



DEPARTMENT OF COMMUNITY DEVELOPMENT SERVICES

Planning Division

m e m o r a n d u m

TO: The Urbana Historic Preservation Commission

FROM: Rebecca Bird, Planner I

DATE: July 1, 2010

SUBJECT: 104 North Central Avenue (Eli Halberstadt House): Preliminary determination for a historic landmark application, Case No. HP 2010-L-02

Introduction

Historic Preservation Case No. HP 2010-L-02 is an application by Brian Adams to designate the property at 104 N. Central Ave (referred to as the Eli Halberstadt House) as a local historic landmark. The owner of record is Canaan Baptist Church.

The Historic Preservation Ordinance requires that the Commission make a preliminary determination as to whether the proposed landmark is eligible for designation. Should the Commission find that the property qualifies for designation as a local landmark by meeting one or more of the criteria set forth in Section XII-5.C of the Urbana Zoning Ordinance, a public hearing will follow within 45 days of the preliminary determination. In this case, the public hearing would be scheduled for August 4, 2010.

If the application is submitted by someone other than the property owner but the owner agrees to the landmark designation by means of a signed Registered Preference form, the Commission may approve or deny the application by a majority vote of the Commissioners then holding office. Should the property owner protest the application, the Historic Preservation Commission shall recommend to the Urbana City Council whether to approve or deny said application by a majority of the Commissioners then holding office. The City Council will then determine whether to designate the property by enacting an ordinance in accordance with the voting requirements of a two-thirds majority vote of all the Alderpersons then holding office.

Should the application for designation as a local landmark be approved, the owner would be required to obtain a Certificate of Appropriateness from the Historic Preservation Commission for future exterior changes to the property.

Background

Eli Halberstadt, a prominent grain miller and four-term mayor of Urbana, built the house at 104 N Central Avenue in 1875. Architecturally, the house is an example of the Italianate and Stick/Eastlake architectural styles. The house form is a one-and-one-half-story, asymmetrical cross-wing plan with a lower kitchen wing at the rear. The roof is a steep cross-gable. The front porch has an elaborate display of architectural details (see attached photos). The exterior window and door trim on the house show fine detail and craftsmanship, as do the unusual diamond-shaped windows. The exterior of the house appears to have changed little since construction. The Sanborn Fire Insurance Map of 1892 shows the footprint of the house to be identical to that of today, with the exception that what was originally a back porch on the southeast corner of the house has been enclosed.

Based on extensive research and documentation in terms of the criteria for designation, the applicant states that the Eli Halberstadt House:

- Has significant value as part of the architectural, artistic, civic, cultural, economic, educational, ethnic, political or social heritage of the nation, state, or community;
- Is associated with an important person or event in national, state, or local history; and
- Is representative of the distinguishing characteristics of an architectural type inherently valuable for the study of a period, style, craftsmanship, method of construction, or use of indigenous materials and which retains a high degree of integrity;

For detailed documentation on the property's history and significance, please refer to the attached application.

Surveys

The house has been recognized as having architectural significance in several surveys and by the Preservation and Conservation Association (PACA), a local preservation advocacy organization. Additionally, it was featured in the July-August 2009 PACA newsletter.

State of Illinois Survey (1971)

The house at 104 N. Central Avenue was included in the 1971 Illinois Department of Conservation Survey of all buildings of architectural significance built prior to World War II. This survey included all cities and towns in Illinois with a population of 500 or greater. Surveyors located and photographed all buildings of architectural interest. After the surveys were completed, the sites were evaluated and ranked on their significance: P (Preservation) – includes those sites significant enough to be included on the National Register; HD (Historic District) – includes those sites probably not of sufficient quality to be listed individually, but likely to qualify as contributing structures in a National Register Historic District; O (Other) – includes sites of marginal architectural interest or significance. The house at 104 N. Central Avenue was ranked HD.

Illinois Historic Structures Survey (1975)

The house was also included in a 1975 survey by the Illinois Department of Conservation. The Illinois Historic Structures Survey included 52 structures in Urbana of special interest because of their architectural or artistic merit or their contribution to the urban fabric. (Landmarks of interest primarily

for historic reasons were not listed here, but are listed separately in the 1974 Illinois Historic Landmarks Survey.)

Urbana Preservation Study (1975)

In 1975, a team of graduate and undergraduate students in an Environmental Planning Workshop class at the University of Illinois at Urbana-Champaign prepared a report on Urbana's historic resources which included a survey of structures compiled from a variety of professional and community resources. The survey ranked structures in terms of their significance based on two factors: the first was the number of times it was included on different official lists from other agencies, organizations, and individual professionals; the second factor was the collective opinions of the Urbana public and a special advisory panel assembled to review the inventory. This survey ranked the house at 104 N. Central Avenue as that of third importance: a site listed by official lists or community sources but not considered of first or second importance. In this survey, sites of first importance were those suitable for nomination to the National Register of Historic Places, while sites of second importance were those meeting any of the following criteria: 1) listed on four official lists; 2) listed on half of the official lists; 3) listed by the County Historical Society and on one other official list; or 4) listed by at least three of the community scores as important.

PACA Downtown to Campus Survey (1985)

In 1985, the Preservation and Conservation Association of Champaign County surveyed a section of residential Urbana that was under increasing development pressure due to its close proximity to the University of Illinois. The survey was intended as a basis for a comprehensive preservation plan. The area consists of 55 blocks bounded by Race Street, California Street, Lincoln Avenue, and the Conrail railroad tracks. Every parcel was surveyed and ranked for its significance. The house at 104 N. Central Avenue received a ranking of second importance: buildings vital to the local community of architectural or historic value, worthy of preservation in themselves.

