bank (1983).

Based on the importance of the county courthouse in politically-related events significant to the District, and the repeated construction of new iterations of the county courthouse in the District throughout the period of significance, staff recommends a finding that the District satisfies the "Politics/Government" area of significance of criterion #2 of the National Register. In addition, based on the important contribution of the individual properties towards developing a successful, diverse commercial center in the District, staff recommends a finding that the District satisfies the "Commerce" area of significance of criterion #2. Together, these findings support the claim that the District satisfies criterion #2: *That are associated with events that have made a significant contribution to the broad patterns of our history.*

#### **Criterion 4: Embodiment of distinctive characteristics**

Architecture. The architectural styles in the historic district reflect the periods of development and growth in the downtown, as well as rebuilding after the 1871 fire that decimated downtown. The Italianate style and its influence is the most common in the District and was the most popular for commercial blocks, residences, and industrial buildings during 1850-1880, with an emphasis on height with tall storefronts to showcase goods and a clear distinction between floor levels using a cornice or trim-like element. While similarities can be drawn with the Gothic Revival style, the Italianate style particularly uses a round arch for windows and hoodmolds. Examples in the District include the buildings at 100-102, 106, 108, and 116 West Main Street.

The Romanesque Revival style was also a significant style during 1850-1880. Features include: masonry construction, round arches and carved archivolt, brick corbelling and arcaded corbel tables, square or polygonal towers, 6/6 or 4/4 windows on side elevations, and walls divided by belt courses. Examples in the District include the Champaign County Courthouse designed by Joseph Royer, the Stephens Building at 218 West Main Street, and 118 South Race Street.

The Late Gothic Revival style, used from 1900-1930, was a response to the earlier Gothic Revival and

High Victorian Gothic and was known for its simpler and more “archeologically-correct interpretations.” Features include: smooth limestone walls or brick walls with terra cotta and stone trim, finials and stone buttresses, and restrained use of detail. This style was used for religious, educational, and commercial buildings. The District’s one outstanding example of style is the First Methodist Church at 304 South Race Street, designed by architect W.W. Maxwell, and completed in 1927.

The Tudor Revival style is represented by four buildings in the District: the simple but steeply-roofed Phillips 66 gas station (1933), the complexly-windowed Howard Apartments (402 South Race), the half-timbered Urbana-Lincoln Hotel, and the extensively-detailed Knowlton-Bennett Building (135 West Main Street).

The Beaux-Arts style was used during 1880-1930, and is associated with the City Beautiful movement and is well-suited to larger, public-oriented buildings. Features include: bilateral symmetry, smooth masonry walls accented by quoins or rusticated stonework, 1/1 or multipaned windows, paired columns flanking large barrel-and round-arched vault openings, and flat, low-pitched or low hipped roofs with balustrades and foliated brackets. The District’s outstanding example is the Urbana Free Library (designed by Joseph Royer in 1906).

The Classical Revival style shares characteristics with the Beaux-Arts style, though simpler in effect. Originally popular during 1770-1830, it reemerged after the 1893 World’s Columbian Exhibition in Chicago and remained popular until 1940. Features of the more-sober style include: symmetry and reliance on Greek classical forms; full portico with Ionic or Corinthian columns, pilasters, and pedimented doorways; multipaned or 1/1 double-hung windows; and trabeated openings. Three outstanding examples in the District include the former U.S. Post Office building at 202 South Broadway (designed by Oscar Wendroth in 1914), the Nathan H. Cohen Building at 136 West Main Street (1907, attributed to Joseph Royer), and Tiernan’s Hall at 115 West Main Street.

The Spanish Eclectic style was most-commonly found in the southwestern part of the United States and Florida during 1915-1930. Features include: stucco or plastered facades, glazed or unglazed wall tiles, ornate low-relief carvings, highly decorated compound arches, decorative cornices and enriched corbels, a covered porch or arcade, occasionally a loggia, commonly a patio or terrace, and balconies of wrought iron balconies or in front of one or more of the upper-story windows. There is one outstanding example in the District: the filling station, now Kirby’s Service Center, at 303 West Main Street.<sup>4</sup>

The Art Deco style is most-commonly found in offices, industrial and civic buildings, and was popular during 1927-1940. Features include: rectilinear building forms, large masses, flat roofs, very smooth and blank concrete or brick walls, minimal decoration, stylized ornamental details marking the windows and entryways, very tall and narrow windows, and stepped-back construction towards the top. Outstanding examples in the District include the 1934 historic alteration of Busey’s Hall, which dates to 1870, which features yellow brick cladding on the second story and four raised piers dividing the façade, with black tiles or glazed bricks highlighting the piers and cornice for a smooth, polychromatic wall surface with stylized detailing.

The application includes a section detailing the contributions of Joseph Royer in the District, including ten Joseph Royer designs plus an eleventh design that is unconfirmed but attributed to him. Royer’s work continues to represent the key public buildings in Urbana which continue in their original use,

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<sup>4</sup> Another excellent example of the style is the nearby Elm Street/Buena Vista Court, a 1920s Spanish Eclectic Bungalow Court with eight two-bedroom cottages that is on the National Register and is locally landmarked.

including the Champaign County Courthouse, the Urbana Free Library, the old U.S. Post Office, and – outside the District – the Urbana High School. His residential work is scattered throughout the West Urbana Neighborhood that is contiguous to the District, including his own house at 801 West Oregon, along with the adjacent cottage for his mother in-law at 701 South Busey Avenue; these two Royer properties are a local historic district.

Based on the breadth of architectural styles found in the District and the depth of the number of examples of these styles found in the District, staff recommends a finding that the District satisfies one aspect of criterion #4 of the National Register: *That embody the distinctive characteristics of a type, period or method of construction.*

In addition, due to the number of outstanding examples of a master architect – Joseph Royer – found in the District, staff recommends a finding that the District satisfies a second aspect of criterion #4 of the National Register: *[T]hat represent the work of a master.*

## Summary of Staff Findings

Staff recommends the following findings based on the application and analysis above. The Historic Preservation Commission may revise these findings based on their review and consideration of the case, including any evidence that may be submitted at the public hearing.

1. Article XII of the *Urbana Zoning Ordinance* provides the City of Urbana authority to evaluate potential sites for National Register nomination.
2. On April 30, 2019, the City of Urbana received an application to nominate the area generally bound by Illinois Street, Cedar Street, Goose Alley, Water Street, Walnut Street, and Vine Street, to the National Register of Historic Places. The application was deemed complete by staff on May 6, 2019.
3. The District includes 42 contributing and 3 non-contributing resources, in addition to the previously-listed Urbana-Lincoln Hotel/Lincoln Square Mall in the National Register of Historic Places.
4. The District qualifies for nomination to the National Register under criterion #2 – *That are associated with events that have made a significant contribution to the broad patterns of our history* – due to the importance of the county courthouse in politically-related events significant to the District, the repeated construction of new iterations of the county courthouse in the District throughout the period of significance, and the important contribution of the individual properties towards developing a successful, diverse commercial center in the District.
5. The District qualifies for nomination to the National Register under criterion #4 – *That embody the distinctive characteristics of a type, period or method of construction* – due to the breadth of architectural styles found in the District and the depth of the number of examples of these styles found in the District.
6. The District qualifies for nomination to the National Register under criterion #4 – *[T]hat represent the work of a master* – due to the number of outstanding examples of master architect Joseph Royer that are located in the District.

## Options

In Case No. HP 2019-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 Vice Chair to complete the application 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 Vice Chair to complete the application selecting “Not Approved.”

## Staff Recommendation

Per Section XII-10, the Historic Preservation Commission has authority to evaluate whether or not the proposed District meets the criteria to be nominated to the National Register. Based on the application and staff analysis provided above, staff recommends the Historic Preservation Commission come to a general consensus that the nomination of the proposed Urbana Downtown Historic District to the National Register of Historic Places satisfies criteria #2 and #4 of Section XII-10.B. of the Urbana Zoning Ordinance and direct the Vice Chair to complete the application to be submitted to the IHSAC selecting “Approve.”




cc: Alice Novak, Applicant  
Andrew Heckenkamp, IDNR, Illinois SHPO, National Register Coordinator  
Amy Hathaway, IDNR, Illinois SHPO, National Register and Survey Specialist

Attachments: Exhibit A: Historic District and Resources  
Exhibit B: Registration Form  
Exhibit C: Review Sheet  
Exhibit D: Communication from SHPO

# Exhibit A: Historic District & Landmarks



Case: HP-2019-NRN-01  
 Subject: National Register Historic District Nomination  
 Location: Downtown Urbana  
 Petitioner: Alice Novak

-  Historic District
-  National Landmarks
-  Local Landmarks



United States Department of the Interior  
National Park Service

# National Register of Historic Places Registration Form

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

## 1. Name of Property

historic name Urbana Downtown Historic District

other names/site number N/A

Name of Multiple Property Listing N/A

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

## 2. Location

street & number Roughly bounded by Illinois, Walnut, Water, Goose Alley, and Cedar Sts.  not for publication

city or town Urbana  vicinity

state Illinois county Champaign zip 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 \_\_\_\_\_

Urbana Downtown Historic District  
Name of Property

Champaign Co., Illinois  
County and State

## 5. Classification

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

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

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

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

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

Contributing	Noncontributing	
42	3	buildings
		site
		structure
		object
42	3	<b>Total</b>

**Number of contributing resources previously listed in the National Register**

2

## 6. Function or Use

### Historic Functions

(Enter categories from instructions.)

- COMMERCE/TRADE/specialty store
- COMMERCE/TRADE/restaurant
- COMMERCE/TRADE/department store
- GOVERNMENT/courthouse
- GOVERNMENT/post office
- SOCIAL/meeting hall
- DOMESTIC/hotel

### Current Functions

(Enter categories from instructions.)

- COMMERCE/TRADE/office building
- COMMERCE/TRADE/restaurant
- GOVERNMENT/courthouse
- DOMESTIC/multiple dwelling
- COMMERCIAL/SHOPPING MALL/office sp.

## 7. Description

### Architectural Classification

(Enter categories from instructions.)

- LATE VICTORIAN/Italianate
- LATE VICTORIAN/Romanesque Revival
- LATE 19<sup>TH</sup>/EARLY 20<sup>TH</sup>/Classical Revival
- LATE 19<sup>TH</sup>/EARLY 20<sup>TH</sup>/Beaux-Arts
- LATE 19<sup>TH</sup>/EARLY 20<sup>TH</sup>/Tudor Revival
- Modern

### Materials

(Enter categories from instructions.)

- foundation: BRICK
- walls: BRICK
- STONE
- roof: ASPHALT
- other: TERRA COTTA

Urbana Downtown Historic District

Name of Property

Champaign Co., Illinois

County and State

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## Narrative Description

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

### Summary Paragraph

The Urbana Downtown Historic District includes approximately 7 city blocks of historic commercial, public, government, religious, and residential properties which comprise the city's downtown core. A variety of architectural styles and vernacular commercial buildings are reflected in the district, that also reflect a variety of commercial uses which developed out of the city's role as the county seat. Two of the buildings are local landmarks under Urbana's historic preservation ordinance: Busey's Hall and Tiernan's Block, both dating to 1870. The Urbana Lincoln Hotel/Lincoln Square Mall, with its parking lots, is listed in the National Register of Historic Places for national significance. This nomination is largely based on work done in two surveys. The Urbana Main Street Corridor Survey was conducted by UP 320/Planning for Historic Preservation in the Spring of 1999. UP 420, a revised version of UP 320, resurveyed the district in the fall 2018 in preparation of this nomination.

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## Narrative Description

Urbana, Illinois is the count seat of Champaign County and the home of the University of Illinois. The Urbana Downtown Historic District is 6 blocks east of the university's eastern boundary along Lincoln Avenue and marks the north end of the West Urbana Neighborhood which fills the blocks between the university and downtown Urbana. The majority of the historic district consists of commercial buildings, along with the Champaign County Courthouse, U.S. Post Office now owned by the Independent Media Center, the Urbana Free Library, and a church--the First United Methodist Church. Wrapping the east/rear of the Methodist church is perhaps the most unusual of the district's buildings: a massive indoor mall built in 1964 which connects to the Urbana-Lincoln Hotel which was built in 1923. The Lincoln Square Mall project blocked Green Street through the downtown, from South Race Street to Vine Street, and prevented Green Street from being the main thoroughfare from campustown. Residential properties are intertwined with commercial buildings on the district's south and west edges, including the Howard apartment building and several former single-family houses, some built by downtown merchants, which have long been converted to multi-family use. The majority of the district is comprised of single and two-story buildings, with a few exceptions such as the Urbana-Lincoln Hotel (4 stories) and Tiernan's Block (4 stories).

The architectural styles of the historic district range from Italianate and Romanesque Revival, to Commercial types, Classical Revival, and Tudor Revival. Two of the district's most prominent buildings reflect significant historic alterations: Tiernan's Block, an 1870 commercial building with a 1914 façade of terra cotta and Busey's Block, where an Art Deco yellow brick façade masks the original 1870 façade. Both buildings retain significant interior spaces, including Busey's Opera Hall and Tiernan's conversion of another 1870 opera hall to the Masonic Temple meeting space.

Ten of the district's buildings reflect the designs, both original and historic alterations, of Urbana's own Joseph Royer. Known for his extraordinary skills in a variety of architectural styles, Royer's work in the district well illustrates the range of Royer's work, including the Beaux Arts Urbana Free Library, the Tudor Revival Knowlton and Bennett building, the Classical Revival Nat H. Cohen building (attributed to Royer), the Tudor Revival Lincoln Hotel, and the district's beacon, the Romanesque Revival Champaign County Courthouse. His buildings continue to be the most significant public buildings in Urbana and continue to be used for their original use.

Urbana Downtown Historic District

Name of Property

Champaign Co., Illinois

County and State

The historic district includes 42 contributing buildings, 3 non-contributing resources, and the previously listed Urbana-Lincoln Hotel/Lincoln Square Mall and its associated parking lots.

## Setting

The majority of buildings in the Urbana Downtown Historic District are set at the sidewalk without a setback. Parallel parking lines West Main Street and in the summer months, two locations of “Curbanas” at 115 West Main Street and part of the north side, 200 block West Main Street convert those parking spaces to outdoor dining space. On the street, differing pavements identify crosswalk and trim sidewalks. Decorative benches and small planting sections are located at several places along the core 100 block of West Main Street. Period lampposts are also located here. Crane Alley, in the middle of the 100 block of West Main Street on both the north and south sides, is used for outdoor dining on the south (Crane Alley Restaurant) and planters on the north side, highlighted by tall metal arches with the alley name. Parking bump-outs at these two alley locations have plantings supported by the Urbana Park District, but also serve as installation spaces for works of art from the Public Art League.

