

United States Department of the Interior
National Park Service

SENT TO D.C.

1-29-04

NATIONAL REGISTER OF HISTORIC PLACES
REGISTRATION FORM

This form is for use in nominating or requesting determinations for individual properties and districts. See instructions in How to Complete the National Register of Historic Places Registration Form (National Register Bulletin 16A). Complete each item by marking "x" in the appropriate box or by entering the information requested. If any item does not apply to the property being documented, enter "N/A" for "not applicable." For functions, architectural classification, materials, and areas of significance, enter only categories and subcategories from the instructions. Place additional entries and narrative items on continuation sheets (NPS Form 10-900a). Use a typewriter, word processor, or computer, to complete all items.

1. Name of Property

historic name "Lincoln"

other names/site number "The Young Circuit Lawyer", "Lincoln the Lawyer", "Young Lincoln", "Abraham Lincoln"

2. Location

street & number 1000 block of South Race Street
city or town Urbana vicinity _____
state Illinois code IL county Champaign code 019 zip code 61801

3. State/Federal Agency Certification

As the designated authority under the National Historic Preservation Act of 1986, as amended, I hereby certify that this nomination request for determination of eligibility meets the documentation standards for registering properties in the National Register of Historic Places and meets the procedural and professional requirements set forth in 36 CFR Part 60. In my opinion, the property meets does not meet the National Register Criteria. I recommend that this property be considered significant nationally statewide locally. (See continuation sheet for additional comments.)

William L. White, SHPO 1-6-04
Signature of certifying official Date

Illinois Historic Preservation Agency
State or Federal agency and bureau

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

Signature of commenting or other official Date

State or Federal agency and bureau

"Lincoln"
Historic Name

Champaign County, Illinois
County and State

4. National Park Service Certification

I, hereby certify that this property is:

Signature of Keeper

Date of Action

entered in the National Register

See continuation sheet.

determined eligible for the
National Register

See continuation sheet.

determined not eligible for the
National Register

removed from the National Register

other (explain):

5. Classification

Ownership of Property (Check as many boxes as apply)

private

public-local

public-State

public-Federal

Category of Property (Check only one box)

building(s)

district

site

structure

object

Number of Resources within Property

Contributing Noncontributing

 0 0 buildings

 0 0 sites

 0 0 structures

 1 0 objects

 1 0 Total

Number of contributing resources previously listed in the National Register

N/A

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

N/A

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6. Function or Use

Historic Functions (Enter categories from instructions)

Cat: Recreation and Culture Sub: Work of Art

_____	_____
_____	_____
_____	_____
_____	_____
_____	_____

Current Functions (Enter categories from instructions)

Cat: Recreation and Culture Sub: Work of Art

_____	_____
_____	_____
_____	_____
_____	_____
_____	_____

7. Description

Architectural Classification (Enter categories from instructions)

Other: Sculpture by Taft, Lorado Zadok

Materials (Enter categories from instructions)

foundation	<u>concrete</u>
roof	<u>N/A</u>
walls	<u>N/A</u>
	<u>Base Granite</u>
other	<u>Bronze</u>

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

See Continuation Sheets

8. Statement of Significance

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

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

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

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

Areas of Significance (Enter categories from instructions)

Art

Period of Significance 1927

Significant Dates 1927

Significant Person (Complete if Criterion B is marked above)

N/A

Cultural Affiliation N/A

Architect/Builder Taft, Lorado Zadok

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

"Lincoln"
Historic Name

Champaign County, Illinois
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9. Major Bibliographical References

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

Previous documentation on file (NPS)

preliminary determination of individual listing (36 CFR 67) has been requested.

previously listed in the National Register

previously determined eligible by the National Register

designated a National Historic Landmark

recorded by Historic American Buildings Survey # _____

recorded by Historic American Engineering Record # _____

Primary Location of Additional Data

State Historic Preservation Office

Other State agency

Federal agency

Local government

University

Other

Name of repository: Urbana Free Library

10. Geographical Data

Acrcage of Property Less than one acre

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

	Zone	Easting	Northing	Zone	Easting	Northing
1	16	396842	4439828	3	_____	_____
2	_____	_____	_____	4	_____	_____

See continuation sheet.

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

See Continuation Sheet

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

See Continuation Sheet

"Lincoln"
Historic Name

Champaign County, Illinois
County and State

11. Form Prepared By

name/title Lauren Kerestes, Graduate Student, Department of Urban and Regional Planning, University of Illinois at Urbna-Champaign

organization N/A date 15 May 2003

street & number 305 N. Lincoln Ave, Apt 312 telephone (217) 239-0404

city or town Urbana state IL zip code 61801

Additional Documentation

Submit the following items with the completed form:

Continuation Sheets

Maps
A USGS map (7.5 or 15 minute series) indicating the property's location.
A sketch map for historic districts and properties having large acreage or numerous resources.

