

United States Department of the Interior
National Park Service

SENT TO D.C.
12-31-97

National Register of Historic Places Registration Form

This form is for use in nominating or requesting determination for individual properties and districts. See instruction 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 Brainerd, Charles, House

other names/site number _____

2. Location

street & number 420 East Main Street [] not for publication

city or town Grafton [] vicinity

state Illinois code IL county Jersey code 083 zip code 62737

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. Wheeler / SHP
Signature of certifying official/Title

12-29-97

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 certifying official/Title

Date

State or Federal agency and bureau

4. National Park Service Certification

I hereby certify that the property is:

- [] 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
See continuation sheet [].

Signature of the Keeper

Date

Charles Brainerd House
Name of Property

Jersey County, Illinois
County/State

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
(Do not count previously listed resources.)

Contributing	Noncontributing
<u>1</u>	<u>0</u> buildings
<u>0</u>	<u>0</u> sites
<u>1</u>	<u>0</u> structures
<u>0</u>	<u>0</u> objects
<u>2</u>	<u>0</u> Total

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

Historic Resources of Grafton, Illinois,
c.1830-1943

Number of contributing resources previously listed in the National Register.

N/A

6. Function or Use

Historic Function
(Enter categories from instructions)

DOMESTIC/single dwelling

Current Functions
(Enter categories from instructions)

Work in Progress

7. Description

Architectural Classification
(Enter categories from instructions)

Queen Anne

Materials
(Enter categories from instructions)

foundation Limestone

walls Brick

Limestone

roof Asphalt

other Limestone, Slate

Narrative Description

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

Charles Brainerd House
Name of Property

Jersey County, Illinois
County/State

8. Statement of Significance

Applicable National Register Criteria

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

A Property is associated with events that have made a significant contribution to the broad patterns of our history

B Property is associated with the lives of persons significant in our past.

C Property embodies the distinctive characteristics of a type, period, or method of construction or represents the work of a master, or possesses high artistic values, or represents a significant and distinguishable entity whose components lack individual distinction.

D Property has yielded, or is likely to yield, information important in prehistory or history.

Criteria Considerations

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

Property is:

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.

Narrative Statement of Significance

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

9. Major Bibliographic 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

Areas of Significance

(Enter categories from instructions)

Architecture

Periods of Significance

1885

Significant Dates

1885

Significant Person(s)

(Complete if Criterion B is marked above).

N/A

Cultural Affiliation

N/A

Architect/Builder

Embley, William/architect

Primary location of additional data:

State Historic Preservation Office

Other State Agency

Federal Agency

Local Government

University

Other:

Name of repository:

Owners

Charles Brainerd House Jersey County, Illinois
Name of Property County/State

10. Geographical Data

Acreege of Property less than one acre

UTM References

(Place additional UTM references on a continuation sheet.)

A. Zone	Easting	Northing	B. Zone	Easting	Northing
15	722730	4316610			

C. Zone	Easting	Northing	D. Zone	Easting	Northing
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[] See continuation sheet

Verbal Boundary Description

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

Boundary Justification

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

11. Form Prepared By

name/title Alice E. Novak, Preservation Planner
organization ArchiSearch date September, 1997
street & number 2801 Holcomb Drive telephone (217) 367-1855
city or town Urbana state IL zip code 61802

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 SHPO or FPO.)

name Karr-Bick Inc. (Pat Duffy & John Bick)
street & number 2715 Mercantile telephone 314/645-6545
city or town Brentwood state MO zip code 63144

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 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 Projects (1024-0018), Washington, DC 20503.

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Charles Brainerd House, Grafton, Jersey County, Illinois

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Narrative Description

Summary

The Charles Brainerd House is located at the northwest corner of Main Street and Grafton Hills Drive near the eastern city limits (the extent of buildings east) of Grafton along the Great River Road/Illinois Route 100. The house serves as a major focal point to the entrance of this tiny river city where the Illinois River meets the Mississippi River. Built in 1885, the Queen Anne style Brainerd House is two-and-one-half stories, built of brick with limestone, wood, and slate detailing, and is now under rehabilitation to be used as a restaurant, and bed and breakfast. The nomination consists of one contributing building and one contributing structure--the limestone retaining wall which frames two sides of the property.

Main Street is the only east/west thoroughfare in Grafton; several side streets offer access to the few blocks of buildings on either side of literally the main street. Illinois Route 3 leads north to Jerseyville, the county seat, from Illinois Route 100. To the west along the same block are three historic houses, including a gable-front Side Hall plan house next door (with different colors of synthetic siding per story, converted to multi-family). To the rear of the house is an alley, with mixed vernacular historic housing and modest modern housing. Grafton Hills Drive leads up the bluffs to a new subdivision for Grafton, an attempt to replace housing in place of the more than 100 housing units which were lost to the Great Flood of 1993. Across Main Street from the Brainerd House is a c. 1960s post office, at the east end of a mixed residential and commercial block. One block west of this first eastern block of the city, the character of the Main Street is dominated for several blocks by commercial buildings, mixed modern and historic in construction. Among these are the National Register listed Ruebel Hotel and the Grafton Bank.

Exterior

The Brainerd House has a rock-faced limestone foundation set in straight courses which rests upon the limestone outcrop (see photo view), part of the great limestone bluffs along the Great River Road/Illinois Route 3. The house is brick in construction (common bond), with a multiple gable roof of asphalt shingles and a steeply-pitched pyramidal roof atop the angled entrance bay. Corbeled chimneys are located on the front gable and lower rear gable. The original 1/1 double-hung sash have rock-faced limestone lintels and sills with dressed borders. On the first story, a continuous belt course of rock-faced limestone extends at the lintel level around the house. The front/south, east, and west-facing gable ends are decorated with a coved cornice, patterned with vertical strips of wood, and varied with a four course band of hexagonal slate shingles.

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The main entrance to the house is in its southwest angled reentrant angle of the L-plan which faces that direction. The placement of the entrance gives privacy to the house's main access, at a point of its greatest setback. The small entrance porch has a raised wood deck atop a limestone base, and is accessed by original limestone stairs. The porch features Queen Anne style detailing, including turned posts, incised quarter round brackets, a spindled cornice, and turned balusters. The balusters had been replaced in recent years with wood slats; the current balusters were reconstructed based on a historic photograph taken around the turn of the century, when Charles Brainerd, the original occupant, was still living in the house. The porch roof is flat with an end shed, the same pattern used on the house's three bays.