One deviation of this along West Main Street is the lot at 204 West Main Street (historically 39 West Main Street). The original two story Gothic Revival influenced building dated to c. 1885 – 1890. T.J. Colvin and Sons Meat Market occupied from 1902 – 1939. The building had three double-hung sash with shouldered labelmolds reflecting a late use of the Gothic Revival style. The building was in disrepair for a number of years, suffering water damage from lingering roof issues. The building was severely damaged by fire in 1970. When the building was sold, damage, including extensive mold, was severe enough that the building was demolished. Attempts to save the façade failed and it was replaced in a temporary fashion on the second story only with wide wood planks. On the lot, two containers have been added; these are used as a beer garden in warmer weather. Plantings and trees, as well as the temporary upper story façade treatment, help to frame the lot as part of this otherwise intact block.

On the south blocks of the district, parking lots become more a part of the fabric of the district, including the parking lots that were part of the 1964 Lincoln Square Mall development and a lot on the west side of the Urbana-Lincoln Hotel.

## West Main Street

**303 W. Main St.;** c. 1920, garage; 1927, service bays; Spanish Eclectic; originally Flatt Tire Company, now Kirby’s Service Center. Tall one story; steeply pitched multi-hip roof in original tile extends in front as canopy for drive-through. Brick painted white. Front service section is almost residential in feel, with elaborate round arched multi-light side elevation windows having round arches atop varied brick surrounds painted red. Large east side wing with garage bays. Included in the Inventory of Historic Structures before W.W.II in Champaign County.  
**Contributing.**

**301 W. Main St.,** c. 1952, historically a gas station, currently part of Kirby’s Firestone. Oversized one story, masonry building with steel square paneled wall cladding; set closely to historic garage to west. Façade faces east, completely consumed by three oversized original aluminum overhead doors. Pedestrian door in second bay; window air conditioner set in transom space above. Short parapet or sign panel above with “Firestone” in large red letters. Side elevations with mixed fenestration and doors. North elevation with two pairs of original 6-light steel awning sash. **Contributing.**

Urbana Downtown Historic District

Name of Property

Champaign Co., Illinois

County and State

**222 W. Main St.;** 1903, historically Dr. William S. Hartford and Lester McMaster's osteopathy practice; currently Prillaman & Moore Law Office; Commercial type. One story painted brick building with single storefront angled on right/east for entrance. Full-height storefront sash space now enclosed with panels, but opening intact. Awning over full storefront width. Tall sign panel space without sign. **Contributing.**

**220 W. Main St.;** 1898; originally the Samuel C. Fox Funeral Home; currently Prillaman & Moore Law Office. Commercial type. Joseph W. Royer, Architect. On story brick building with classic single storefront: Central door in recessed angled storefront bay, framed with large fixed sash on the angle and at the sidewalk plane. Storefront panels beneath. Decorative header brick patterned storefront parapet; wood denticulated cornice. **Contributing.**

**218 W. Main St.,** Stephens Building/Boyd C. Stephens Photography Studio; currently Wicked Rascal Barbershop, second story apartments. Romanesque Revival style. Attributed to Joseph Royer. Two story red brick (unpainted) building with extensive rock-faced limestone detailing. Unusual trapezoidal site caused by the divergence of Springfield and Main Streets. Façade framed with end bay two-story semi-hexagonal bays. Ground floor is divided into two storefronts, with four apartments occupying the upper level. Stone lintels bisect the building at several points with a central entrance bay between the semi-hexagonal bays bearing a carved block with the name 'Stephens' carved into it. The bay windows feature quoins and symmetrical structuring. Building originally occupied the addresses of 220 and 218 W. Main Street, but that was changed in 1964 to 216 and 218 W. Main when a cinderblock addition was added to the back of the building, used as a warehouse and used furniture stores. **Contributing.**

**214 W. Main St.,** 1873, with a 1903 remodel design by Joseph W. Royer; originally the Knights of Pythias, currently the A Plus VIP Lounge. Italianate style, 2 stories, unpainted yellow and red brick. Three bay second story with single 1/1 in end bays and set of three 1/1 in center, all with red brick segmental arches, quoin surrounds; yellow brick window heads. Continuous sill. Red brick quoins frame building from tall red brick storefront sign panel to red brick cornice with ornate brackets on ends and in middle, with smaller brackets between. Name block reads "K 73 P" just beneath the cornice on the yellow brick. Single storefront with large fixed sash, left/west bay entrance. **Contributing.**

**212 W. Main St.,** c. 1905, historically a clothing store; presently Siam Terrace restaurant on the first story, with the Knights of Pythias on the second story. Commercial type. Two stories, red brick. Single storefront on left/west, with recessed bay on right including the restaurant door and staircase door to the second story. Storefront clad with porcelain steel square panels up to continuous limestone sill for second story windows; two pairs of replacement sash appear to be within original window openings. Window surrounds with extensive brick detailing. Bottom of cornice with triple stretcher corbel courses; top of cornice with elaborate brick corbels. A previous building addressed as 45 W. Main on 1887 Sanborn map, is missing on the 1902 map, along with 208-210 (historically 41 – 43) W. Main. The extant buildings appear on the 1909 Sanborn map, with a partition wall separating the buildings (or building sections); the staircase was shared. The buildings have separate ownership, with the staircase used only for 212 W. Main. **Contributing.**

**208-210 W. Main St.,** historically 41-43 W. Main. c. 1905, historically a furniture and hardware store; currently a mixed-use building, with Café & Co and See You CD & Vinyl on the first level and apartments in the upper level. Commercial type. The upper story details continue from 212 W. Main. Three bay storefront with four storefront/fixed sash in left/west bay, three in middle, and recessed entrance bay on right/east. Second story with triple window set left; paired windows in middle and right. **Contributing.**

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**206 W. Main St.**, c. 1905, historically a jewelry store, presently [co][lab] shared office space. Commercial type. Broad modern storefront with recessed double doors left/west bay, storefront sash and tall transom windows. Parapet minimally decorated with yellow brick or tile panel outline, a stringcourse, and limestone coping. The building is shown as being 2 stories on the 1897 Sanborn map, then as 1 story on the 1902 Sanborn. During this time, the building at 208-210 is a vacant lot, perhaps the result of a fire. It is possible that 206 is a partially extant building from an earlier date. **Contributing.**

**202 W. Main St.**, 1854 - 1857, historically the Dunlap Building (J. Dunlap Dry Goods), currently the Community Center for the Arts (entire building). J. M. Dunlap, owner and builder. 2 stories, brick (with later applications of EIFS and tile). Single storefront with recessed center bay with double door entrance. Upper story with central replacement window set topped with an original shouldered hoodmold in Gothic Revival influence, though with spray-on EIFS. Corbeled cornice. The now demolished 204 W. Main had the identical hoodmolds on all three of its upper story windows. The scale and proportion of 202 W. Main continue to be appropriate to the historic district, though modern brick, EIFS, and tile clad portions of the façade and east elevation. Located on the northwest corner of Main St. and Race the former Dunlap Building was built from 1854-1857 and is the oldest building in the historic district. The architect and builder of the building was Hiram J. Dunlap. Photos from the Urbana Free Library Historical Archives show that between 1910 and 1920 the building had a continuous detailed cornice across 204 W. Main that wrapped around the corner of 202 W. Main. **Non-contributing.**

**136 W. Main St.** 1907; (historically 132-136 West Main); Nathan H. Cohen Building, including on the first story, a bank (west bay), a barber (middle bay), and a confectionary (east bay), with a cigar factory on the second story. Classical Revival, Attributed to Joseph Royer, Architect. Two stories, red brick with extensive ivory terra cotta trim. The building has a reliance on Greek classical forms and symmetry with pilasters and 1/1 double-hung windows. Some architectural elements of the Commercial Style can also be seen with the flat (low-pitched shed) roof and pronounced cornice, large window sashes, and transoms. Unnoticeable details on the building include the expressive face moldings on the underside of the cornice at the northwest and southeast building corners. Other finer details consist of intricate motifs depicting nature, animals, and other geometric shapes on the facades. A terra cotta eagle over the bank entrance is symbolic of the financial institution. The building is situated well in its surrounding context with the other building blocks made mostly of brick and terra cotta. **Contributing.**

**130 W. Main St.**; c. 1885; historically a millinery shop and a barber; currently The Law Offices of Weaver, Kearns, Bergstrom. Commercial type, one story brick building, combined from two storefronts, originally 23 – 25 W. Main Street, to a single storefront by 1897 when it also held the address of 128 – 130 W. Main. Renovated storefront with left single door entrance and large fixed sash to the right/east; transom above door and windows, all topped with an iron beam; the former two storefronts continue to be separated with an iron column, the only cast iron storefront pieces remaining in the historic district. A raised brick stringcourse lined with small brick corbels at the mid-height point of the parapet serve as the only brick detailing. The building at 126 W. Main has identical detailing, but was only connected to 130 W. Main via a common wall. The building is typical of the district's smaller, simpler buildings from the late 19<sup>th</sup> and early 20<sup>th</sup> century. **Contributing.**

**126 W. Main St.**; c. 1885; historically Brash Flower Shop, now Dancing Dog Eatery and Juicery. Commercial type, one story brick building identical in parapet design/detailing to 130 W. Main. Modern storefront materials, but historic storefront pattern with angled left/west bay with entrance; remainder of storefront with large fixed sash; large transom windows span the width of the building. **Contributing.**

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**120 – 122 – 124 W. Main St.**, 1870, originally Busey’s Hall, historically the Princess Theater; now the Cinema Gallery. Urbana Local Landmark. Italianate style; façade renovated to Art Deco in 1934. Conversion of 124 W. Main St., formerly McClellan Electric Company, to a second theater space in 1985. Asymmetrical storefront; ticket window remains on right/east of middle bay. Extensive storefront windows and doors, paired and single; aluminum frames. Massive neon marquee original to 1934 conversion to theater, with “Princess” changed to “Cinema” in 1967 by the Kerasotes theater chain. The staircase door is to the left/west of the storefront; it accesses the upper story of both spaces—the space above the bakery (west) and the opera hall (east). Oversized upper story of yellow brick dominated by four full height engaged piers, detailed with black tiles or brick. Black brick details the cornice and the stylized capitals. No windows on the front; tension cables support the marquee. On the building’s east elevation along Crane Alley, the original Busey’s Hall windows remain on the second story, tall double-hung sash. The 124 W. Main space has a single storefront, with an angled recessed entrance bay on the right/east. The upper story is of buff colored brick and has 4 pairs of modern windows. These are without any hoodmolds or other decoration. The oversized parapet is decorated only with an inset panel of the same buff-colored brick as the façade. In 1995, the 124 W. Main space was returned to a flat floor, then occupied by a bakery. The former lobby space for the Princess was converted for use as an art gallery; the rear theater space was turned into multi-level office space, with the few remaining pilasters moved, but still in the space. While the theater space as a whole is no longer intact, the sense of the volume of the theater still remains. The second story opera hall space is completely intact with maple floor, stage, and ceiling medallions. **Contributing.**

**116 W. Main St.** (formerly 15 Main), on the northeast intersection of Main Street and Crane Alley. 1875, originally the Euberling Building, now TASC, Inc.; Italianate. Two stories, red brick; single storefront angled on right/east with single door and sidelight. 4 second story tall narrow 1/1 double-hung sash, center 2 with segmental arches, outer two with round arches; brick arches with limestone keystones. Wood entablature atop corbel course brick; brackets, panels, denticulated cornice. The Euberling Building has an over a ninety-year history of retail shoe sales. Fred Euberling, an early settler of Urbana, initiated the shoe sale tradition that culminated in the Sholem family beginning their multi-decade shoe empire out of 116 West Main, occupying the space for over forty years. Upon buying the property from the Jerome Sholem estate in 1979, the architectural firm of Victor Isaksen and Richard Matzdorff, removed second level exterior coverings and restored the brick, reconstructing the wooden cornice from photos in the Urbana Free Library Archives. For the first time in thirty years, the second floor was occupied with the firm’s office. Occupied for years as a Spiegel Catalogue Store, then the TASC Alcohol and Drug Treatment agency, the building was leased in 2018 to a new tenant, Central Illinois Wing Chun. The Justice Center for Criminal Defense opened an office on the second floor in 2017. **Contributing.**

**114 W. Main St.** 1878, William McCoy Bakery and Confectionery, now IGW Architecture. Italianate style, 2 stories, brick. Storefront with recessed right/east side entrance bay; large fixed sash with narrow transoms, wood sign panel and denticulated storefront cornice. Three evenly spaced replacement 1/1 double-hung sash with round arched transoms and header brick round arched hoodmold/surrounds. Parapet with brick detailing including recessed panel, stringcourses, and a soldier brick course. **Contributing.**

**110 – 112 W. Main St.**, c. 1911, historically John C. Thomas Hardware; Freeman & Son (real estate) and Luker’s Tasty Pastry Shop; currently Innovative Bracing by Heel to Toe and Priceless Books, Commercial type, 2 stories, buff-colored brick. Two storefronts, that on left/west with some/all historic materials. Recessed left bay with angled entrance. Oversized single storefront window with four low wood bulkhead panels. Historic oak single light door in middle accesses staircase. Right/east storefront of a historic pattern with recessed central entrance, but all modern materials. Two sets of three replacement windows (tall fixed sash over short awning sash), brick panel recessed between windows sets; header trim. Molded limestone continuous sill. Brick pilasters frame each window, limestone base, unusual Celtic-pattered capital. Continuous molded limestone stringcourse atop

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windows. Elongated limestone consoles align with pilasters below; topped with a larger molded belt course than the two below. Panels between consoles outlined with header brick. Relatively plain brick parapet with two raised brick courses, limestone square blocks at top aligned with the consoles. In middle of storefront and parapet are two decorative iron bases, Dutch in style, for extending sign panels, remaining but no longer in use/no sign panel. Extant building appears on 1915 Sanborn map, but not the 1909 map. **Contributing.**

**108 W. Main Street St.**, formerly 7 West Main, 1887, currently Active by H2T; historically a hardware store; in 1919, it became Peter Snyder's grocery store, then in 1927, it became Cash Carry grocery through 1953. Later uses include an appliance store, dress shop, a toy store, and Sherwin Williams paint. Two stories, Italianate, painted brick, one of three similar buildings in a row east to N. Market Street, later S. Broadway. Storefront with recessed central entrance; historic storefront form with modern materials. Second story with three evenly spaced tall replacement sash, fixed sash over low awning sash with round arched transoms. Round arched hoodmolds with keystones and corbels at shoulder ends. Stone lug sills with corbels. Italianate cornice with ornate brackets and dentils. Hoodmolds and cornice identical to 106 and 100-102. Inventory of Historic Structures before W.W.II in Champaign County (as 106 – 108 W. Main). **Contributing.**

**106 W. Main St.** Formerly 7 W. Main, 1887, historically The Fair, with a photo studio upstairs, currently Heel to Toe shoes, with first floor interior access between 108, 106, and 102 W. Main. Italianate, 2 stories, brick. Left bay door to staircase; tall transom; separated from modern storefront with a tall iron pilaster. Entire storefront recessed from façade plane with storefront windows and right/east bay door, shallow shed roof of standing seam metal, and narrow clapboard sign panel. Second story with 4 replacement windows, that above staircase being slightly narrower; fixed sash above square awning sash which occupy about 1/3 of the window space. Hoodmold and sills, cornice are all identical to 106 and 100-102. Inventory of Historic Structures before W.W.II in Champaign County (as 106 – 108 W. Main). **Contributing.**

**100 – 102 W. Main St.** Formerly 1 – 3 W. Main Street. 1887, historically dry goods (102) and grocery (100), with office space above 102 and an insurance office above 100); currently Birkenstock Concepts (Heel to Toe) and a law office. Italianate. Two storefronts separated by central staircase. Modern materials including storefront windows and doors; a slightly flared metal clad pent roof now occupies the former transom window spaces. Second story with replacement windows, fixed sash except in bays 5 and 7, which have fixed sash over square awning sash. Hoodmolds, sills, and cornice detailing identical to 106 and 108 W. Main. Inventory of Historic Structures before W.W.II in Champaign County (as 100 – 104 W. Main). **Contributing.**

## **West Main Street, south side**

**135 W. Main St.**, 1926, historically Knowlton-Bennett Drugs, currently Bohemia. Tudor Revival; Royer, Danely & Smith, Architects. 2 stories, wire-cut beige brick painted brown, tile shields inset in cornice, ivory terra cotta trim. The current structure is built in the Tudor Revival style, replacing a much earlier Italianate building which had also been Knowlton-Bennett. Primary facades facing front/north/W. Main and side/west/S. Race streets. Three bay W. Main façade with two story brick piers dividing bays. Single window end bays with copper covered awnings. Wide center bay with double aluminum/glass doors and single storefront sash on either side. Tudor arches framed with turned rope engaged columns, Tudor arch trim, and ornate finials.

