

**United States Department of the Interior
National Park Service**

SENT TO D.C.

05-11-00

**NATIONAL REGISTER OF HISTORIC PLACES
REGISTRATION FORM**

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

1. Name of Property

historic name: Elm Street Court

other names/site number: Buena Vista Court

2. Location

street & number: 1-8 Elm Street Court

city or town: Urbana

vicinity: N/A

state: Illinois code: IL

county: Champaign

code: 019

zip code: 61801

3. State/Federal Agency Certification

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

William L. Wheeler / SH20
Signature of certifying official

5-10-00
Date

Illinois Historic Preservation Agency
State or Federal agency and bureau

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

Signature of commenting or other official Date

State or Federal agency and bureau

4. National Park Service Certification

I hereby certify that this property is: Signature of Keeper Date of Action

- entered in the National Register _____
- See continuation sheet, determined eligible for the _____
- National Register
- See continuation sheet, determined not eligible for the _____
- National Register
- removed from the National Register _____
- other (explain): _____

5. Classification

Ownership of Property (Check as many boxes as apply)

- private
- public-local
- public-State
- public-Federal

Category of Property (Check only one box)

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

Number of Resources within Property

Contributing	Noncontributing	
<u> 8 </u>	<u> 0 </u>	buildings
<u> 1 </u>	<u> 0 </u>	sites
<u> 0 </u>	<u> 0 </u>	structures
<u> 3 </u>	<u> 0 </u>	objects
<u> 12 </u>	<u> 0 </u>	Total

Number of contributing resources previously listed in the National Register: 0

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

6. Function or Use

Historic Functions (Enter categories from instructions)

Cat: Domestic

Sub: single dwellings

_____	_____
_____	_____
_____	_____
_____	_____
_____	_____
_____	_____

Current Functions

Cat: Domestic

Sub: single dwellings

_____	_____
_____	_____
_____	_____
_____	_____
_____	_____

7. Description

Architectural Classification
Spanish Colonial Revival

Materials (Enter categories from instructions)

Foundation: concrete
Roof: tile, asphalt
Walls: stucco
Other: brick

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

See attached

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 of architecture, period, or method of construction or represents the work of a master, or possesses high artistic values, or represents a significant and distinguishable entity whose components lack individual distinction.

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

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

- a owned by a religious institution or used for religious purposes.
- b removed from its original location.
- c a birthplace or a grave.
- d a cemetery.
- e a reconstructed building, object, or structure.
- f a commemorative property.
- g less than 50 years of age or achieved significance within the past 50 years.

Areas of Significance (Enter categories from instructions)
Architecture.

Period of Significance: 1926

Significant Dates: N/A

Significant Person
(Complete if Criterion B is marked above): N/A

Cultural Affiliation: N/A

Architect/Builder: Unknown

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

9. Major Bibliographical References

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

Previous documentation on file (NPS)

- preliminary determination of individual listing (36 CFR 67) has been requested.
- previously listed in the National Register
- previously determined eligible by the National Register
- designated a National Historic Landmark
- recorded by Historic American Buildings Survey # _____
- recorded by Historic American Engineering Record # _____

Primary Location of Additional Data

- State Historic Preservation Office
- Other State agency
- Federal agency
- Local government
- University
- Other

Name of repository:

School of Architecture Library at the University of Illinois at Urbana- Champaign

10. Geographical Data

Acreage of Property: 1.2

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

	Zone Easting	Northing	Zone Easting	Northing
1	16	396460	4440670	_____
2	_____	_____	4	_____

See continuation sheet.