The original single-light double doors remain, although the original ruby red glass (as documented) is no longer extant. A single transom is located over both doors, beneath a lintel like those located above the windows. Above the entrance are paired double-hung sash. A belcast, steeply pitched pyramidal hip roof tops this angled reentrant bay, in effect creating a tower. Gabled pavilions extend west and south/front from the reentrant angle. The south pavilion extends to only a few feet from the front retaining wall. Single windows face into the reentrant angle from each story of each pavilion. One story rectangular bays are on each gable pavilion with double-hung windows facing front/south on the main facade and west on the west elevation; single windows are to the respective sides of each bay. The sides of the combination flat/shed roofs of the bays are decorated with diagonal wood. Paired basement windows are at each bay. Single second story windows are above each of the bays. Each of the gables features small curved end brackets, a coved cornice board with a pattern of vertical wood strips, beneath a four course band of hexagonally cut slate shingles. The shingles are interrupted by a single central attic window. Above is a slightly projecting apex of diagonal wood with applied curved strips and dentils.

The east elevation of the house is along Grafton Hills Drive, and is the most evident of the house's elevations, this being the first house on the east end of town. Here, a shallower gable pavilion extends east from near the original rear/north of the house. The gable pavilion's treatment (the rectangular bay, window patterns, and gable decoration) is identical to the front/south and west facing pavilions. The left/south portion of this elevation features single windows on each story. An oculus or porthole window is located at the interior's stair turn, occurring just to the left/south of the gable pavilion on the second story. That window has an upper half framed with soldier course brick and a keystone; the lower half is framed with dressed limestone which complete the circular surround. The surround is squared off at the bottom with rock-faced limestone.

A lower one-and-one-half story rear gable wing originally contained the kitchen with an east side entrance porch. A single window remains exposed to the left/south of this porch, but the porch has been consumed by a rear gable section of a modern addition done in the 1970s. This section of the

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modern rear addition is on a concrete slab over the original exterior access (bulkhead door) to the basement. The addition is plywood sheathed, and extends slightly east beyond the original porch's end, but follows the same porch roof pitch (as is evidenced on the interior.)

The first story of the rear of the house consists of two adjacent modern additions done by a previous owner. To the east is a small gable roof, one story wing. On plane to its west is a one story low-pitched hip roof wing, also with plywood sheathing. This wing's only opening is through a pedestrian door toward the right/west of this elevation. Above the addition, the original three windows of the original lower rear wing remain exposed. A very narrow double-hung sash faces north from the east gable pavilion's upper story, just to the left/east of the rear wing. A small gable peak with a vent is located on the north slope of the east pavilion.

The modern rear addition wraps around the west elevation to the north edge of the west gable pavilion's bay. The wing is blind on this elevation. A gable roof dormer has been added to the west slope of the rear one-and-one-half story wing; a temporary, small scale window has been inserted to allow natural light into this space while construction is occurring. The dormer has the same pitch as the adjacent gable pavilion; it was added by the current owner to make the rear wing's space more usable. The west gable pavilion's treatment is identical to that on the south and east sides. From the front/south, the modern rear wing extends slightly, about four feet, past the west elevation's bay.

The entire front lot of the house is lined with a low limestone retaining wall, about two courses high, at the front public sidewalk. The limestone was removed to allow for a drainage system to be installed, and the stone has been replaced. A white wood picket fence once topped the retaining wall. Based on historic photographs, two limestone posts which once framed the front entrance walk at the retaining wall have been reconstructed. The wall extends on the east of the house to about the half way point on the east elevation.

Interior

The interior of the house retains a very high degree of integrity, including original woodwork and doors, door and window hardware (including brass spring loaded window locks), three fireplaces (two slate and one wood), cherry wood balustrade (second story), and original pine floors. Interior doors are four panel, with chamfered edge panels. The woodwork is pine, with chamfered edges painted black, except in the formal parlor. Doorways have extended corner blocks with an organic applique, with that on the interior of the formal parlor differing from the other rooms in the house. Most of the interior walls are brick, covered with plaster. The house originally had no plumbing. From interviews with previous owners, the date of when plumbing was added is unknown, but was no sooner than 1927.

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An interior straight-run staircase accesses the basement from the modern rear addition. The basement staircase was changed in direction (from its original south to north/down) when the addition was built. The configuration of the basement follows that of the first story beneath the original portion of the house, including the bays and the angled entrance. Huge limestone sills from the basement windows extend past the limestone walls. To the left/northeast of the basement staircase, a door accesses the original limestone stairs which accessed the basement from the exterior bulkhead door; this staircase was rendered inaccessible from the exterior when the addition was built. The configuration of the basement consists of an open north end room, with access to two separate rooms beneath the east and west gable pavilions respectively. The angled walls which contain the fireplaces above are mostly of brick. In the east side's central room, the original limestone outcrop on which the house is built is quite evident, appearing about three feet, literally chiseled away above the poured concrete basement floor. The foundation for the house rests upon this outcrop. This room also features a good example of a crinoid (segmented worm-like fossil which is located on the north wall, about 6-1/2' up and about 18" right/east from the doorway to the north room.) Three stairs access the raised floor of the south room. En route to this room is a small hall, approximately two feet wide and about five feet long, which accesses a dark angled room under the front hall. This runs along the south wall of the east room. The raised floor of the south room is the original limestone shelf. The room height decreases here to about five feet, due to the raise in the floor. The ceiling height in the rest of the basement is a generous 7'-7". A crawl space is beneath the larger section of the modern rear addition.

The first story consists of two parlors, a dining room, original kitchen, maid's room, and the modern addition spaces (consisting of a large kitchen, small office, and small bathroom.) The house's main double doors have single lights, single panels with four incised lines in the center, and original hardware which features a vine pattern and finial/"pendill" treatments. Both the light and panel surrounds have chamfered edges and inset corners, a treatment which is seen on woodwork throughout the house. The right door has an original porcelain door knob (black) on a highly decorative T-shaped keyhole plate with organic and geometric motifs. The left door features the doorbell in lieu of a knob; the large bell remains intact on the inside of the door.