Spandrel panels between floors with extensive terra cotta trim including panel tiles, molded trim, and curved tiles with an "X" pattern which serve the dual function as cornice tiles for the first story and a continuous sill for the second story. Upper story with metal casement sash. Terra cotta parapet panels with inset polychromatic



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shields. West façade detailing very similar to the north façade. Seven bays with recessed central entrance bay. Broad storefront sash in bays 1 – 2 and 5 – 7, with the 3<sup>rd</sup> and 5<sup>th</sup> bays having brick infill rather than windows; this is an original feature, intended to retain a consistent pattern of bays. Copper storefront trim. On this façade polychromatic organic motif panels are in place of the north façade finials. Window heads with wood panels, rather than transoms. Aluminum awnings on second story west-facing windows. Over the west-facing door is a cast piece of terra cotta that reads “Bennett-Building,” and above the arched north entrance, “Knowlton-Bennett” is etched into glass. This has been covered by a wood sign panel for the current occupants. Included in the Inventory of Historic Structures before W.W.II in Champaign County. **Contributing.**

**133 W. Main St.**, 1890, historically a confectionary, most recently, Whitaker Jewelry (until mid-1990s), now vacant. Commercial type, oversized 2 stories, yellow brick (a later material). Single storefront with curved display sash at façade plane. Wood cladding covers broad section area from storefront. Two 1/1 double-hung sash appear off scale in oversized second story. Dark red brick panel set at parapet (or attic) base; panel is nearly full-width, and has a yellow brick decorative design in the middle. **Contributing.**

**129 W. Main St.**, historically 127, 129, 131 W. Main Street. Circa 1887, historically L.H. Goodspeed, Baker & Confectioner and William T. Lee, Barber, currently Frederick & Hagle, Attorneys at Law. Commercial type, 1 story, brick. End bays with 3 storefront sash with transoms. Middle bay with left/east door, lower transom and upper transom, and 2 storefront sash/transoms. Brick piers which frame the middle entrance bay rise as an overlay on the historic parapet and form a rectangle just past the historic parapet. Sometime between 1902 and 1909, 129 and 131 W. Main were combined into a single building. In 1951, 131 W. Main ceases to be listed in city directories. In 1981, the storefronts were combined into one interior space. The building was renovated, including the storefronts, in 1997. The building continues to convey its original scale and massing. **Contributing.**

**119 – 125 W. Main St**, originally 18-20-22-24 W. Main Street; 1868, historically Busey Brother’s Bank, currently Main Street Plaza. Italianate, 2 stories, brick and EIFS. Noted on the first Sanborn map of downtown Urbana (1887), then occupied by a cigar factory (24), tailor (22), drugs and books (20), and hardware (18). Constructed of red brick with nine arched window openings which are not evenly spaces. Elaborate hoodmolds and cornice removed decades ago. Replacement windows: tall fixed sash with awning windows at base; blind window heads. Four storefronts with all modern materials, topped with corbeled cornice which may be an EIFS feature, as might the window surrounds with keys; triple corbel belt course as a continuous sill for second story windows appears to be an original feature. Round arched fenestration and building proportions continue to carry the Italianate style. **Non-Contributing.**

**115 W. Main St.**, 1870, originally Tiernan’s Block; converted to the Masonic Temple in 1914, currently Crane Alley (bar/restaurant) and Applied Pavement Technology. Classical Revival; complete façade renovation by Joseph Royer, Architect in 1914. Four stories, brick and white terra cotta. Left bay replacement door to lobby and staircase, topped with elaborate broken pediment and transom. Right/west bay door to first story bar/restaurant, with middle three bays having storefront sash into the restaurant. Upper three stories with single 1/1 double-hung sash in end bays, three pairs of 1/1 in middle. Entire façade covered with terra cotta. Elaborate spandrel panels between second and third story windows and thirds and fourth story windows have classical wreaths. Original red brick Italianate elevation west, facing Crane Alley/outdoor restaurant space; some round arched openings intact. East elevation with EIFS panels. **Urbana Local Landmark. Contributing.**

**111 W. Main St.**, 1979, now Urbana Business Alliance and the Urbana Parking Deck. Two story brick and concrete parking deck, access off W. Main St. and W. Elm St. Low red brick walls at sidewalk without setback keep the block consistent. **Non-contributing.**

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**101 E. Main St.**, 1901, Champaign County Courthouse, Romanesque Revival, Joseph Royer, Architect. East addition, 2002; tower reconstruction, 2009. Standing three stories tall, the Champaign County Courthouse was constructed in 1901. The exterior is designed in the Romanesque Revival style and constructed with red sandstone and mottled brick. The clock and tower is approximately 120 feet tall with the original county clock form 1883 installed in the restored tower. Urbana architect Joseph Royer oversaw the remodeling of the courthouse in 1901. Additions were added to the courthouse in 1936 and the exterior was remodeled by Royer in 1953. Additional annexes were added in the 1960s and 1970s, however, these were removed for the construction of the newest addition which was completed in 2002. The four-story courthouse, built at as an enormous structure compared to its surrounding context, still towers over the buildings around it. The building is symmetrical and is made up of a five-part façade. The massive square clock and bell tower occupies the center of the building and two bays, identical on either side, flank the tower. The tower is ornate and has a steeply sloped hipped roof. Small dormer windows protrude from the sloped roof. The four corners of the tower are round columns which support decorative fleur-de-lis sculptures. A row of three rounded arches sit below the cornice of the tower. Small balconies protrude out from below the row of rounded arches. The balconies are supported by ornate brackets. Groups of two tall, slender rounded-arch windows are found below the clock. The main entrance can be found at the base of the tower. The main entrance to the courthouse is on the center axis and is deeply recessed under a large, wide, rounded, or Romanesque, arch. The west entrance is also on the center axis and is recessed below a rounded arch. Included in the Inventory of Historic Landmarks in Champaign County, 1973 and the Inventory of Historic Structures before W.W.II in Champaign County, 1975. **Contributing.**

**107 N. Broadway Ave.**, formerly 105 and 107 N. Market Street. Constructed c. 1890 (105). Constructed c. 1917 (107 and buildings combined). Historically a saloon, then the Plaza Hotel; currently the American Legion. Commercial type, 2 stories, red brick. Asymmetrical façade. Brick piers frame building on ends and define the middle bay/entrance bay. 2<sup>nd</sup> story with irregularly set 1/1 double-hung sash, from south to north: paired, 2 single, set of 3, and single. Extensive detail in application of brick including multiple soldier brick beltcourses, window surrounds and cornice detailing. Square concrete tiles at window corners, and as cornice and parapet detail. Piers extend slightly beyond parapet. Concrete cap. **Contributing.**

**109 N. Broadway Ave.**, previously Market Street. c. 1902, historically a saloon, then a tin shop; currently H2O Salon. Commercial type, 1 story, brick. Single storefront with recessed central entrance. Round arched door. Wood sign panel across storefront. Brick parapet detailed with brick quoins, corbeled beltcourse and corbeled dentils. Starting out as a saloon in 1902, it was reconfigured into a tin shop in 1908, then turning into an Auto Paint Shop in 1915. According to city directories, the many changes throughout the years were from a restaurant to a beauty salon. The current site is operating as a beauty salon as well. **Contributing.**

**111 N. Broadway Ave.**, previously N. Market St. c. 1909, historically a paint store, currently World Finance Loan and Tax Service. Commercial type. One story, single storefront building with recessed left/south bay entrance, modern door. Angled storefront window with transom, with 3 other pairs at façade plane. Sign panel, building width. Stucco covers parapet. **Contributing.**

**115 N. Broadway Ave.**, c. 1914, historically a garage, currently a law office (Tummelson, Bryan, Knox). Commercial type, Craftsman influence; one story red brick with concrete, glazed brick (white) and red brick used extensively for detailing. Four brick piers divide the façade into three bays. Central entrance with sidelights and short transom, with taller multi-light transom above. End bays with single storefront sash and the same transom, all modern materials. Piers end at top of storefront level with tall angled concrete caps. Four course corbeled

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header segmental arches top the windows and entrance, ending at the pier caps. Four raised parapet panels align with the piers extending down near the caps; brick and glazed brick detailing. **Contributing.**

**117 N. Broadway Ave.**, c. 1900, originally a saloon, currently Beads and Botanicals. Commercial type, 2 stories, red brick. Façade of the first floor is a single storefront with a left bay entrance and right/north bays with storefront sash and transoms that were added during the renovation in 1987. Second story with three 1/1 double-hung recessed sash that share a continuous stone sill and continuous flat arch.

The two stories are separated by a stone cornice with dentils. The entire second story is slightly recessed within end piers and the parapet. A triple stretcher corbeled belt course lines the parapet base. **Contributing.**

**201 N. Broadway Ave. (historically Market Street) and 104 W. Water St**, historically a saloon and storage, currently Black Dog Smoke and Ale. Commercial type, single storefront, brick. Left bay with solid wood door; right/north bays with four storefront sash, bulkheads, and solid storefront sign panel. Limestone belt course lines storefront; also as coping. Parapet with three raised brick belt courses; a fourth course at the top of the parapet with raised brick courses as wide dentils. Historic wing immediately west, formerly with the address of 104 W. Water Street, is a two-story industrial building. All of the arched window slits contain old wooden shutters. The southern, Water Street side still has a well-maintained painted cold storage sign and a large swath of ivy to its western end. **Contributing.**

## Race Street

**111 N. Race St.**, 1903, originally home to The Urbana Courier Company (newspaper), currently home to the Courier Café (since 1980). Commercial type, Joseph Royer, Architect. Two stories, red brick with limestone trim. Left/south bay of four bay façade is chamfered with raised entrance to first story. Historic double doors; "Courier" name block in limestone above entrance. Two first story large fixed sash with plain lug sills in the middle two bays are topped by stained glass; limestone lintel. North end bay with recessed staircase door to second story. Second story is four bays of double-hung windows with a continuous sill and continuous stone lintel. Side entrance on south side open to alleyway. Side and rear facades are of brown brick and feature stilted arch double-hung windows. Shed roof with parapet. The building was partially destroyed in a fire in 1950, though was rebuilt, leftover burnt bricks are still visible. **Contributing.**

**106 N. Race St.**, 1906, originally the U.S. Post Office; currently the Rose Bowl Tavern. Beaux-Arts, altered, Joseph Royer, Architect; tall one story, concrete block covered with Permastone, c. 1950, on the main/west façade. The former post office is constructed of concrete block with a reinforced steel frame structure. On the east facade facing main street, there are three bays that are distinguished by arched windows. Original tall windows have been covered and replaced with smaller arched windows. The entrance into the tavern is located at the center bay, with a neon sign and a burgundy awning. There is a tall parapet with a heavy cornice line. The original concrete block façade has been covered with Permastone, a stone veneer siding. On the south and west facades, the original concrete facades are still present. Synthetic horizontal vinyl siding has been added on the north façade of the building. An additional entrance into the tavern has also been added on the north façade from the nearby parking lot. **Contributing.**

**114 S. Race St.**, c. 1885, historically a meat market, currently Sitara restaurant (under repair from fire damage). Commercial type, 2 stories, red brick. Storefront with modern materials including narrow clapboard. Second story added c. 1912. Four 1/1 double-hung sash evenly spaced, with narrow shutters. Windows are smaller/shorter in scale than from the original time period. Façade seems to be rebuilt. Parapet with minimal brick detailing at very top. Alley to left/north. **Contributing.**

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**118 S. Race St.**, c. 1890, historically a millinery shop (north side) and a barber (south side.); currently Brown, Hobbs, McMurray Insurance. Romanesque Revival influence, 2 stories, red brick. Storefront with modern materials, now a broad single storefront for an office. Second story with four evenly spaced windows, now fixed sash replacements. Stone lug sills; yellowish brick decorative window flat arches. Piers with corbeled caps drop down from the parapet to half way to the end bay windows; shorter piers frame the other side of the end bay windows. All four piers end in shaped decorative stone caps. A thin stone belt course runs the width of the parapet and runs across the piers. Parapet without decoration otherwise. **Contributing.**

**120 S. Race St.**, originally 116-118 S. Race St., c. 1893, historically L.H. Goodspeed, Grocery; currently the Iron Post. Italianate influence, 2 stories, brick. Double storefront remodeled in 1980. End bay single entrance doors recessed. Two fixed sash (smaller than typical storefront sash) on each storefront. Narrow clapboard and wood trim. Second story with tall paired windows over each storefront. Segmentally arched fixed sash over awning sash. Rock-faced sandstone continuous sill and lintel. Shallow pent roof creates cornice overhang with dentil-like modillions. An unusual lattice-like course tops the cornice. South elevation now exposed; patio for bar/restaurant. **Contributing.**

