

United States Department of the Interior  
National Park Service

**SENT TO D.C.**

7-2-96

### 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 an 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 Building

other names/site number N/A

#### 2. Location

street & number 44 East Main Street  not for publication

city or town Champaign  vicinity

state Illinois code IL county Champaign code 019 zip code 61820

#### 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  nationally  statewide  locally. ( See continuation sheet for additional comments.)

William L. [Signature] / SHPO Date 6-25-96

Illinois Historic Preservation Agency  
State of 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 certifying official/Title Date

\_\_\_\_\_  
State or Federal agency and bureau

#### 4. National Park Service Certification

I hereby certify that the property is:

Signature of the 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): \_\_\_\_\_

\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

Name of Property

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	
1	0	buildings
0	0	sites
0	0	structures
0	0	objects
1	0	Total

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

N/A

Number of contributing resources previously listed  
in the National Register

N/A

6. Function or Use

Historic Functions  
(Enter categories from instructions)

COMMERCE/TRADE/business

COMMERCE/TRADE/professional

COMMERCE/TRADE/specialty store

Current Functions  
(Enter categories from instructions)

COMMERCE/TRADE/business

COMMERCE/TRADE/professional

7. Description

Architectural Classification  
(Enter categories from instructions)

Commercial Style

Classical Revival

Materials  
(Enter categories from instructions)

foundation Concrete

walls Brick

roof Asphalt

other Terra Cotta

Narrative Description

(Describe the historic and current condition of the property on one or more 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.)

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 of age or achieved significance within the past 50 years.

Areas of Significance

(Enter categories from instructions)

Architecture

Period of Significance

1916

Significant Dates

1916

Significant Person

(Complete if Criterion B is marked above)

N/A

Cultural Affiliation

N/A

Architect/Builder

Temple, Harry Roberts, Architect

English Brothers, Builders

Narrative Statement of Significance

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

9. Major Bibliographical References

Bibliography

(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:

Champaign County Historical Archives



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## National Register of Historic Places Continuation Sheet

Lincoln Building, Champaign, Champaign County, Illinois  
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### Narrative Description

#### Summary

The Lincoln Building, completed in 1916, stands near the center of downtown Champaign at the southwest corner of East Main and Market streets (44 East Main Street). Located one block west of the historic Illinois Central Passenger Station and two blocks north of the main east-west traffic artery between Champaign and Urbana (University Avenue), the building faces north onto Main Street, the once thriving commercial and retail hub of Champaign. The Lincoln Building was part of a "modern" early twentieth century building phase in downtown Champaign. While several buildings of a similar era are near the Lincoln Building, it is framed on the south by small scale two story Italianate buildings of an earlier era. To the north, it faces a block of mixed Italianate and early twentieth century commercial buildings which is disrupted by a parking lot; another parking lot is immediately to the west, both lots reflecting demolitions of historic commercial buildings. Across Market Street to the east is the altered 1939 former *News-Gazette* Printing Building, now the Stevick Senior Citizens Center with a modern addition (the current printing plant) on its east. Commercial Style with minimal Classical Revival detailing, the Lincoln Building rises five stories, and is among the tallest historic commercial or public buildings in Champaign-Urbana. Large fixed glass windows allow for ample light and viewing into the storefront and second story display spaces, while wide double-hung windows provide ventilation for the upper offices. The materials used are structural steel encased in fireproof material with the exterior walls clad in mottled brown brick (American running bond) with brown terra cotta trim; copper trim is at the top of the building's cornice. The building features a concrete foundation and shed asphalt composition roof. Wood, plaster, marble and terrazzo are used throughout the interior. The building was designed by prominent Champaign architect H.R. (Harry Roberts) Temple, and constructed by renowned local contractors, the English Brothers, who were responsible for numerous local buildings, particularly on the campus of the University of Illinois. The nomination consists of one contributing building.

#### Exterior

A tripartite division of base, shaft, and capital horizontally divides the Lincoln Building's exterior. Vertically, the front/north facade is arranged with three bays on the first story, and five bays on the upper four stories. The building's concrete foundation forms the base for the first story piers which are banded in terra cotta and topped by very stylized terra cotta "capitals" consisting of a center square set on a slightly larger square field with guttae and flanked by plain squares. Concrete also forms the sill for the modern full-height storefront plate glass display windows which are to either side of the center entrance bay. The storefront sash are extant within the original fenestration openings, but occupy the entire opening; originally, two sectioned storefront sash on either side of the center doorway were topped with a six-part prismatic transom within the larger opening. Slightly

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recessed modern double doors with a transom and plate glass sidelights block the original deeply recessed vestibule; the original wide transom area is infilled and has an applied "Lincoln Building" sign panel. Elongated soldier brick panels decorate the "frieze" area over the storefronts; three similar panels are above the entrance divided by terra cotta blocks with hooks from which the original entry canopy was hung (see historic photo view at the end of this section). A projecting terra cotta cornice with a fretwork design extends the length of the first story.

Extant behind the modern double entry doors is the original entrance bay. Its deeply recessed vestibule has a multi-colored terrazzo floor consisting of a main grey field with bands of contrasting colored tiles outlining the shape of the space. Inset in the center of the vestibule floor, in black tile, are the words, "LINCOLN BUILDING." A shallow tray ceiling covers the vestibule. Projecting piers, similar to the facade piers, frame double wood doors (now removed) and a large one-light transom embossed with the building's historic address, "46-40." A large terra cotta scroll acts as a "keystone" for the flat arch which spans the doorway opening; above is a simple terra cotta plaque containing three rectangular blocks. Flanking the center doorway are wide one-light doors with large one-light transoms; the door on the east side has been replaced with a plate glass window. Display windows with transoms are located on the sides of the vestibule.

The second through fifth stories comprise the building's "shaft" which is divided into five bays by stylized brick piers, the corner piers being wider than the center four piers. A wide terra cotta band and soldier course of bricks form the base of each pier, while banded terra cotta drops or stylized tassels are located at the top of the piers. (Each end pier has two stylized tassels.) The second story has five large two-light display windows with three-light transoms. Each opening is surrounded by a narrow terra cotta architrave with corner blocks and is surmounted by a thin terra cotta lintel with drip cap. The upper three stories are identical with five sets of paired one-over-one double-hung windows with continuous terra cotta sills and lintels framing the window pairs.

A full cornice constitutes the "capital" in the tripartite horizontal division of the building. A wide terra cotta band that engages the fifth story windows forms the lower course of the architrave. The upper architrave course is formed by a thick rope molding that is interrupted by a circle above each pier's stylized tassel; a narrow double molding band is immediately below the rope molding. Decorative soldier brick panels are set above each bay in the wide frieze; wide terra cotta Greek crosses set on a slightly larger background field are above each pier. A three-part molded cornice with dentils is below wide overhanging eaves. The fascia is clad in copper and decorated with vertical bands interrupted at each pier by shield plaques.

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The east elevation is U-shaped above the third story with a light well dividing the elevation into three uneven sections. Details of the main facade return on the three bays of the north section. Original prismatic glass (rose colored) remains in the storefront transoms and the fenestration arrangement of the upper stories (third through fifth) consists of paired center double-hung windows flanked by single windows. The first story of the narrow center section is blind; while the two upper stories have paired double-hung windows. The second story windows have a continuous terra cotta sill and lintel; the third story, which was added after 1942 in a slightly darker brick, has a continuous lintel, but separate sills. Originally a segmentally arched parapet with a keystone and coping in terra cotta or stone topped this bay at the second story. Similar in size and height to the north section, the south division's first story has a center pedestrian entry (addressed as 211 Market Street) with high flanking one-light windows and three small one-over-one windows above. To the immediate north, on the same level as the three windows, is a wide rectangular window, now infilled with an air conditioning unit; south of the entry is a double door loading entrance with a small high window to its immediate north. Each window opening has a terra cotta sill while both entrances and their corresponding windows have terra cotta lintels. A simple cornice engages the four higher openings and continues across the center section on the north to abut the decorative storefront frieze and cornice. This cornice is divided into a rowlock architrave, plain frieze and terra cotta cornice. The upper stories (second through fifth) of the south section are similar in design and detail to the north section.

The U-shaped light well is recessed three bays. Paired windows are placed in the east two bays; the narrow west bay has a single window. On the north side, this single window is off-set from the main floor levels as it provides light to the staircase; a transom is placed above the fifth story window. Three windows are located across the west side of the light well. Similar terra cotta window details are repeated with the fifth story windows engaging a continuous terra cotta band below a copper gutter. The decorative cornice of the east elevation returns slightly in the light well.

A tall two-story Market Street building (which pre-dates the Lincoln Building) obscures the lower three stories of the south elevation; however, various window openings can be discerned along the narrow sidewalk that separates the two buildings. The upper stories are clearly divided into four bays with single windows in the end bays and paired windows in the center bays. Details are similar to the upper levels of the west elevation, including terra cotta lintels and sills. A metal fire escape is placed off-center to the south.

An alley runs along the utilitarian west elevation which is divided into seven unequal bays. The north three bays of the first story are blind, although the storefront frieze and cornice return slightly. High rectangular windows flank the fifth bay which also has a similar window placed above segmentally arched metal delivery doors set in a triple rowlock segmentally arched opening. The

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south end bay has two raised two-light metal pedestrian doors with two-light transoms; very narrow metal steps provide access to the doors while not obstructing the alley. On the second story, single three-vertical over three-vertical double-hung windows flank the center bay where paired six-over-six windows are located. The fenestration pattern of the upper stories consists of single windows in the end bays with paired windows in the center five bays; all of these windows have two-over-two sash. None of the openings on this elevation have lintels, but all have concrete sills. Tile coping caps the wall except for the southwest corner where a tall brick chimney rises above the roof line.

Centrally placed on the north side of the light well is the penthouse (referred to as "sun parlor" in newspaper accounts) with an observatory on top. The penthouse has a multi-light window to one side of each elevation. Brick paneled piers support a wood frieze and the observatory's hip roof as do the wood Doric columns that are placed close to the piers and that rest on a brick half wall with terra cotta coping. The original viewing openings between the columns have been enclosed with asphalt shingle siding.

### Interior

The interior of the Lincoln Building retains much of its original integrity including the public spaces on the first story. Immediately behind the entrance doors is an inner vestibule with a four color terrazzo floor of a similar design to the outer vestibule. Two differently colored marbles accent the tripartite wall division of dado, field and plaster frieze with a third marble color used in the chair rail, cap and door surrounds. On the west wall is a brass building plaque with a profile of Abraham Lincoln at the center of the top. The plaque reads, "THE STRUGGLE OF TO-DAY IS NOT ALTOGETHER FOR TO-DAY--IT IS FOR A VAST FUTURE ALSO, annual address to Congress, 1861; LINCOLN BUILDING, erected 1915-1916, Fireproof; English Bros., contractor, H.R. Temple, architect, for Joseph Kuhn--Isaac Kuhn." A stepped ceiling with multiple classical moldings completes the inner vestibule. Modern double glass doors with a one-light transom set in the original opening lead into the lobby which has wall, ceiling and floor detailing similar to the inner vestibule. The east wall has its original fenestration pattern of a large display window set over the marble dado with a door with transom to the south; the west wall has a very large modern window, without the dado, and a tall door. An elevator is located in the southeast corner with the original open staircase slightly recessed in the southwest corner and running from the basement to the penthouse. The marble walls continue up the staircase for a half flight; plaster walls with a wood chair rail then continue. Metal newel posts are located at each landing connected by the wood handrail and open metal work railing. On the first floor lobby landing, before the basement flight, is the original brass mail collection box for the mail chute rising for five stories.