An odd angle is created in the front hallway, from the angled reentrant entrance bay. An extensive cornice pattern appears to be green and gold in color. The front hall gives access to the formal parlor, staircase, dining room, and second parlor. The lowest two stairs curve into the hall space. As the modern wallpaper was stripped away from the plaster walls, some original stenciling is evident in the angle of the hall.

An angled doorway (door with transom) accesses the front parlor, clearly a more formal space in the house as indicated by fireplace and woodwork differences which appear only in this room. The

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room offers two focal points: a southern rectangular bay and a fireplace on the room's north wall. The bay is framed with a wood beam with incised wood consoles. Diagonal wainscoting fills the area beneath the bay's windows; the windows are surrounded with woodwork identical to that on the doorways. The cherry wood fireplace has end pieces decorated with three incised lines (a pattern also found on the front doors), topped with bull's-eye blocks on each end. The end pieces have chamfered wood edges with segmental corners at the top. High gloss, terra cotta colored tiles frame the inner edge of the mantelpiece. The iron grate is extant. Five colors of high gloss tiles are used on the outer hearth of the fireplace: terra cotta, black, light brown, mustard, and brown. In this room only, the chamfered edges of the woodwork are left unpainted. Elsewhere, the edge only is painted black.

In the northeast corner of the formal parlor, a short hall is located behind/beneath the main staircase. The angled ceiling space beneath the staircase appears to have had a board of coat hooks on either side, but it is no longer extant. Through this hall, the dining room may be accessed. Wainscoting from the east wall of the short hall extends throughout the dining room; it is approximately three feet high, ending at a chamfered edge board. The dining room is extended by the east side bay, nearly identical in detailing to the bays in the two parlors. On the northwest angled corner is a slate fireplace, painted with antiqued gold paint (done by a previous owner.) Walls in this room are mostly consumed by various openings, including the four windows in the bay, the door to the short hall/formal parlor, and doorways to the original kitchen, second parlor, and hallway. A false double-hung window is located only about three feet to the east of the door to the kitchen. The window is blind with solid wood panels (identical to those on the doors), but the treatment of the feature is identical to that of the windows elsewhere. The lower panel may be raised to serve as a pass-through to the original pantry space.

Beyond the dining room to the north is the original kitchen space. While the room configuration of the kitchen remains intact, the room was altered sometime in the 1970s. On the east end of this space was a pantry, approximately 4' x 5' with a narrow double-hung sash to illuminate the space. Two north facing windows were made obsolete by the modern addition, as was an east side exterior doorway. That doorway's rock-faced lintel remains, as do elements of the original east side porch. Still visible within the modern addition are the porch ceiling (tongue and groove board), roof side, and soffit (which remains because the east section of the addition follows the original porch's roof line.) An engaged turned post and incised bracket (identical to that on the front porch) also remain.

A straight plan staircase goes north to south/down along the west wall of the kitchen. The original rear stair from the upper half story had been left suspended in air by a previous owner who changed the direction of the basement staircase, therefore necessitating the altering of the upper staircase. The access to the original basement stair is at a small hall/square space at the southwest corner of

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the kitchen. The space is a congestion of doors, with doors from the basement stair, and maid's room opening from/into the space; from woodwork evidence, no door would appear to have been located on the kitchen side of this space. The other original rear room appears to be a maid's room. Two interior windows were consumed by the modern addition and the space no longer has access to natural light. The room is thought to be a maid's room due to a change in detailing which only appears here. The woodwork has no chamfered edge and the corner blocks are unadorned.

Both the original kitchen and the maid's room have direct access to the rear addition which wraps the northwest corner of the house. The addition was constructed to provide kitchen space when the house was used as a restaurant in the late 1970s - early 1990s. The entire rear section of the addition is one open space, with the west side containing a bathroom and small office.

The second parlor may be accessed from the maid's room, front hall (angled doorway), and dining room. It, too, features a bay like the other two main rooms. The north facing single double-hung sash of the bay is still extant, but rendered unusable by the modern addition. The room's original slate corner fireplace remains unpainted (black).

To access the second story, the main staircase (walled) is mostly straight run, except for the L-turn near the second story; with the angled stairs, no landing exists, but the oculus window is located at the stair turn. The window has a black chamfered edge surround. An original stair railing is supported by metal brackets on large wooden circles on the upper section of the staircase. A cherry wood banister is located along part of the hallway near the staircase; it includes a small newel post and balustrade. The upstairs appears to have originally contained at least three bedrooms, with the use of the rear wing's upper story likely providing additional sleeping space. The second story woodwork is similar to that on the first story (even including the black painted chamfer), but the corner blocks are without the decorative appliques. Doorway transoms are shorter.

The master bedroom is thought to be the west room at the end of the hallway. The room has access to the upper story of the rear wing. An archway is at the east wall of the room, formerly opening to what is thought to have been a children's room. The east side bedroom has evidence (on the floor) of a wall which would have made this room significantly smaller originally (and confirming the notion that the west/main bedroom opened onto a secondary space.) The rear wing's upper story space is a slight step down from the east and west bedrooms; the space could have been originally accessed directly from the original rear staircase (cut off by a previous owner, but under restoration by the current owners). The west one-third of the rear wing had been converted to a bathroom for the restaurant which previously occupied the house. As on the first story, the entrance tower creates an oddly angled space on the second floor. The space, however, is quite appealing, with its paired windows; it is sufficient in size for a small table and chairs. Another bedroom is located at the south

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end/turn of the L-shaped hallway. Single windows face east, south, and west, offering an excellent view of the river and the Great River Road. An extension, about 9" x 28", at the fireplace location below (formal parlor) is fitted with decorative corner boards. A small area to the top/left of the bedroom door retains original wallpaper, with rose, red, and gold colors in an organic pattern with a torch.

Just outside of the front bedroom's door, a steep straight run staircase accesses the usable upper story or attic space. An attic door sits atop the first stair's tread, with that stair extending into the hall space. The attic floors are pine tongue and groove. A small front room with a gable apex window appears to have been used in recent years as a bedroom; modern wood paneling has been applied. Off the large east/west space are smaller spaces which have been completely enclosed with paneling; access has recently been made to this space, including uncovering a hatch door to the steep gable roof.