Discussion

The action necessary at the July 7th Historic Preservation Commission meeting is a preliminary determination as to whether the property is eligible for designation as a local historic landmark.

Under Section XII-5.C of the Urbana Zoning Ordinance, the proposed landmark must meet one or more of the following criteria for designation. Following each criteria (*provided in italics*) is an analysis of whether the landmark fulfills the criteria.

- a) *Significant value as part of the architectural, artistic, civic, cultural, economic, educational, ethnic, political or social heritage of the nation, state, or community.*

According to the application, the Eli Halberstadt House has significant value both architecturally and historically.

Architectural significance: The house at 104 N. Central Avenue, built in 1875, is one of the earlier houses built in Urbana still standing. Of the nine locally-designated individual historic landmarks in Urbana, three were built prior to 1875. Of the three, one is a residence and the other two are commercial

buildings. The subject house is a vernacular house with Italianate and Stick/Eastlake style influences. The Italianate architectural style dominated American house construction, particularly in the Midwest, from 1850 to 1880. Although the style was popular, not many residential examples exist locally. The Stick/Eastlake architectural style, mainly used between the 1860s and the 1880s, in contrast to the Italianate style, was relatively uncommon. There are few examples of this style remaining in Urbana-Champaign. The beauty of this house is in the Italianate and Stick architectural details, particularly the details on the entry porch, and the window and door surrounds. (For more information on the architecture of the house, see pages six through nine of the application.)

Historic significance: The house was built by Eli Halberstadt, a prominent grain miller and four-term mayor of Urbana. Halberstadt, born in 1820 in Maryland, moved to Urbana with his wife in 1855. After a brief stint in the grocery business, he built a grain warehouse, mill, and elevator. (On page 11 of the application is the Sanborn Fire Insurance Map showing the location of the mill.) Halberstadt's grain business grew and expanded several times. In 1875, Halberstadt built the house at 104 N. Central Avenue. According to the August 18, 1875 *Champaign County Gazette*,

“The beautiful new residence of Mr. E. Halberstadt on Central Avenue, near the Griggs House, is receiving its final touches and will soon be ready for occupancy. It is an imposing building and its conspicuous location will be an ornament to the architectural beauty of the city.”

Halberstadt was elected Mayor of Urbana in 1867 and subsequently served an additional three terms as mayor between 1871 and 1874. The year 1867 is an important one in the history of Urbana as that is the year Urbana was chosen as the site of the Illinois Industrial University (the pre-cursor to the University of Illinois). In addition, 1867 saw the first railroad traverse Urbana (the Danville-Urbana-Bloomington-Pekin Railroad, later the I.B. & W. Railroad).

Based on the documentation provided in the application, City staff finds that the Eli Halberstadt House has significant value as part of the architectural, civic, cultural, economic, political, and social heritage of the community.

b) Associated with an important person or event in national, state or local history.

The house was built by a prominent local businessman and four-term mayor of Urbana. (For a full description of Halberstadt's importance to Urbana, see above.)

City staff finds that the Eli Halberstadt House is associated with an important person in local history.

c) Representative of the distinguishing characteristics of an architectural type inherently valuable for the study of a period, style, craftsmanship, method of construction or use of indigenous materials and which retains a high degree of integrity.

The Eli Halberstadt House is an excellent example of the Italianate and Stick/Eastlake architectural styles. The distinctive characteristics of the Italianate architectural style present in the subject house can be seen in the window and door treatments. The windows on the first story are generally tall, narrow,

one-over-one double-hung windows with elaborate window surrounds, all distinguishing characteristics of the Italianate style. The bay windows on the west and south elevations are also typical of the Italianate style. The distinctive characteristics of the Stick/Eastlake architectural style present in the subject house can be seen in the steeply pitched cross-gable gabled roof and the architectural details on the front porch. This style is primarily defined by decorative detailing or “stickwork” where the exterior walls are ornamented with decorative half-timbering, brackets, rafters, and braces. The Eastlake influence can be seen in the lacy ornamental details of the porch. (For more detail on the architecture of the house, see pages six through nine of the application.) Although the house is a vernacular and not high-style example of the Italianate and Stick architectural styles, it is representative of the distinguishing characteristics of both architectural styles.

The second part of Criterion c) deals with integrity. According to the National Register Bulletin, “How to Apply the National Register Criteria for Evaluation,” the seven aspects of integrity are: 1) location; 2) design; 3) setting; 4) materials; 5) workmanship; 6) feeling; and 7) association. The house is still located where it was originally constructed. The design elements appear to be original, with the exception of a small porch on the southeast elevation being enclosed. The enclosure was done sensitively and has not damaged the overall integrity of the structure. Some aspects of the setting have changed over time, such as the church being built across Central Avenue, but others, such as the proximity of the house to downtown and the Boneyard Creek, have remained unchanged. The house appears to retain its key exterior materials and is an actual historic resource, not a re-creation. The architectural details of the house are the physical evidence of the labor and skill of true craftsmen. Feeling refers to a property’s expression of the aesthetic or historic sense of a particular period of time. The Halberstadt House retains its original location, design, materials and workmanship, which relate the feeling of Urbana in the late nineteenth century. Association refers to the link between an important historic event or person and a historic property. Like feeling, association requires the presence of physical features that convey a property’s historic character. The Halberstadt House retains its association with Eli Halberstadt as he built the house during his last term as Mayor and lived there until his death over 25 years later.