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Originally, the first story was divided into two storefront spaces with a wall down the center of the building behind (south) the elevator/staircase section; this configuration remains generally intact, but partition walls have been added. The west side of the building was open to the rear with an additional staircase against the back (south) wall which accessed only the basement and third story in the rear quarter; the staircase was only entered from an exterior, west elevation door, from the side alley, as is still the case. Also along the south wall were two rest rooms and a vault. These features remain intact along a short hallway which runs east/west along these features to a west side exterior door; this door is adjacent to the exterior door which accesses the staircase. The two rest rooms have been modified to be handicap accessible. A second staircase was along the west side wall of the west storefront space, accessing only the basement. The stairs to the basement have been removed and the space has been modified by the addition of non-load bearing partition walls to create three office spaces and an L-shaped hallway from the front lobby to the southwest corner exit. Similar changes have been made to the east storefront space with the addition of partitions to create large office areas. A staircase to the second floor, located along the east side of the elevator within the store space, is extant as is the freight elevator in the southeast corner which went from the basement to the third story.

The second story was originally one large open space that has since been divided into offices along a corridor that wraps around the elevator/staircase core and continues to the rear down the center of the building. The addition of the corridor and offices spaces is thought to be post-1945, but was done as to reflect the upper stories' original configuration. Most of the office doors are large, single light with the molded profile of the door surrounds being identical to the original upper story surrounds; all have tall transoms. Two of the offices have modern, solid doors. High raised windows (about two feet square) with frosted glass dispense natural light to the center, inner hallway; they are set approximately five feet above the floor. A vault, located to the rear of the floor, was removed and a rest room added. Terrazzo flooring is found only around the elevator core, the remainder of the floors have linoleum tiles.

The third story originally had the same plan as the upper two stories. However, the infilling of the light well created additional office space; the hallway windows from the original light well were replaced with a solid wall sometime after 1942. The fourth and fifth floors have a U-plan centered around the east light well; offices open off of each side of a corridor except at the west end of the light well where windows open directly onto the hallway. Terrazzo, in various patterns and colors, covers the floors. The hallways have a gray terrazzo field with an edge band that divides the field into panels and continues up the wall as the baseboard. A band of white square tiles separates the field from the edge color. Some of the office spaces have a grey field banded in different colors (some of the terrazzo has been covered over with modern materials). Frosted-glass one-light wood

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doors open into each office; the majority of offices have three transoms spanning the entryway, while only a few have single transoms. The transoms over each door are operable and are labeled with the office number. Original brass doorknobs and brass mail slots are extant on the doors. Natural wood surrounds each opening and chair rails and a narrow cornice encircle the hallways. Inner doorways between offices allow for multiple suite arrangements. Six interconnected offices comprise the south "U" leg; the remaining fifteen offices are also connected with three on the north side linked via outer reception rooms. A typical office contains painted plaster walls and either painted or natural woodwork consisting of baseboards with cap molding, door and window surrounds, and a picture molding cornice; the doors have single one-lights or wood panels.

Originally detailed rest rooms are located in the center of the south side on the third through fifth stories. A single sink is located opposite the entry door, while three stalls with marble dividers and wood doors (with original locks noting "open" or "occupied") are to the left and up one step. Mens rest rooms (located on the third and fifth stories) have two additional fixtures to the rear of the stalls with a janitor's slop sink opposite; the women's rest room (fourth story) has a small lounge space and the slop sink. Marble wainscoting encases the raised portion of the room; grey terrazzo covers the floor. Opposite the rest rooms on the three upper stories are original walk-in safes manufactured by the York Safe and Lock Company. Each of the floors also has a maintenance call bell located next to the staircase; a series of rings identified to which floor the maintenance worker needed to respond. In addition, an elaborate vacuum cleaning system was built into the building with outlets on each floor and a central collection point in the basement. The original unit for that system remains in the basement.

The basement level was originally one large open space. This has been divided by non-load bearing walls into various storage spaces. The boiler is still located in the southwest corner and the freight elevator is extant in the southeast corner. Sidewalk light wells with prism glass ceilings were once located along the north and east sides of the building; these have been infilled by the city when the sidewalks were replaced. Light wells along the alley (west) were similarly infilled.

The integrity of the Lincoln Building remains intact with changes occurring principally to the storefront spaces of the first and second stories. These large open spaces have been sensitively subdivided into smaller spaces conducive for modern office use. However, great care has been taken to not to disturb the important architectural features of the building and the non-load bearing partition walls can be removed. Aside from these modifications, the Lincoln Building persists remarkably unchanged from its original condition. Structural and architectural integrity remains intact.

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Historic Photo view dated 9 May 1942 -  
Source: Dr. William Youngerman

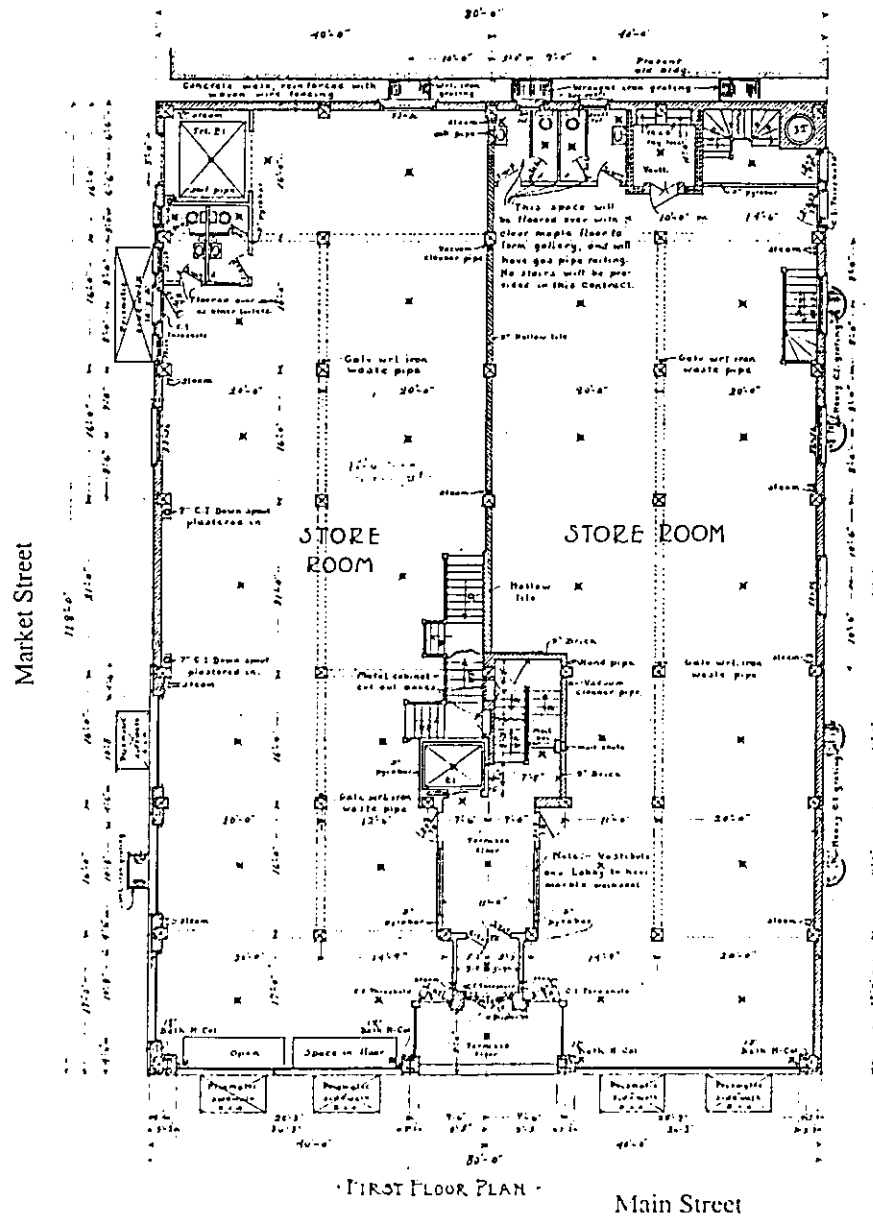


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Original First Floor Plan by H.R. Temple

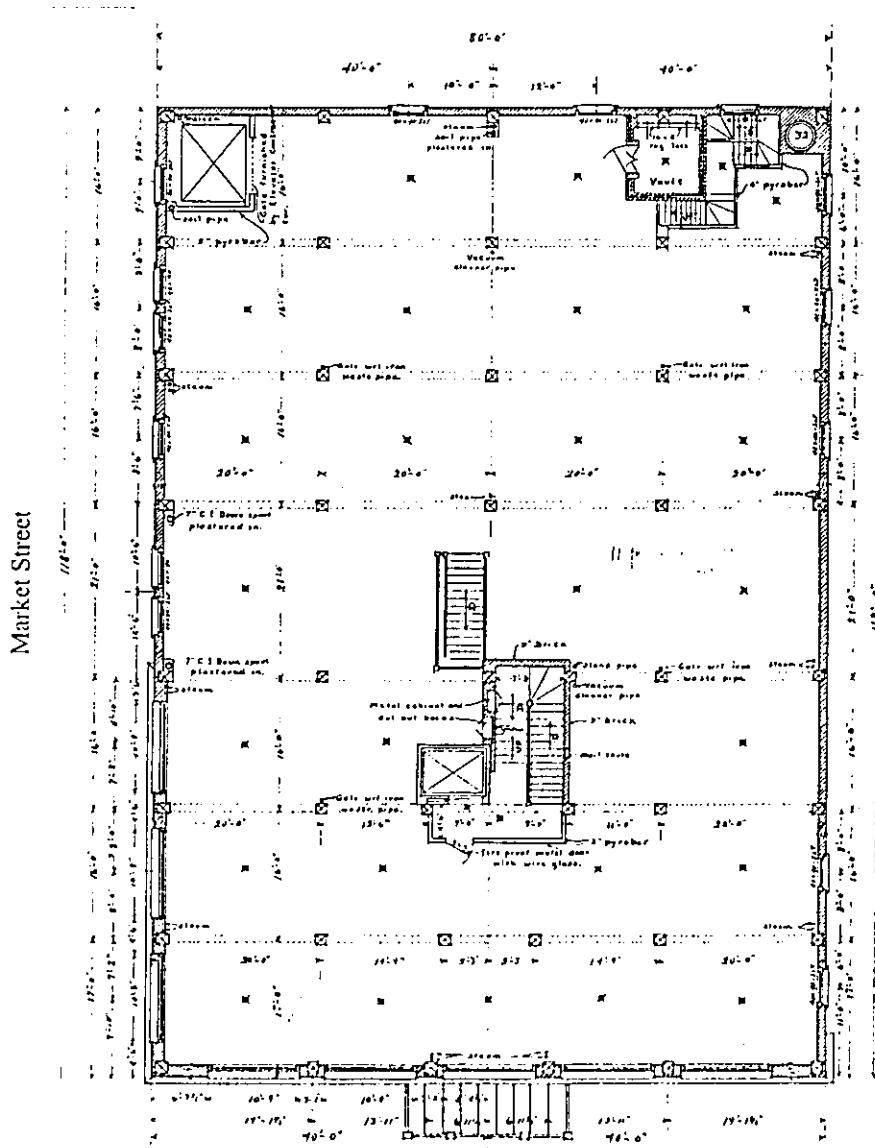


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Original Second Floor Plan by H.R. Temple



• SECOND FLOOR PLAN •

Main Street

BUSINESS & OFFICE BLDG.	Scale 1/4" = 1'-0" 1/8" = 1'-0" 1/16" = 1'-0"
F.O.R.	
JOSEPH AND ISAAC KURN CHAMPAIGN, ILL.	