Photographs
Representative black and white photographs of the property.

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

Property Owner

(Complete this item at the request of the SHPO or FPO.)
name Urbana Park District, attn: Robin Hall, Executive Director

street & number 303 University Avenue telephone (217)367-1536

city or town Urbana state IL zip code 61801

Paperwork Reduction Act Statement: This information is being collected for applications to the National Register of Historic Places to nominate properties for listing or determine eligibility for listing, to list properties, and to amend existing listings. Response to this request is required to obtain a benefit in accordance with the National Historic Preservation Act, as amended (16 U.S.C. 470 et seq.).

Estimated Burden Statement: Public reporting burden for this form is estimated to average 18.1 hours per response including the time for reviewing instructions, gathering and maintaining data, and completing and reviewing the form. Direct comments regarding this burden estimate or any aspect of this form to the Chief, Administrative Services Division, National Park Service, P.O. Box 37127, Washington, DC 20013-7127; and the Office of Management and Budget, Paperwork Reductions Project (1024-0018), Washington, DC 20503.

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NATIONAL REGISTER OF HISTORIC PLACES
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Section 7 Page 1 Lincoln
name of property
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The City of Urbana is a medium-sized community in east central Illinois. It has been home to the University of Illinois since 1867. Urbana is known for both its small town character and its greatly diverse culture influenced mainly by the University. Residents, businesses, students, and visitors are all attracted to its quaint early twentieth century residential neighborhoods, its tree-lined, brick streets, and its small town charm.

Carle Park is a neighborhood park established in the early 1900s for recreation and leisure, just a few blocks southwest of Downtown Urbana. Playground equipment and wooden benches are intermingled among a variety of different species of mature trees. The east side of the park is bordered by a Mediterranean Revival style pavilion and the Lincoln statue and the north, south, and west sides are bounded by residential streets lined with houses representing some of the finest examples of early twentieth century architecture in the city.

The Urbana High School, across Race Street and east of the park, is an unofficial landmark in the City. Its main entrance opens toward the park providing clear visibility between the two uses.

The site just east of Carle Park and west of Race Street is a large rectangular tract of open land. This site serves as a grand entryway to Carle Park. At the easternmost edge of the site is the Mediterranean Revival style Pavilion built during the early twentieth century that visually represents entry into the park. The Lincoln statue has its own triangular tract of land to the north of the site, because of the angular alignment of the sidewalk that divides the statue from the larger tract.

Cast on May 10, 1927, the Statue is bronze with patina and stands ten feet tall from the base of his shoes to the top of his head. The statue stands on an unadorned bronze pedestal forty inches long, nineteen inches wide, and several inches tall. Taft's signature is imprinted on the southeast corner of the base, reading "Lorado Taft, SC 1927."

The half wall behind Lincoln is also of bronze and stands approximately sixty-four and one-half inches tall, forty inches long, and fourteen and one-half inches thick. On the lower southwest corner of the half wall there is an inscription, reading "Cast By American Art Bronze Top, Jules Berichem and Son, Chicago, ILL 1927." The half wall and the base on which Lincoln

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stands are elevated by a T-stem pedestal. This gray granite pedestal then rests on a molded gray granite rectangular base that sits directly on the concrete foundation. (For measurements of the pedestal and molded base see attached sketches.)

The entire object is placed at the center of a semicircular concrete slab that has a radius of about fifteen feet. The semicircle is bordered by evergreen shrubbery and coniferous trees that set a peaceful, quiet tone. The molded base is situated approximately five inches from an angular sidewalk that facilitates traffic to and from Carle Park, to the west of the statue, and Race Street and the Urbana High School campus to the east. This sidewalk is five feet wide and also made of concrete.