City staff finds that the Eli Halberstadt House is representative of the distinguishing characteristics of the Italianate and Stick/Eastlake architectural styles inherently valuable for the study of a period, style, craftsmanship, method of construction, and which retains sufficient integrity to convey a sense of time and place.

d) Notable work of a master builder, designer, architect or artist whose individual genius has influenced an area.

The Eli Halberstadt House does not qualify under criterion d) as City staff and the applicant have not found information regarding the builder, designer, or architect.

e) Identifiable as an established and familiar visual feature in the community owing to its unique location or physical characteristics.

The Eli Halberstadt House does not qualify under criterion e) as the house is not an established and familiar visual feature in the community.

- f) *Character as a particularly fine or unique example of a utilitarian structure, including, but not limited to, farmhouses, gas stations or other commercial structures with a high level of integrity or architectural significance.*

The Eli Halberstadt House does not qualify under criterion f) as the house is not a utilitarian structure.

- g) *Located in an area that has yielded, or may be likely to yield, information important in history or prehistory.*

The Eli Halberstadt House does not qualify under criterion g). City staff and the applicant are not aware of any archaeological significance of the area.

Summary of Findings

Recommended statements of findings based on the application and Staff analysis are as follows:

1. Article XII. of the *Urbana Zoning Ordinance* provides the City of Urbana the authority to designate local landmarks and historic districts with the stated purpose to promote the educational, cultural, economic and general welfare of the community.
2. The City of Urbana on May 17, 2010 received a complete application to designate the property located at 104 North Central Avenue as a local landmark.
3. The property located at 104 N. Central Avenue known as the Eli Halberstadt House was constructed in 1875 for prominent milliner and four-term mayor of Urbana Eli Halberstadt in the Italianate and Stick/Eastlake architectural style.
4. The Eli Halberstadt House is significant as part of the architectural, civic, cultural, economic, political and social heritage of the community. The property is unique for Urbana because it is an uncommon example of residential Italianate and Stick/Eastlake architectural styles. In addition to its architectural significance, the house also has significant value as it was built by Eli Halberstadt, a prominent businessman and politician who served as mayor of Urbana when Urbana was chosen as the site of the future University of Illinois.
5. The Eli Halberstadt House is associated with an important person in local history in that it was built by Eli Halberstadt, a prominent businessman and four-term mayor of Urbana.
6. The Eli Halberstadt House is representative of the distinguishing characteristics of an architectural type inherently valuable for the study of a period, style, and craftsmanship and retains sufficient integrity. The property is an excellent example of the Italianate and Stick/Eastlake architectural styles and retains a high degree of integrity.
7. The Eli Halberstadt House is not known to be the notable work of a master builder, designer, architect, or artist whose individual genius has influenced the area.

8. The Eli Halberstadt House is not an identifiable and familiar visual feature in the community owing to its unique location or physical characteristics.
9. The Eli Halberstadt House is not a particularly fine or unique example of a utilitarian structure.
10. The Eli Halberstadt House is not known to be located in an area that has yielded, or may be likely to yield, information important in history or prehistory.

Options

In making a preliminary determination in Case No. HP 2010-L-02, the Historic Preservation Commission may:

- 1) Find that the nomination does not meet the criteria for designation as a local landmark, in which case the application shall not be further considered; or
- 2) Find that the nomination does meet the criteria for designation as a local landmark, in which case the application will proceed to a public hearing.

Recommendation

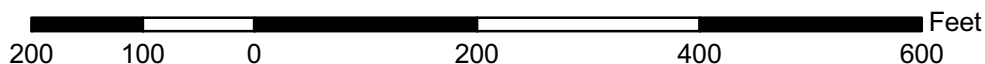
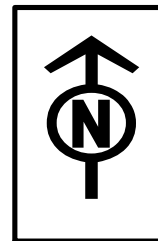
Based on the application and analysis provided in this memorandum, Staff recommends that the Historic Preservation Commission find that the landmark nomination for 104 North Central Avenue **QUALIFIES** for designation as a local historic landmark based on criteria a, b, and c of Section XII-5.C of the *Urbana Zoning Ordinance* and articulate reasons for qualification.

cc: Canaan Baptist Church, 402 W. Main St., Urbana, IL 61801
Brian Adams, 412 W Elm St., Urbana, IL 61801

Attachments:

- Exhibit A: Location Map & Aerial
- Exhibit B: Photographs of Eli Halberstadt House
- Exhibit C: Application including photographs and maps

Location Map and Aerial



HPC Case: HP-2010-L-02
Subject: Eli Halberstadt House
Landmark application
Location: 104 N. Central Ave.
Petitioner: Brian Adams

 Subject Property

Exhibit B: Photographs of the Eli Halberstadt House, 104 N. Central Ave

1. West Elevation



Front facade



Porch detail



2. South Elevation



3. North Elevation (taken from northwest)



4. East Elevation (taken from northeast)





Application for Historic Landmark Designation

Historic Preservation Commission

APPLICATION AND REVIEW FEE – NO CHARGE

Although there is no fee to file an application for Historic Landmark Designation, the Applicants are responsible for paying the cost of legal publication fees. The fees usually run from \$75.00 to \$125.00. The applicant will be billed separately by the News-Gazette.