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Brainerd Family Photo, 1912, taken on the front porch of the Charles Brainerd House



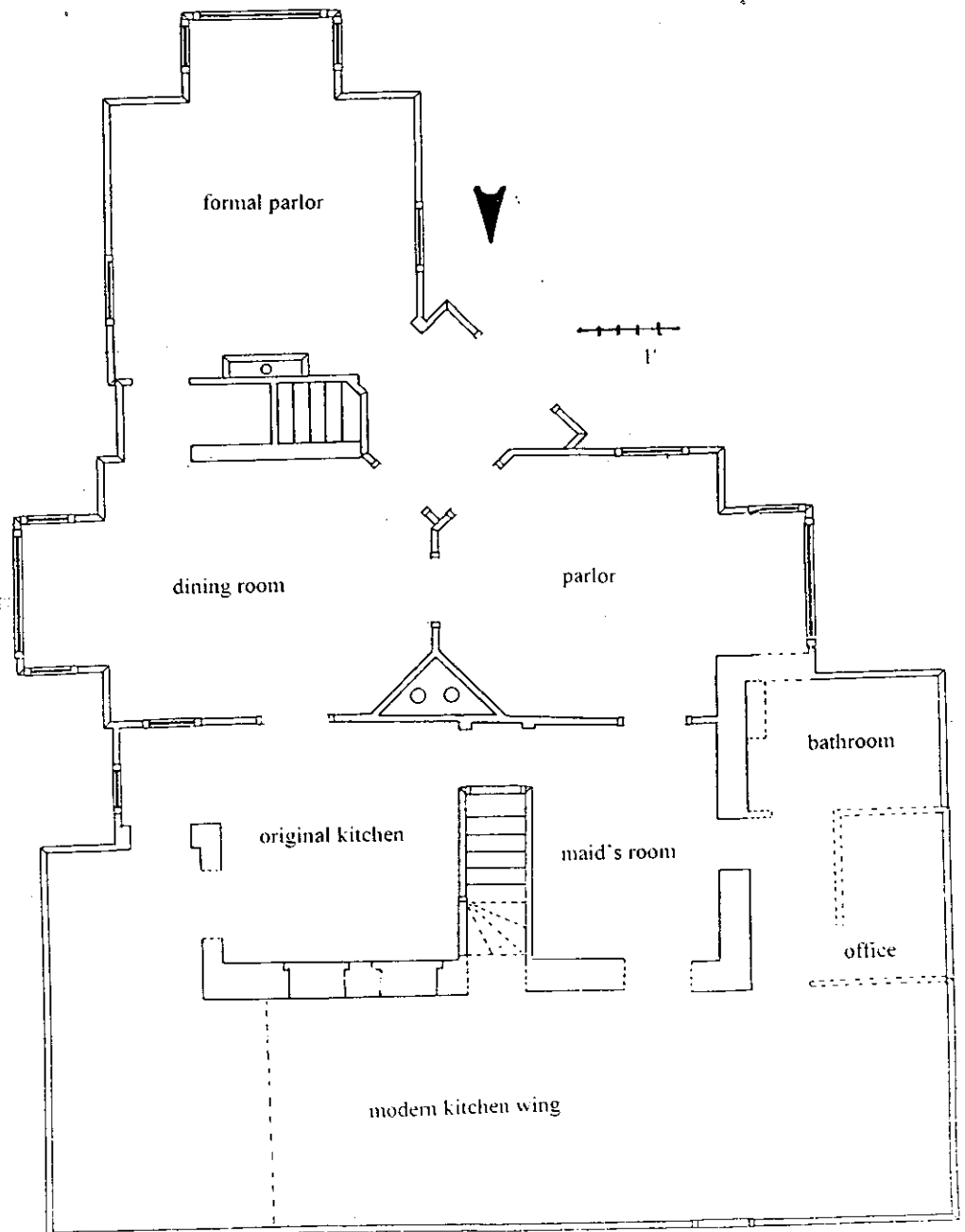
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First Floor Plan



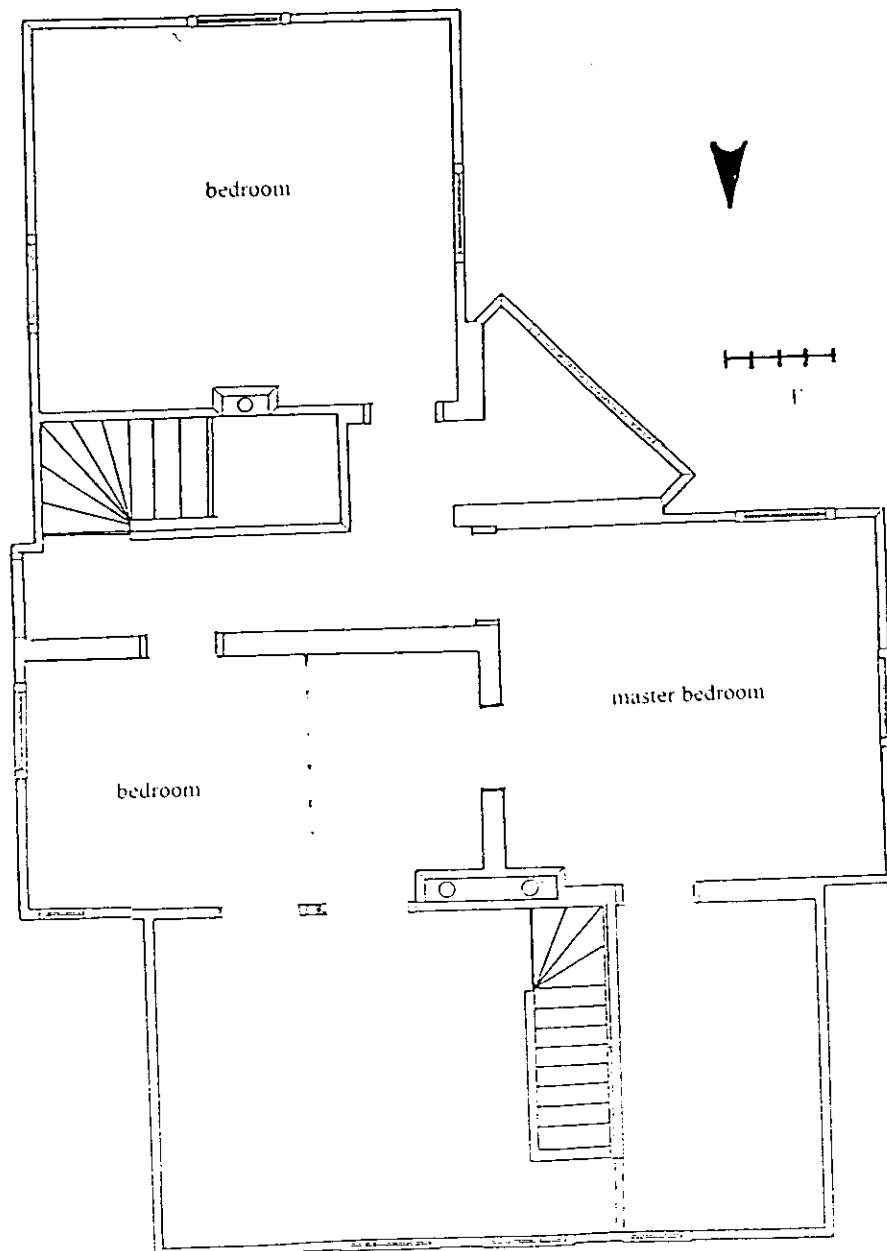
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Second Floor Plan