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

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

11. Form Prepared By

name: Amanda D. Keating

organization: UP 327/University of Illinois at Urbana- Champaign

date: September, 1999

street & number: 505 W. Healey St. apt #3

telephone: 217.398.6957

city or town: Champaign

state: Illinois

zip code: 61820

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 Owners

(Complete this item at the request of the SHPO or FPO.)

see attached

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

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

United States Department of the Interior
National Park Service

National Register of Historic Places Continuation Sheet

Section number 7 Page 1

ELM STREET COURT

Description

Introduction

Elm Street Court in Urbana, Illinois is an example of California or Florida courtyard-style living in the Midwest. This historic district was built in 1925 and it is executed in the Spanish-Colonial Revival style. Some typical characteristics of the Spanish Colonial Revival style that are exhibited here are: mission church like facades with prominently scalloped outlines and clearly recognizable parapets, extremely simplified classical details, s-shaped roof tiles on a flat or low-pitched roof with little or no eave overhang, stuccoed exterior walls on an asymmetrical façade, iron window grilles, and niches.¹ Elm Street Court is made up of eight Spanish Colonial Revival bungalow houses surrounding a central courtyard, with four bungalows on each of the east and west sides. The courtyard space is landscaped with mature trees, various shrubs and flowering plants and is a contributing site. It is typically used as a recreation and gathering space. Within the courtyard are an ornamental fixed concrete birdbath (a contributing object) and a lamppost. The birdbath is most likely original to the plan and is an integral part of the courtyard design, being centrally located and surrounded by the original trees. There is also a freestanding concrete entrance serving as the north entrance to the courtyard, which, until September 1999, was flanked on either side by four Spanish Colonial Revival style garages. This freestanding concrete entrance is a contributing object and exhibits elements of the Craftsman style, popular at the time.

Setting

Elm Street Court is located in one of the oldest residential districts in Urbana, and is only a couple blocks west of the downtown area. The Court is made up of a central courtyard with four bungalows on each of the east and west sides. Numbers 1-4 (south to north) are on the west side, and numbers 5-8 (north to south) are on the east. The Court is bordered by Springfield Avenue on the north, Elm Street on the south, a parking lot that was once the site of a house on the east, and a two-story house on the west. The Springfield Avenue side is the rear of the Court, and there exists a driveway the width of the Court

United States Department of the Interior
National Park ServiceNational Register of Historic Places
Continuation SheetSection number 7 Page 2

ELM STREET COURT

and eight concrete pads where eight connected garages used to stand. These garages were also in the Spanish Colonial Revival style, with white stucco exterior walls and a shed roof made entirely of s-shaped Spanish-style red tiles. Over time, the garages were neglected and were torn down in September of 1999. This may have been because there is not, and never has been, a homeowners association in the Court, so any repairs are dependent on the willingness of interested residents. By the time the issue of the derelict garages was confronted, the cost of the repairs was too high, and the number of willing residents to pay was too low. It is important to note that until 1942 there were railroad tracks where Springfield Avenue now is, and Springfield Avenue was called Western Avenue for many years after the tracks were removed.² This means that until 1942, Elm Street was the only point of entry and/or exit. This obstacle was overcome by allowing automobile circulation in the periphery of the site.³ The driveway still exists, as does the curb system (a bit overgrown with shrubs), in which one would enter on Elm Street and either park in his/her appropriated garage or continue around to the other side to exit (also on Elm Street). This U-shaped circulation most likely applied some sort of signage for designating which driveway was the entrance and which one was the exit. In 1942, when Western Avenue was turned into a major automobile route through Champaign and Urbana, the north side of the parking area became the driveway it is today, allowing residents to drive into their allotted spot right off of the road. This change was probably necessary, considering that the width of the U-shaped driveway probably would not have accommodated the cars of the 1950's and beyond.

The Courtyard

The central courtyard is a major feature of Elm Street Court and is a contributing site. It is 30 feet by 200 feet, terminates on the south with bushes serving as a transition to the public sidewalk, and is scalloped-shaped on the north end. It is surrounded on the east, west and north by a 3-foot wide sidewalk that terminates a 4-foot yard space in front of the bungalows. The courtyard itself is thoroughly landscaped with grass, prairie grasses, exotic flowers, trees, shrubs, a birdbath and a functioning ornamental lamppost.