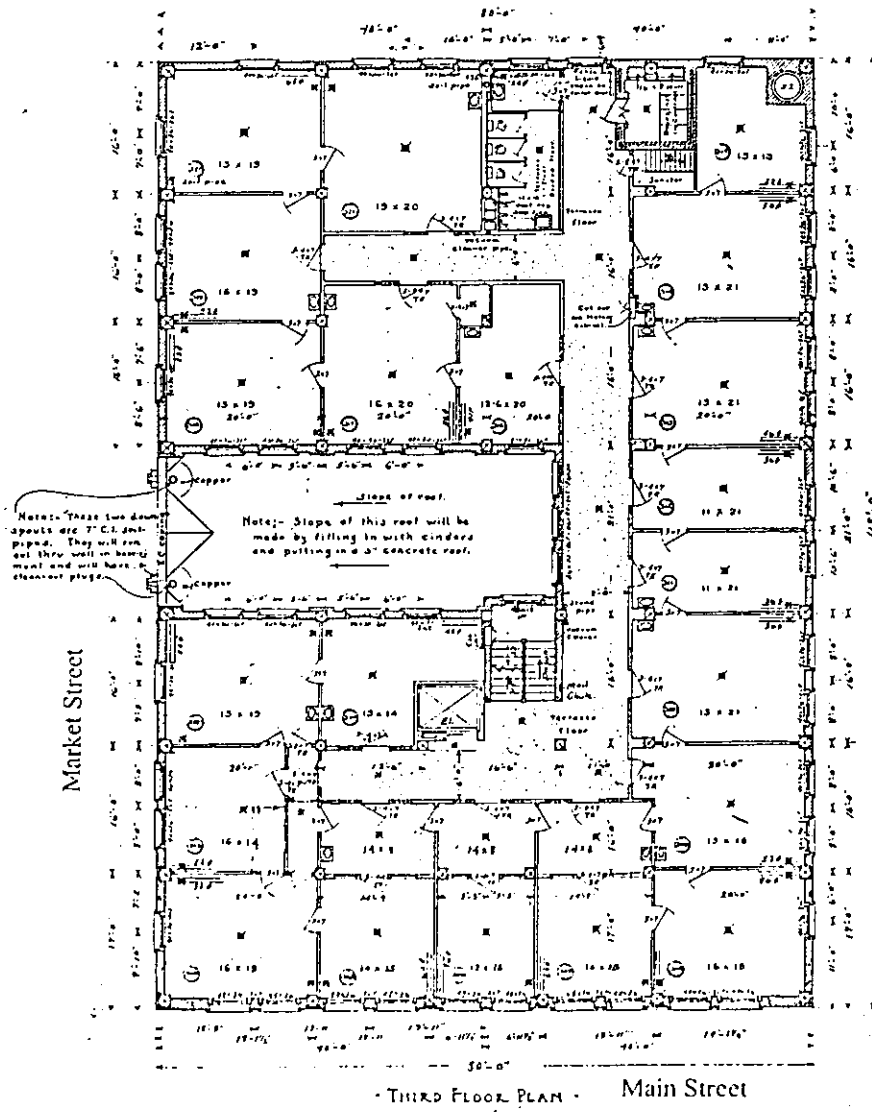


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# National Register of Historic Places Continuation Sheet

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## Original Third Floor Plan by H.R. Temple



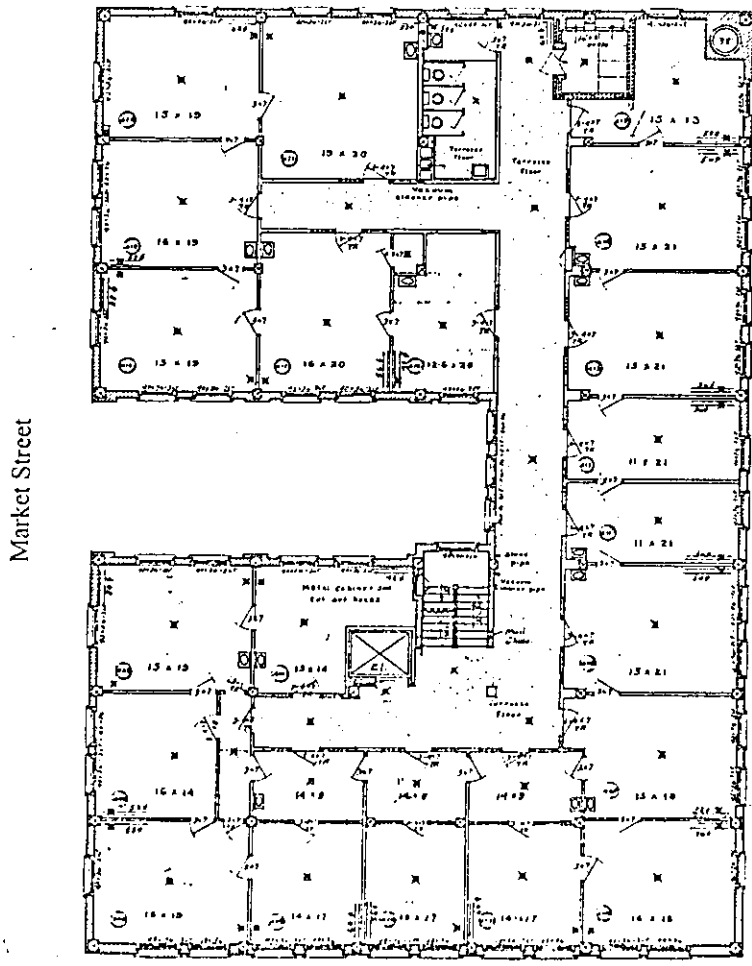
Note: Make corridor floors of Terrazzo with Terrazzo base. Make floor and base in toilet of Terrazzo. Make stairs of marble. Make windows where shown in heavy lines of marble.  
Make floors of all rooms of concrete with wood base. Make all partitions unless otherwise noted of 4" Pyrobar.

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Original Fourth Floor Plan by H.R. Temple



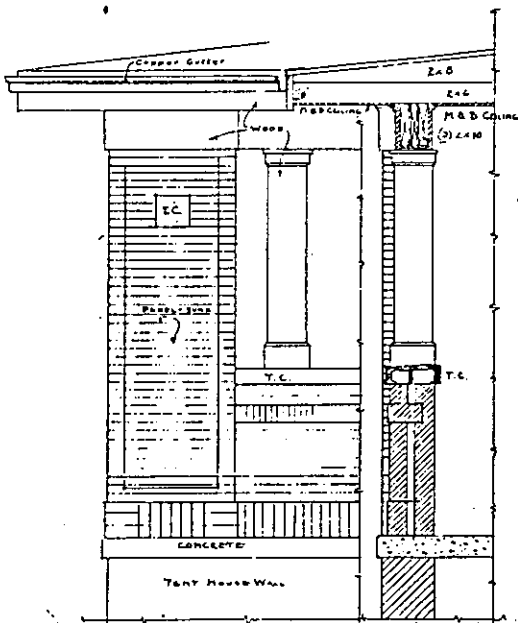
FOURTH FLOOR PLAN  
Main Street

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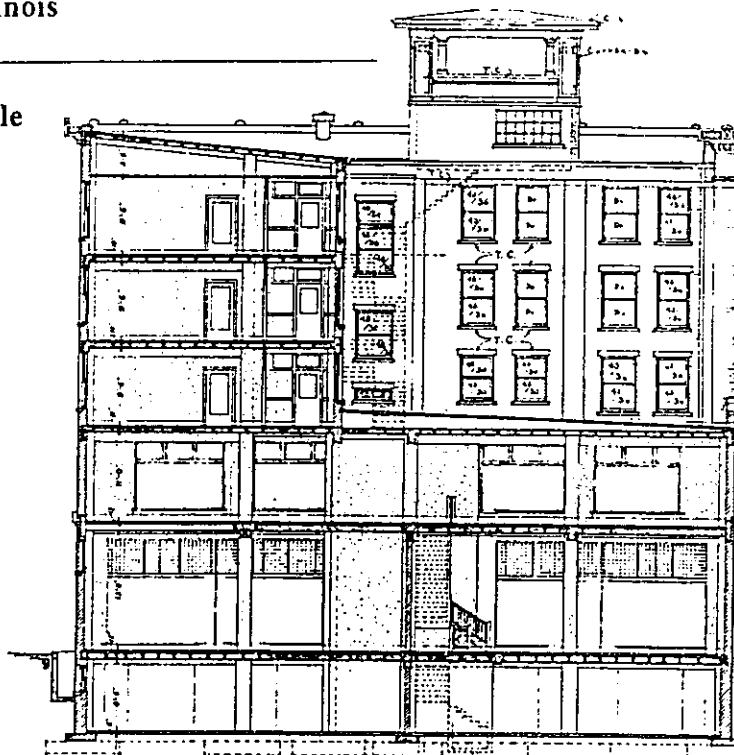
# National Register of Historic Places Continuation Sheet