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Significance

The Charles Brainerd House is being nominated to the National Register under Criterion C for Architecture, as a good local example of the Queen Anne style. Built in 1885, the house exhibits numerous characteristics of the style, including an asymmetrical plan, mixed wall materials, varied roof line, and spindlework. Integrity has been maintained, with many original features having been maintained: windows, woodwork and doors, hardware, exterior wood and slate decoration, fireplaces, floor plan, roof line, porch, and more. A modern addition to the rear of the house is clearly ancillary to the remainder of the house. The Brainerd House meets the registration requirements as defined for the property type "Residential Buildings," subtype "Single or Duplex Dwelling," as developed in the Multiple Property Documentation form "Historic Resources of Grafton, Illinois, c. 1830-1943," and directly relates to the associated historic context "Expanded River Trade and the Railroad, c. 1865 - c. 1912." The nomination includes the house and its limestone retaining wall. The period of significance is 1885, the year the house was built.

The Queen Anne Style

The Queen Anne style is an extremely varied and typically richly ornamented architectural mode. Almost always asymmetrical in design, the palette of Queen Anne elements is a vast assortment of forms, textures, materials, and colors. Included are towers, turrets, tall chimneys, projecting pavilions, porches, bays, encircling verandas, textured wall surfaces, roof cresting, complex roof lines, mixed window groupings, and much more. The style might best be summarized by John J.-G. Blumenson, who states, "Elements and forms from many styles are manipulated into an exuberant visual display."¹

Coined in England to describe buildings that were supposedly inspired by transitional architecture of the pre-Georgian period, Queen Anne style pertained to classical ornament which was "grafted onto buildings of basically medieval form."² In fact, the practice of the style had little to do with Queen Anne or the formal Renaissance architecture which was prevalent during her reign from 1702-14.³ Richard Norman Shaw (1831-1912) led a group of English architects in the nineteenth century who named and popularized the style. Shaw's sprawling English manor houses were well-known to American architects. Key to the style in England as well as the United States was a contrast of materials. First stories of brick or stone were frequently contrasted with upper stories of stucco, clapboard, decorative shingles (in the United States), or tiles (in England.) Elaborate medieval style chimneys soared above complex roof lines of mixed gabled and hips. Second story projections and corner turrets were borrowed from French chateaux.⁴ Typically, gable end were decorated with half-timbering or stylized relief ornamentation. Groupings of casement windows were common, with

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upper panes often outlined with stained glass squares. Designs almost always featured verandas and/or balconies. American examples of the Queen Anne style which use half-timbering and patterned masonry are most closely linked to the English architects which catapulted the style. Examples of the style which use spindlework and classical elements are distinctively American.⁵

The asymmetry of the Queen Anne style applied to interiors as well. Prior to the Queen Anne style, interiors had been veering toward less classical, symmetrical spaces, but the development of the Queen Anne style allowed for even greater freedoms with floor plan design.⁶ A living hall was the focal point of the fully-developed Queen Anne plan.⁷ The living hall functioned as a central living and circulation space, and typically included both a fireplace and a grand staircase. The living space flowed freely into other main rooms. The plaster ornament and bright wallpapers of the Italianate and Second Empire styles were replaced with rich, dark woods in wall paneling and beamed ceilings.⁸ H.H. Richardson's Watts-Sherman Houses, built in 1874 in Newport, Rhode Island, is credited with being the first full-blown American Queen Anne building. While the informality of the style suited the summer "cottages" of Newport well, the Queen Anne style became the preferred style of small-town America. It became the dominant style for domestic architecture from around 1880 until 1900, although it persisted with diminished popularity through the first decade of the twentieth century and was frequently mixed with the Classical Revival or Colonial Revival styles.

Urban row house architecture was also transformed by the Queen Anne style. The projecting bay front topped by a gable or pinnacle roof was found from the east coast to the west coast by the 1880s. The varied elements of the Queen Anne style, particularly the mixed wall treatments and colorful stained glass, further enlivened the facades of the row houses.⁹ The Queen Anne style was also applied in business districts, with turrets, decorative brickwork, and asymmetrical facades being applied to small scale commercial architecture in the 1880s and 90s.

Regional differences in the United States may be seen in the application of the Queen Anne style. The style is somewhat less common in the more heavily populated northeastern states. There, except for resort areas, the style is usually more restrained in decorative detailing and is more commonly used with masonry construction. From there, southward and westward, the style increases strongly in dominance and frivolity. Some of the more fanciful examples are found in California and the cotton-rich states of the New South.¹⁰

Influence of the style on residential architecture may be as simple as an asymmetrically planned house, perhaps featuring a cut-away bay, but having very little detailing otherwise. More typically, however, ornamentation is used, particularly on porches. Ornamentation includes an extravagant