The Lincoln Statue depicts a young Abraham Lincoln, as he was during his circuit lawyer days, prior to his positions as Illinois State Senator and U.S. President. Lincoln's deep-set eyes are fixed, his gaze stern, but tender and humble. His beardless chin is slightly tilted upward and his mouth is a straight motionless line. His sharply defined cheekbones show the thinness of his physique. His skin is smooth and youthful, but there is a grave maturity in his face. Seeming to be deep in thought, he leans slightly backward on a half wall that reaches his mid torso, possibly representing a courtroom bench, his hands rest lightly on top. Lorado Taft wrote of his Lincoln saying,

He was not 'the martyred president' all of his life. I need not show him as a man of sorrows, but as an earnest good humored orator, stating his case. I shall model him leaning slightly backward, supported by both hands on an imagined desk.¹

Lincoln's right leg is gently bent as he leans. The mid 19th century heeled boot on his right foot extends about one inch over the bronze base. Each boot is approximately nineteen inches in length. Lincoln is wearing a knee-length, double-breasted dress coat with a wide lapel and waist buttons in the back. The coat has heavy folds and is pleated accenting its thickness and the slimness of the young lawyer beneath as it hangs open exposing his vest. This six-buttoned vest, also with a lapel, appears to end at his waist. Wrinkles in the vest speak to the classical style of the clothing. A

¹ Taft, *Lorado Taft Papers*

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collared shirt and bow tie can be seen under the vest. Folds in his coat, sleeves, and trousers contribute to the comfortable, humanistic image of young Lincoln.

The statue was originally sited facing southeast at the southeast corner of the Urbana Lincoln Hotel, now the Historic Lincoln Hotel, on South Race Street in Urbana, approximately eight blocks north and three blocks east of its current location in Carle Park. *Lincoln* was dedicated at the original location on July 3, 1927. The statue was dedicated by Park District Board Commissioners and Taft on behalf of Mrs. J. O. Cunningham, whose will directed that money from the sale of their Urbana home be used to create a memorial to their longtime friend, Abraham Lincoln. J.O. Cunningham had known Lincoln when he worked the Eighth Judicial Circuit through Urbana between 1837-1848. This location at the Hotel was only temporary while Park District Commissioners obtained the granite pedestal and molded base.

On December 4, 1927, *Lincoln* was moved to the east entrance area of Carle Park where it was first set upon a granite pedestal and molded base. The statue was then placed facing due east in the center of the same larger rectangular tract of land that exists today. In 1954, the statue was moved approximately twenty feet north from the December 4, 1927 location to the triangular tract where it presently rests. This second and final move was at the request of Taft who had always envisioned *Lincoln* facing southeast with the sun constantly shining upon the statue's face. Before the final and permanent move, Taft wrote,

The work [*Lincoln*] was a joyful experience from start to finish. My only regret is that the location of the statue is not the best. Against a proper architectural background and facing the right way for sunlight the monument would look much better.²

Taft indicates in his letters that he anticipated the reproduction of his *Lincoln* for both private and public enjoyment. In a handwritten note he expresses, "Should there be a call for a life size version [of *Lincoln*] suitable for schools and museums, it would be a pleasure to make it."³

2 Ibid
3 Ibid

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A plaster final cast of Taft's working model of *Lincoln* was given to the Vanderpoel Art Gallery, by Taft.⁴ Between 1927 and 1928 Caproni Casts in Boston, Massachusetts, cast several bronze reproductions of the statue on a three-foot scale. This was done on a royalty basis.

Other records document the reproduction of other miniature *Lincolns*. Invoices from Gorham Company Bronze Division in Providence, Rhode Island to Taft at his Chicago studio document two-foot plaster models being made. Letters from manager Erwin A. Barrie of Grand Central Art Galleries in New York to Taft indicate that there had been talk of reproducing and selling *Lincoln* statues two-feet in height including the base, because it would be a "more desirable piece for the home."⁵ Caproni Casting also cast a plaster copy of *Lincoln* (62" tall and 33" wide with a 7.25" tall base) for Winfield High School in Kansas.

Allen S. Weller, Professor Emeritus of Art and Design at the University of Illinois, wrote in his research on Taft, "Taft's *Lincoln* was widely disseminated by plaster casts and bronze reproductions on a reduced scale, some approximately three-feet high, others two-feet."⁶

⁴ Weller File

⁵ Taft, *Lorado Taft Papers*

⁶ Weller File

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Criterion C

The Lincoln Statue, cast in 1927, qualifies for listing in the National Register of Historic Places under Criterion C, as a property of quality artistry and as the work of an internationally known, locally raised, master artist, Lorado Taft. Its design can be described as an example "Neo-Renaissance Classicism," simplified in its form. The statue is representative of the conservative American art style that became an increasingly important theme to Taft during the last phase of his career, 1910-1936. It has served as a focal point within the community and has become an important representation of and link to the City's past. The statue also meets Criteria Consideration B, as a moved resource.

Background

Lorado Zadok Taft was born on April 29, 1860 in Elmwood, Illinois. He was the first of four children, two sons and two daughters, born to Don Carlos and Mary Lucy Foster Taft.