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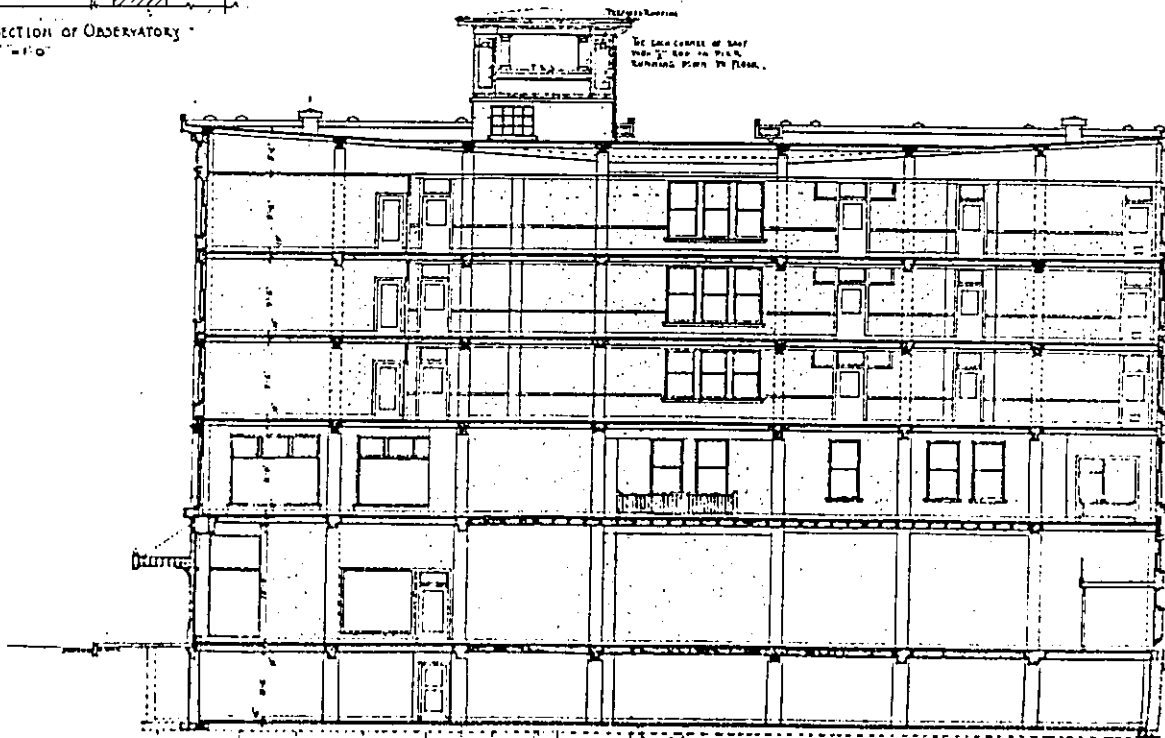
Original Building Cross Sections by H.R. Temple



PART ELEVATION AND SECTION OF OBSERVATORY  
SCALE  $\frac{1}{4}'' = 1'-0''$



TRANSVERSE SECTION LOOKING TOWARD FRONT  
SCALE  $\frac{1}{8}'' = 1'-0''$



LONGITUDINAL SECTION LOOKING EAST  
SCALE  $\frac{1}{8}'' = 1'-0''$

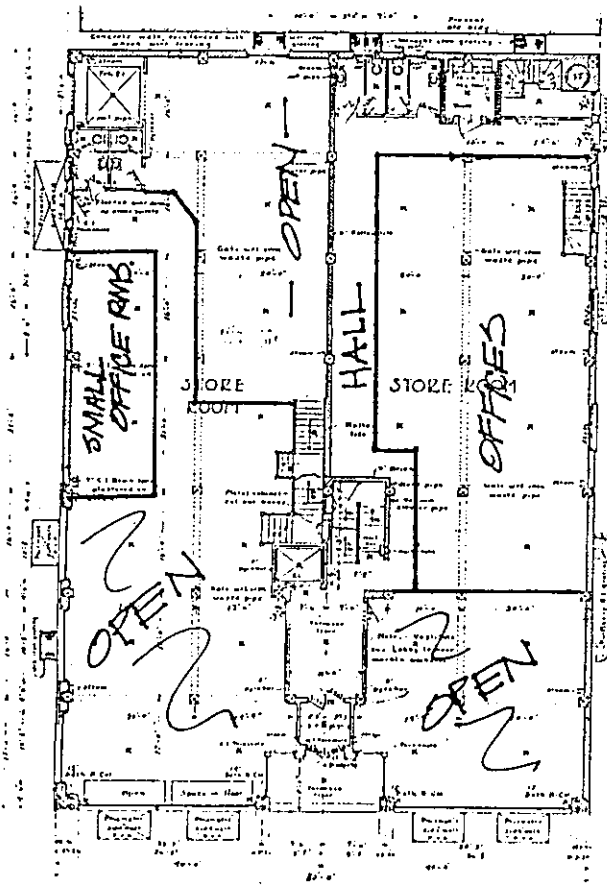


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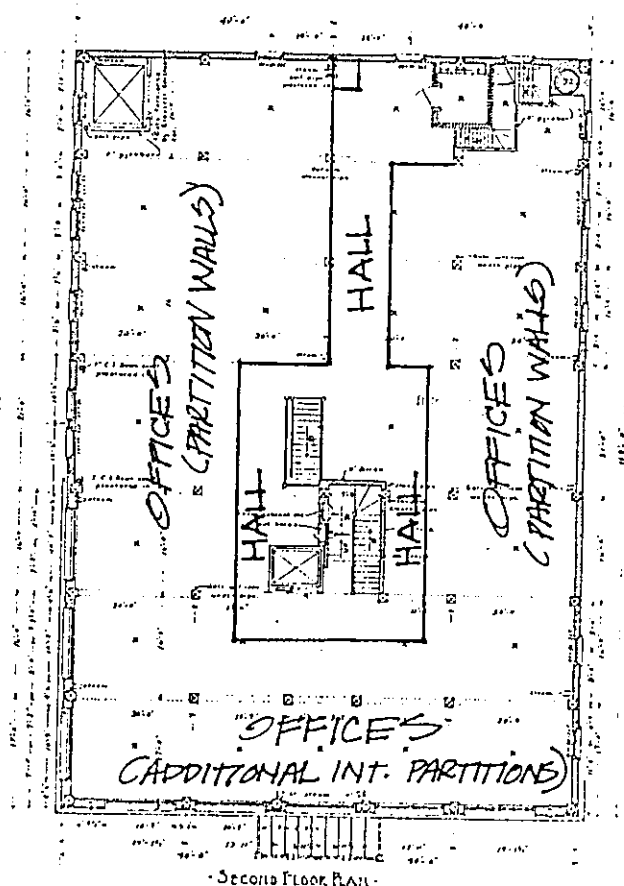
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## Current First and Second Floor Plan Sketches



• FIRST FLOOR PLAN •  
DATE 2/10/10



• SECOND FLOOR PLAN •  
DATE 2/10/10

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### Statement of Significance

#### Summary

Located at the southwest corner of East Main and Market streets in downtown Champaign, the Lincoln Building is being nominated to the National Register of Historic Places under Criterion C for Architecture as a locally significant example of the Commercial Style. With its tripartite division of base, shaft, and capital; fixed storefront sash and second story display sash, each with transoms; and regularly spaced double-hung upper story windows, the Lincoln Building represents a state-of-the-art store/office building for early twentieth century Champaign. Five stories tall and fireproof in construction, the mottled brown brick building with Classical Revival inspired brown terra cotta trim and a copper cornice includes fine materials and solid construction, an appropriately handsome building built by one of Champaign's most prominent families. The interior of the Lincoln Building features an extensive use of marble, terrazzo, and wood trim in its office corridors of intact suites with single light doors and three-light interior corridor transoms. Today, the building's architecture and impressive high degree of integrity contribute to this building's continued landmark presence in downtown Champaign. The period of significance is 1916, representing the building's date of completion. The building was designed by prominent local architect H.R. Temple, who had an office in the Lincoln Building upon its opening.

#### Commercial Style

Technical advances such as steel skeleton construction, elevators, electric lights, and telephones contributed to the innovation of the "skyscraper," which, at the turn of the century, was any building five stories or taller.<sup>1</sup> With the steel skeleton supporting the building, walls were new territory for design changes, chiefly in a greatly increased percentage of wall space occupied by windows. What, exactly, to call the style of these evolving late nineteenth and turn of the century buildings may be open to debate, but typically, some variety of these buildings get lumped into the term "Commercial Style." Marcus Whiffen credits the first use of the term in print to an anonymous editor of four volumes of *Industrial Chicago*, published in 1891.<sup>2</sup> Cites Whiffen,

*The Commercial Style is the title suggested by the great office and mercantile buildings now found here. The requirements of commerce and the business principles of real estate owners called this style into life. Light, space, air and strength were demanded by such requirements and principles as the first objects and exterior ornamentation as the second.<sup>3</sup>*

The second principle of the aforementioned--exterior ornamentation--opens companion stylistic comparisons: Richardsonian Romanesque, Sullivanesque, and even Classical Revival. The term

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"Chicago Style" also comes into consideration. In examining this variety of architectural labels, Stephen C. Gordon, in his *How to Complete the Ohio Historic Inventory*, uses "Commercial/Chicago Style" as synonymous terms due to the Commercial Style having "reached its peak" in Chicago.<sup>4</sup> Whiffen notes the tendency toward crediting Chicago as the birthplace of the Commercial Style, as well as the city in which the style reached its ultimate development.<sup>5</sup> Whiffen credits the period of the Commercial Style from 1875 through 1915, with some argument over the origins of the "style." Alluding to the origins of the style perhaps being in New York and Philadelphia rather than Chicago, Whiffen cites Winston Weisman's comparisons of the First Leiter Building of 1879 in Chicago, designed by William LeBaron Jenney as likely having been inspired by the James McLaughlan-designed Shillito Store of 1877 in Cincinnati. Noted are the internal iron skeleton and external masonry piers of the First Leiter Building.<sup>6</sup> Almost conciliatory, Whiffen quotes Montgomery Schuyler from an 1896 writing which stated, "In no other American city has commercial architecture become so exclusively utilitarian as in Chicago," an apparent resolve to any East versus Midwest controversy.<sup>7</sup>

Characteristics of the Commercial Style include a building height of five to sixteen stories; steel skeleton construction with masonry wall surfaces; minimal, if any, projections from the facade plane; flat roofs; level parapets or cornices; 1/1 double-hung sash; prismatic transoms; and minimal applied ornament.<sup>8</sup> By far, the greatest element of the style is windows, comprising much of Commercial Style buildings' main facades. The result of the total area of glass exceeding that of the brick (or other structural or facing material) is a skeletal appearance.<sup>9</sup> If any ornamentation is used on the building, it is clearly ancillary to the fenestration.<sup>10</sup> Windows of this style are rectangular, very large, and variously divided; the fenestration pattern, whether of single or grouped windows, is quite regular.<sup>11</sup> One popular form of grouped window used in the Commercial Style became known as the Chicago window--a broad central fixed sash flanked by narrow double-hung sash. In still other examples, windows are located in semi-hexagonal bays which extend the entire height of the building (above the first or second stories). Typically, facades of the Commercial Style are terminated in cornices, varying from plain to highly decorative treatments.