DO NOT WRITE IN THIS SPACE - FOR OFFICE USE ONLY

Date Application Filed _____ Case No. _____

PLEASE PRINT OR TYPE THE FOLLOWING INFORMATION

1. Location 104 North Central Avenue
2. PIN # of Location 91-21-08384-004
3. Name of Applicant/Petitioner(s) Brian Adams Phone 217-367-1339
 Address 412 West Elm Street Urbana IL 61801
(street/city) (state) (zip)
4. Property interest of Applicant(s) _____
5. Name of Owner(s) Canaan Baptist Church Phone 367-2158
 Address 402 W. Main St., Urbana IL 61801
(street/city) (state) (zip)

DESCRIPTION, USE, AND ZONING OF PROPERTY: Attach an additional sheet if necessary

Legal Description Worthy Add Urbana Multiple Lots/Blocks

ACCEPTED AS COMPLETE

MAY 18 2010

By R. BOONW



6. Date of Construction of Structure 1875
7. Attach a map showing the boundaries and location of the property proposed for nomination.
8. Attach photographs showing the important structures or features of the property or structure
9. Indicate which of the following criteria apply to the property or structure (check all that apply). Additionally, attach a statement that describes the proposed landmark and its historic significance; list reasons why it is eligible for nomination; and show how the proposed landmark conforms to the criteria for designation (see attached Suggested Format).
- Significant value as part of the architectural, artistic, civic, cultural, economic, educational, ethnic, political, or social heritage of the nation, state or community;
 - Associated with an important person or event in national state or local history;
 - Representative of the distinguishing characteristics of an architectural type inherently valuable for the study of a period, style, craftsmanship, method of construction or use of indigenous materials and which retains a high degree of integrity;
 - Notable work of a master builder, designers, architect or artist whose individual genius has influenced an area;
 - Identifiable as an established and familiar visual location or physical characteristics;
 - Character is a particularly fine or unique example of a utilitarian structure, including, but not limited to, farmhouses, gas stations or other commercial structures with a high level of integrity or architectural significance;
 - Yields, or may be likely to yield information important in history or prehistory

WHEREFORE, petitioner prays that this petition be heard by the Urbana Historic Preservation Commission and the Application for Historic Landmark Designation be granted.

Respectfully submitted this 17 day of May, 2010.

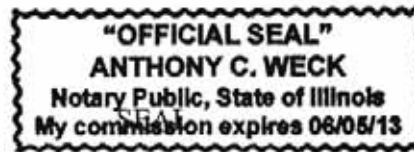
Brian Adams
Signature of Applicant

STATE OF ILLINOIS }
 }
CHAMPAIGN COUNTY }

I, Anthony C. Weck being first duly sworn on oath, deposes and says, that Brian Adams is the same person named in and who subscribed the above and foregoing petition, that he has read the same and knows the contents thereof, and that the matters and things therein set forth are true in substance and in fact as therein set forth.

Subscribed and sworn to before me this 17th day of May, 2010.

Anthony C. Weck
Notary Public



Signature of Applicant Brian Adams

Petitioner's Attorney (if applicable) _____

Address _____

Telephone _____

MAY 17 2010

Eli Halberstadt House

The Eli Halberstadt House, 104 North Central Avenue, is being nominated as an Urbana Landmark under the following criteria. It has significant value as part of the architectural, artistic, civic, cultural, economic, educational, ethnic, political, or social heritage of the nation, state, or community; it is associated with an important person or event in national, state, or local history; and it is representative of the distinguishing characteristics of an architectural type inherently valuable for the study of a period, style, craftsmanship, method of construction, or use of indigenous materials and which retains a high degree of integrity.

Property Description

The Eli Halberstadt House, built in 1875, is a one-and-one-half-story vernacular dwelling with Italianate and Stick/Eastlake style influences. It has an asymmetrical cross wing plan with a lower kitchen ell at the rear (east). A square one-story entrance hall and an elaborate front porch fill the reentrant corner where the cross wing and main wing meet on the southern side of the house. The high foundation is painted brick. Exposed purlins support the very wide overhanging open eaves; the steep roof is covered in asphalt shingles and roll roofing. Clapboard siding sheathes the house, which also has elegant corner boards and a wide wood watertable. The majority of the windows are tall rectangular one-over-one light double-hung sash, but the wide window trim is unusual in having ears at the top, middle and window sill levels with a flat edge molding. In addition, small consoles support the window sills. The three large windows on the second floor have the same trim with the addition of a triangular pedimental hood with a molded cornice and applied decoration in the tympanum. There are also a number of square diamond-shaped windows with edge molded trim and eared corners on all the elevations and two large bay windows on the first floor. The house has two interior brick ridge chimneys: the east chimney is just east of the junction where the wings cross, while the west chimney is in the middle of the west cross wing. Both chimneys have plain rectangular bases with two separate flues capped with corbelled tops. The front chimney is original to the house, but the rear chimney has been rebuilt to a similar pattern.

The projecting front facade (west elevation) is the most elaborate and presents its steep gable roof to the street. On the north end of the facade, the recessed projection of the shallow north cross wing presents a single rectangular window on the first floor and a small diamond window on the second floor. The facade of the main west projecting wing is dominated by a semi-octagonal bay window on the first floor. Here, the windows are similar one-over-one light sashes, but are framed by simplified Tuscan pilasters that support a simple wood frieze and cornice. The bay has a slightly overhanging roof. Below each window is a plain inset spandrel panel with half-round trim. A single two-light basement window is under the center window of the bay. On the second story, there is a single rectangular window with pedimental hood trim centered over the bay window. Above this window, in the gable apex, is a small diamond window with square eared points.