The concrete birdbath, one of the contributing objects, is one single piece and it stands 3 feet high, its shaft is 6 inches thick, and its shallow bowl is 2 feet in diameter. It is centrally located within the courtyard, and what detail it may have originally had has

**United States Department of the Interior
National Park Service**

**National Register of Historic Places
Continuation Sheet**

Section number 7 Page 3

ELM STREET COURT

been worn away with time and exposure to outdoor elements. Its authenticity and integrity are retained and it is set among prairie grass, flowers, shrubs and mature trees. The mature trees in the center portion of the courtyard probably remain from the original plan and provide shade for almost the entire courtyard. The ornamental iron and concrete lamppost (another contributing object), like the birdbath, is most likely from the original design of the courtyard and it, too, retains its integrity. Its concrete and iron pole is 8 inches in diameter and its globe fixture is 12 inches in diameter. The lamppost is 10 feet high and is located 15 feet from the north end of the courtyard.

The freestanding concrete entrance, another contributing object, is the rear entrance to the court. In the original design, it was placed in the middle of the Spanish Colonial Revival style garages, with 4 connected garages on either side. It is a freestanding piece, with its own character, and serves as the north entry to the court. Its Craftsman style influence and integrity is still evident. It stands approximately 10 feet tall, with a pair of two-foot square concrete piers supporting a wooden hip roof with exposed wooden rafter tails. The roofing material is painted wood shingles and it has wooden ornamental brackets under the roof piece.

The courtyard's appearance has probably slightly changed over time. The individual bungalow lots extend to the mid-point of the courtyard, and from the northern edge of his/her bungalow to the northern edge of the next southern bungalow (the two southernmost bungalows have a 10 foot space between it and the public sidewalk). This appropriation of courtyard space is most likely from the original plan for the court and the result is that the appearance of the courtyard is subject to the whims of the individual property owners. Currently, the courtyard is well maintained and has a variety of plants. The residents use it for occasional picnics, sunbathing, gathering, and as a pleasurable sight while sitting on their respective porches.

The Bungalows

The eight seventy-five-year old bungalows are in the Spanish Colonial Revival style and all retain their integrity. Each bungalow has incorporated into it various characteristics of the Spanish Colonial Revival style, a style that is rare in Urbana, Illinois. The most remarkable aspect of these bungalows is that they are all so similar, yet so different. The

**United States Department of the Interior
National Park Service****National Register of Historic Places
Continuation Sheet**Section number 7 Page 4

ELM STREET COURT

similarities include the single story and two bedrooms, the full basement accessible from the backside of each house, the single brick chimney and fireplace, and the floor plans (excluding the porches), but these vary slightly. The six northern bungalows (numbers 2-7) have the same layout and area of 960 square feet, and the two southernmost bungalows (numbers 1 and 8) have a different and larger layout of 1116 square feet. The smaller floor plan is simple, with the front door leading to a foyer and small dining area, a living room and one bedroom to the north, a kitchen, bathroom and the other bedroom to the south. In the larger floor plan, both of the bedrooms and the bathroom are on the north side of a slightly larger living room, the dining area and porch occupy the whole south side and the kitchen spans the entire side away from the courtyard. Despite the similarities, each bungalow is different and has its own character. Each façade has a distinct, clearly recognizable parapet and the treatment of the exteriors of the houses is stucco; the color and application style of the stucco is another distinction between the bungalows. With the exception of number 7, the roofs behind the parapets are slightly pitched for drainage and are made of modern shingles, most likely asphalt. The roof tiles used on the small-pent roofs of numbers 1, 4, 5 and 8 are red s-shaped tiles. A few of the bungalows have had new roofs put on as part of general maintenance, but only one has changed the roof altogether. None of the roofs have an eave or overhang. All eight bungalows have a porch and each porch's roof is lower than that of the main house. This results in the porch appearing as a separate entity. The windows on all of the bungalows are fairly uniform in their size and placement. The courtyard façade windows are either single or paired, and are rectangular in shape. The windows on the other sides are generally smaller and square in shape. For the enclosed porches, the porch windows are large and are grouped in pairs or triplets. The majority of the courtyard and Elm Street façade windows, with the exception of number 5, have the original ornamental iron window grilles. The grilles are on the lower part of the window, and are about 18 inches tall. Besides these window grilles, the only other decoration is the use of header brick to accentuate the parapets and windows. The original windows, storm windows, and doors are detailed with a muntin design that is in the Craftsman style. This design is symmetrical and rectilinear in nature, with two horizontal muntins and two vertical muntins. These four muntins are arranged to create a large rectangle in the middle portion and three smaller rectangles on each side.