Built in 1915-16, the Lincoln Building in Champaign is a relatively late example of the Commercial Style. By the 1880s, the style was already popular in New York, Chicago, and other large Eastern and Midwestern cities. Despite William LeBaron Jenney's early examples of buildings in the style (First Leiter Building, 1879 and the Home Insurance Building, 1884-85, both in Chicago), some of the more notable Commercial Style buildings of the style's earliest period were designed by Adler and Sullivan.<sup>12</sup> Included are the Troescher Building (the Chicago Joint Board Building), 1884; the Wirt Dexter Building (624-630 South Wabash Avenue, Chicago), 1887; and, at the end of that

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period, the Wainwright Building in St. Louis, designed in 1890, and exhibiting the Sullivanesque treatment.<sup>13</sup>

However, despite the importance of the Adler and Sullivan designs, Marcus Whiffen proclaims John Wellborn Root's (Burnham and Root) Monadnock Block, 1889, as "the greatest masterpiece of the Commercial Style."<sup>14</sup> Whiffen credits the building's masonry bearing walls with making the building exceptional among other Commercial Style buildings, with the construction creating a subtly curved base and cornice, and chamfered corners being reminiscent of Egyptian architecture of the distant past.<sup>15</sup> The same firm (known as Burnham and Company after Root's death in 1893) designed the Reliance Building, 1895, and the Fisher Building, 1896, both in Chicago.<sup>16</sup> Both of those buildings were bay-windowed with Gothic ornament "without any attempt to Gothicize the design as a whole."<sup>17</sup>

In the 1890s, the Chicago based architectural firm of Holabird and Roche became the most successful firm specializing in commercial work in the city.<sup>18</sup> Their Tacoma Building, 1887-89 represented their first attempt at the Commercial Style; demolished in 1929, that building was in the vertical bay mode of the style.<sup>19</sup> Later examples of the firm's use of the style, including the Marquette Building of 1893, discontinued that mode, using instead, broad rectangular windows extending the full width of structural bays.<sup>20</sup> Contemporaneously, Louis Sullivan was employing facades with piers and spandrels in the same plane, with long horizontal lines at the sill levels being unbroken.<sup>21</sup> Examples are the Meyer Building, 1893, and the Carson, Pirie, Scott and Company Store, 1899, both in Chicago.<sup>22</sup>

The Commercial Style continued in popularity in its Chicago home base into the early twentieth century. Examples of the style from that period are the Hunter (Liberty Mutual) Building at Madison and Wacker Drive, 1908, designed by Christian A. Eckstrom and the Dwight Building at 626-36 South Clark Street, 1910-11, designed by Schmidt, Garden and Martin, with its facade modeled on the Carson, Pirie, Scott and Company Store.<sup>23</sup>

The Lincoln Building in Champaign fits well within the defining elements of the Commercial Style. Five stories in height, the Lincoln Building is constructed of structural steel encased in fireproof material with the exterior walls clad in mottled brown brick with brown terra cotta trim. The facades are flat with the exception of a light well on the east. The full entablature is nearly flat or level, with the exception of shields which project periodically only slightly above the copper fascia of the cornice. Windows are large 1/1 double-hung sash; display windows have prismatic transoms. The building's applied Classical Revival ornament is clearly ancillary to its fenestration. The front section of the building is monopolized by large storefront sash (originally with prismatic transoms)

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on the first story, and large display sash with three-light transoms on the second story. The upper stories are dominated by large 1/1 double-hung sash. The facade terminates in a full entablature with Classical Revival elements.

The use of Classical Revival ornament on the Lincoln Building is not surprising. The Classical Revival style was especially popular for public buildings from the turn of the century to the mid-twentieth century, having gained prominence through its use at the 1893 World's Columbian Exposition in Chicago and the 1901 Pan-American Exhibition in San Francisco.<sup>24</sup> The exposition planners of the Chicago fair mandated a classical theme, with many of the era's noted architects designing dramatic colonnaded buildings arranged around a central court.<sup>25</sup> The widely attended exposition inspired architectural fashion around the country.<sup>26</sup>

Located approximately 120 miles south of Chicago, Champaign-Urbana could hardly be considered an architectural mecca, but the architectural trends which had inspired the nation were seen here as well. The second story display windows of the Lincoln Building are not on any other buildings in Champaign-Urbana. This element is at least reminiscent of (if not directly inspired by) the Adler and Sullivan designed Guaranty (Prudential) Building in Buffalo, New York, 1895, and the Carson, Pirie, Scott and Company Store, Chicago, 1899. The idea of base, shaft, and capital tripartite vertical divisions of the building was a popular trend attributed to Sullivan. While sometimes architectural stylistic categories may be subjective, few, if any, Champaign-Urbana buildings would be classified as Commercial Style.

Champaign-Urbana's architectural preferences favored the Classical Revival style or at least classical architectural elements. The Inman Hotel, the First National Bank Building, and the Masonic Temple, all within a few blocks of each other, are Classical Revival in influence or style, although varying considerably in degree of detail. The style was also apparently favored by H.R. Temple, as, in addition to the Lincoln Building, Temple (then with Spencer and Temple) designed the Inman Hotel and the Masonic Temple in Urbana. The Spencer and Temple design for the Champaign High School also used Classical Revival elements. Opened in 1914, the school was later renamed Central School then Edison Junior High School; it continues in use today.<sup>27</sup>

Designed by prominent local architect H.R. Temple and constructed in 1915-16, the Lincoln Building was part of a new, modern era of building in downtown Champaign. As a result of downtown Champaign fires, including a blaze in 1915 which destroyed several businesses, fireproof construction was emphasized in advertising. Included in the "boom" with the Lincoln Building were the Inman Hotel (1915) and the Lewis Department Store (1915).

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Harry Roberts Temple was a 1900 graduate of the architecture program at the University of Illinois at Urbana-Champaign. Nelson Strong Spencer, a native of Dixon, Illinois, was an 1882 graduate of the same program. Spencer was an instructor in the Department of Architecture from 1880-83; from 1898-1902, he was Superintendent of Buildings and Grounds at the University. (Spencer would appear to have been a good acquaintance of Professor Nathan Clifford Ricker, as Spencer's first child was named Clifford Ricker Spencer.) The Spencer and Temple partnership lasted from 1908 to 1914, according to city directories. The firm's office was first at 55 North Neil Street, then later moved to 72-1/2 North Neil Street, downtown Champaign locations. Among the numerous local designs by the Spencer and Temple firm are the First Baptist Church, 1899, Champaign; the Masonic Temple, 1912, Urbana; the Mahomet Graded School, 1904, Mahomet (National Register 12.2.87, demolished 8.88). Temple worked with James White, the University of Illinois's architect, on the design of the University's Agriculture Engineering Building at 1208 West Peabody. The Lincoln Building represents one of, if not the first designs by Temple on his own. Spencer left for Chicago where he had an office on Van Buren Street.<sup>28</sup> Temple resided at 909 West Church Street in Champaign, a stucco, English Revival house; whether he designed the house is not known. He eventually left Champaign for the Quad Cities. Temple died in Italy in 1923.<sup>29</sup>

The building resume of the Lincoln Building's contractors--the English Brothers-- reads as a "Who's Who" of significant buildings in Champaign and Urbana, and particularly at the University of Illinois campus. In addition to the Lincoln Building, among the credits of the English Brothers are the Auditorium Building, Lincoln Hall, the Ceramics Building, the Administration Building, the Wesley Foundation, the Stadium, the "New Library," McKinley Hospital, the "New Men's Gymnasium," the Women's Building, the Agronomy Building, the Floriculture Building, and the Stock Judging Building on the University's campus.<sup>30</sup> As with Mr. Temple, the English Brothers became tenants in the Lincoln Building upon its opening. During their tenure in the Lincoln Building, English Brothers received the contract to construct Chanute Field in nearby Rantoul; the contract was awarded on May 22, 1917, with completion called for within sixty days.<sup>31</sup>

The Lincoln Building compares favorably with remaining historic commercial buildings in the downtowns of both Champaign and Urbana. Neither of the two city's downtowns are particularly urban in terms of building height, particularly when compared with other central Illinois cities such as Danville or Peoria. The Lincoln Building's five story height may only be compared with the Inman Hotel (six stories), the First National Bank (five stories), the Robeson Department Store Building (also five stories), and the much later City Building (five and one-half stories) in downtown Champaign. Moreover, both of the downtowns have had numerous demolitions of historic buildings, leaving obtrusive modern buildings and surface parking lots largely intertwined with remaining historic fabric.

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The majority of historic downtown buildings may be characterized as two or three stories in height, and generally smaller in scale. In Urbana, Spencer and Temple's Masonic Hall (115 West Main Street) is within the two-block core of the downtown. The four story building features an entirely terra cotta facade with Classical Revival detailing including wreaths beneath windows between stories and a broken pediment with a cartouche above the staircase door. (The Masonic emblem has been removed from the cartouche.) The interior of that building has been substantially modernized, but the Masonic auditorium stage remains intact, as do a few original light fixtures. The remaining eastern portion of that block is now occupied with a two-level parking deck.

Beaux-Arts was the style of choice for some of Champaign's prominent public buildings--the Illinois Central Passenger Station and the Champaign Post Office. The two-and-one-half story red brick depot features extensive limestone trim, including a projecting entrance bay with arcaded porte-cochere. The National Register listed post office, later the Springer Federal Building, and now the Springer Recreation Center (301 North Randolph Street at Main/Church Street) is the most elaborate example of the style locally, with a highly rusticated facade of stone detailing against red brick walls. Included are quoins, fluted pilasters, full entablature, enormous cartouche, and a balustraded parapet.

Numerous buildings feature classical detailing, but few, if any, buildings in downtown Champaign match the grand, full-blown use of the Classical Revival style as seen on the First National Bank Building at 30 East Main Street. Constructed in 1910, and designed by Jenney, Mundie, and Jensen of Chicago, the five story bank building features a rusticated first story with round arched windows and colossal four story Corinthian columns and pilasters dominating the upper stories below an elaborate entablature. The building's interior had been extensively modernized. Additions were made to the west and south sides of the building, but they are clearly ancillary to the dominant historic core. The Classical Revival style is also represented by 41 East Main Street (a three story, single storefront building with block modillions and Ionic pilasters framing the facade ends; the limestone facade extensively and properly repaired/restored in the early 1990s), the Illinois Traction Building on East University Avenue (Determination of Eligibility for listing in the National Register, 1984; red brick with ivory terra cotta trim including cartouches), the Sholem Building at 8-10 East Main Street (a two story, yellow brick building with ivory terra cotta trim including paired Ionic second story pilasters, entablature, and parapet panels), and the handsome Masonic Temple at 202 West Hill Street at the northwest corner of Randolph (a three story brown brick building with a first story of rusticated stone with the second and third stories dominated by two story fluted limestone columns; the building also features a pedimented entrance, a full entablature, and a balustraded pediment.) The Masonic Temple was erected in 1912-13 on the site of Joseph Kuhn's home.<sup>32</sup> Even

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the New Orpheum Theatre (National Register listed) at 346-352 North Neil Street was designed with a Classical Revival style facade, despite its highly French influenced interior.

The fairest comparison for the Lincoln Building might be the Inman Hotel. Just two blocks south of the Lincoln Building, the Inman Hotel, a Spencer & Temple design, was being constructed at 17 East University Avenue, contemporaneously with the Lincoln Building. The six story Inman Hotel is constructed of yellow brick with simple Classical Revival detailing in terra cotta. Its sterility in detail lends it an almost modern feel despite its date of construction (1915).

The Lincoln Building might also be more fairly compared with another of the Kuhn family's buildings across the street at 33-35 East Main Street--the flagship building of the family's clothing store. Joseph Kuhn and Company actually occupies parts of several buildings across the street from the Lincoln Building, but the four story main section is Classical Revival in style and dates to 1906 (although sources vary between 1906 and 1908.) The building's storefront has been altered entirely with modern materials and the upper stories have replacement windows, although the original fenestration pattern appears to be intact. The central section of the second and third stories is recessed with a balcony on each floor. Detailing includes curved modillions, dentils, cartouches, and rusticated piers; limestone and red brick are used. The building's four story atrium with stained glass skylight has been infilled; the stained glass is in storage (in the basement of the Lincoln Building).