On the south end of the west facade, in the reentrant angle, is an elaborate one-story entrance porch set on a high brick foundation with four new concrete steps. This gable roof of the porch continues east as a shed roof to shelter an entrance vestibule that occupies about two-thirds of the roof area. The southwest corner of the porch is supported by a single square post with a plain molded capital; matching pilasters are against the house. Curved side brackets with trefoil pierced spandrels and a single acorn ended spindle form an elliptical arch, which in turn supports a frieze with five inset panels. Each panel is pierced with a motif of elongated quatrefoils. The porch roof projects beyond this archway and is supported by a king's post truss of squared and chamfered timbers with acorn drops. The webs of the truss have pierced inset panels with a motif of elongated trefoils and berries; the truss is capped with an elaborate raking cornice molding. This elaborate gable ensemble is supported on brackets of the same pattern as those that form the elliptical arch. The porch shelters a relatively simple front door with triple eared and molded trim similar to the windows; the door has a single three-quarters length light with two lower inset panels. There is a single-light transom over the door. Above the porch, the remaining short side walls only permit two diamond sashes. One diamond sash faces south at the west end of the projecting wing, while the second diamond sash faces west in the south projecting cross wing.

The south elevation is dominated by the side elevation of the entrance porch. Here the shed roof portion of the porch roof is set directly under the main roof's wide overhanging eaves, creating a deep shadow line. Only the west diamond sash is exposed above the porch roof. At the open west end of the entrance porch is a similar single elliptical arch formed by brackets with trefoil pierced spandrels that support a frieze of pierced panels. To the east of the arch, but still under the porch roof, is the south side wall of the entrance vestibule. Here, there is a single centered rectangular window with one-over-one light sash and eared and molded trim. A single two-light basement window is directly below. The one-story porch ends where it meets the taller side wall of the south projecting cross wing of the main block of the house. The cross wing has a similar steep gable with deep overhang supported by exposed purlins. Centered on the gable wall is a similar one-story semi-octagonal bay window. In the basement wall of the bay is a large square window with an operable two-over-two light window. A very shallow brick lined window well protects this window. On the second floor, centered over the bay, is a single rectangular window with the same eared trim and pedimental hood that is seen throughout the second floor. Above this window in the gable apex is a square diamond window with eared trim. To the east of this cross wing is an enclosed low shed roof porch supported by three square posts. The middle porch bay is narrower than the flanking bays. It appears that the west and middle bays were originally open and formed a side entry porch. The east bay was most likely always enclosed as a small room/pantry as it has an original long narrow one-over-one light rectangular window with eared trim. However, the west bay is enclosed with a modern square window with flat trim that does not match the other trim of the house. Beneath this window is a sloped wood cellar bulkhead that opens to reveal a steep flight of concrete steps with a dog-leg turn at its base and an arch to the basement door on the west. The middle bay is enclosed with a simple glazed panel door reached by a flight of six wood steps. Above the porch's shed roof is a low knee wall. The steep roof of the rear (east) kitchen wing rises from this knee wall. Centered in this roof is a

single tall narrow shed roofed dormer with a large rectangular one-over-one light window.

The east (rear) elevation is centered on the gable of the lower projecting kitchen wing, which corresponds to a matching higher gable on the main block of the house. The floor level the rear wing is the same height as the main block, but here the second-story knee walls are only half as tall as those of the main house. Recessed, the south end of the east elevation is the blind one-story wall of the enclosed porch's pantry/room. Visible over the porch's shed roof is another diamond window with eared trim set in east wall of the projecting south wing. Moving to the projecting center cross wing, there is a single one-over-one light rectangular window with eared trim located adjacent to the wing's south corner board. Below this window is a single two-light basement window set in a segmental brick arch. On the wing's second floor and centered in the gable is an almost square one-over-one light window with eared trim. It is smaller than the other second floor windows and has no decorative pediment. Continuing north, the east elevation of the shallow projecting north cross wing is blind save for a diamond window on the second floor.

The north elevation is the simplest. On the rear (east) end of the elevation is the lower side wall of the kitchen ell. Here, the basement has two operable rectangular two-over-two light windows set directly below the watertable and with shallow brick window wells. Directly above them, on the main floor, are two one-over-one light rectangular windows with eared trim. In the low knee wall of the second story are two small rectangular two-over-two light operable windows set close to the floor level.

Roughly centered in the north elevation is the shallow projecting gable roof cross wing of the main block of the house. In the basement are two rectangular windows set near the wing's corners. The east window has a two-light sash with a concrete sill; adjacent to the west is the boarded coal chute opening. A similar two-light fixed sash is in the west corner. On the main floor, a single one-over-one light rectangular window with eared trim is centered in the wall. To the east of this tall window is a small square one-over-one light window, also with eared trim. On the second floor of the wing is a similar window with eared trim and pedimental hood; it is centered over the large window on the first floor. In the gable apex has a square diamond window with eared trim. On the west end of the north elevation are centered a rectangular two-light basement sash, a one-over-one light rectangular window with eared trim, and a shorter rectangular one-over-one light window with eared trim and set directly under the eaves. Set in the reentrant angle and facing north is another square diamond window with eared trim. It most likely lights the head of the main staircase.