Don Carlos Taft was an academically distinguished man who graduated from Amherst College and then three years later from the Union Theological Seminary in New York City, prior to moving to Elmwood where he met and married Lorado's mother, Mary. In 1871, Don Carlos was appointed to a position at what was then the Illinois Industrial University (now the University of Illinois at Urbana-Champaign--UIUC) and moved the family to Champaign, at which time Taft was eleven years old. Upon coming to the University, Don Carlos became the college's first geology professor. Taft writes that he received much of his intellect and desire to teach from his father. In 1927, Taft wrote of his mother's influence on his work saying, "My mother's love for art and all things beautiful is interwoven in my earliest memories."

The family's house was built in 1873 on the southeast corner of 6th and John Streets at 601 East John Street in Champaign, just one block west of the UIUC quadrangle. This was where Taft lived for most of his adolescence until the age of twenty, which included the time he spent earning his Bachelor's Degree and Master's Degree at UIUC. The Tafts owned the home until 1882. The property then passed through several owners until Professor

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Charles Rolfe, who founded the Ceramics Department and the Department of Mining Engineering and who established the Urbana branch of the Illinois State Geological Survey, bought it in 1887. The Rolfe family owned it until 1949 when UIUC bought it for use as a Speech and Hearing Clinic (1950-1974) and the office of Campus Parking (1974-1981).

In the fall of 1875, at the age of fifteen, Taft passed the University's entrance exams and was accepted as a student of the arts. Interestingly, in 1877 he was listed as a "teacher of clay modeling" at the University making \$25.20/semester.⁸ He graduated in 1879 at age nineteen, the youngest member of his class. After much pleading from his parents, Taft remained in Champaign one more year as he received his Master's degree.

At age twenty, Taft went to the Ecole des Beaux-Arts in Paris, France where he studied art for five years. His art education was based on the study of classical antiquity and on the study of the nude. The school itself was rigidly organized as a government supported institution. Taft only had to pay for boarding costs, the school had neither tuition charges nor fees. His studies at the school were significant because of the opportunity it offered him to be at the center of western culture and art. He received a Prix d'Atelier award for being the best student in his class before he left Paris. While in France, Taft also actively participated with the McCall Protestant Mission. He taught Sunday School, Bible study classes, and English.

When he returned to the United States in 1886, Taft established himself in Chicago. In 1906 he rented studio space from the University of Chicago, which he called Midway Studios. He began teaching at the School of the Art Institute in Chicago (SAIC) as he slowly, but confidently, progressed into an internationally known sculptor. He retired as an instructor for the SAIC in 1911, but remained a lecturer up until the time of his death.

Much of the work Taft sculpted during his time at the School of the Art Institute was in the form of portraiture and military monuments.⁹ These included about a dozen civil war monuments and grave memorials in Gettysburg, Pennsylvania; Vicksburg, Mississippi; and the states of

⁸ Williams, Dorothy. *Illiniweek*, pg. 4

⁹ Taft, *History of American Sculpture* p. 527

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Illinois, Indiana, Michigan, and New York. Then in 1893, two of his works, *The Sleep of Flowers* and *The Awakening of the Flowers*, gained him national attention and recognition at the World's Columbian Exposition in Chicago. These figures were graceful, intertwining, and delicate in form. After his death, it was noted that his Exposition work, "... was in a sense the final large scale work in which he worked entirely within the stylistic limitations which his years in Paris had contributed."¹⁰

He then modeled *The Mountain and the Prairie* and *The Solitude of the Soul* for the St. Louis World's Fair in 1904. Both attributed to the rise of Taft's success, the latter was used as the subject of several period poems. A newsletter article noted, "His sculptural products have been of a serious nature, as a rule - some even somber."¹¹

Taft's national reputation provided commissions all over the country and opened doors for him to publish books, articles, lectures, and other literature. Two of his most significant books are *The History of American Sculpture*, published in 1903 and revised in 1924 and *Recent Tendencies in Sculpture*, published in 1921.