The Lewis Department Store, now the BankIllinois Executive Center, at 115 North Neil Street was constructed in 1915 and extensively remodeled in 1982. The effect of the building overall is Classical Revival, but a closer look at the building's detailing gives a slight Tudor Revival impression. The four story red brick building has stone detailing including cartouches, pilasters, and curved modillions. The cornice is more organic in patterning, with occasional lions heads. Small scale shields compose the courses which surround the full-height first story storefront windows (tinted replacements). The building has been improperly repointed and the windows have been replaced, with the fenestration openings being partially infilled and the window type being changed. The last of the city's department store buildings--Robeson's Department Store--at the southeast corner of Church and Randolph streets, also features Classical Revival influence through a minimal use of stone against the red brick facade. The five story building also has replacement windows which alter the size and type of windows.

### The Kuhn Family

The Lincoln Building was built by Isaac Kuhn with his father, Joseph. Joseph Kuhn was a pioneer Champaign merchant, the city's oldest clothier and founder of the Joseph Kuhn Clothiers. His son Isaac followed well in his father's footsteps, becoming known as "the man who built Main Street."<sup>33</sup>



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Joseph Kuhn was born in Germany in 1835, the son of Isaac and Sarah Herz Kuhn.<sup>34</sup> The elder Kuhn was a farmer and stock dealer. Apparently in an effort to escape recruitment by the German army, he emigrated to America, arriving in Mississippi at the age of nineteen; a sister of his was living there at the time.<sup>35</sup> Joseph worked for his brother-in-law from 1857 until 1862 when he was drafted into the Confederate army.<sup>36</sup> He served with the Confederate forces for about thirteen months before taking "French leave," allying himself with a Federal outpost and being sent to New Orleans.<sup>37</sup> Joseph Kuhn ended up in Lafayette, Indiana in 1863 where he worked until moving to Champaign County in the latter part of 1864.<sup>38</sup> In 1865, he opened a store on University Avenue in Champaign. Kuhn was married that year, to Lena Loeb of Cincinnati; she was also a German immigrant.<sup>39</sup> Two years later, he moved his store to a building at 45 Main Street which he purchased.<sup>40</sup> Before 1905, he bought the adjacent building to increase his store's capacity; by 1905, a third building was added to the series.<sup>41</sup>

Isaac Kuhn (born September 11, 1866) was one of Joseph's and Lena's seven children, the only one to join Joseph in business. His brother, Arthur, was in business in Alabama and Rudolph was a traveling salesman.<sup>42</sup> Isaac began in the business when he was seventeen, in 1883. In 1888, Joseph took Isaac, the eldest son, into partnership; on April 14, 1904, the business was incorporated as Joseph Kuhn and Company.<sup>43</sup> By 1905, Isaac was noted as relieving his father of much of the business responsibility.<sup>44</sup> The building at 33-35 East Main Street was erected in 1908 as new quarters for the company's store.<sup>45</sup> Joseph Kuhn died in December 27, 1915 after spending a full day at his store.<sup>46</sup> The Lincoln Building would have been under construction at that time.

Isaac Kuhn's affinity for Abraham Lincoln is reflected in the naming of his new, modern office building. Later, in 1946, Isaac went so far as to publish a book of selected articles on Lincoln, composing the Foreword and Conclusion himself. *Abraham Lincoln: A Vast Future* was published in celebration of the 80th anniversary of the Joseph Kuhn and Company store, an understandably patriotic treatise following the year after the end of World War II. In his conclusion, Isaac Kuhn states:

*Lincoln expressed [democracy] in his day for himself and for America-- 'with malice toward none, with charity for all.' Democracy meant--and still means--the rejection of bigotry, the devotion to justice, the pursuit of liberty and equality of opportunity to all, regardless of descent, denomination or income. Democracy meant--and means--the government of the nation in keeping with such principles by the people. Who are the people? You and I, and our next door neighbors.<sup>47</sup>*

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Kuhn's words and his obvious inspiration from Lincoln are particularly meaningful in the context of coming from a first generation American of German Jewish parents, after millions of Jews had been murdered by the Nazis in horrific contradiction to Lincoln's words. According to one newspaper article, "When Hitler's persecutions began, Mr. Kuhn dug into his pockets to aid a number of persons to come to this country, even as his father had left Germany three quarters of a century earlier. He continued this interest with refugees of World War II."<sup>48</sup>

Isaac Kuhn was widely noted for his involvement in the Jewish community and his charity locally. He had a keen interest in the welfare of Jewish students at the University of Illinois, but his assistance and support to non-Jewish groups was equally as extensive.<sup>49</sup> He was active with the Grand Prairie Lodge and the Cleveland Orphans' home. He served on the first B'nai B'rith Hillel commission and was credited with being one of the primary movers in the founding of the Hillel movement.<sup>50</sup> He was also an ardent supporter of the Wesley Foundation on the University's campus and the McKinley YMCA.<sup>51</sup> Eclectic in his interests, in 1930, Kuhn provided the handmade suit which was worn by the University's Chief Illiniwek; the suit was made by the Sioux Indian tribe in Rapid City, South Dakota. The Chief tradition, created by Ray Dvorak in 1926, and the suit, continues albeit with great controversy today. Kuhn was married to Rose Adler of York, Pennsylvania. They had four daughters.

Isaac Kuhn continued daily trips to his store beyond his 86th year. He died on January 21, 1956 at the age of eighty-nine. His importance in the community is illustrated in part by the news of his death--the top headline and full-length article on the front page of *The News-Gazette*, Saturday, January 21, 1956. The *Champaign-Urbana Courier* also carried the news on its front page.

### The Lincoln Building

Anticipation for the opening of Champaign's new, modern "mercantile and office building" was great, with an article on the building's opening making front page news in the local newspaper three months before the building was opened. With a photograph accompanying the article, four bold faced headings were given: "Fine Lincoln Building Now Nearing Finish," "Expected Handsome Structure Will be Ready by April 1," "Absolutely Fireproof," and "Bas Relief Tablet Will Occupy Conspicuous Place in Large Lobby on the First Floor." The article commented on the "remarkable feature" of the building having been under construction mostly during the winter months with not a single week's delay.<sup>52</sup> Highlighted were the building's extensive terrazzo floors, adding an expense of \$6,000 to the building's construction costs.<sup>53</sup> Originally, the terrazzo floors were only to be in the lobby and corridors, with finished cement floors in the offices, but the new tenants were pleasantly surprised with the extensive use of terrazzo. The walls of the lobby (and the walls of the toilets) were reported as Kasota marble, "an expensive marble obtained in the northern part of

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Minnesota and never used in a Champaign building until this time."<sup>54</sup> A bronze tablet with a carved bust of Abraham Lincoln in bas relief and a quotation from his message to Congress in 1861 ("The struggle of today is not altogether for us but is also for the vast future.") was to be placed on the wall of the lobby and opposite the building's directory.<sup>55</sup> The newspaper reported that the rooms had been designed to the "wishes of those who will occupy them and as a result no two floors of the building are layed out any thing alike."<sup>56</sup> Metal cabinets were to be furnished in all of the offices. A large vault on each floor was designed to receive a "strong box" for each tenant on that floor.<sup>57</sup> Each suite was also provided with hot and cold water.

The Lillard & Getman furniture store was announced as the building's main tenant for the east side of the first and entire second stories, with display windows on the first and second stories. Applications had been received from several out-of-town potential tenants for the west side of the first story, but owner Isaac Kuhn was looking for a local firm.<sup>58</sup> The building was equipped with a "large size" Otis passenger elevation, in addition to a freight elevator geared toward the furniture store, but available to all tenants.<sup>59</sup> Most exciting was the feature "entirely new in building plans in [Champaign]." This was the "sun parlor" and "observatory tower." The sun parlor was a glassed-in room in the lower position on top of the building; the observatory was above, from which nearly all parts of the city could be seen and "even the villages of Leverett and Savoy."<sup>60</sup> Reportedly a test of the building's structure was made by placing forty-five tons of material in the west room of the third floor, with no effect being noted according to the reports of engineers.<sup>61</sup> This represented "several more tons of steel than was required by the Chicago specifications."<sup>62</sup>

Interestingly for this Champaign version of the Commercial Style, another comparison was made with Chicago: "Monday, May 1, which is always the occasion for a wholesale shifting of tenants in Chicago, will also be signaled by quite a bit of shifting in Champaign, particularly among office tenants."<sup>63</sup> The first tenants were to move in that day, with others to follow as soon as their spaces were completed. The furniture store had partially moved into its spaces; the third and fourth floors were for offices and the fifth floor was for offices and lodge rooms. The Knights of Columbus had leased the southeast portion of the fifth floor with five "immense rooms" for lodge and club purposes.<sup>64</sup>

The *Champaign Daily Gazette* featured a rendering of the Lincoln Building in its Monday, May 22, 1916 newspaper, with the heading "New Home of Lillard and Getman." Billed as a prominent furniture firm, the store opened that day, occupying half of the first floor, all of the second floor, and half of the basement, approximately 20,000 square feet in total.<sup>65</sup> Commenting on the store's new Lincoln Building quarters, the newspaper reported that the rooms were large, unusually well-lighted, and elegantly finished.<sup>66</sup> Quite the downtown Champaign event, Lillard and Getman's opening was

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front page news. The opening featured an orchestra and flowers were distributed as souvenirs "to the ladies."<sup>67</sup> The music and flowers were featured in the morning when the doors were opened, and again in the evening from 7 - 9 p.m. Factory representatives were also present for several of the furniture lines.<sup>68</sup>

Only about a week after the lead tenant's opening, Isaac Kuhn placed an advertisement for the building, proclaiming the building's "Fire-Proof, High Grade Construction." This advertisement was part of what the newspaper had noted were Mr. Kuhn's plans to "introduce many things never before done in Champaign business operations."<sup>69</sup> Included among these innovative plans was an advertising campaign to have weekly advertisements for six months listing the announcements of every tenant in the building. The initial advertisement continued,

*The Lincoln Building is Champaign's newest office and business building and rightly named because it is a building 'for the people.' The rental is such as to benefit the occupants and not to enrich the owners.*

*You are cordially invited to look through the building. A few offices are yet to be rented and if you need an office, be one of the fortunate ones. There will be a slight advance in rents July 1st.<sup>70</sup>*

Among those already occupying the new building were the building's contractors--English Brothers (Suite 418-419-420) and architect (H.R. Temple in Suite 304-305), competing contractors (King & Butcher, general contractors in Suite 307) and an architect (E.V. Kratz in Suite 402), lawyers (Boyer & Huber in Suite 503-504, Joseph P. Gulick in Suite 506-507, and Harry M. Miller in Suite 508-509), a chiropractor (Dr. F.L. James in Suite 407-408-409), a public accountant (Herbert E. Hart in Suite 301), the Women's Club (Suite 511), a barber shop (Charles Schrei in Suite 311), and numerous insurance and real estate agents. Frank Smedley is listed as being in residence here (Suite 414-415), but had an office in the First National Bank Building, just a half block west of here; this is the only known residential occupancy.<sup>71</sup>