**210 S. Race St.**, Urbana Free Library, 1918, Joseph Royer, Architect. The library is a two-story Beaux-Arts building, with additions in 1975 and 2003. The building is organized along an axis symmetrically, with a large projecting bay in the center and paired by two end bays. The historic entrance of the library, facing the east, is framed by two Doric columns topped by classical details of entablature and cornice. Between the columns, a recessed coffered arch is above the entrance. The door is further topped by a classical denticulated molded pediment. The entrance is further detailed with a limestone balustrade that forms a terrace space in front of it. The building is made of cut limestone, which is a heavy material representing its monumental importance in the city. Much of the historic section of the library is covered by ivy, making the building difficult to see. The library's main entrance shifted to the 2003 addition, though the original S. Race Street entrance remains completely intact. (100 Buildings Urbana) **Contributing.**

**207 W. Elm St.** Formerly Tepper and Gwen Law Office, now storage for the Urbana Free Library, 1962, Modern. Low one-story building constructed of mottled yellow brick, solid front door framed by two tall fixed sash on either side. Wall, approximately 6' tall, extends from building plane to wrap shallow front lot in courtyard fashion. Soldier course brick and header brick set in screening fashion. **Contributing.**

**206 S. Cedar St.**, Fejes House, 1875, Side Hall Plan vernacular house type with a Classical Revival style porch. Two story L-shaped frame house, clapboard siding. Move from the northeast corner of W. Green and S. Cedar in the 1930s to make way for the Phillips Gas Station. Porch appears on earlier Sanborn maps, so it was successfully moved with the house. Full façade high style Classical Revival porch wraps part of south elevation. Gable front, three bay house in classic Side Hall Plan form. Porch with Doric columns and denticulated cornice. Broad pediment extends from porch with full return and dentils, double Doric columns; low balustrade. Left/north bay entrance to house with narrow sidelights. Three second story windows, 2/2 on left bay, with 1/1 otherwise. Shutters. **Contributing.**

**212 W. Green St.**, 1930-31. Historically 212-214 W. Green Street. Originally a Phillips 66 Gas Station; currently retail/commercial space. At the northeast corner of W. Green and S. Cedar streets, where the Fejes House was originally located. The gas station was one of the corporate model stations from the Phillips Petroleum Company. This building is one of the most northerly located parcels with the Tudor Revival style that went into other commercial and residential buildings as the city expanded southward. The original one story brick filling station

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still possesses a complex roof line with a steep pitched roof, asphalt shingles, and intersecting gables on the front facade. The center gable is framed with wood. The addition that was added between 1951-1966 (Liechty, 2000). The front brick facade with an arched doorway containing a brick segmental arch at the top is another detail oriented feature of the building. **Contributing.**

**209 S. Broadway Ave.**, corner of Green and Broadway streets. 1924, Urbana-Lincoln Hotel, Joseph Royer, Architect; Tudor Revival style. Construction began in 1922 with a grand opening occurring on November 14, 1923. Original four-story brick structure featured exterior stucco and "half-timbering" on the third level. Red brick first and second stories. The end gables and an eastern forward-facing gable also include stucco and "half-timbering." The steeply pitched roof, covered in asphalt singles, features roof dormers. Obscured by the mall addition on three sides, the original crenelated brick entrance tower can be seen above the mall roof. An original oriel window above the main entrance and brick chimneys are also visible over the mall roofline. Single and paired windows are found on the front and sides of the hotel.

The east side of the hotel allows hotel access from vehicles via a porte cochère entry, constructed of modern materials. The addition anchored by square brick pillars, features a stucco and half-timbered end gable. A single-story addition with exterior stucco and half-timbering appearing as a walkway, obscures the lower elevation of the rear brick dining room. The dining room wing has a half-timbered detail at the top, with a slight parapet obscuring roof visibility. The north side of the original structure has the four-story addition constructed in 1983 by the Jumer's hotel chain (a central Illinois chain). All levels of the elevation are stucco with half-timbering. Decorative murals and faux wood balconies are located on the exterior walls. Roof dormers are featured on the north side of the addition. Listed in the National Register of Historic Places (with Lincoln Square Mall), Inventory of Historic Structures before W.W.II in Champaign County. **Resource not counted due to previous listing.**

**202 S. Broadway Ave.**, 1914, originally the U.S. Post Office, currently the Independent Media Center. Architect: Oscar Wenderoth. A building of significant civic importance to the City of Urbana, particularly at the time of construction, the Post Office features a monumental Classical Revival style. The tan brick structure sits atop a limestone base and features a grand entrance supported by four large limestone columns. It is a symmetrical building with multi-paned double hung windows with limestone sills. The columns featured on the entrance of the post office building are of Corinthian order which support a two-story, recessed porch; Corinthian pilasters frame the porch recess. The building's roof is flat and is embedded with limestone coping that rises just above the dentil-clad classical cornices. A flat roof with limestone coping rises above the slightly projecting classical cornice. A grand staircase leads one up to the main entrance, which is accented with decorative limestone contributing to the overall monumentality of the structure. The Post Office Building underwent an extensive interior remodeling in 1982. Listed in the Inventory of Historic Structures before W.W.II in Champaign County. **Contributing.**

**300 S. Broadway Ave.**, Lincoln Square Mall, 1964; Victor Gruen, Architect. The pedestrian mall features and "inverted plan" purposefully creating a clean, simple exterior. Four mall entrances and an anchor store entrance provide access to the mall. Exterior display windows, limited to the anchor store entry, were purposefully eliminated in the design, intentionally creating a draw of people into the mall and the interior focused retailers. Large parking lots leading to entries in each cardinal direction are accessed from Race, Green, High, Broadway, Elm and Vine Streets. The one-story mall included a second basement level of the Carson's anchor store. A small portion of the mall is two story with a shed roof. A flat roof canopy extends over the entrances with plaster cast piers supporting the Lincoln Square logo. The tops of the exterior orange brick walls feature a concrete cornice. The interior southern extension of the mall court is two stories in height, lighted by rounded skylights. Second story offices are concealed above the lower storefronts. The north and east/west courts are one story in height.

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Supporting piers have been combined with planters to create inner spaces and “walking corridors” of polished concrete. Meeting areas, defined by benches, featuring groupings of aquariums and tropical plants in early mall years, have evolved to varied seating offerings, less connected to the architectural design. Store entrances maintain individualized signage and large glass display fronts. Mall entrances from each cardinal direction feature brick pavers inside double airlock doors. Listed in the National Register of Historic Places (as one resource with the attached Urbana Lincoln Hotel) for national significance. **Resource not counted due to previous listing.**

**300 S. Broadway Ave.**, Lincoln Square Mall, associated historic features – parking lots. Surface parking lots to the east and south of the mall, as well as an area between the First United Methodist Church and the west elevation of the mall. **Resource not counted due to previous listing.**

**304 S. Race St.**, First United Methodist Church, historically 516, 401, 302, 306 S. Race; 1924; Late Gothic Revival style. The church has smooth limestone walls with a massive building scale. The main feature of the church is the large square tower which is accented at the four corners by thick buttresses and has crenellations along the top. The church has a t-shaped plan, and the tower is located in the reentrant angle of the T. The nave of the church has a steeply pitched gable roof parapet on each end. The church has massive pointed arch stained glass tracery windows with intricate stone mullions on each façade and the central tower. The church elevations are divided into bays by thick buttresses. The wall articulation of window, buttress, window, buttress makes up the symmetrical facades. There are square windows below the large tracery windows on each façade. Several of the windows have the characteristic Gothic label molding above the window. The main entrances to the church are large wooden doors which sit below pointed arched openings. **Contributing.**

**402 S. Race St.**, Howard Apartments, 1927; George F. Ramsey, Architect. Tudor Revival. Four stories including an English basement. Red brick, steel metal casement, and double-hung sash including 6/1. “Half-timbering” with stucco. Open terraces incorporated into the upper story units, lend a more urban feel to the building’s Urbana location. A limestone band defines the building’s first floor line. The building includes varying sized, steeply-pitched gable roofs that are its most character-defining feature. A large gable prominently defines both the west/front and east facades, while two smaller gables are featured on the north and south facades. Two small dormer windows with gable roofs are tucked in between the two gables on these north and south facades. There are also two shed dormer windows on either side of the large gables on these north and south façades. The gables of the Howard Apartments feature red, half-timbering structures with brown stucco infilling these gable faces.

Many of the building’s windows are groupings of two double-hung windows, which have six over one lights and are multi-paned casement windows. The building’s corners are projected square bays. The building’s main entry way, located on Race Street, is defined by a staircase of five risers with a featured pointed Tudor arch made of limestone. The building’s entry door windows feature casements in groupings of three each and the 1 ½ and 2 ½ story mark. The Howard apartment building’s sun porches, which are featured on the north and south sides, contain two over eight-light casements windows in groupings of four at each story from the basement on through the second floor with the sun deck’s roof becoming the sundeck for the top ½ floor. The building’s roof consists of asphalt shingles. (PACA Survey, Urbana 100 Buildings). **Contributing.**

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## 8. Statement of Significance

### Applicable National Register Criteria

(Mark "x" in one or more boxes for the criteria qualifying the property for National Register listing.)

- A Property is associated with events that have made a significant contribution to the broad patterns of our history.
- B Property is associated with the lives of persons significant in our past.
- C Property embodies the distinctive characteristics of a type, period, or method of construction or represents the work of a master, or possesses high artistic values, or represents a significant and distinguishable entity whose components lack individual distinction.
- D Property has yielded, or is likely to yield, information important in prehistory or history.

### Criteria Considerations

(Mark "x" in all the boxes that apply.)

Property is:

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

### Areas of Significance

(Enter categories from instructions.)

COMMERCE

POLITICS/GOVERNMENT

ARCHITECTURE

### Period of Significance

c. 1870 - 1969

### Significant Dates

1870

1924

1964

### Significant Person

(Complete only if Criterion B is marked above.)

### Cultural Affiliation (if applicable)

### Architect/Builder

Royer, Joseph W., architect

Gruen, Victor, architect

Ramsey, George F.

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

The Urbana Downtown Historic District is being nominated under Criterion A for Commerce and Government, and Criterion C for Architecture. Serving as the county seat since the establishment of the county in 1833, Urbana has had 5 county courthouses anchoring its downtown, the most recent of which was built in 1901. Two former post office buildings and the public library continue to have a presence in the downtown as well. A variety of commerce developed as an offshoot of serving as a county seat, with everything from opera houses and hotels, banks to bakeries, and millinery shops to saloons lining the streets of the downtown. The historic district is also significant for architecture representing excellent examples of a variety of 19<sup>th</sup> and 20<sup>th</sup> century styles and types. Architecturally, the buildings follow a stylistic timeline coinciding with the mid- to late-19<sup>th</sup> century Italianate and Romanesque Revival styles, then to Classical Revival and Tudor Revival as second and third generation construction reflected a growing downtown economy. Urbana's own Joseph Royer left a legacy in the downtown which was especially impactful, as his prowess with a variety of architectural styles left Urbana with a rich architectural legacy. The historic district includes 42 contributing and 3 non-contributing resources, in addition to the listing of the Urbana-Lincoln Hotel/Lincoln Square Mall in the National Register of Historic Places. The period of significance is c. 1870 – 1969, representing the date of the earliest extant building and the 50 year cut-off date for the National Register.

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

## **Urbana, the county seat of Champaign County**

### **Criterion A: Politics/Government**

The present Champaign County Courthouse has been in constant use since its completion in 1901. It is the fifth version of a county courthouse to be located on the courthouse square since Urbana was selected as the first and only county seat of Champaign County. The establishment of Urbana as the county seat is inextricably linked to the town's early growth, commercial development, and continued significance in Central Illinois.

By an act of the Illinois State Legislature on February 20, 1833, Champaign County was established, bringing the total number of Illinois counties to sixty. (Baker and Miller, 13) The names "Champaign" for the county and "Urbana" for the county seat, were Vermilion County State Senator John Vance's tribute to his birth place in Urbana, Champaign County, Ohio. Illinois's Champaign County was created out of the western portion of the existing Vermilion County. On June 21, the location of Urbana as the county seat was sited on the south side of Big Grove. On November 7, 1833, the first business license was created when Isaac H. Alexander paid a \$5.00 fee for a license to sell goods, wares and merchandise, thus becoming Urbana's first retailer (Baker and Miller, 160).

The first county courthouse was built in 1837 (Bial, 54). Temporary in construction, it was never satisfactorily completed. Most court sessions continued to be held in private homes for several years, then in another temporary frame building. The first jail, also constructed of log, was built in 1840. It had an outside staircase to the second story, where its only entrance was located. Prisoners were lowered to the first story via a small trap door. Urbana's second



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jail was much more substantial. Constructed in 1856, it was a two-story brick building which stood along the east side of the public square (Matkovszki and Roberts, 21). The second courthouse was built of brick by William Harrey. The third courthouse, completed in 1849, was made of brick and wood, and featured a bell tower. It was eventually sold to the Urbana School District and became the first official schoolhouse in the city. In 1861, it was replaced with a brick, iron, and stone building constructed by E.O. Smith of Decatur for \$2,744.00. The fourth courthouse was a sophisticated design in the Italianate style, symmetrical with a two-story recessed central entrance bay supported by Corinthian columns and topped with a gabled pediment with full return, beneath a dome-roofed clock/bell tower. The numerous 2/2 double-hung windows were topped with elaborate hoodmolds. Corbels, carved brackets and modillions enlivened the cornice.

The 1850s were a decade of great growth and prosperity in Urbana. As the population grew, commercial enterprises continued to appear on Main Street. In 1851, construction on the Illinois Central Railroad, the first railroad to run through Champaign County, was begun. Tracks connecting Chicago to Urbana were finished by July 1854. The railroad brought a tremendous population increase and economic boom. Between 1850 and 1860, the county experienced its historically largest population increase, from 2,654 to 14,629, a 553% jump (Matkovszki and Roberts, 19). Fast growth resumed in the years following the Civil War, with Urbana winning the highly contested location for the Illinois Industrial University, which was renamed the University of Illinois in 1885.

In 1898, the County Board of Supervisors sought to replace the old courthouse from 1861 with a new building. The Sheriff's Residence and County Jail was constructed at 201 E. Main to the east of the (fourth) courthouse in 1895. Fearing a required vote would result in a new courthouse being constructed in Champaign, the board framed the project as a "repair" to the existing structure, a technicality in language which would not involve a vote. The design from the firm Royer and Brown was chosen and Peoria contractor V. Jobst and Sons was selected as contractor. The entire building was razed except for a small section of a wall that was built into the new building. The extensive renovation required no special assessment and a minimal tax increase that was "slight and unnoticeable." (Adams, 18).