In 1919, Taft was named a nonresident professor of art at the UIUC campus where he frequently was seen packing the halls of University lecture rooms. UIUC established the "Lorado Taft Lectureship" to ensure that he would come to campus every spring for a series of lectures. One article described him as a "spellbinding" speaker on the subject of art, leaving auditoriums with standing room only.¹² UIUC President Edmund James James (1904-1920) is quoted as saying, "If the University of Illinois had never done anything more than produce Lorado Taft, it would have justified all the millions that the state has expended in its upbuilding and maintenance."¹³

After 1910, during his later years, Taft worked on larger monuments and commemorative fountains. These pieces demanded more spacious settings and larger proportions than his earlier works. His first fountain was *The Fountain of the Great Lakes*, followed by *The Thatcher Memorial Fountain*,

¹⁰ Illinois State Historical Society, pg. 3

¹¹ Illinois Alumni News, pg. 3

¹² Williams, Dorothy. Illiniweek, pg. 5

¹³ Daily Illini, 1961

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Fountain of Creation, and *Fountain of Time*. During this period there is a transition in the execution of Taft's traditional style. There is

A consistent preference for closed monumental forms; a rejection of a rather unmodified realism for a broader and more simplified treatment of surface and detail; a predilection for the themes of human significance; a talent for monumental schemes; and an ability to adapt to varied kinds of sculptural problems.¹⁴

Another source notes that,

A distinct change in the young artist's stylist development took place in the early years of the twentieth century. The sometimes-overworked realistic detail of the early monuments and commercial narrative panels is largely abandoned and the larger and more basic sculptural masses are allowed to speak far more directly than has previously been the case.¹⁵

It was also at this time that Taft began to sculpt with an American nostalgia, using less and less clay and more and more bronze and stone. He wanted to give something back to his native land through his artwork. He deemed that, "one owes something more than taxes to the community... finer than being an artist is to be an artist-citizen."¹⁶ These characteristics are vividly seen in Taft's *The Pioneers* (1928). "...[I]n his final phase of work he [Taft] had a tendency to return to earlier ideas... His work of earlier periods portrayed a classic-allegoric female figure, which has now become less ideal, more human, less Renaissance, more Midwestern."¹⁷

This more simplified display of Taft's traditional sculpting style was at its height when J.C. Blair approached Taft to sculpt a memorial statue of Abraham Lincoln in Urbana, Illinois. Blair, a long time friend of Taft's from their University days at UIUC, was a UIUC professor of horticulture and chairman of the Urbana Park District Board. He was also trustee, along with Franklin H. Boggs (J.O. Cunningham's former law partner) and George Bennett, of Mary Cunningham's living Will. Mrs. Cunningham's will directed

¹⁴ Williams, Lewis. pg. 192

¹⁵ Journal of the Illinois State Historical Society, pg. 3

¹⁶ Williams, Lewis. pg. 184

¹⁷ Sunderland, NRHP Registration Form, Section 8, p. 7

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that the trustees,

...sell [the Green Street property] and convey at their discretion without authority or approval of any court and to use the proceeds to erect in Urbana a monument and memorial to Abraham Lincoln with discretion as to location, kind, character, and nature.¹⁸

The Cunninghams were prominent founding members of the City of Urbana. During their lives they had befriended Lincoln while he worked the Eighth Judicial Circuit through Urbana between 1837-1848. The friendship between Lincoln and the Cunninghams lasted through his presidential days, until his untimely death in 1865. This fed their desire to establish a memorial to their friend, Abraham Lincoln.

After much encouragement from Blair, Taft agreed to sculpt the statue despite the fact that his commission, \$10,000 acquired from the sale of the Cunninghams' Green Street property, would be less than half of what he usually received for bronze work.¹⁹ He began his initial work on Lincoln in the fall of 1924, writing to a friend in the spring of 1925,

I have thought for years that I would never undertake a 'Lincoln.' I felt that nothing remained to be said: [Augustus] Saint Gauden had made it impossible [1887 bronze sculpture of Abraham Lincoln in Lincoln Park, Chicago]. To my surprise, I find myself busy...on a working model for 'Lincoln' which is new and promising...the important work which it threatens to become.²⁰

The ten foot bronze Lincoln statue depicts a very simple, humanistic image of the young Abraham Lincoln, as he was during his circuit lawyer days when he first met the Cunninghams. Taft wrote of his Lincoln saying,

He was not 'the martyred president' all of his life. I need not show him as a man of sorrows, but as an earnest good humored orator, stating his case. I shall model him leaning slightly

¹⁸ Cunningham Will

¹⁹ Browder, Colin. *The News-Gazette*, 18 September, 1964

²⁰ Taft, *Lorado Taft Papers*

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backward, supported by both hands on an imagined desk."²¹

Criteria Consideration B

The statue was originally sited facing southeast at the southeast corner of the Urbana Lincoln Hotel, now the Historic Lincoln Hotel, on Race Street in Urbana. This is approximately eight blocks north and three blocks east of the statue's current location in Carle Park. Lincoln was dedicated at the original location on July 3, 1927. Park District Board Commissioners and Taft dedicated the statue on behalf of Judge and Mrs. J. O. Cunningham. The location at the Hotel was only temporary while Park District Commissioners obtained the granite pedestal and molded base.