The occupancy of lawyers is not surprising, nor is the degree to which the building was apparently occupied by the time it opened. Fifty-one of the building's sixty-three rooms were under lease before the building opened.<sup>72</sup> Cleverly, the building's owners had been soliciting downtown Champaign lawyers who were in "walk-ups" (second story spaces accessed by only staircases) for rental deals in the proposed state-of-the-art Lincoln Building, complete with elevator and design as you wish office suites.<sup>73</sup> One of those lawyers/original occupants was Joseph P. Gulick and father who occupied Suites 506 and 507. Gulick eventually rented one of those offices to Gail R. Fisher in

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1934, a 1933 University of Illinois Law School graduate. Three years later, Fisher took over the entire suite and remained there until his retirement in 1971. Now eighty-nine, Fisher recently shared some of his memories as a long time occupant of the Lincoln Building. He reported that during his entire thirty-seven year tenure in the building, he never actually had a lease. Mr. Gulick had been one of several lawyers to be enticed by Isaac Kuhn's offer, which included not only the ability to design one's own space, but also a commitment to maintain the introductory level of rent for the duration of the occupants tenure! This meant a rate of \$20 per month, but according to Fisher, the deal was only made with lawyers. Fisher recalls that at some point later, Mr. Kuhn approached the building's original occupant lawyers to explain that economic conditions had changed and an increase to \$30 per month was unfortunately necessary. Around the early to mid-1930s, according to Fisher, the lawyers were again approached about an increase, this time to \$40 per month. The disgruntled lawyers appointed a representative among themselves to negotiate with Kuhn, and for the remainder of their tenure, the rent was never raised above \$40.<sup>74</sup>

Gail Fisher was left with the two-office suite to himself after Joseph Gulick passed away around 1937. (The rent was soon increased to \$60.) He recalls that for much of his tenure, the building was mostly occupied by professional offices. The law firms in the building were small, mostly one or two men. He reports that the Lincoln Building was among the four principal, first class office buildings in downtown Champaign: the First National Bank Building, the Lewis Department Store Building (now the BankIllinois Executive Center), the Robeson Building, and the Lincoln Building. Fisher recalled that part of the building's appeal was the first class service offered by Isaac Kuhn. The staff was good; the building was always well-maintained and kept clean. In addition to the lawyers, architects, and insurance agents which continued to occupy the building, Christie Clinic was begun in the Lincoln Building. The Illinois Central Railroad division offices were housed in the Lincoln Building before the "new" railroad depot was completed.<sup>75</sup>

Today, lawyers and other professional offices continue to occupy the Lincoln Building, with plenty of space available for more occupants. The two storefront spaces are fairly consistently available for rent, with the Champaign County Democrats occupying the west half periodically (usually every two years, election years.) A barber shop is still located on one of the upper floors. Occasionally artists rent the observatory for studio space. The building continues to contribute substantially to downtown Champaign, serving as one of the anchor buildings in the core of the downtown. Its interior spaces are still very much intact, with interior windows providing light to office suites detailed with woodwork and terrazzo flooring. Current plans include window repair and installation of air conditioning. The building is owned by the grandson of Isaac Kuhn, Dr. William Youngerman, and Mrs. Ruth Youngerman, one of Isaac Kuhn's daughters.

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### Endnotes

1. Stephen C. Gordon, *How to Complete the Ohio Historic Inventory* (Columbus: Ohio Historic Preservation Office, 1992), p. 96 and Marcus Whiffen, *American Architecture Since 1780: A Guide to the Styles* (Cambridge, MA: The MIT Press, rev. ed. 1992), p. 183.
2. Whiffen, p. 186.
3. *Industrial Chicago* as cited in Whiffen, p. 186.
4. Gordon, p. 96.
5. Whiffen, p. 186.
6. Ibid.
7. Ibid.
8. Ibid., p. 183 and Gordon, p. 96.
9. Whiffen, p. 184.
10. Ibid., p. 183.
11. Ibid.
12. Ibid., p. 186-88.
13. Ibid., p. 186.
14. Ibid., p. 188.
15. Ibid.
16. Ibid.
17. Ibid.
18. Ibid., p. 190.

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19. Ibid.
20. Ibid.
21. Ibid.
22. Ibid.
23. Ibid.
24. Gordon, p. 99.
25. Virginia and Lee McAlester, *A Field Guide to American Houses* (New York: Alfred A. Knopf, 1984), p. 346.
26. Ibid.
27. Willis C. Baker and Patricia L. Miller, *History in Postcards: Champaign, Urbana, and the University of Illinois* (Champaign: Illinois Heritage Association, 1993), p. 29.
28. *Alumni Record*, 1918, p. 32.
29. Architects file cards, Champaign County Archives, Urbana Free Library.
30. *Alumni News*, #5, Vol. 3, February 1925, p. 167.
31. Willis C. Baker and Patricia L. Miller, *A Commemorative History of Champaign County, Illinois: 1833- 1983* (Champaign: Illinois Heritage Association, 1984), p. 69.
32. *History in Postcards* , p. 37.
33. "Give Other Fellow Best, Kuhn Urges on Birthday," 1946, photocopied newspaper article without complete reference in Kuhn Family file, Champaign County Historical Archives.
34. Kuhn family records, private collection of Mrs. Ruth Youngerman.

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35. Newton Bateman, LL.D. and Paul Selby, A.M., ed., *Historical Encyclopedia of Illinois* and Joseph O. Cunningham, *History of Champaign County* (Chicago: Munsell Publishing Company, 1905), p. 970.

36. Ibid.

37. Ibid.

38. Ibid.

39. Ibid.

40. Ibid.

41. Ibid.

42. Ibid.

43. *Champaign Daily Gazette*, 28 December 1915.

44. Cunningham, p. 970.

45. Ibid.

46. Ibid.

47. Isaac Kuhn, *Abraham Lincoln: A Vast Future* (Champaign: Joseph Kuhn & Co., 1946), n.p.

48. "Isaac Kuhn Dies; Services Monday," *Champaign-Urbana Courier*, Saturday, January 21, 1956, p. 3.

49. "Isaac Kuhn Dies Saturday," *The News-Gazette*, Saturday, 21 January 1956, front page.

50. Ibid.

51. Ibid.



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52. *Champaign Daily Gazette*, "Fine Lincoln Building Now Nearing Finish," Saturday, 19 February 1916, p. 1.

53. Ibid.

54. Ibid.

55. That Lincoln plaque remains in the lobby. The building's original directory was found in the Joseph Kuhn and Company store across the street; it is now in the Lincoln Building, on display in the building's rental office.

56. *Champaign Daily Gazette*, "Fine Lincoln Building Now Nearing Finish."

57. Ibid.

58. Ibid.

59. Ibid.

60. Ibid.

61. Ibid.

62. Ibid.

63. *Champaign Daily Gazette*, "New Building is About Ready," Friday, 28 April 1916, p. 1.

64. Ibid.

65. *Champaign Daily Gazette*, "New Home of Lillard and Getman," Monday 22 May 1916, pp. 7 and 1.

66. *Champaign Daily Gazette*, Monday 27 May 1916, p. 1.

67. Ibid.

68. Ibid.

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69. *Champaign Daily Gazette*, "Fine Lincoln Building Now Nearing Finish."
70. *Champaign Daily Gazette*, Monday, 5 June 1916, p. 2.
71. Ibid.
72. *Champaign Daily Gazette*, 28 April 1916.
73. Interview with Gail Fisher, Lincoln Building, Champaign, Illinois, 7 February 1996.
74. Ibid.
75. Ibid.

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### Major Bibliographical References

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*Alumni Record* (University of Illinois). 1918.

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Cunningham, Joseph O. *History of Champaign County*. Volume II. Chicago:  
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(consulted for historic photoviews only)

Champaign County Historical Archives, Urbana Free Library. Architects and Contractors,  
architects file cards and subject files: Main Street in Champaign; Builders and  
Contractors; Kuhn Family file; and Clothing--Kuhn business file.

*Champaign Daily Gazette*, 19 February 1916, 28 April 1916, 22 May 1916.

Fisher, Esquire, Gail, interview at the Lincoln Building on 7 February 1996.

"Give Other Fellow Best, Kuhn Urges on Birthday," 1946, photocopied newspaper article  
without complete reference in Kuhn Family file, Champaign County Historical  
Archives.

Gordon, Stephen C. *How to Complete the Ohio Historic Inventory*. Columbus: Ohio Historic  
Preservation Office, 1992.

"Isaac Kuhn Dies Saturday," *The News-Gazette*, Saturday, 21 January 1956.

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"Isaac Kuhn Dies; Services Monday," *Champaign-Urbana Courier*, Saturday, 21 January 1956.

"Joseph Kuhn, City's Oldest Clothier, Dead; Pioneer merchant Stricken with Apoplexy Late Last Night; Located Here in 1865; Successful in Business but Longed to be Farmer-- Liberal Contributor to Charity," 1915. (article clipping from the private files of Ruth Youngerman)

"Joseph Kuhn Dead: Active to Last," 1915. (article clipping from the private files of Ruth Youngerman)

Kuhn, Isaac. Abraham Lincoln: A Vast Future. Champaign: Joseph Kuhn & Company, 1946.

McAlester, Virginia and McAlester, Lee. *A Field Guide to American Houses*. New York: Alfred A. Knopf, 1984.

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Whiffen, Marcus. *American Architecture Since 1780, A Guide to the Styles*. Cambridge, Massachusetts: The MIT Press, revised edition, 1992.

*Special thanks to:*

*Gail Fisher, Esquire, long time tenant of the Lincoln Building;*

*Perry Morris, avid newspaper researcher, Board of Directors, Preservation and Conservation Association and The Discovery Place; and*

*Ruth Youngerman, granddaughter of Joseph Kuhn and daughter of Isaac Kuhn, who shared her collection of articles and books.*

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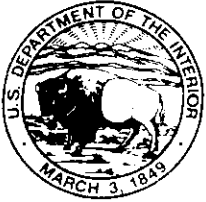
### Geographical Data

#### Verbal Boundary Description

Assessor's Parcel Number 42-20-12-434-005  
Lot 1, Wright & White's Subdivision

#### Boundary Justification

The boundary includes the entire city parcel which has historically been associated with the Lincoln Building.



# United States Department of the Interior

## NATIONAL PARK SERVICE

P.O. Box 37127  
Washington, D.C. 20013-7127

(NREM) (P) (M) (R) (T) (O)

The Director of the National Park Service is pleased to announce actions on the following properties for the National Register of Historic Places.