Royer and Brown were paid \$4,000 for their design. Interior walls were decorated with paintings of former county officials, "and at the top of the rotunda is a picture of the old building." (Adams, 18) The massive new courthouse measured 108 by 116 feet and was a masterpiece in the Romanesque Revival style. Materials used included red sandstone and mottled brick, with a terra cotta main cornice (Adams 19). The entire cost of the new courthouse was \$144,510.56 (Adams, 20). It was ready for occupation by May 1901. The magnificent Romanesque Revival building was celebrated with a grand day-long dedication on August 22, 1901. A prominent visual anchor, the courthouse's exaggerated steep hip roof tower served as a beacon to downtown Urbana from miles around. For the architect Joseph Royer, the courthouse was a significant public building which solidified his reputation as being highly skilled with a vast array of revival styles.

The most important legal case ever to be initiated from within Champaign County was McCollum vs. the Board of Education of School District 71, Champaign, Illinois, filed June 11, 1945. The case stemmed from a program of religious education adopted in the public schools by the Champaign School Board in 1940. Children whose parents gave written permission were provided such instruction during school hours in the public school classroom. (Baker and Miller, 107)

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Children such as James Terry McCollum, whose parents, John and Vashti Cromwell McCollum, objected to the religious instruction program, were seated in the hallways, offices, restroom anterooms, and other areas segregated from the religious teaching programs. Set apart and isolated from their classmates, these children were subject to suspicion, ridicule, and humiliation from fellow students and some faculty. Failing to obtain relief from the school administration, Vashti McCollum ultimately brought suit against the Champaign School Board. After a three-year legal struggle, the McCollum case was resolved by the United States Supreme Courts on March 8, 1948. An eight to one decision reversed the Sixth Illinois Circuit Court's and the Illinois State Supreme Court's decisions and ruled that the Champaign schools' religious program violated the First Amendment of the U.S. Constitution and the Fourteenth Amendment as applied to the states. The favorable ruling by the U.S. Supreme Court in the McCollum case established direction for every school board in the country regarding the absolute separation of state and religions in the American public school system (Baker and Miller, 108).

The 1940s dealt Urbana's downtown some of its toughest blows. The Champaign County Courthouse, famous for its clocktower spire, had its tower hit several times by lightning throughout the decade, necessitating the removal of its tall tower roof for safety reasons. The tower had lost much of its visibility as part of the Urbana vista. The tower would remain at its shorter height for decades, until a fund-raising effort amassed private funds to pay for the tower restoration. Carbondale architects White and Borgognoni were in charge of the tower; they had done a similar project on a train station in Springfield. The Urbana tower was completed in 2009.

By the late 1990s, security issues, particularly with regard to courtrooms and entrances, became an issue of substantial public debate which included threats to leave the courthouse completely. The historic courthouse was rehabilitated. The addition on the courthouse was removed and the historic sheriff's residence and jail (designed by Joseph Royer) was demolished, with a large addition to the courthouse built to the east. The rehabilitated building was open in May 2002. The clock tower restoration, privately funded, was completed in August 2009. As part of the courthouse rehabilitation, all non-court services (County Recorder, Treasurer, etc.) were move to the Brookens Center (a former Urbana School District grade school) on the eastern edge of Urbana. The courthouse facility has legal services only, including 11 courtrooms, judges offices, public defenders, etc.

## **Criterion A: Commerce**

Despite Urbana's selection as the county seat on February 20, population growth and economic development remained slow during the 1830s and 1840s due to poor transportation systems. The Illinois Central Railroad connected the area with Chicago in 1854, resulting in intensified urbanization and an economic and population explosion in Champaign County. However, the railroad passed two miles west of Urbana, ultimately resulting in a population shift in that direction and the founding of West Urbana (later Champaign). As Urbana grew and the town expanded, its population quadrupled in the 1850s. On February 14, 1855, Urbana incorporated as a city. Archa Campbell was the city's first mayor. The first map of Urbana was created by Alexander Bowman, an architect and surveyor. The 1858 map showed the Urbana Hotel which stood across from the courthouse on the southeast corner of Main and Walnut streets. It also showed the more than forty commercial buildings, solidifying Urbana's role not only as a county seat, but also as a commercial center. The original east-west streets were Water, Main, Elm, and Green streets and the original north-south streets were Vine, Walnut, Market (now Broadway), and Race streets. The streets were separated by alleys

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running east-west (Goose, Fish, and Cherry) and north-south (Grape, Thorn, and Crane). During this time, the Main Street of the Original Town of Urbana became a hub of activity, lined with a variety of retail stores, saloons, law and real estate offices, banks, and other places of business and recreation. A variety of factories sprang up overnight, many of them associated with the burgeoning construction industry and agricultural production. These included brick and tile factories, sawmills, a sash and door factory, foundry and machine shop, plow and wagon factory, as well as a woolen factory and flouring mills, among others. (Adams)

“Bank Buildings” and “Commercial Buildings” were included on the 1858 Alexander Bowman map. These were built in the early 1850s on the north side of Main Street between Crane Alley and Market Street (now Broadway). The building on the corner of Main Street and Crane Alley housed the law and real estate office of William H. Coler and his Grand Prairie Bank. J.D. Wilson’s saddler shop and Jesse W. Jacquith’s drugstore were adjacent. Jacquith was Urbana’s third mayor, serving his term at the time Bowman’s map was made, 1857-58. A boot and shoe shop, Clap and Gere Dry Goods, Alonzo Lyon’s hardware store, the New City Bakery, and J.C. Moses’s law office were also included, in addition to the printing house of the *Constitution*, the second newspaper established in Urbana (Matkovszki and Roberts, 26-27).

Following the termination of the Civil War, Urbana experienced a period of intense and rapid growth as Union soldiers returned. In 1867, Urbana was chosen as the site for the Illinois Industrial University (now the University of Illinois) through the efforts of Clark Robinson Griggs. Also in 1867, the first railroad to actually pass through Urbana from east to west, the Danville-Urbana-Bloomington-Pekin Railroad (D.U.B. & P. R.R.; later the I.B. & W), was chartered, again by C.R. Griggs. The railroad was completed in 1869 and over the years, ownership of the changed hands several times, resulting in several name changes, including: the Indianapolis, Bloomington and Western Railroad (foreclosed 1881); the Ohio, Indiana and Western Railroad (1887); the Peoria & Eastern Railroad (1890); and the Cleveland, Cincinnati, Chicago, and St. Louis Railway (“Big Four”). These developments spurred a population increase from 252 in 1850 to 2,288 by 1870 (White 1992). The roundhouse and shops were a major source of employment until about the middle of the 20<sup>th</sup> century. Passenger service on the former Peoria & Eastern Railroad ended in 1957, replaced by the increased use of cars and trucks.

Urbana’s two most prominent opera halls were built in this era. Busey’s Hall was Urbana’s first opera hall and was one of the first brick buildings in Urbana. It was built in 1870 on the former site of the Urbana Hotel where Abraham Lincoln stayed, before it was moved down the street to a site north of the courthouse. It was one of the few downtown buildings to survive the fire of October 9, 1871. Both Busey and Tiernan’s were very important social centers in the downtown. “Opera halls” were not for formal, operatic performances, but rather were more akin to multipurpose venues, featuring dances, dinners, and lectures until motion pictures replaced them in the early 1900s.

Tiernan’s Block at 115 West Main Street was built in 1871, by Frank Tiernan, after a downtown fire which destroyed the frame buildings on West Main Street. At that time, only Busey’s Hall, built in 1870, was built of brick. Tiernan’s opened on October 31, 1872, with Professor Black’s grand opera troupe from the Indianapolis Academy of Music Tiernan’s four story building, still the tallest on Main Street, accommodated his grocery store on the first floor, lawyer and dentist’s offices on the second floor, and a large hall space on the third floor which opened up to the fourth floor. Tiernan’s Hall was a popular opera house, as was Busey’s Hall across the street. Tiernan sold the building to Masonic Lodge No. 157 in 1887. The Masons also leased the 3rd floor of the St. Nicholas Hotel next door, but it burned in 1893; the fire passed through the walkway arches into Tiernan’s and destroyed the lodge room and all its fixtures. The Masons refurbished the lodge hall and replaced the roof after the fire, but undertook a more extensive renovation in 1914 under the direction of Joseph W. Royer. Under Royer’s direction, the entire façade was clad with white terra cotta. Spandrel panels beneath windows between the floors included terra cotta wreaths. A pediment with the Masonic symbol marketed the left/east bay door to the staircase. The balustraded parapet was removed/altered around 1953. The building’s exposed west elevation is a reminder of its original construction era. After the 1914 renovation, Amsbary’s Grocery was located on the ground floor, and the 2nd floor held offices and a banquet room with a kitchen. The 3rd

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floor had ladies and gentlemen's retiring rooms in the front and a spacious lodge room finished in blue and old ivory in the rear. The stage was equipped with wings and ropes similar to those used in theaters, and the balcony extending around the lodge hall was reached by a door on the 4th floor. The chandeliers and ornamental plasterwork around the stage date from the 1914 renovation. The building had various owners with first story restaurants and either apartments or offices on the third and fourth stories until it was purchased by Norman and Carolyn Baxley in 1998. They renovated the entire building and for the first time since the 1960s, the Masonic Hall was revealed in its former glory. In May 2006, the building was sold to Mike Hosier and Applied Pavement Technology, a national firm dealing with airport pavements.

The Indianapolis, Bloomington & Wabash Railroad also contributed to the development of Urbana. Many travelers were wary of traveling the railroad at night, primarily because of the increased risk of an accident due to the primitive communication systems that were in place at the time. The Griggs House hotel opened near the railway in 1870, it soon became the most luxurious lodging destination in the area, Leal Park now partially occupies the site; prior to the construction of the current depot in 1899, the Griggs House was also where passenger trains stopped and where passengers could purchase tickets. The first hotel in the area was the Pennsylvania House, which was founded in the 1840's and existed into the 1880's. Around town, horses were the primary mode of transportation and they remained present in the area until the 1940s. Urbana and Champaign also had a privately operated network of horse-drawn streetcars dating back to 1863, this network became electrified in the 1890s, and the Illinois Traction interurban network connected Champaign-Urbana to other Central Illinois cities such as Danville, Decatur, and Springfield in addition to assuming control of the local network in 1903 (4, *Chicago Railfan Archives*).

Little architecture tied to Urbana's rich railroad heritage survives. Among these are a trestle/steel deck girder bridge (built ca. 1900) and a concrete culvert barrel/bridge (built 1916) over the Boneyard Creek on North Race Street. The only other readily identifiable historic railroad structure in Urbana is the Peoria & Eastern Railroad Depot built ca. 1917. This station, located at 223 North Broadway Street, is now the "The Station Theatre." The impressive Griggs House Depot/Hotel, named for Clark Robinson Griggs and formerly located along the tracks south of Leal Park, was built around 1870, but was already gone by the dawn of the twentieth century. The Indianapolis, Bloomington and Western Railroad roundhouse and shops (later the Peoria and Eastern Railway Yards and Shops and the "Big Four" shops), established in 1871, was an impressive complex of structures formerly located at the current site of the Champaign Urbana Mass Transit District maintenance yard and Emulsicoat Inc. on East University Avenue in Urbana. The yards went into decline in the 1950s as railroad activity waned; the roundhouse burned in a spectacular fire in 1968, after it had been converted into a pre-fab building construction business.

### Late 19<sup>th</sup> Century

Major developments in the latter half of the nineteenth century included: the large-scale draining of swampy prairies surrounding the city, resulting in the dominance of grain production at the expense of cattle breeding; the establishment of a gas lighting system; paving of streets; establishment of an electric rail line; construction of hospitals; and the continued expansion of retail businesses (Bial 1994; Baker and Miller 1984; Changnon 2007; McCollum 2005; Morgan 1969). On October 9, 1871, the same time as the infamous Chicago fire, the heart of Urbana was extensively damaged by fire. The fire was confined between Race and Market (Broadway) streets. It started on the south at the northwest corner of the intersection of High and Market streets, moving northward to about Water Street. Many businesses on Main Street were destroyed by the fire, particularly wood frame buildings. Records do not indicate that there were any fatalities caused by the fire, it is believed that the fire originated from a bonfire gone awry. The site is now the southern entrance to the Lincoln Square Mall. Urbana was quick to recover and the downtown core soon became the regional hub again.

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Between 1900 and 1960, the population of Urbana increased nearly five times in size, from 5,728 to 27,294 individuals. During the late nineteenth and early twentieth centuries, automobiles gradually replaced horses, and improved hard surface roads connected Urbana with surrounding communities and the rest of the state and country. The increased ease of transportation also allowed the population and businesses to move increasingly away from downtown. At the same time, improved roads made it easier for inhabitants of surrounding rural areas to access the many business and entertainment establishment in Urbana.

## Early Twentieth Century Commerce

Just after the turn of the century, some first and even second-generation buildings were being replaced. The Cohen building was erected in 1907 at 136 West Main Street, attributed to Joseph Royer as the architect. When it opened in 1907, the building contained many different businesses, such as Nathan Cohen's cigar factory on the second floor, offices at the street level, the Vriner and Vaky ice cream and candy store on the east side with the adjacent Palace Barber shop, and the Urbana Banking Company's headquarters in the corner (Adams, 53). A tailor shop was added in 1909 at the back of the building while the same previous businesses remained (Sanborn map, 1909). It is not until after 1913, when businessman Nathan Cohen retired from the cigar business, that the closing of the cigar factory is seen and full expansion of the offices, bank and commercial stores is established (Adams, 56, and Sanborn map, 1923). The Cohen building continues to have a lasting history as an office and commercial building, particularly for law offices from 1987 through present day. In 1976, the building held law offices, a guitar store and the Stevens Floor and Wall Coverings store. Then the Cohen building in 1989 held law offices for the firm Phebus, Tummelson, Bryan and Knox but changed name and partnerships in 1997 to be the law office for Phebus and Winkelmann.

The *Urbana Courier*, the city's premier daily newspaper since 1894, moved locations across the street from the old post office to the Courier Building at 111 North Race Street. The Urbana Courier, the city's premier daily newspaper since 1894, moved residencies across the street from the old post office to the Courier Building at 111 North Race Street. The new Courier Building was of course announced in the Urbana Daily Courier, in the 21 June 1903 edition, following the ground breaking on the previous Monday. The new building would be erected at 109 and 111 North Race Street from plans ordered from architect Joseph Royer. The two-story building would have a 10 foot tall basement, with more than five times as much floor space overall as its current quarters. Much new machinery including a new news press would furnish the new quarters. There were also two upstairs office spaces for rental offices.

The period between about 1920 and 1930 was a time of satisfaction and prosperity in Urbana and the United States. By the time the Urbana-Lincoln Hotel opened in 1923, Urbana was a well-established urban center and county seat, and the hotel was one of the last large commercial buildings to be constructed in downtown in the early twentieth century. "Main Street" hotels, such as the Urbana-Lincoln Hotel, sustained and energized a community, and were centers of culture and symbols of civic pride.