Historical Significance

The City of Urbana was surveyed and platted in September 1833. It was situated at the south end of Big Grove, near the confluence of the Boneyard and Saline creeks. The original city plan consisted of four north-south streets intersected by four east-west streets. Today this area constitutes the city's downtown. Population growth and

economic development remained slow during the 1830's and 1840's due to poor transportation systems. Urbanization intensified when the railroad arrived in the 1850's. The Illinois Central Railroad connected the area with Chicago in 1854, resulting in an economic and population explosion in Champaign County. Between 1850 and 1860, population in the county increased from 2,645 to 14,629. Pioneer farmers were replaced by land speculators, merchants, intellectuals (lawyers, doctors, teachers), tradesmen of all types, and masses of laborers employed by the railroad and the numerous factories which had been established. The early population derived primarily from the south (e.g. Kentucky) was augmented by immigrants from the northeast (New York, Massachusetts, Pennsylvania, Ohio, etc). Foreign-born immigrants, primarily of Irish and German origin, also began to arrive, and with their presence the religious composition of the county changed. The former exclusive dominance of Protestant and Baptist denominations was balanced by the formation of Catholic and Jewish congregations. A variety of factories sprung 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.

Between about 1850-60 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. The City of Urbana was incorporated on February 14, 1855, and in 1867 was chosen as the site of for the Illinois Industrial University (University of Illinois) through the efforts of Clark Robinson Griggs. Also in 1867, the first railroad to actually pass through Urbana, the Danville-Urbana-Bloomington-Pekin Railroad (later the I.B. & W), was chartered, again by C.R. Griggs. Economic development slowed in the 1870's. Major developments in the latter half of the 19th 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. In 1871, the same year as the infamous Chicago fire, the heart of Urbana was extensively damaged by fire. This resulted in a shift towards brick construction in downtown to reduce the impact of fires.

Eli Halberstadt

Eli Halberstadt, prominent miller and four-term mayor of Urbana, was born in Frederick County, Maryland on September 15, 1820, and was one of three children. His family soon moved to Darke County, Ohio where his father died in 1829. Returning to Maryland, his mother soon died, leaving the children orphans. Eli was apprenticed to a tailor in Maryland for three years and worked at this trade before moving to Urbana in 1855. On October 29, 1842, he married Rebecca Legore of Hanover, Pennsylvania. They had five children.

Upon arriving in Urbana in 1855, Eli Halberstadt became a partner in the grocery store firm of Bradshaw, Williams & Company, and soon bought out both partners. He sold his

interest in the store in 1865. According to the *Urbana Daily Courier* (1902:1), "...He was esteemed alike for his integrity and ability." In 1864, Halberstadt, together with Edward Ater, began construction of a new grain warehouse with milling machinery and elevator along Boneyard Creek, north of Main Street (*The Central Illinois Gazette*, December 1864), and in 1866/1867, Halberstadt opened a flourmill (the Union Mills) (*The Union and Gazette*, Friday, March 1, 1867, p.4). On July 19, 1871 it was announced that

Mr. Halberstadt has found that the capacity of the Union Mills is too small for his business, and is now engaged in putting in more machinery and larger boilers and engines (Champaign County Gazette, Wednesday, July 19, 1871)

Later, in 1884, he "...put in new and entirely modern machinery for the patent process in the manufacture of flour" (Mathews and Mclean 1979:40). After this, [h]is establishment, known far as wide as the Union Mills...(was)...not excelled in Central Illinois...and his brands of flour are recognized as the best that are made" (ibid).

Politically, Eli Halberstadt was a democrat, and was elected Mayor of Urbana in 1867 (*The Union and Gazette*, June 5, 1867). He subsequently served four terms as mayor (1867-1868; 1871-1874).

In 1875, Halberstadt built his residence at 104 North Central Avenue. According to the *Champaign County Gazette* (August 18, 1875, p. 8),

The beautiful new residence of Mr. E. Halberstadt, on Central avenue, near the Griggs House, is receiving its final touches and will soon be ready for occupancy. It is an imposing building, and its conspicuous location will be an ornament to the architectural beauty of the city.

Eli Halberstadt died at age 82 on Saturday, August 30, 1902 (*Urbana Daily Courier*, Vol. VII, No. 26, Sunday, August 31, 1902; *Champaign Daily Gazette*, August 30, 1902, page 8).

Based on the Champaign-Urbana city directories, the subsequent occupation of the Halberstadt house into the late 20th century can be traced. In 1904, it was occupied by Howe and Nancy Davis, and in 1906 the house is listed as vacant. In 1908 and 1910, the house was occupied by J.W. Collins and E.E. Derrough, respectively. In 1912 and 1914, William T. Hill is listed as residing at the former Halberstadt residence. James E. Hayes resided here in 1916, 1919, and 1920, and the home was owned by Mrs. Mary A. Hayes until at least 1938. The directories also indicate Mrs. Hayes had boarders in the house. The 1939 directory indicates the house was owned by Fred C. Whittaker by this time, and that tenants occupied the house. Whittaker was a long-time jeweler in Urbana who had a shop at 124 West Elm Street, Urbana, and in 1942 purchased the shop at 133 West Main Street, Urbana. Between 1950 and 1976, the house was owned by Mrs. Clara Whittaker

Architectural Significance

The 1875 Eli Halberstadt House is a vernacular cross plan dwelling with the addition of excellent examples of Italianate and Stick/Eastlake style influences. The combination of these influences make the house a very handsome and striking historic residence and a rare surviving example of these architectural styles in Urbana.