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amount of possibilities: gable ornament, finials, roof cresting, spindlework porch frieze, lace-like brackets, turned porch posts, corner brackets, large panes of glass framed by smaller panes, bay windows, shallow rectangular window over main window, window groupings (sometimes Palladian), elaborate chimneys, and shaped parapet gables, among others. In *A Field Guide to American Houses*, Virginia and Lee McAlester identify four principal subtypes of the Queen Anne style, all of which as based on the type of decorative detailing used: Spindlework, Free Classic, Half-Timbered, and Patterned Masonry.¹¹ In addition to decorative elements and asymmetrical massing distinguishing the Queen Anne style, typically wall surfaces are primary decorative elements. This may be accomplished in two ways: by “breaking” the wall surface with bays, towers, and overhangs; and by using more than one wall material where planar expanses of wall do occur.¹² The Wall materials most commonly included patterned shingles which “broke” the surface of the clapboard, particularly in gable ends. Masonry examples could achieve texture by using differing patterns of brick courses, different colors of brick, terra-cotta panels, or other materials inserted for textural effect.¹³ Also, a mixture of materials may occur between the stories, such as a shingle upper story over a clapboard or brick lower story.¹⁴

The Charles Brainerd House represents the Queen Anne style well through a variety of expressions of the style. Asymmetrical in plan, the house is masonry in construction, with a limestone foundation, limestone belt course, and limestone lintels and sills lending wall texture. Additionally interrupting the wall surface are one story bays which project from gable pavilions to the three main sides of the house. Gable ends are enlivened with a mixed wood patterning framing several courses of hexagonally-shaped slate shingles. Windows are single or paired, except for an oculus window which breaks the wall surface on the east elevation at the interior’s stair turn. Corbeled chimneys project from the multi-gable roof line. A steeply pitched pyramidal hip roof tops the angled reentrant angle entrance, giving the effect of a two and one-half story tower. The entrance porch which extends from the base of the tower features turned posts, balusters, and a spindlework frieze.

The Queen Anne style is represented in the interior of the house as well. The angled entrance tower and asymmetrical plan create oddly angled spaces in the entrance hall and second floor hall. Angled entrances access the formal parlor, dining room, and second parlor, creating rooms which deviate from more typical rectangular spaces. Angles are used again with the placement of the fireplaces in the second parlor and dining room. While the fireplaces in those rooms are of plain slate, the fireplace in the formal parlor is more decorative, with a cherry mantelpiece and extensive tile work. Original woodwork intact throughout the house features a chamfered edge in most rooms; corner blocks have organic designed appliques. The chamfered edge motif is used throughout the

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woodwork in the house, including the panels in the doors. In all rooms except the formal parlor, the edge was painted black, emphasizing the chamfer and furthering the detailing of the rooms.

The Charles Brainerd House continues to retain a high degree of integrity. Referring to several historic photographs available for the house, dating to c. 1905 and 1912 (*see historic photo #1/1*), the Brainerd House remains much as it was historically. The most obvious change to the house--the north addition which wraps around the house's northwest corner--is low scale, located to the rear of the house, and conceals very little of the house's original fabric. Numerous exterior details remain intact, including the three bay windows, the front porch detailing, the gable end treatment, 1/1 double hung sash, and front doors/transom. The interior, as well, retains many of its original features including the floor plan, woodwork (extensive trim, doors, and transoms), all three fireplaces (two slate and one cherry wood), and staircase (with rails and small balustrade.)

For additional information on the development of Grafton, the residential buildings property type/single or duplex dwelling subtype, and the Queen Anne style in Grafton, please refer to the Multiple Property Documentation form, "Historic Resources of Grafton, Illinois, c. 1830 - 1943."

Charles Brainerd and 420 East Main Street

Charles Brainerd, born on September 10, 1839, was a native of Rome, New York. Brainerd came to Grafton to work for the Grafton Stone and Transportation Company, first starting as a clerk. He was appointed superintendent in 1866, and served in that position for thirty years. Brainerd was also a stockholder in the company. The limestone quarry business was significant in Grafton, accounting for the employment of more than 2,000 men during the business's peak years in 1866 and 1867. The Grafton Stone and Transportation Company was the largest of the quarries, constructing a handsome two story, appropriately limestone headquarters building on East Main Street (at the southeast corner of Main and Cherry streets) in 1869. The company later became the Grafton Quarry Company, with an additional office in St. Louis. Brainerd's house was eventually located just one block east of the \$14,000 headquarters. By the time Brainerd's house was built, the quarry industry had substantially declined. In 1885, the year his house was constructed, the quarry industry was only employing about one hundred people in Grafton. Nevertheless, the legacy of the high quality Grafton limestone continues to be evident today in several of the city's buildings. Grafton stone was used for the Quincy bridge, the St. Charles bridge, and the Eads Bridge in St. Louis, among other important public works and buildings in the St. Louis metropolitan area.¹⁵

Brainerd hired William Embley, 1826-1916, a native of Mercer County, New Jersey, as architect of his house at 420 East Main Street. Embley, whose father was a contractor/builder, received his

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training in architecture before moving to Illinois in 1854. He settled in Jerseyville where several of his friends had located; his brother eventually located there also. Embley practiced a mixed bag of talents, including serving as a contractor, builder, and architect, but in 1865, he became devoted solely to architecture. Embley was an important local architect, designing several buildings in the Jerseyville business district, St. Francis Catholic Church (Jerseyville), and the original Jersey County Courthouse and Jail. The last plans he drew were for the Colonial Hotel; he retired at age 82.¹⁶ Embley died at age ninety, outliving his wife and all six children.

A substantial number of historic documents related to the construction of the Brainerd House still exist. Among the records now held by the house's current owner are several handwritten bid letters including a letter dated July 13, 1885 (from Pritchard and Hansell in Jerseyville) offering brickwork "according to the plans and specifications prepared by Wm. Embley, Architect, for the sum of \$450.00." Another letter dated July 18, 1885 from R.H. Clark, also from Jerseyville, offers all carpenter work, all millwork, hardware and nails, slate and tin work, paint and painting for \$1,900.00. Another bid dated July 22, 1885 was received from Powell & Son, John Powell and John Powell, Jr., Contractors, Carpenters and Builders, "Shop, Corner Pearl and Olive Streets, Opposite School House." John Powell bid to build the house for \$1,550.00. Exactly whom Brainerd selected is not known. The architect provided Brainerd with a cost analysis of about six bids, all of which differed in content of services offered, which excluded everything from lumber to scaffolding.