The hotel construction followed a strong community case for a new hotel, comparing the city to modern cities such as Cincinnati, OH and Peoria, IL. Deemed "Urbana's Greatest Need," the hotel was funded in part by the Urbana Hotel Company. The company had formed in 1921, after the creation of a booklet to promote community support for the hotel. A campaign to fund the community hotel, led by four teams of businessmen working under an executive committee chaired by S. E Huff, coordinated a concentrated effort to develop financial support for the "new and modern hotel". The proposed hotel was publicized as providing economic and social benefits for the citizens of Urbana while supporting the growing University of Illinois. Joseph Royer designed the hotel. A Lorado Taft statue of "Lincoln the Lawyer," now located in Carle Park, and a bronze tablet inscribed with the Gettysburg Address were commissioned for the hotel to showcase the area's Lincoln connection.

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The hotel faced financial challenges early, forcing refinancing and a reorganizing purchase in 1944 under the Urbana-Lincoln Hotel Company. The Carson, Pirie, Scott and Company, which anchored the Lincoln Square Mall, purchased the hotel in 1965. Before the 1976 purchase by James Jumer, Carson, Pirie, Scott held a liquidation sale and planned to raze the structure. The hotel addition expanded the capacity to 131 rooms. Jumer's Hotels linked the original structure with a corridor and three-story bridge structure to the west and east, respectively. The hotel continued to struggle financially, with a bankruptcy resulting in a 2002 sale, to be sold again, eventually closing and awaiting a successful agreement for purchase. Two recent negotiations including one with Hilton Hotels have fallen short of a permanent solution.

While the citizens of Urbana undoubtedly suffered through the economic challenges of the Great Depression, the presence of the University of Illinois within the city represented a source of economic support. However, Urbana handled things a bit differently from most communities. In an effort to keep money within the city until the banks could reorganize, the mayor instituted Urbana Dollars; this currency allowed for local transactions while the currency was still backed by the US dollar and were exchangeable once banks reopened. The 1930s also heralded a new era in architectural styling for Urbana. In 1934, the Princess Theater, the same in which Pulitzer Prize-winning film critic Roger Ebert relates his love for cinema originating, was remolded into the more contemporary Art Deco style. The extant marquee was also added at this time by the Alger brothers who owned the theater until 1958. The stainless and enameled steel entrance and curved ticket booth window were incorporated into the design in 1949. The name on the marquee was changed from Princess to Cinema in 1967. It operated as a movie theater until Norman and Carolyn Baxley purchased it in 1995. The original opera hall remains intact, with the original windows remaining on the east elevation (property owner).

The Courier Building, occupied by the *Courier* newspaper from 1903 to 1979, the building housed The Courier, Urbana's daily and weekly newspaper. Throughout its duration, the newspaper had several names: the *Morning Courier*, the *Urbana Courier*, the *Urbana Daily Courier*, the *Evening Courier*, the *Courier-Herald*, and the *Champaign-Urbana Courier*. Among the many employees and journalists to work for the Courier included: George Will (Pulitzer Prize winner), Gene Shalit (NBC book and film critic) and Samuel Love (Urbana Daily Courier founder and former Urbana Mayor). The *Courier* ended its publication in March of 1979. It was then purchased by Paula and Allen Strong, and converted into its current form, the commercial restaurant, Courier Café.

The city's most ambitious undertaking occurred in 1964, when the construction of Lincoln Square Mall required the demolition of over 80 individual residencies in nine city blocks on the south edge of the downtown. When it opened, it was the second fully enclosed mall in the state of Illinois. Nationally known architect Victor Gruen designed the mall to attach to what had been the main entrance to the Urbana-Lincoln Hotel. Supported by local businessmen, the project was as much an expected fix for the downtown-based economy as it was a modern design concept, battling the hit downtowns had taken from regional malls, with a new concept to bring the mall downtown. As to whether any economic success of Lincoln Square Mall spilled over a few blocks to Main Street, the scope of success is debatable.

Commercial, financial and governmental developments in the late twentieth and early twenty-first centuries claimed more of the periphery of Urbana's old downtown business district. Construction of the Champaign County Bank and Trust Company and associated parking lot and drive through facility at 102 East Main Street required the demolition of a square block containing several small businesses (Baker and Miller 1984). Likewise, construction of Busey First National Bank and associated parking lot and drive-up facilities around 1983 at the southwest corner of Main and Race streets involved the removal of several small businesses and some dwellings on the entire block between Race and Cedar streets and West Main and West Elm streets (Baker and Miller 1984). The former location of the City Building (1893-1965) and Urbana Fire Department building at the northwest corner of the intersection of West Elm Street and Broadway Avenue is now occupied by a modern two-story parking deck. Busey Bank has been an essential part of

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Urbana's history since its founding. In 1982, Busey moved back just slightly west of its older location to the southwest corner of Race Street and Main Street.

## Mid-Twentieth Century Downtown

The loss of two major retailers along Urbana's Main Street during the 1970s was to severely affect the downtown area. The national chain store of Montgomery Ward Company closed its only area store, and the locally-owned Tepper Hardware Store went out of business. On July 15, 1975, the fifty-two-year-old landmark Urbana Lincoln Hotel closed. Hundreds of sentimental people attended a liquidation sale in August in hopes of obtaining a memento of the hold hotel. Within a year, the vacant hotel was sold by Carson, Pirie, Scott and Company to the Jumer Corporation. Extensive remodeling was begun, and the hotel reopened in the fall of 1977. (141)

Buildings which housed several small businesses in downtown Urbana were vacated in order to provide space for the expansion of the town's two major banks. The Champaign County Bank and Trust Company cleared a square block on the northeast corner of Main and Broadway Streets. The area was improved by the construction of a new five-story bank and office building, including a parking lot and multiple drive-through banking facility where the Montgomery Ward store had stood.

Busey First National Bank decided to remain in downtown Urbana and built an impressive modern banking center at the historic location on the southwest corner of Main and Race streets. Demolition of several buildings long Race and Elm streets was necessary to provide parking and drive-up facilities for the bank. The bold investment in downtown locations by two rapidly growing banks were stabilizing influences on the future of Urbana as a business center. (143)

## Criterion C: Architecture; significance for reflecting a variety of styles and types

The architectural styles in the historic district reflect the periods of development and growth in the downtown, as well as post-fire rebuilding. Interspersed among buildings of style or stylistic influence are Commercial vernacular building types, typically with minimal brick detail, if any. These one- and two-story buildings are significant in holding together the functionality and architectural presence of the district. Perhaps the greatest influence in the district occurred when nine city blocks were leveled and Lincoln Square Mall was constructed. The mall's attachment to the Urbana-Lincoln Hotel changed the entrance to the building and substantially altered the street pattern, blocking Green Street as a significant east-west corridor from the University of Illinois campus.

While no one architectural style dominates any of the blocks in the district, the Italianate style and its influence is the most common in the historic district. The Italianate style was most popular for commercial blocks, residences, and industrial buildings between 1850 – 1880. Style characteristic influences seen in commercial buildings are the emphasis on height with tall storefronts to showcase good and a clear distinction between floor levels using a cornice or trim-like element. While similarities can be drawn with the Gothic Revival style, the Italianate style particularly uses a round arch for windows and hoodmolds. These are typically tall, double-hung windows to emphasize the height and provide a distinct division of bays on the building. Elements that are highly ornamented are the clearly defined cornice and the brackets (Gordon, 85). The cornice could be especially ornate with intricate motifs or moldings made to add a distinguished character to the building, while the brackets are used to exaggerate the cornice detail and height of the building. This style comes from European influences and is used in the United States as a new stylized version that is meant to be better.

Probably the most impressive use of the Italianate style in the district are the identically detailed buildings at 100-102, 106, and 108 W. Main Street. Round arched hoodmolds with keystones and corbels, stone lug sills with end corbels,

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and a highly enlivened cornice with dentils, carved brackets, organic motifs, and moldings anchor the east end/north side of the historic district on this quintessential block of Main Street. On 116 W. Main Street, round arched brick hoodmolds with keystones extend into full surrounds on oversized tall, thin windows; a denticulated cornice with carved brackets and panels tops the building.

The building at 114 W. Main illustrates the influence of the Italianate style with its round arched windows/transoms with raised brick hoodmolds and surrounds. However, the parapet has detailing more consistent with the Commercial vernacular building type. The building at 119 – 125 W. Main Street was altered decades ago, with ornate hoodmolds removed when an artificial cladding was installed over the upper story of the façade. Due to the height of the windows and the ghost of the hoodmolds and keystones, the building still may still be interpreted as Italianate. The tall parapet has always been without detailing and the cornice has always been rather plain when compared with other uses of the style in the historic district. The historic Knights of Pythias Building has a second story and cornice enlivened with Italianate detail, including red brick segmental arches and quoins framing the double-hung sash and building edges, and a cornice with modillions and carved brackets. (add Iron Post/S. Race St. buildings here\*\*\*)

### **Romanesque Revival style**

Occurring from around 1850 – 1880, the Romanesque Revival style employs masonry construction; round arches and carved archivolt; brick corbelling an arcaded corbel tables; square or polygonal towers; 6/6 or 4/4 windows on side elevations; and walls divided by belt courses. Most examples of the style are symmetrical, except for the arrangement of and size of towers. The style takes inspiration from James Renwick's Smithsonian Institution in Washington, D.C. Use of the style was typically limited to churches, public buildings, and a few industrial buildings, along with an occasional high style house. (Gordon 81)

The massive Champaign County Courthouse, built in 1901 and designed by Joseph Royer, is an excellent example of the style. Constructed of mottled brick in orange tones with extensive red sandstone detailing, the massive symmetrical building has a steeply pitched main hipped roof, along with the tower

roof; end bays on the main façade and former entrance bays on the west side and rear elevations are treated as shallow gabled pavilions. The main entrance is incorporated into the tower, recessed within a round arch. Round arches with blind window heads top all of the third story windows. Finials mark the ends and middle of each pavilion roof, as well as multiple points on the tower.

Two smaller scale examples of the style are found in the Stephens Building, 218 West Main Street, and 118 South Race Street. The red brick Stephens Building incorporates extensive limestone trim as continuous flat arches, sills, and quoins between stories on the semi-hexagonal end bay pavilions. The building at 118 South Race minimally shows the influence of the style through upper story piers with organic motif end caps; yellow brick detailing includes unusual shaped flat arches over windows and a raised belt course on the parapet.

### **Late Gothic Revival**

The Late Gothic Revival style was used from c. 1900 – c. 1930 and differs from earlier adaptations of the style, all in the 19<sup>th</sup> century. Gothic Revival dates to around 1830 – 1880 and was applied to county cottages, churches, some public buildings, and a few castle-like structures. Richard Upjohn's Trinity Church (1839-1846) in New York is an excellent example of the earlier version of the style. (Harris 155) Residential examples were part of the picturesque movement, with extensive use of the pointed arch in contrast to the original medieval forms. Molded label lintels, crenelated parapets, and steeply pitched gable roofs, often cross-gabled are among the features of the Early Gothic Revival style. (Gordon 80) High Victorian Gothic followed from c. 1870 – 1885, with a larger scale and more eclectic derivatives separating the two periods. The Late Gothic Revival style, chiefly used from the turn of the 19<sup>th</sup> century to around 1930, reacted to the High Victorian version with simpler and more archaeologically correct interpretations. The style,



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also known as Collegiate Gothic, was used for religious, educational, and commercial buildings. Smooth limestone walls or brick walls with terra cotta and stone trim; finials and stone buttresses; and restrained use of detail are among the elements of the Late Gothic Revival style. (Gordon 105)

The historic district has one outstanding example of style: the First Methodist Church at 304 South Race Street. Designed by architect W.W. Maxwell, the building was completed in 1927 and was the fourth building for the church. (Previous locations were at 516, 401, 302 and 306 S. Race Street and finally became 304 S. Race Street after 1923 according to Sanborn Maps. The church has smooth limestone walls with a massive building scale. The main feature of the church is the large square tower which is accented at the four corners by thick buttresses and has crenellations along the top. The church has a t-shaped plan, and the tower is located in the reentrant angle of the T. The nave of the church has a steeply pitched gable roof parapet on each end. The church has massive pointed arch stained glass tracery windows with intricate stone mullions on each façade and the central tower. The church elevations are divided into bays by thick buttresses. The wall articulation of window, buttress, window, buttress makes up the symmetrical facades. There are square windows below the large tracery windows on each façade. Several of the windows have the characteristic Gothic label molding above the window. The main entrances to the church are large wooden doors which sit below pointed arched openings.

### **Tudor Revival**

Four buildings in the historic district reflect the Tudor Revival style, from the simple Phillips 66 gas station, to the Howard Apartments and the Urbana-Lincoln Hotel with extensive “half-timbering” and

notable entrances, to the extensively detailed Knowlton-Bennett Building at 135 W. Main Street. Unusual for use on commercial buildings, some of the character defining features of the use of the style on residential works, is not possible on commercial works. For example, prominent chimneys, slate roofs or false thatched roofs with rolled edges, steeply-pitched gable front roofs, and multiple gable roofs would likely not be possible on commercial buildings, nor would an asymmetrical storefront façade. “Half-timbering,” stone trim, Tudor arched and ogee arched doorways, and Flemish/English bond brickwork, as well as multipaned casement windows in various groupings are elements of the style which do carry over to commercial buildings in most cases. (Gordon, 109.)

The Phillips 66 filling station (1933) is minimally detailed, but incorporates a steeply pitched entrance gable, a steeply pitch side gable, and a segmentally arched door. Brick detailing includes a soldier segmental arch over the door, soldier flat arches and header lug sills framing the windows, and a soldier course water table.

The Howard apartment building is a very good example of the Tudor Revival style, with extensive paired and grouped multi-light double-hung and casement sash dominating the facades. The main door has a Tudor arch and is recessed within a projecting first story entrance bay which serves as a narrow balcony accessed from the window group above. A front gable dominates the west-facing façade, with slightly smaller side elevation gables and gable roof dormers all featuring “half-timbering.” Stone belt courses detail the top of the English basement, the projecting entrance bay, and the open terraces on the corners of the top story. The Urbana-Lincoln Hotel has extensive “half-timbering,” along with multiple gable roofs and gable roof dormers. The projecting original entrance bay with a Tudor arched entrance has been obscured by the addition of Lincoln Squire Mall; the crenelated four-story entrance tower remains intact above the Lincoln Square Mall roof. A north side addition attempts to mimic the original building’s “half-timbering,” but is backed by an EIFS-like material which clads the exterior walls in their entirety.