On December 4, 1927, Lincoln was moved to the east entrance area of Carle Park where it was first set upon his granite pedestal and molded base. The statue was then placed facing due east in the center of the same larger rectangular tract of land that exists today. In 1954, the statue was moved approximately twenty feet north from the December 4, 1927 location to the triangular tract where it presently rests. This second and final move was at the request of Taft who had always envisioned Lincoln facing southeast with the sun constantly shining upon the statue's face.

The issue of moving Lincoln has been raised several times since 1954. Some have suggested moving the statue to the Downtown, particularly to the newly renovated Champaign County Courthouse that sits on the site of an earlier courthouse where Lincoln stood before judges and juries during his circuit days. All efforts and suggestions to move the statue have been met with staunch resistance from the community. One resident argued that if the statue was moved, "she would feel 'a personal loss...It's been there a long time; it's kind of an inspiration for us.'"²²

Most recently, the Champaign County board suggested moving the statue in 2001 as part of the renovation process of the Champaign County Courthouse. Public resistance, mainly from the residents that lived near Carle Park and the statue, persuaded the board to vote against moving the statue. "It will leave a void in Carle Park that can't be filled," one board member said.²³

²¹ Taft, *Lorado Taft Papers*

²² Setlik, *The News-Gazette*, 13 January, 1965

²³ Monson, *The News-Gazette*, 22 August, 2001

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Another resident who was opposed to the removal of the statue remarked, "We don't want it moved around. It's not a traveling trophy. It's a great piece, and it needs to stay where it is."²⁴

Overall, the movement of Lincoln to its Carle Park location almost fifty years ago has not adversely affected the historical integrity or artistic significance of the statue. Lincoln's current placement is how and where Taft had always intended it to be. The present location is compatible with the first two in that they all provided prominent outdoor settings for the statue to be displayed to the community. It has been in this third location since 1954, nearly fifty years.

Other Works

Other local Taft sculptures include, the *Alma Mater* bronze statue (1929), the original plaster cast of *The Pioneers* (1928) inside the Main Library, and the *Sons and Daughters of Deucalion and Pyrrha* (1933) limestone figures on the UIUC campus. The *Alma Mater* is done in much the same, simplified, classical style as *Lincoln*. Her outstretched arms welcome the public to the University as she stands in front of her throne with Learning and Labor at her sides. It was dedicated in 1929 and "temporarily" placed on the south side of Foellinger Auditorium at the south end of the campus quadrangle. In 1962, thirty-three years later, it was permanently situated facing northwest at the northwest corner of the main quadrangle. It is setback from the corner of Green and Wright Streets in Urbana, at the heart of campustown.

The *Sons and Daughters of Deucalion and Pyrrha* are done in a different style of art than *Lincoln* and the *Alma Mater*. They were originally intended as part of an elaborate sculpture park that Taft had conceived for a space near to his Midway Studios. The University instead bought them. While the *Daughters* are presently at their original location, the *Sons* were relocated from the north side of Foellinger Auditorium to the south side sometime after 1980.

Taft is also known for several works within the State of Illinois of which are the bronze *Fountain of the Great Lakes* (1913) in Grant Park, *Fountain of Time* on the University of Chicago campus, Jackson Park Sculpture in

²⁴ Monson, *The News-Gazette*, 5 August, 2001

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Chicago, and *Blackhawk* (1911) above the Rock River in Oregon, Illinois. His last piece was the *Lincoln and Douglas Memorial tablet* (1936) in Quincy, Illinois.

Taft is nationally known for works such as his *The Solitude of the Soul* exhibited at the St. Louis Exposition, the *Columbus Fountain* in front of Union Station in Washington D.C., and the *Thatcher Memorial* in Denver (1918) which is another classical personification of Colorado with a group of paired figures below that symbolize Loyalty, Learning, and Love.

He is internationally known for his sculptural work at the main entrance of the Horticulture Building at the 1893 Chicago Colombian Exposition. Notably, his Midway studios at 6016 South Ingleside Avenue in Chicago has been listed as a National Historic Landmark. The studios' significance statement reads "From 1906 to 1929, these were the studios of Lorado Taft (1860-1936), sculptor of realistic works of monumental scale, art teacher, and author. His studios are now owned by the University of Chicago."²⁵

Taft died at age 76 of stroke in Chicago, leaving behind wife, Ada Bartlett Taft, and three daughters, Mrs. Paul H. Douglas of Chicago, Mrs. Raymond Smith of Greensboro, N.C., and Mrs. Roger Crane of Groton-on-Hudson, N.Y.