United States Department of the Interior
National Park Service

National Register of Historic Places Continuation Sheet

Section number 7 Page 5

ELM STREET COURT

Individual property descriptions

Bungalow 1

Parcel number: 92-21-17-110-010

Number 1, along with number 8, has a slightly larger floor plan than the other six, with an added dining area. Their first floor area is 1116 square feet. Number 1 is situated on the southwest corner of the courtyard, and is one of the two bungalows that serve as the face of the court, since its south façade is on Elm Street. It possesses many of the elements of the Spanish Colonial Revival style. The porch is on the southeast side of the house, and retains the original concrete and brick cheek pieces framing the stairs. These four steps lead to the front door, which has the original muntin detailing, as do all of the doors inside the house. The porch is lined with the original windows on the east and southern sides. All of the windows are the original casements, but some of the exterior storm windows have been replaced with newer versions. The exterior is brushed white stucco with header brick detailing painted white. Typical of the other houses, the brick detailing is positioned along the coping of the parapet and in the façade detailing, specifically as the windowsills. The dining area, unique to this bungalow and bungalow number 8, is on the southeast side of the home, faces Elm Street and makes full use of the southern exposure. The Elm Street façade is comprised of the southern windows of the dining room and the porch, and these casements employ the iron grillwork decoration typical of the style. The façade facing the courtyard has a rectilinear stepped parapet that rises to a rounded arch in the middle. This parapet's distinction is emphasized by a vertical trail of brick leading from each step of the parapet down to the roofline. Another decorative feature of this bungalow is the use of pent roofs. There is a small-pent roof of s-shaped Spanish tile painted green on both the courtyard and the Elm Street facades. This hunter green is also seen in the window frames and iron grilles, which nicely highlight the white stucco and blends well with the plentiful foliage around the house. The rear of the house is akin to the other bungalows in that there is a rear entrance that leads to a set of basement stairs and also into the kitchen. The detailing of the backside is minimal, including only the brushed stucco and the original windows, but it does possess the parapet shape. The north façade is just as minimally detailed, but with no windows. The interior of this home is spacious with the original woodwork, appliances, and built-in bookcases. These two bookcases flank the fireplace in the living room, and they have the

United States Department of the Interior
National Park Service

**National Register of Historic Places
Continuation Sheet**

Section number 7 Page 6

ELM STREET COURT

same muntin detailing of the windows and doors. These bookcases, the full-height cabinet in the kitchen, and the set of French doors leading to the dining area (unique to number 1 and number 8), all contain the distinctive rectilinear muntin arrangement.

Bungalow 2

Parcel number: 92-21-17-110-009

Number 2, like numbers 3-7, has a slightly smaller floor plan than numbers 1 and 8. This bungalow is situated directly north of number 1, and also possesses characteristics of the Spanish Colonial Revival style. The enclosed porch is on the southeast side of the house, but does not retain the original concrete stairs. Instead, the stairs, located on the north side of the portion of the porch that protrudes from the east side of the house, are wooden and are in disrepair. The porch windows are not original, and have been replaced with single-paned screens. All of the windows facing the courtyard (except for the storm windows, which have been replaced with newer ones), though, are the original casements and employ the iron grillwork decoration typical of the style. The exterior is a sand-colored stucco with header brick detailing painted dark gray along the coping of the parapet and in the façade window detailing. The courtyard façade has a raised parapet with three centered arches, and this parapet is emphasized by the brick detail topping its entire length. There is also a vertical trail of header brick leading from the bottom of each arch down to the roofline. The rear of the house is unlike the other bungalows in that the rear door is used as the primary door. The detailing of the backside is minimal, including only the brushed stucco and the casement windows, and the north façade is just as minimally detailed, but does have dark rocks set in the stucco. Perhaps the most distinct part of this house, besides the parapet line, is the fact that it is almost completely blocked from view from the courtyard. Planted in the four-foot space between the eastern edge of the house and the sidewalk are three large deciduous trees. In the winter it is not as full of foliage, but it is remarkably green in the warm months. This bungalow has also has small trees, plants and groundcover in its portion of the courtyard.