*The Urbana Daily Courier* of Friday, September 2, 1927 featured a frontpage photograph of “The New Howard Apartments,” at 402 South Race Street, along with a caption announcing that the building contained fourteen apartments, “amply large for the medium size family. From roof to basement nothing has been overlooked to add to the convenience and beauty of this apartment.” The article continued, “Erected as a memorial to the deceased son,

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Howard, Mr. and Mrs. J.H. Finch are to be congratulated upon their fine contribution to the close-in residence district of Urbana." The Finch held an open house on Friday, September 2 and Saturday, September 3, 1927, when every one [sic] interested was cordially invited to come and inspect the "beautiful apartment." The building included a few furnished units. Highlights of the modern apartment building included a vapor-steam heating plant, heating pipes enclosed within walls as not to be unsightly, a water softening system, and a Frigidaire system. The Urbana Daily Courier's review included that "It is not just a building with comfortable living quarters, but rather a group of cozy and attractive homes, home for the most discriminating. Things expected only in the homes of the most cultured people are found in these apartments. . ." (The Urbana Daily Courier, 1 September 1927, p. 11)

### Beaux-Arts

A formal, academic style, Beaux-Arts was well suited to the monumental buildings of the early 20<sup>th</sup> century, particularly public buildings such as libraries, train stations, and mansions. The style was

introduced in the United States by American architects who studied at the Ecole des Beaux-Arts. It became the style of choice connected with the City Beautiful movement after the turn of the 20<sup>th</sup> century. Bilateral symmetry, smooth masonry walls accented by quoins or rusticated stonework, 1/1 or multipaned windows, paired columns flanking large barrel-and round-arched vault openings, and flat, low-pitched or low hipped roofs with balustrades and foliated brackets. The use of classical Greek and Roman elements often freely mixed (Gordon 97). Used from about 1880 – 1930, Beaux-Arts buildings frequently have massive symmetrical facades, often with a projecting central bay. Entrances may be further detailed by paneled doors and a glass canopy over the primary entrance (Harris 28).

The Urbana Free Library was built in the style in 1906, a design by Joseph Royer. The building has a strict rectangle plan with a flat roof. The overall composition of the library is bilaterally symmetrical and consists of three bays on the east side, a large projecting central bay and two end bays. The two end bays have three large multi-paned rounded arch windows. Cut limestone is the main material of the building, which illustrates a heavy appearance and emphasizes the civic importance of the monumental building. The east entrance which is under a recessed barrel-vaulted coffered arch was the original main entrance to the library. The original structure has been modified twice, first with an addition in 1975 and then with the construction of a new wing in 2005. Both modifications took into consideration of the historic integrity of the building and are compatible with the original architectural style, and the south entrance was designed as the main entrance afterward. The first floor was raised in order to place a monumental flight of steps under the arch at the east entrance. The door has a classical triangular pediment above and the arched opening is flanked by classical columns of the Doric order. The order with the façade ornaments emphasizing both Greek and Roman idioms. The interior spaces are organized in a hierarchy, and they correspond with the façade compositions. For example, the main hall is behind the large central bay of the façade, and two small reading rooms are placed behind the two small bays.

The **Classical Revival** style shares characteristics with the Beaux-Arts style, though simpler in effect. The style became particularly popular as a result of the 1893 World's Columbian Exhibition in Chicago. The sobriety of the style made it particularly well-suited for public buildings and banks. Characteristics of the style include symmetry and reliance on Greek classical forms; full portico with Ionic or Corinthian columns; columns, pilasters, and pedimented doorways; multipaned or 1/1 double-hung windows; and trabeated openings. (Gordon 99) The style first emerged as a popular style of American architecture from about 1770 to 1830. During this phase, it was closely associated with the work of Thomas Jefferson (1743 – 1826), including Monticello. The style reemerged in popularity from about 1895 – 1940. (Harris 63) Three particularly outstanding examples of Classical Revival style in the historic district include the former U.S. Post Office building at 202 South Broadway, the Nathan H. Cohen Building at 136 West Main Street, and Tiernan's Hall at 115 W. Main Street.

Designed by architect Oscar Wendroth in 1914, the U.S. Post Office is two stories with buff colored brick walls on a limestone base. Symmetrical in massing, the broad center bay of the building is slightly recessed, supported by four

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colossal limestone Corinthian columns, with the recess framed by Corinthian pilasters. A smooth limestone surround with a molded cornice frames the door. Multi-light double-hung sash vary in size on the façade, including 12/12 on the first story and paired 6/6 on the

second story of the recess. The smooth entablature includes a denticulated cornice. Despite a single door entrance, the steps to the building's entrance are nearly full façade, a grade gesture which asserts the civic importance of the building. (Urbana web map)

The Nathan H. Cohen Building, designed by Joseph Royer in 1907, is constructed of English bond red brick (alternating courses of headers and stretchers), highly enlivened with off-white terra cotta detailing. The door in the left/west bay is stopped with a terra cotta eagle with outstretched wings wearing a wreath, a noble symbol for the bank which originally occupied this building. Three storefront bays stretch across the remainder of the façade divided by terra cotta pilasters with Art Nouveau-inspired capitals. A terra cotta entablature spans the storefronts. The same pilasters frame the second story and divide the bays. The central bay has paired windows topped by a name block, also in terra cotta, which reads "Nat H Cohen." The two end bays have triple window sets, all of which are framed with terra cotta and are united beneath a denticulated molded cornice. A plain frieze, denticulated course, modillions, and plain cornice is beneath the extending red brick parapet which is raised slightly at the center bay. Two matching terra cotta faces are at the east cornice end on the façade and north cornice end on the west elevation.

The Spanish Eclectic style takes inspiration primarily from residences, but also from public buildings and churches. While most commonly found in the southwestern part of the United States and Florida from around 1915 – 1930. The style is also called Spanish Colonial Revival. Characteristics of the style include perhaps most importantly the wall treatment. Facades are most commonly asymmetrical with stucco or plastered walls, though occasionally light colored brick walls are used. Glazed or unglazed wall tiles, ornate low-relief carvings on window trim, around doors, or on columns and pilasters; highly decorated compound arches; molded, decorative cornices and enriched corbels; a long, covered porch or arcade; and occasionally a loggia; commonly a patio or terrace; wrought iron balconies or balconies in front of one or more of the upper story windows are elements used to express the style. Roofs are typically low to moderately pitched hipped and/or gable forms, with red mission-tile. Round arches may be found over the most prominent windows. Rectangular windows may have lintels or flat arches, sometimes crowned with an enriched cornice; ornate, low-relief window surrounds; and/or cast iron or wrought-iron window grilles. Midwestern freeze-thaw cycles are less than ideal environments for stucco walls; nevertheless, Spanish Eclectic style may be found in a variety of locations. (Harris, 309) The filing station, now Kirby's Service Center, at 303 West Main Street is an excellent example of the style used on a small-scale commercial building. The steeply-pitched tiled hipped roof extends over the entrance with bellcast eaves. The side elevation windows are round arched with irregularly shaped and patterned quoins; windows on the front of the building are rectangular in form, beneath the main entrance drop-off. The yellow brick walls have been painted white. Inside, the waiting room has a living room-like quality, with wood surrounds on the windows, restrooms, and a service desk. Just a few blocks away is Elm Street/Buena Vista Court, a 1920s Spanish Eclectic bungalow court with eight two bedroom cottages listed in the National Register and locally landmarked.

The Art Deco style is well-represented in the historic district through the 1934 historic alteration of Busey's Hall, which dates to 1870. The former Italianate façade was clad with yellow brick on the second story. Four raised piers divide the façade. Black tiles or glazed bricks highlight the piers and cornice for a smooth, polychromatic wall surface with stylized detailing.

The Art Deco style is seen mostly in offices, industrial, and civic buildings between c. 1927 and c. 1940 during the time when the modernist movement was expanding its influence across the world. Art Deco itself is influenced by modernism and its rejection of the historical past as new industrial materials and imagery are introduced at the time. The building forms of this style are typically rectilinear and large masses with flat roofs. The exterior surfaces are seen

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as very smooth, blank canvases made predominantly of concrete or brick. There is minimal amount of decoration on the building with stylized ornamental details marking the windows and entryways usually. Some of the windows might be rounded while most appear rectangular. These windows are typically very tall and narrow to emphasize the height and verticality of the building as an imposing and impressive architectural piece in the city. Many tall office buildings influenced by the Art Deco style also have the stepped-back characteristic at the top to minimize the volume the higher up a building goes. This corresponds to the Tenement Act established in New York that set required standards so plenty of natural light and air circulation can filter and flow through and between buildings in such a dense city; this issue concerned the health conditions of the people (Gordon, 112). The application of the Art Deco façade, along with the Art Deco marquee, coincided with the acquisition of the building by the Alger Brothers, who owned it from 1934-1958. The building had been converted for use as a moving picture theater by Gus Freeman in 1915.

Commercial type buildings in the district are vernacular in character, one or two stories tall with one or two storefronts. The storefronts may include sign panel or a transom window or series of transom windows which span the entire façade. The parapet may be completely without embellishment or may have only a very minimal application of architectural details, so that no style is expressed.

### **Joseph William Royer and downtown Urbana**

Ten Joseph Royer designs are in the historic district; an eleventh design is unconfirmed but attributed to Royer. Royer's work continues to represent the key public buildings in Urbana which continue in their original use, including within the district the Champaign County Courthouse, the Urbana Free Library, the old U.S. Post Office, and outside of the historic district, Urbana High School. Many of the district's most recognized commercial buildings were either designed or historically altered by Royer. His residential work, though not included within this historic district, is scattered throughout the West Urbana Neighborhood contiguous to the west and south of the district, including his own house at 801 West Oregon, along with the adjacent cottage for his mother in-law at 701 S. Busey; these two Royer properties are a local historic district in the City of Urbana.

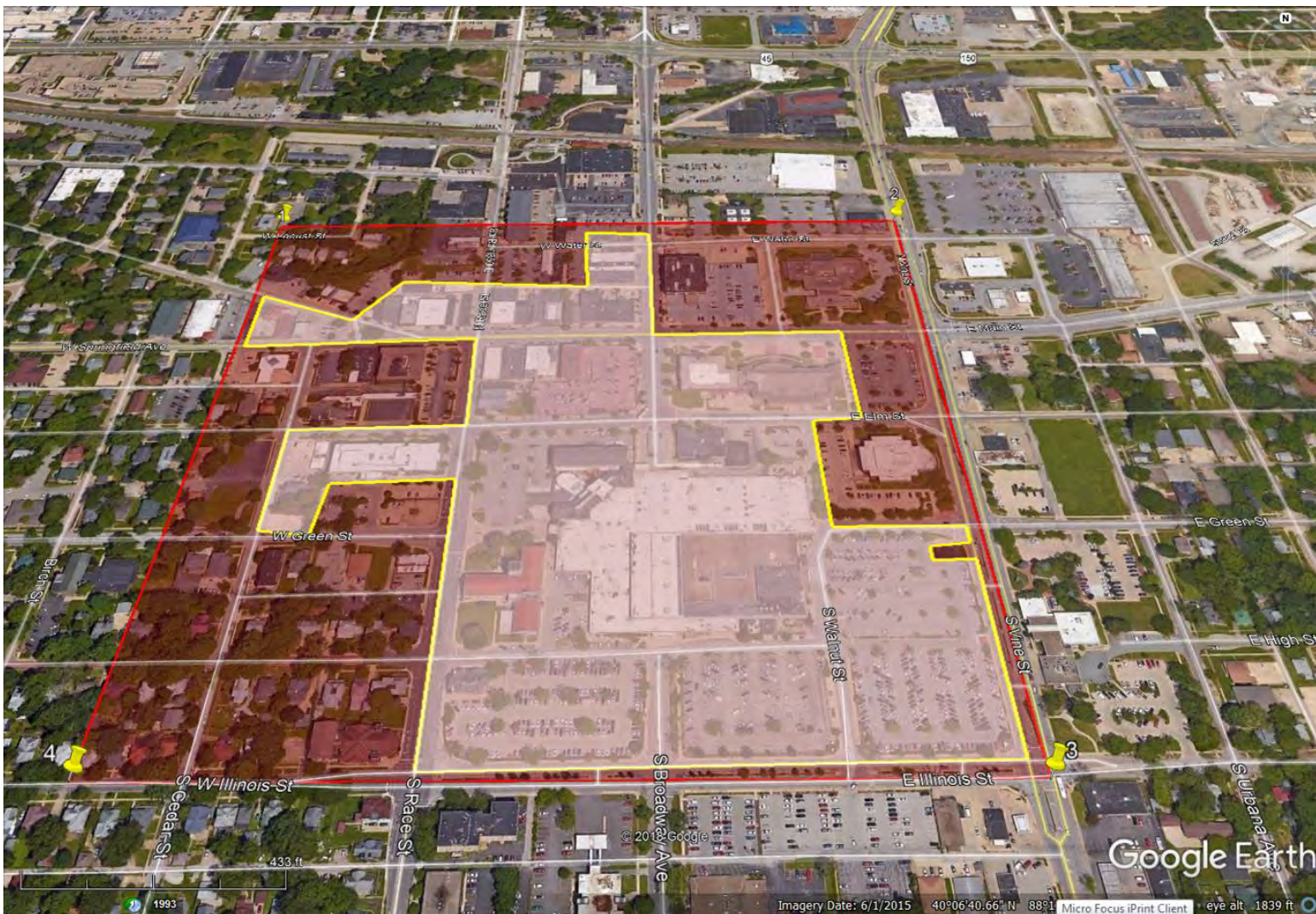
Born on August 2, 1873, Royer attended Urbana High School and graduated from the University of Illinois' College of Engineering in 1895 with a degree in architecture. Following graduation, Royer spent four years in Chicago where he received practical experience with various architectural firms including 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.

The buildings in the historic district associated with Joseph Royer are: Fox Building, 220 W. Main Street, 1898; Knights of Pythias Building (remodel), 214 W. Main Street, 1903; Urbana Post Office (now the Rose Bowl Tavern), 106 N. Race Street, 1906; Eubling Building (remodel), 220 W. Main Street, 1898; Tiernan's Block/Masonic Lodge (remodel), 115 W. Main Street, 1914, Classical Revival; Knowlton—Bennett Building, 130 W. Main Street, 1926, Tudor Revival; Samuel T. Busey Memorial/Urbana Free Library, 210 W. Greet Street, 1917-18, Beaux-Arts; Urbana-Lincoln Hotel, 209 S. Broadway, 1922-23, Tudor Revival; the Courier Building, 111 N. Race Street, 1903, Commercial Type; and Champaign County Courthouse, 101 E. Main Street, 1900-1901, Romanesque Revival. The Nathan H. Cohen Building at 136 W.

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Main Street, 1907, Classical Revival style, has been attributed to Joseph Royer, but this has not been officially confirmed.



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**Bibliography** (Brian Adams's general history of Urbana, used in the Criterion A: Commerce statement)

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Urbana Downtown Historic District  
Name of Property

Champaign Co., Illinois  
County and State

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2005 *Essays on the Historical Geography of Champaign County: From the Distant Past to 2005*. Champaign County Historical Museum, Champaign, Illinois.