Taft's *Lincoln* exemplifies his desire to create works that would share his love for art and his love for his country with the public. His attraction to Illinois, the University, and Urbana, which he referred to as "almost his home," makes the production of this statue all the more locally significant and adds to its integrity. "Illinois never looks so good to me as on my return from abroad. For real solid enduring beauty the prairies of this state are satisfying."²⁶ Overall, Taft's believed he had "...the task of awakening appreciation in his countrymen, especially [to] the appreciation of sculpture."

²⁵ National Historic Landmark Program Webpage
²⁶ Ragsdale, Amy. *Daily Illini*, p.14

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Lincoln
name of property

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Lincoln
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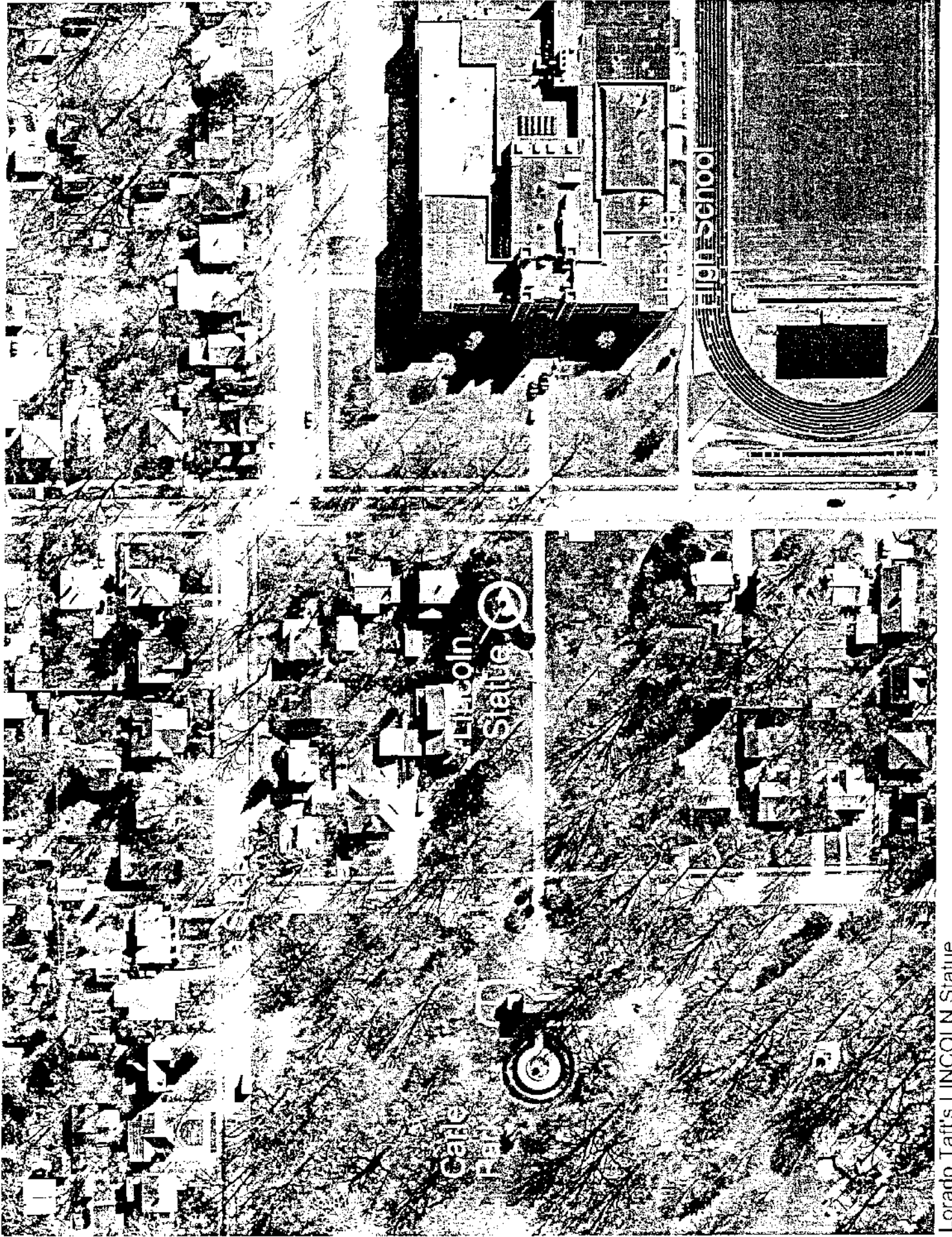
Champaign, Illinois
County and State