**United States Department of the Interior
National Park Service****National Register of Historic Places
Continuation Sheet**Section number 7 Page 7ELM STREET COURT

Bungalow 3

Parcel number: 92-21-17-110-008

Number 3 has the slightly smaller floor plan, with an area of 960 square feet and is situated directly north of number 2. The porch on this bungalow is on the south side of the house, spans that side and is recessed about two feet on both the east and west sides. There is a new set of wooden stairs leading to the open-air porch. The porch is covered with a sloped metal awning for drainage purposes. The entrance door to this bungalow is on the southeast side and faces south. The door and windows are original but there are new storm windows. The courtyard-side windows are adorned with the common iron grille work, painted red; the window muntins are also painted this red shade. The large trees planted in front of number 2 cover the porch area of this house, but do not extend to conceal any of the façade wall. This, added to the fact that the porch acts almost like a separate entity, gives the courtyard facade a very clean, almost stark feel. Adding to this feel is the whitish-colored stucco. The circular forms in the stucco, the red colored muntins and light header brick detailing highlight the white façade. The header brick is used along the coping of the parapet, in the façade wall and in the windowsill detailing. This brick detailing is also used to accent the low walls of the open porch. The courtyard façade has a parapet with a straight horizontal shape, except for 4 feet on either end stepped up approximately one foot. There is also a brick detail below the parapet consisting of a thin, long rectangle of header brick. The rear of the house is like the other smaller bungalows in that there is a rear entrance that leads to a set of basement stairs and also into the dining area. The detailing of the backside is minimal, including only the swirled stucco and the casement windows, and the north façade is just as minimally detailed, but with no windows. Planted in the four-foot space between the eastern edge of the house and the sidewalk are small bushes and shrubs, which are nicely pruned.

Bungalow 4

Parcel number: 92-21-17-110-007

Number 4 has the slightly smaller floor plan, with an area of 960 square feet and is situated directly north of number 3, and it is also one of the two bungalows that terminate

**United States Department of the Interior
National Park Service****National Register of Historic Places
Continuation Sheet**Section number 7 Page 8

ELM STREET COURT

the Court on the north end. These two homes are in unique positions because the courtyard narrows at the north end, resulting in more interior space on the courtyard side. The way this extra space is utilized is in the placement of the porch: the porches on these bungalows are situated in the middle of the courtyard façade. The porch is covered and retains its original windows, which are on all three sides of it. The original concrete stairs are located on the north side of the porch, and are situated in a north-south direction. Like number 1, this staircase still has the original concrete and brick cheek pieces flanking each side. The main entry door that these steps lead to is the original, as are all of the windows. In fact, this bungalow also retains the original storm windows. The two courtyard-side windows on either side of the porch exhibit the common iron grille work, and there is also header brick detailing and painted muntins used as decoration. Like its neighbor, number 3, the stucco is whitish-colored, but this bungalow is much more colorful. The window muntins, door muntins and iron grilles are painted slate blue, the frames are painted light yellow, and the brick detailing is dark red. The header brick happens along the coping of the parapet, in the façade wall and in the windowsill detailing, but the brick highlighting the parapet is painted white. The courtyard façade has a raised parapet with a centered arch shape the width of the porch, and the corner ends are stepped up approximately one foot. This parapet shape is mimicked on the north and south sides, and there is also a scaled-down version of it on the east side of the porch. The rear of the house is like to the other smaller bungalows in that there is a rear entrance that leads to a set of basement stairs and also into the dining area. The detailing of the backside is minimal, including only the brushed stucco and the casement windows, but the north and south façades are detailed similarly to the courtyard side. The iron grilles are not included on these windows, but the brickwork and painted muntins and frames are there. The mere fact that the north side is so detailed is worth noting because until September of 1999, the garages stood directly in front of it, and this façade couldn't even be seen. There are a variety of shrubs, small bushes and flowering plants on the courtyard side, and the land between it and number 3 (larger due to the porch placement) is filled with larger trees and plants, and there are vines growing up the sides of the houses.