Italianate Architectural Style

Derived from the English Picturesque movement, the Italianate style was a reaction to the formal classical ideals in architecture that previously found expression in the more formal Georgian and Greek Revival architectural styles. The new style was more informal and based on the rambling Italian farmhouses, which were often characterized by square towers; but in the United States, the style was modified and changed into a truly native interpretation.¹ Popularized by the publications of Andrew Jackson Downing, produced in the 1840s and 1850s, the style dates from 1830 through the 1880s, with most surviving examples from the period 1855 to 1880. The financial depression of 1873 resulted in a decrease in building and when prosperity returned, new architectural styles, particularly the Queen Anne, had supplanted the Italianate in popularity.²

Like the picturesque Gothic Revival style, the Italianate style emphasizes height, but without using the pointed arch element of the Gothic Revival. Instead, round or segmental arched windows were used, or tall narrow rectangular double-hung sash with hoods molds that can be flat or pedimented.³ Generally the double-hung sash has one-over-one or two-over-two lights. Windows and doorways frequently have elaborate brick, stone or metal hoods or label molds that follow the curve of the window or supply the arch motif above the traditional rectangular top.

Buildings built in the Italianate architectural style are usually of masonry or frame construction and two or three stories in height with box-like or square massing. Roofs are characteristically low pitched, usually hipped, with wide overhanging eaves with decorative brackets; small frieze windows are also common. One-story porches are customary on residential expressions of this style with the small entry porch the most common; although full-width porches are frequent, many of the examples extant or later expansion or additions. Doors could be paired as well as single and usually followed the shape and treatment of the windows.⁴

Stick/Eastlake Architectural Style

The concept of truthfulness as expressed through construction is the basic tenant of the Stick Style. “Truthfulness” is expressed through the use of conspicuous external wall treatments and joints. Always of balloon-frame construction, the style is virtually only used for residential and religious structures.⁵ The Stick Style is quintessentially an American style developed between 1870 and 1905. This style emphasized the “frame” of a house - the vertical and horizontal wood elements that framed the exterior walls and the cross bracing that supplied stability. Early examples have walls faced with vertical

boards and battens, but later examples used horizontal clapboards with an overlay of “framing.” This exterior “framing” was intended to express the internal construction of the building. Although the framing often looks like half-timbering, it was actually trying to express the modern (in its day) balloon-framing technique. However, these exterior wood elements are generally only superficial two-dimensional applied “structural” elements, such as diagonal bracing that “reveals” the internal structure of the building.⁶

In the Stick Style, height is emphasized with steeply pitched and intersecting gable roofs covering a complex or irregular plan. Roof eaves project outward and are supported by large brackets or lookouts. Often the gable end or apex has exposed decorative framing, such as embellished trusses. Porches roofs are carried on posts with bracing, generally simple diagonal or curved braces, and porches are usually one story. Shadow lines, as cast onto a surface by projecting members, were also important.⁷

The name “Stick Style” was coined by historian Vincent Scully as a counterpart to the balloon-frame structure of the house. This new construction system of slender, repetitive studs replaced the heavy timber frame as America’s way of construction. The Stick Style, as well the contemporary Shingle Style, are two of the most American architectural styles of the nineteenth century. Roots of the style maybe found in the Gothic Revival, but Scully believes that its basis lies in the popular designs of Andrew Jackson Downing in the 1850s. Downing insisted in “truthfulness” in his designs. The style appeared in many house pattern books of the 1860s and 1870s. By the 1876 Centennial Exposition in Philadelphia, the Stick Style was fully accepted. At the Centennial, the State of Illinois was represented by a well-developed example of the style.⁸

The later Eastlake derivation of the Stick Style furthered the application of exterior ornament. The style employed a variety of three-dimensional ornament that resulted from advances in woodworking machinery. The name derives from furniture designs illustrated in the widely popular *Hints on Household Taste* by Charles L. Eastlake, an English architect and designer, published in 1872, but American Eastlake architectural design was decidedly different from its English origins.⁹

During the 1860s, architect Charles Locke Eastlake returned to England’s medieval roots through the use of simple, solid forms with steep gables and picturesque massing. He was invoking a return to the early English manor house and reacting against the overproduced and exaggerated machine-made ornament of the times. Like Ruskin, Eastlake was promoting a return to buildings of “simplicity, honest, and propriety.”¹⁰ Eastlake’s 1872 furniture book provided interior designs to complement his architecture. His furniture was simple, of solid wood and with joints tenoned and pinned in the medieval fashion as opposed to the curves and carved ornament of the contemporary and popular Rococo Revival furniture. But Eastlake’s furniture designs took on an unexpected dimension in America and were transposed to architectural elements. His designs and motifs were applied to dwellings which had only the faintest connection with Eastlake architecture. Asymmetry was often maintained, as were steep gable roofs, but the emphasis shifted from solid simplicity of form to applied decoration. In this the American Eastlake Style joined the American Stick Style.

The American style appalled Charles Eastlake. “I now find that there exists on the other side of the Atlantic an ‘Eastlake style’ of architecture, which, judging from the specimens I have seen illustrated, may be said to burlesque such doctrines of art as I have ventured to maintain. . . . I regret that [my] name should be associated there with a phase of taste in architecture. . . with which I can have no real sympathy and which by all accounts seems to be extravagant and bizarre.”¹¹

American Eastlake buildings use a variety of three-dimensional ornament to enliven their elevations. The ornament was inexpensively produced from new steam powered milling machinery that could carve scrolls, columns, brackets and finials of every type and style. Thus, decorative roof ornament, bay windows, porches and other trim could be attached to a basic builder’s box with ease. Common elements of this style are the three-dimensional ornament, turned porch posts and spindles, curved brackets, small-paned and bull’s eye windows, latticework, and delicate incised or carved ornament.¹²

Halberstadt House

While the basic form of the Halberstadt House is a vernacular cross plan, with a shallow north projecting pavilion, it has significant elements of both the Italianate and Stick styles of architecture. Italianate features are mostly seen in the various window styles including the tall narrow double-hung sash. The first story windows, with one-over-one lights, are not arched in typical Italianate fashion, but rather have very elaborate window surrounds with “ears” at the top, mid, and sill levels; there are corbels below the sills. This elaborate surround is repeated in the entry door surround. Upper story diamond shaped windows also have molded edge trim and eared corners. While not traditional frieze windows, the rear wing has small knee wall sash that mimic frieze windows. The two one-story semi-octagonal window bays with their paneled spandrels are quintessential Italianate features and feature handsome Tuscan pilasters between the windows. On the second story are large windows that have triangular pedimental hoods with molded cornice and applied tympanum decoration. The shaped and corbelled chimneys were constructed in an Italianate fashion.