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### Articles and Web Sites

Champaign-Urbana City Directories, Urbana Free Library, Champaign County Historic Archives.

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"The Cohen Building," <http://www.city.urbana.il.us/urbana/community/development/planning/>.

"Historic Buildings of Urbana." Historic Urbana Map. <https://historic-urbana-webmap.netlify.com/>

"History." The Courier Cafe. <http://couriercafe.squarespace.com/new-page/>

Urbana Historic Preservation Commission Urbana Main Street Corridor Survey for the structure at 135 W Main St, Urbana.

### 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: Urbana Free Library

Historic Resources Survey Number (if assigned):

Urbana Downtown Historic District  
Name of Property

Champaign Co., Illinois  
County and State

## 10. Geographical Data

### Acreage of Property

(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°6'49.22"N</u> Latitude	<u>88°12'39.72"W</u> Longitude	3	<u>40°6'33.14"N</u> Latitude	<u>88°12'17.60"W</u> Longitude
2	<u>40°6'49.48"N</u> Latitude	<u>88°12'18.22"W</u> Longitude	4	<u>40°6'33.09"N</u> Latitude	<u>88°12'39.66"W</u> Longitude

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

### Boundary Justification (Explain why the boundaries were selected.)

The boundaries include the historic downtown resources which are cohesive to the historic core. A few historic buildings such as the railroad passenger station, now the Station Theatre, and the historic lumber yard building which is now Silvercreek Restaurant are too far removed/separated by extensive parking lots to include within the boundaries.

## 11. Form Prepared By

name/title Alice Novak, editor; instructor, UP 420/Planning for Historic Pres. date 22 April 2019  
organization Univ. of Illinois, Dept. of Urban/Regional Plng. telephone 217.244.5402  
street & number 611 E. Lorado Taft Dr., 111 TBH email [Novak2@illinois.edu](mailto:Novak2@illinois.edu)  
city or town Champaign state IL zip code 61820

### 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).



Urbana Downtown Historic District

Name of Property

Champaign Co., Illinois

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## 11. Form Prepared By, continued

Student work from UP 420/Planning for Historic Preservation, Department of Urban and Regional Planning, University of Illinois at Urbana-Champaign served as the basis for this nomination:

Will Andresen  
Megha Bamola  
Cori Burke  
Andrew Dunham  
Eliseo Elizarraraz  
Renee Fox  
Lauren Garriott  
Jackie Guerrero  
Yiran "Bruce" Liu  
Shawn Rivers  
Abby Valek  
Emma Verstraete  
Eric Ziegler  
Alex Zhang

Brian Adams, Ph.D. and author of Joseph William Royer, Urbana's Architect, shared his expertise on Royer and Royer's buildings, in addition to a general history of the development of Urbana.

# Exhibit B: Registration Form

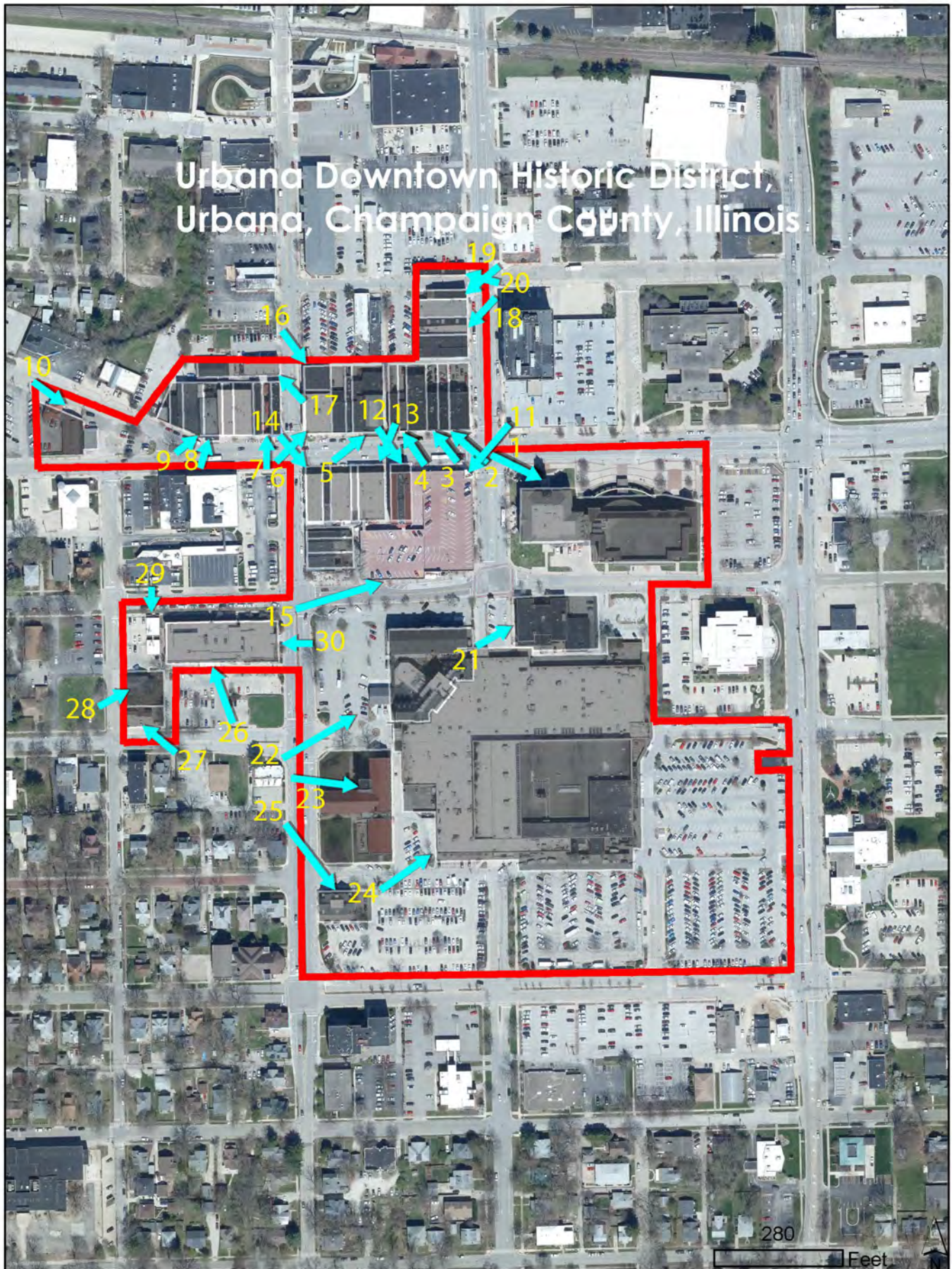
OMB No. 1024-0018

Urbana Downtown Historic District  
Name of Property

Champaign Co., Illinois  
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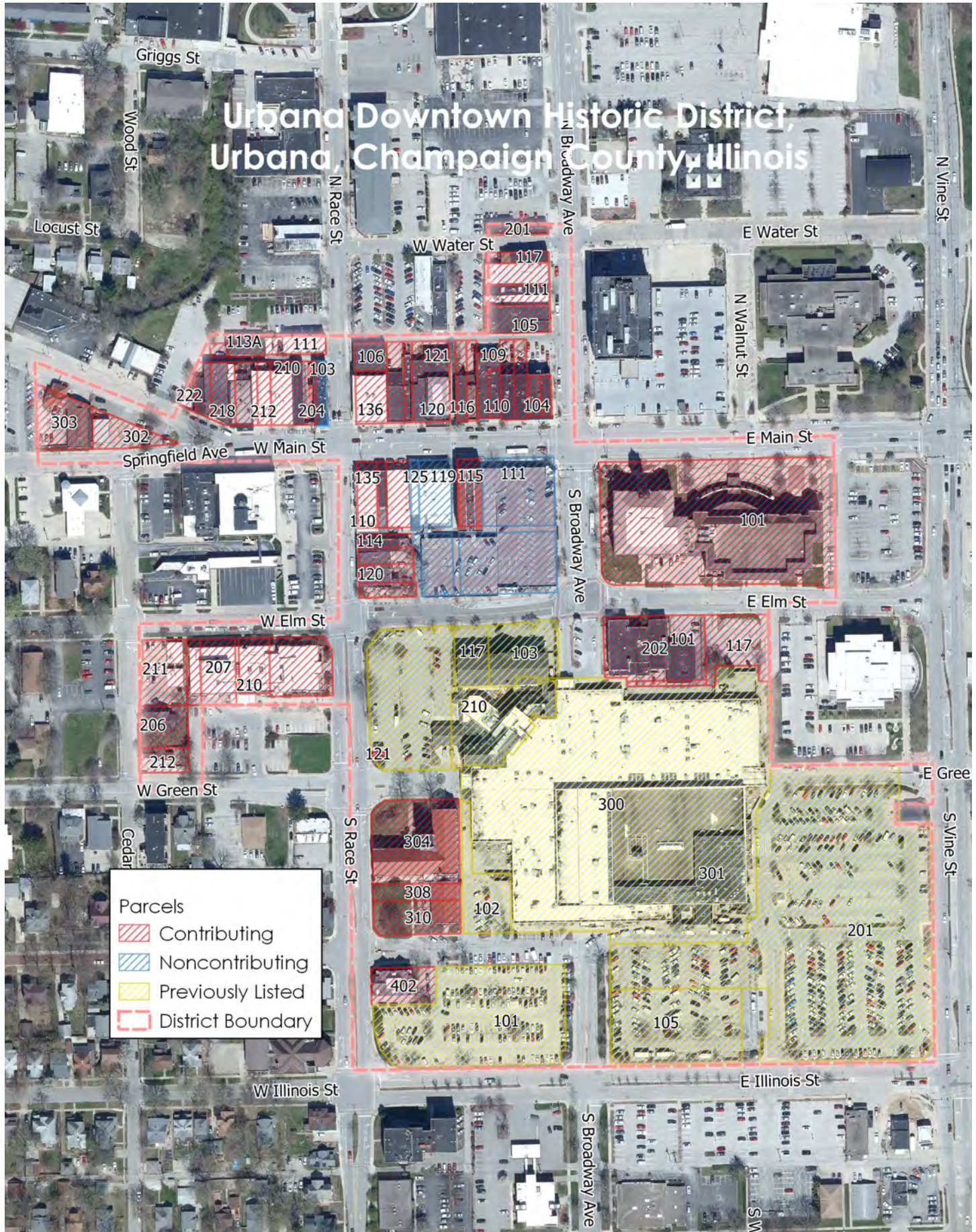
Urbana Downtown Historic District  
Name of Property

Champaign Co., Illinois  
County and State



Urbana Downtown Historic District  
Name of Property

Champaign Co., Illinois  
County and State



Urbana Downtown Historic District  
Name of Property

Champaign Co., 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:** Urbana Downtown Historic District

**City or Vicinity:** Urbana

**County:** Champaign Co. **State:** Illinois

**Photographer:** Shawn Rivers, UP 420; senior, Bachelor of Landscape Arch.

**Date Photographed:** October 2018

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

1. Photo 1/30: Champaign County Courthouse, 101 East Main, camera facing SE
2. Photo 2/30. North side, 100 block of West Main St. (100-102-106-108), looking NW
3. Photo 3/30. North side, 100 block of West Main St. (108), looking NW
4. Photo 4/30. North side, 100 block of West Main St. (114), looking NW
5. Photo 5/30. North side, 1100 block of West Main St. (136 – 100), looking NE
6. Photo 6.30. Nat H. Cohen Building, 136 West Main St., looking NE
7. Photo 7/30. North side, 200 block West Main St., looking N
8. Photo 8/30. Knights of Pythias, 214 West Main St., looking N
9. Photo 9/30. Stephens Building, 218 West Main St., looking N
10. Photo 10/30. Kirby's Firestone, 303 West Main St., looking SE
11. Photo 11/30. Urbana Parking Deck, SW corner West Main at South Broadway, looking SW
12. Photo 12/30. Tiernan's Hall, 115 West Main St., looking SE
13. Photo 13/30. 119 – 125 West Main St., looking SW
14. Photo 14/30. Knowlton – Bennett Building, 135 West Main St., looking SE
15. Photo 15/30. Urbana Parking Deck, West Elm at South Broadway, looking SE
16. Photo 16/30. Rose Bowl Tavern, historically the U.S. Post Office, 106 North Race Street
17. Photo 17/30. The Courier Building, 111 North Race Street
18. Photo 18/30. American Legion Building, 107 North Broadway, looking SW
19. Photo 19/30. 100 block, North Broadway, looking SW
20. Photo 20/30. 201 North Broadway, looking W
21. Photo 21/30. IMC/Independent Media Center, historically the U.S. Post Office, 202 South Broadway
22. Photo 22/30. Urbana-Lincoln Hotel, 209 South Broadway, looking E
23. Photo 23/30. First United Methodist Church, 304 South Race Street, looking E
24. Photo 24/30. Lincoln Square, looking N from West Illinois Street
25. Photo 25/30. Howard apartment building, 402 South Race Street, looking SE
26. Photo 26/30. Urbana Free Library addition/main entrance, 210 West Green Street, looking N
27. Photo 27/30. Phillips 66 Filling Station, 212 West Green Street, looking NW
28. Photo 28/30. Fejes House, 206 South Cedar Street, looking NE

Urbana Downtown Historic District  
Name of Property

Champaign Co., Illinois  
County and State

**Photo Log, continued**

- 29. Photo 29/30. Historically Tepper and Gwen Law Office, 207 West Elm, looking S
- 30. Photo 30/30. Urbana Free Library, original Royer section, SW corner South Race at West Elm, looking W

**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.

**Property name:**  
**Illinois, County:**

## **Exhibit B: Registration Form**

### **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.)

Property name:  
Illinois, County:

## Exhibit B: Registration Form





Property name:  
Illinois, County:

## Exhibit B: Registration Form



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## Exhibit B: Registration Form



# Exhibit C: Review Sheet

## Illinois Certified Local Government Review Sheet

### National Register of Historic Places

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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](mailto: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

## Exhibit D: Communication from SHPO



# Illinois Department of Natural Resources

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

JB Pritzker, Governor  
Colleen Callahan, Director

April 26, 2019

Name of Place: Downtown Urbana Historic District  
Roughly bounded by Illinois, Walnut, Water, Goose Alley, and Cedar streets  
Urbana – Champaign County

Kevin Garcia  
Community Development Services  
Urbana City Building  
400 S. Vine St.  
Urbana, IL 61801

Dear Mr. Garcia:

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 May 28, 2019, the nomination will automatically be placed on the IHSAC agenda for the June 28, 2019 meeting in Springfield. 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,

A handwritten signature in black ink that reads "Andrew Heckenkamp".

Andrew Heckenkamp  
National Register Coordinator  
217.785.4324

Mailing address: IL State Historic Preservation Office, 1 Old State Capitol, Springfield, IL 62701