Verbal Boundary Description:

Lincoln is located toward the east end of a branch of Carle Park that extends as the stem of a broad t-shape at the park's South Race Street boundary. Specifically, the statue is located in the NE 1/4 of the SW 1/4 of Section 17, Township 19, North Range 9 East of the Third Principle Meridian. The southeast corner of the base of the statue is approximately 81 feet west of the centerline of south Race Street. The southeastern most point of the half circle of concrete, upon which the statue and base rest, is approximately 65 feet west of the centerline of south Race Street.

Boundary Justification:

The nomination includes the sculpture and an approximately less than one-half acre tract which provides setting and context to the Lincoln statue.



Lorado Taft's LINCOLN Statue
1000 Block of South Race Street, Urbana, IL, Champaign County
Lauren Keresstes, August 2003

SWIFT TO LAKE

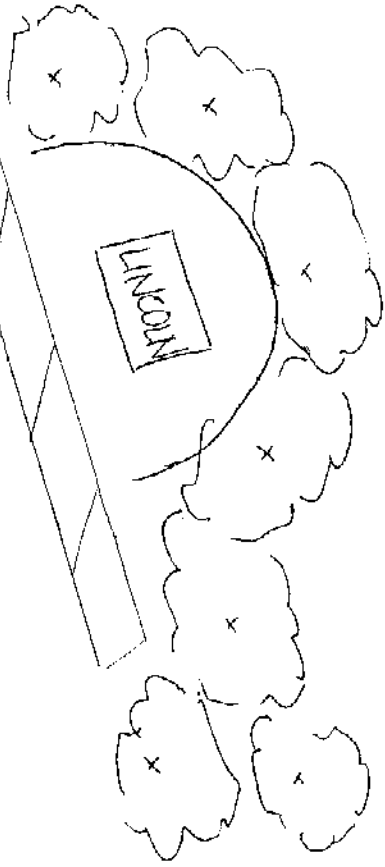
MEDITERRANEAN PAVILION

↑ TO CARLE PARK

SINGLE-FAMILY HOME



OPEN FIELD AREA



S. RACE STREET



URBANA HIGH SCHOOL

SHRUBBERY

CALIFORNIA, LOS ANGELES COUNTY,
Southwest Muscum,
234 Muscum Dr.,
Los Angeles, 92001270,
LISTED, 3/11/04

CALIFORNIA, SISKIYOU COUNTY,
Edgewood Store,
24505 Edgewood Rd.,
Edgewood, 04000140,
LISTED, 3/10/04

DISTRICT OF COLUMBIA, DISTRICT OF COLUMBIA STATE EQUIVALENT,
Dumbarton Oaks Park and Montrose Park,
R St. NW,
Washington, 67000028,
ADDITIONAL DOCUMENTATION APPROVED, 3/12/04

FLORIDA, LAKE COUNTY,
Purdy Villa,
3015 Eudora Rd.,
Eustis, 04000143,
LISTED, 3/10/04

ILLINOIS, CHAMPAIGN COUNTY,
Lincoln (Statue),
1000 Bk of S. Race St.,
Urbana, 04000144,
LISTED, 3/10/04

KENTUCKY, FAYETTE COUNTY,
Graves Tavern,
Off U.S. 60,
Versailles vicinity, 83002766,
ADDITIONAL DOCUMENTATION APPROVED, 3/12/04
(Early Stone Buildings of Central Kentucky TR)

NEW HAMPSHIRE, HILLSBOROUGH COUNTY,
Sullivan, Roger, House,
168 Walnut St.,
Manshester, 04000150,
LISTED, 3/10/04

NEW HAMPSHIRE, MERRIMACK COUNTY,
Pineground Bridge,
0.15 mi. E of NH 28 on Depot Rd.,
Chichester, 04000149,
LISTED, 3/10/04

NEW JERSEY, MONMOUTH COUNTY,
Water Witch Club Historic District,
Roughly bounded by NJ 36, Water Wich Dr., Sea View Terrace, Park Way, Windlass
Path and Serpentine Dr.,
Middletown Township, 04000147,
LISTED, 3/12/04

OHIO, HIGHLAND COUNTY,
New Market Township Community House,
4641 US 62,
Hillsboro, 04000151,
LISTED, 3/10/04

PENNSYLVANIA, SOMERSET COUNTY,
Flight 93 National Memorial,