Several of the house's interior features are documented through the property owner's records. Brainerd's cherry mantel with tile facing and two slate mantels with unglazed hearth grates were purchased for a total of \$95 from the T.J. Foy & Co. Marble, Slate and Iron Mantels, Artistic and Enameled Grates and Brass Goods, etc., Washington Avenue, St. Louis. The windows came from Drey & Kahn ("Importers and Manufacturers of Looking Glass Plates. . .") in St. Louis; one of the company's bills for \$15.70 included two ruby glass "lights," likely those for the double front doors. (Those lights are no longer extant.) The main window bill from that company, including the "20 inch circle," thirty 26" x 38" lights, twenty-five 26" x 36" lights, and others totaled \$53.06. One of the bills is from the St. Louis office of the Grafton Quarry Company. Despite "Chas. Brainerd, Superintendent, Grafton, Ills." being printed on the letterhead, the bill was addressed to "Mr. Chas. Brainard" [sic]. The frilly penmanship is difficult to interpret, but apparently \$197.10 was due to C.F. Degeichardt [sp?] as the balance due on the contract for slating the Grafton residence. The word "slating" is not clear in its spelling; presumably from the seemingly large amount due, the entire roof must have been of slate.

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Charles Brainerd served as Mayor of Grafton for several terms. He married Hattie A. Benner in 1870 and they had four children. Hattie Brainerd died before the house at 420 East Main Street was completed. Charles Brainerd lived in the house for thirty three years. He died in his home at 7:15 a.m., April 6, 1918; he was buried in the I.O.O. F. Cemetery.¹⁷

Context

The Queen Anne style dates to c. 1880 - c. 1910 in Grafton. While the style had been used on numerous buildings in Grafton, the city's supply of historic architecture was greatly diminished by the Great Flood of 1993 and the negotiations with FEMA (the Federal Emergency Management Agency) which required numerous demolitions. Amazingly, several of the city's finest examples of the style remain. The Queen Anne style in Grafton was rarely fully expressed as it was on the Brainerd House. The house compares favorably with four other examples of the style found in Grafton, with the other examples being executed in concrete block, brick, and wood respectively.

The John and Amelia McClintock House at 321 East Main Street is a National Register-listed example of the Queen Anne style executed in concrete block. The McClintock House exhibits numerous characteristics of the Queen Anne style, including asymmetrical massing, a steeply pitched irregularly shaped roof with multiple gables, and a wrap-around porch. The use of rock-faced concrete block (painted white) as a building material creates a highly textured wall surface. The house also features a cut-away bay and a porch with spindled half-wheel brackets and a semi-hexagonal conical porch roof.

Located at the southwest corner of East Main and Oak streets, the Dr. J. Tidball House is a brick Queen Anne style building, one and one-half stories, featuring a tall pyramidal hip roof with projecting gables. Among its Queen Anne features are its asymmetrical massing; complex roof line; cut-away bay (under a jerkinhead gable roof); a small front porch with a spindlework frieze and a sunburst, with geometric designs incised on a small pediment which pierces the extension of a side gable that covers the front porch; and rock-faced limestone lintels and sills which contrast against the building's smooth brick walls. Despite some similarities in detail with the Brainerd House, the Tidball House was apparently designed by George Barber, not William Embley.

The Queen Anne style is also fully expressed in the frame house at 104 West Main Street, several blocks west of the Tidball House and contributing to the National Register-listed Grafton Historic District. Located on the north side of Main Street, this house has a projecting right side gable pavilion; scalloped corner brackets; a cut-away bay; a delicate wood balustrade and turned wood posts on the projecting gable porch; and a multiple gable roof line. In this wood example, the wall

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is given textural qualities with wide boards as horizontal bands and corner boards contrasting against the building's narrow wood clapboard.

Perhaps more typical of the Queen Anne style in Grafton were the more modest applications of the style, most of which have been demolished. One surviving example is a one and one-half story Queen Anne influenced house at the northwest corner of Water and Vine streets. This cross gable plan house has an entrance with a semi-hexagonal bay and pyramidal hip roof. The building dates to the early twentieth century (as indicated by Sanborn Maps). It has aluminum siding, a standing seam metal roof, and (modern) brick applied as a half wall on the rear porch wing. A four course limestone retaining wall continues to surround the property's corner. Flood survey records show the 1993 flood water line at the top of the first story windows.

Postscript

Brainerd House was purchased by two St. Louisans--Pat Duffy and John Bick (their corporation, Karr-Bick Kitchens and Baths)--in May 1997. Mr. Duffy knew that he had ancestors in Grafton, but until researching the Brainerd House, he had not been sure of his Grafton roots. Coincidentally, Duffy learned that his Great Grandfather John McHugh had been a stone mason in Grafton, and helped to build Charles Brainerd's house. (According to payroll ledgers belonging to Charles Brainerd's grandson, Bill Brainerd, John McHugh worked for Charles Brainerd at the Grafton Stone and Transportation Company as well as being part of the construction crew on Brainerd's house.) The house is currently under extensive rehabilitation for use as a restaurant, and small bed and breakfast, and is in the review process with the Illinois Historic Preservation Agency.

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Endnotes

1. John J.-G. Blumenson, *Identifying American Architecture: A Pictorial Guide to Styles and Terms, 1600-1945* (Nashville: American Assoc. for State and Local History, 1983), 63.
2. John Poppeliers, S. Allen Chambers, and Nancy B. Schwarz, *What Style is It?* (Washington, D.C.: The Preservation Press, 1976), 24.
3. Virginia and Lee McAlester, *A Field Guide to American Houses* (New York: Alfred A. Knopf, 1984), 268.
4. Poppeliers, 26.
5. McAlester, 268.
6. Poppeliers, 26.
7. Ibid.
8. Ibid.
9. Ibid.
10. McAlester, 268.
11. Ibid., 264.
12. Ibid.
13. Ibid., 266.
14. Ibid.
15. Mary Ann Patton Pitchford and Carol Stephens Wallace, *Visions of the Past* (Grafton: Grafton Bicentennial Committee, 1976), 9.
16. Property owner records, as received from William Embley's grandniece on 9.28.97.
17. Property owner records.