For further information contact Edson Beall via voice  
(202) 343-1572, fax (202) 343-1936 or E-mail: edson\_beall@nps.gov

Visit our web site at <http://www.cr.nps.gov/nr/nrhome.html>

AUG 9 1996

WEEKLY LIST OF ACTIONS TAKEN ON PROPERTIES: 7/29/96 THROUGH 8/02/96

KEY: State, County, Property Name, Address/Boundary, City, Vicinity, Reference Number, NHL, Action, Date, Multiple Name

ARIZONA, PIMA COUNTY, Pie Allen Historic District, Roughly bounded by N. Euclid Ave., E. 6th St., N. Park Ave., and E. 10th St., Tucson, 96000648, LISTED, 6/20/96

CONNECTICUT, LITCHFIELD COUNTY, Lakeville Historic District, Bounded by Millerton Rd., Sharon Rd., Allen St., and Holley St., Salisbury, 96000845, LISTED, 8/02/96

CONNECTICUT, NEW LONDON COUNTY, Lighthouse Inn, 6 Guthrie Pl., New London, 96000822, LISTED, 8/02/96

FLORIDA, ORANGE COUNTY, Winter Garden Downtown Historic District, Roughly bounded by Woodland, Tremaine, Henderson, and Lake View Sts., Winter Garden, 96000850, LISTED, 8/01/96

FLORIDA, ORANGE COUNTY, Winter Garden Historic Residential District, Roughly bounded by Plant, Boyd, Tilden, and Central Sts., Winter Garden, 96000849, LISTED, 8/01/96

FLORIDA, SARASOTA COUNTY, Sanderling Beach Club, 105 Beach Rd., Sarasota, 94000618, PROPOSED MOVE APPROVED, 7/26/96

FLORIDA, VOLUSIA COUNTY, Daytona Beach Surfside Historic District, Roughly bounded by Auditorium Blvd., the Atlantic Ocean, US 92, and the Halifax River, Daytona Beach, 96000851, LISTED, 8/01/96 (Daytona Beach MPS)

~~ILLINOIS, CHAMPAIGN COUNTY, Lincoln Building, 44 E. Main St., Champaign, 96000854, LISTED, 8/01/96~~

ILLINOIS, JOHNSON COUNTY, Ater--Jacques House, 207 W. Elm St., Urbana, 96000855, LISTED, 8/01/96

ILLINOIS, KANE COUNTY, LaSalle Street Auto Row Historic District, 56--84 LaSalle St. and 57--83 S. LaSalle St., Aurora, 96000856, LISTED, 8/01/96

ILLINOIS, LOGAN COUNTY, Mattfeldt, Theodore H. O., House, 202 S. Marion St., Mt. Pulaski, 96000853, LISTED, 8/01/96

ILLINOIS, MACON COUNTY, Trobaugh--Good House, 1495 Brozio Ln., Decatur, 96000858, LISTED, 8/01/96

ILLINOIS, MCLEAN COUNTY, US Army Aircraft C-53-DO-41-20124, 1.25 mi. E of jct. of IL 9 and IL 5, Bloomington, 96000857, LISTED, 8/01/96

INDIANA, JENNINGS COUNTY, Benville Bridge, US Army Proving Ground, approximately 1 mi. E off Perimeter Rd., San Jacinto vicinity, 96000789, LISTED, 7/30/96

INDIANA, JENNINGS COUNTY, Edward's Ford Bridge, US Army Jefferson Proving Ground, off Northwest Rd., Nebraska vicinity, 96000788, LISTED, 7/30/96

INDIANA, RIPLEY COUNTY, Collin's Ford Bridge, US Army Proving Ground, approximately .75 mi. W of New Marion, New Marion vicinity, 96000787, LISTED, 7/30/96

INDIANA, RIPLEY COUNTY, Marble Creek Bridge, US Army Jefferson Proving Ground, approximately .75 mi. W of jct. of G and W. Recovery Rds., San Jacinto vicinity, 96000785, LISTED, 7/30/96

KANSAS, NEOSHO COUNTY, Austin Bridge, SE of Chanute at Neosho River, Chanute vicinity, 77000592, REMOVED, 8/02/96

KENTUCKY, FAYETTE COUNTY, Wolf Wile Department Store Building, 248--250 E. Main St., Lexington, 96000795, LISTED, 7/31/96

KENTUCKY, MORGAN COUNTY, Cooper, Judge John E., House, 709 N. Main St., West Liberty, 96000824, LISTED, 8/01/96

MASSACHUSETTS, BERKSHIRE COUNTY, Congregational Church of West Stockbridge, 45 Main St., West Stockbridge, 96000899, LISTED, 7/30/96

MASSACHUSETTS, BRISTOL COUNTY, Attleborough Falls Gasholder Building, 380 Elm St., North Attleborough, 96000848, LISTED, 8/02/96

MISSISSIPPI, BOLIVAR COUNTY, Taborian Hospital, US 61, jct. of McGinnis St., Mound Bayou, 96000827, LISTED, 8/02/96

NEW YORK, ST. LAWRENCE COUNTY, Fine Town Hall, 91 NY 58, Fine, 96000829, LISTED, 8/02/96

NORTH CAROLINA, DURHAM COUNTY, Golden Belt Historic District (Boundary Increase), 1000--1004 E. Main St., Durham, 96000816, LISTED, 7/30/96

NORTH CAROLINA, GASTON COUNTY, Mount Holly Cotton Mill, 250 N. Main St., Mount Holly, 96000830, LISTED, 8/01/96

OREGON, BENTON COUNTY, Hull--Oakes Lumber Company, 23837 Dawson Rd., Monroe vicinity, 96000869, LISTED, 8/02/96

SOUTH CAROLINA, ORANGEBURG COUNTY, Stroman, William P., House, 1017 N. Boulevard, Orangeburg, 96000836, LISTED, 8/01/96 (Orangeburg MRA)

SOUTH CAROLINA, UNION COUNTY, Union Community Hospital, 213 W. Main St., Union, 96000835, LISTED, 8/01/96 (Union MPS)

SOUTH DAKOTA, BUTTE COUNTY, Belle Fourche River Bridge, NE of Belle Fourche off US 212, Belle Fourche vicinity, 86000923, REMOVED, 8/01/96 (Rural Butte and Meade Counties MRA)

SOUTH DAKOTA, BUTTE COUNTY, Fruitdale Bridge, 1/2 mi. S of Fruitdale, Fruitdale vicinity, 86000925, REMOVED, 8/01/96 (Rural Butte and Meade Counties MRA)

WASHINGTON, GRAYS HARBOR COUNTY, McCleary Hotel, Old, 42 Summit Rd., McCleary, 96000842, LISTED, 8/02/96

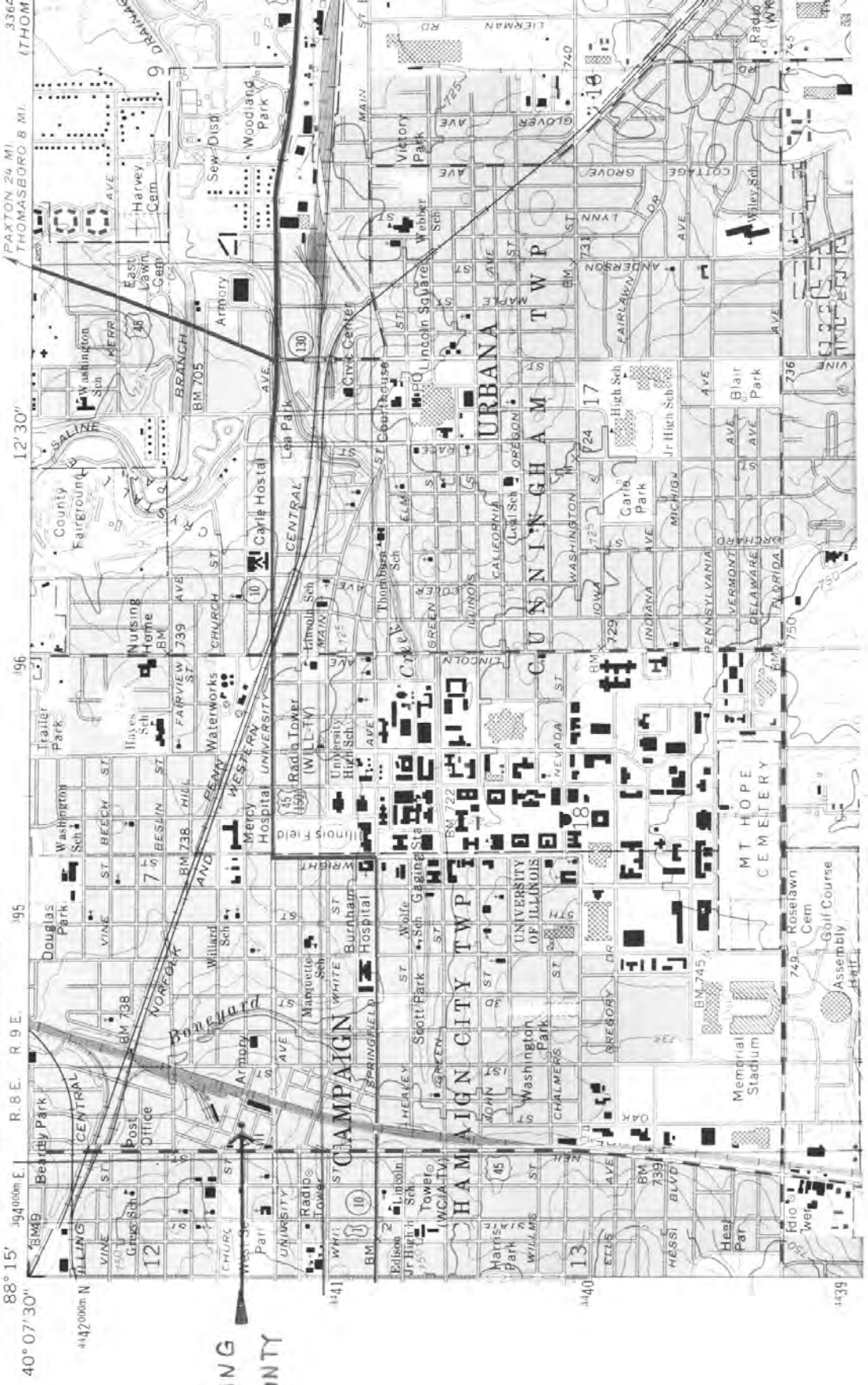
WASHINGTON, LEWIS COUNTY, Hillside Historic District, Roughly bounded by Jefferson Ave., Hill St., Washington Ave., and 9th St., Chehalis, 96000841, LISTED, 8/01/96

WASHINGTON, YAKIMA COUNTY, Edgar Rock Lodge, 380 Old Naches Rd., Naches, 96000843, LISTED, 8/01/96

UNITED STATES  
 DEPARTMENT OF THE INTERIOR  
 GEOLOGICAL SURVEY

STATE OF ILLINOIS  
 DEPARTMENT OF REGISTRATION  
 GEOLOGICAL SURVEY  
 URBANA

3364 III NE  
 (RISING)



LINCOLN BUILDING  
 CHAMPAIGN COUNTY  
 ILLINOIS  
 ZONE 16  
 E 394200  
 N 4441320

88° 15' 39.40000 E. R. E. R. E. 395

12' 30"

PAXTON 24 MI  
 THOMASBORO 8 MI  
 333 (THOMASBORO)