The most striking feature of the Halberstadt House is its elaborate one-story projecting porch. Small, one-story entry porches are common in the Italianate Style, but the ornamentation of this porch incorporates elements of the rare Stick Style, as expressed in the Eastlake substyle. Here are a chamfered corner post and matching pilasters that have curved side brackets with trefoil pierced spandrels which form an elliptical arch. The corresponding frieze is open with five inset panels that are pierced with elongated quatrefoils. Projecting beyond the entry archway, the porch roof is supported by a king’s post truss of squared and chamfered timbers with acorn drops. Here the webs of the truss have pierced inset panels with a motif of elongated trefoils and berries. Capping this ensemble is an elaborate raking cornice molding. This gable ensemble is supported on brackets similar to those that formed the elliptical arch. This heavy three-dimensional ornament echoes the furniture of the period and was probably produced using new steam powered equipment similar to the steam powered milling equipment that Halberstadt

introduced in his flour mill. Also “Eastlake” in style is the incised ornament of the window surrounds, especially in the tympanum below the pedimental window hoods and the small diamond sash.

Although the Halberstadt House does not have all the characteristics of a Stick Style residence, it does include the essential elements of an asymmetrical, picturesque plan and a steeply pitched intersecting gable roof. Its eaves are very wide and overhanging, although without brackets, the purlins are clearly visible. The gable apexes are accented with diamond-shaped windows and probably had elaborate gable truss decorations similar to that of the entry porch. The porch posts, curved brackets, and open frieze are characteristics of the Stick Style. Upper story shadow lines are produced by the overhanging eaves and the open fretwork on the porch produces decorative shadows along the entryway walls. Additional Stick Style elements are the projecting bay windows and the “structural” corner and frieze boards and simple watertable.

The Eli Halberstadt House is a significant architectural dwelling in the City of Urbana. It is unique in its combination of Italianate, Stick, and Eastlake styles and a rare survivor from the late nineteenth century. While the city has a few buildings in the Italianate Style, this residence is the only example of the Stick/Eastlake style still extant in Urbana.

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 4. MacAlester, 211-212.
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 6. James C. Massey and Shirley Maxwell, *House Styles in America* (New York: Penguin Studio, 1996) 140-143.
 7. Marcus Whiffen, *American Architecture Since 1780: A Guide to the Styles* (Cambridge, Massachusetts: The MIT Press, 1999.), 109-111.
 8. Whiffen, 111.
 9. Gordon, 90.
 10. Mary Mix Foley, *The American House* (New York: Harper Colphon Books, 1980), 168.

11. As quoted in Foley, 170.

12. Gordon, 90.

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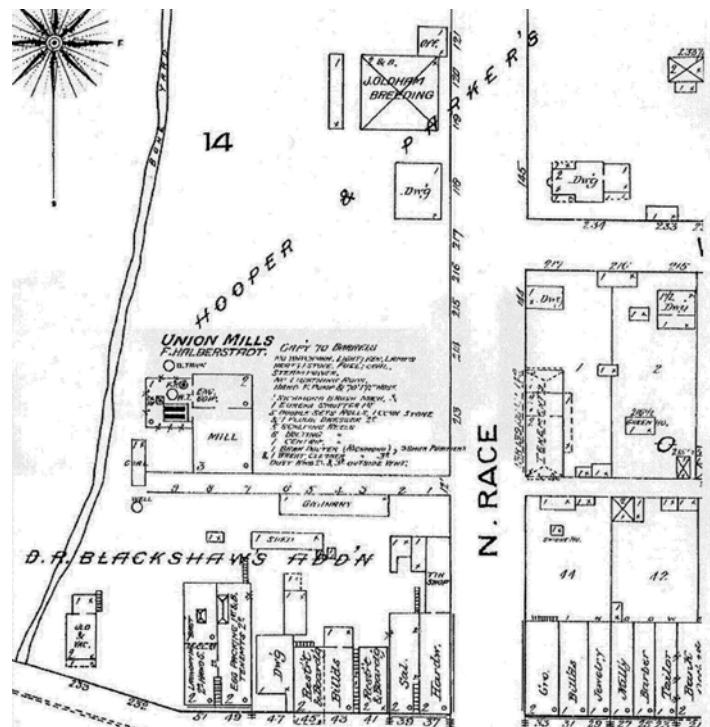
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Portrait of Eli Halberstadt (Mathews and McLean 1891 [1979]).



Location of Halberstadt's Union Mills in Urbana, 1887. (Source: Sanborn Fire Insurance Map, 1887, Sheet 2)

Property Location



Eli Halberstadt House (built 1875), 104 North Central Avenue, Urbana, Illinois.



View of west and south elevations. View is towards the northeast.



View of north and west elevations. View is towards the southeast.



View of north and east elevations. The view is towards the southwest.



View of west elevation.

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West elevation. Detail view of entrance.