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9. Bibliography

- Blumenson, John J.-G. *Identifying American Architecture: A Pictorial Guide to Styles and Terms, 1600-1945, 2nd edition*. Nashville: American Association for State and Local History, 1983.
- Hopley, Anna M. *Blood, Sweat and Grafton*. no publisher, no date. xerox copy, property owner records.
- Mansberger, Floyd, Christopher Stratton, and Alice Edwards [Novak]. "After the Great Flood of 1993: An Architectural Survey of Flood Damaged Grafton, Jersey County, Illinois." Prepared for the Illinois Historic Preservation Agency, the Illinois Emergency Management Agency, and the Federal Emergency Management Agency, March 1994.
- McAlester, Virginia and Lee. *A Field Guide to American Houses*. New York: Alfred A. Knopf, 1984.
- [Novak], Alice Edwards and Karen Kummer. *Historic Resources of Grafton, Illinois, c. 1830 - 1943*.
- _____. *John and Amelia McClintock House*, National Register of Historic Places Registration Form, 1993.
- _____. *Grafton Historic District*, National Register of Historic Places Registration Form, 1993.
- Pitchford, Mary Ann Patton and Carol Stephens Wallace. *Visions of the Past: Grafton, Illinois*. Grafton Bicentennial Committee, 1976.
- Poppeliers, John, S. Allen Chambers, and Nancy B. Schwarz. *What Style Is It?* Washington, D.C.: The Preservation Press, 1976.
- Property owner records.

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10. Geographical Data

Verbal Boundary Description

Lots 11 and 12, Block 19, Original Town of Grafton

Boundary Justification

The boundary includes the entire city lots that have historically been associated with the property.



United States Department of the Interior

NATIONAL PARK SERVICE

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IN REPLY REFER TO:

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

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FEB 13 1998

WEEKLY LIST OF ACTIONS TAKEN ON PROPERTIES: 2/02/98 THROUGH 2/06/98

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

ARIZONA, MARICOPA COUNTY, Idylwilde Park Historic District, Roughly bounded by 11th and 12th Sts., Weldon, and Fairmont Aves., Phoenix, 98000054, LISTED, 2/05/98

ARIZONA, MARICOPA COUNTY, Rittenhouse Elementary School, Ellsworth Rd., 1 mi. N of Rittenhouse Rd., Queen Creek, 98000053, LISTED, 2/05/98

CALIFORNIA, SONOMA COUNTY, Hood, William, House, 7501 Sonoma Hwy, Santa Rosa, 97001658, LISTED, 2/06/98

FLORIDA, HENDRY COUNTY, Executive House, 125 W. Del Monte Ave., Clewiston, 98000059, LISTED, 2/05/98

FLORIDA, MANATEE COUNTY, Austin House, 227 Delmar Ave., Sarasota vicinity, 98000062, LISTED, 2/05/98 (Whitfield Estates Subdivision)

FLORIDA, ORANGE COUNTY, Eatonville Historic District, Roughly bounded by Wymore Rd., Eaton St., Fords, and East Aves., Ruffel, and Clark Sts., Eatonville, 97001214, LISTED, 2/03/98

FLORIDA, SARASOTA COUNTY, House at 507 Jackson Drive, 507 Jackson Drive, Sarasota, 98000060, LISTED, 2/05/98

FLORIDA, VOLUSIA COUNTY, Dunlawton Avenue Historic District, Roughly along Dunlawton Ave. to Lafayette Ave., and Orange Ave. and Wellman St., Port Orange, 98000055, LISTED, 2/05/98 (Port Orange MPS)

FLORIDA, VOLUSIA COUNTY, Grace Episcopal Church and Guild Hall, 4100 Ridgewood Ave., Port Orange, 98000058, LISTED, 2/05/98 (Port Orange MPS)

FLORIDA, VOLUSIA COUNTY, Halifax Drive Historic District, Roughly along Halifax Dr. from Dunlawton to Herbert St., Port Orange, 98000056, LISTED, 2/05/98 (Port Orange MPS)

FLORIDA, VOLUSIA COUNTY, Port Orange Florida East Coast Railway Freight Depot, 415C Herbert St., Port Orange, 98000057, LISTED, 2/05/98 (Port Orange MPS)

ILLINOIS, COOK COUNTY, Belmonte Flats, 4257-4259 S. Dr. Martin Luther King Jr. Dr., and 400-412 E. 43rd St., Chicago, 98000063, LISTED, 2/05/98

ILLINOIS, COOK COUNTY, Church of the Epiphany, 201 S. Ashland Ave., Chicago, 98000067, LISTED, 2/05/98

ILLINOIS, JERSEY COUNTY, Brainerd, Charles, House, 420 E. Main St., Grafton, 98000065, LISTED, 2/05/98 (Grafton MPS)

ILLINOIS, LAKE COUNTY, Chicago, Milwaukee and St. Paul Railway Passenger Depot, 860 Deerfield Rd., Deerfield, 98000066, LISTED, 2/05/98

ILLINOIS, LAKE COUNTY, Proctor Building, 520-30 N. Milwaukee Ave., Libertyville, 98000064, LISTED, 2/05/98

MISSOURI, BUTLER COUNTY, Mark Twain School, 1012 N. Main St., Poplar Bluff, 98000031, LISTED, 2/05/98 (Poplar Bluff MPS)

MISSOURI, DE KALB COUNTY, DeKalb County Courthouse, 109 W. Main St., Maysville, 98000068, LISTED, 2/05/98

MISSOURI, HOWARD COUNTY, Fayette Courthouse Square Historic District, Roughly along S. Main and N. Main, W. Morrison, E. Morrison, N. Church, and W. Davis Sts., Fayette, 98000069, LISTED, 2/05/98

NEBRASKA, DOUGLAS COUNTY, Franklin School, 4302 S. 39th Ave., Omaha, 98000070, LISTED, 2/05/98

NEW MEXICO, BERNALILLO COUNTY, Simms Building, 400 Gold Ave. SW, Albuquerque, 97001653, LISTED, 2/02/98

OKLAHOMA, KAY COUNTY, Tipton, J.P., Farmstead, 3.1 mi. E of Newkirk, Newkirk vicinity, 98000073, LISTED, 2/05/98

PENNSYLVANIA, PHILADELPHIA COUNTY, West Philadelphia Streetcar Suburb Historic District, Roughly bounded by U. of Pennsylvania campus, Woodlands Cemetery, Powelton Ave., 52nd St., and Woodland Ave., Philadelphia, 97001669, LISTED, 2/05/98