United States Department of the Interior
National Park Service

**National Register of Historic Places
Continuation Sheet**

Section number 7 Page 9

ELM STREET COURT

Bungalow 5

Parcel number: 92-21-17-110-011

Bungalow number 5 has the smaller floor plan with an area of 960 square feet and is the mirror image of number 4 in many ways. It faces number 4 on the east side of the courtyard, it has the same porch positioning with windows on all three protruding sides, it has the same entry sequence and it has courtyard façade windows on either side of the porch. It also retains the original concrete stairs, and brick and concrete cheek pieces. The bungalow also has many dissimilarities as well. The stucco is cream-colored and it has the same quatrefoil brushwork exhibited in number 3. The windows all have the original casements, but the storm windows have been replaced and none of the original iron grille work is present. The raised parapet is like that of number 4, with the exception of the center portion taking on a triangular shape. This parapet is also seen on the north and south sides. The porch has no parapet and a flat roof and it, like number 4, is enclosed. The south façade has a pent roof, which is unique among the smaller bungalows. The header brick detailing is painted white and is used along the top of the parapet and on the windowsills. The only color on this house, besides the cream color of the stucco is in the window and door muntins that are painted green

Bungalow 6

Parcel number: 92-21-17-110-012

Bungalow number 6 has the smaller floor plan of 960 square feet and is situated directly south of number 5. This bungalow is, in some ways, the mirror image of number 3. The porch is on the south side of the house, but unlike number 3, it slightly protrudes from the courtyard façade. This façade is somewhat stark like that of number 3, but the protruding porch and the absence of trees directly in front of it reduces this effect. The stucco is white with a pattern in it, but it is not circular, it is dotted with raised semi-circular bulges. Unlike all the other bungalows, this one has all new double-hung windows and storm windows with no muntin detailing or iron grille work. The raised parapet on this bungalow is stepped like that of number 1, but the stepping is much less severe. Each of

**United States Department of the Interior
National Park Service**

**National Register of Historic Places
Continuation Sheet**

Section number 7 Page 10

ELM STREET COURT

the two steps is only approximately 6 inches high. This parapet is also seen on the north and south sides, and there is a scaled-down version of it on the west side of the porch. The brick detailing on this bungalow is seen along the parapet and in the window sills, and it is two different colors, like number 4. The brick along the top of the parapet is painted white, while the windowsill header brick is painted green. This bungalow, like number 3, has a rectangular brick detail below the parapet of two brick rowlocks and it is painted green.

Bungalow 7

Parcel number: 92-21-17-110-013

This bungalow has the smaller floor plan of 960 square feet and it is situated directly south of number 6. The stucco is peach-colored, which is unique to this bungalow. The open porch is on the south side of the house and it projects out slightly on the courtyard side. It is arcaded on three sides and the roof is flat with no parapet. Wooden stairs lead to the porch, and are located on the north side of the projected portion of the porch. The door and windows are original, and they all have the original muntin detailing. There is no iron grille work, however. The header brick detailing used on this house is painted dark brown and is used on the windowsills. The most outstanding detail is the arched niche in the upper center of the courtyard façade. Typical of the Spanish Colonial Revival style, this niche is small and is surrounded by the brown header brick. The original roofline of this bungalow was altered to a low-pitched gable roof, a change that also resulted in the removal of the building's original parapet. The alteration is minimized by large trees in the courtyard, which nearly conceal the gable.

Bungalow 8

Parcel number: 92-21-17-110-014

Number 8, along with number 1, has a slightly larger floor plan than the other six (1116 square feet), with an added dining area. Number 8 is situated on the southeast corner of the courtyard, and is one of the two bungalows that serve as the facade of the court on Elm Street. The porch is on the southwest side of the house, and it retains the original

**United States Department of the Interior
National Park Service**

**National Register of Historic Places
Continuation Sheet**

Section number 7 Page 11

ELM STREET COURT

concrete stairs and brick & concrete cheek pieces. The entry door has the original muntin detailing, as do all of the other doors inside and outside of the house. The porch is lined on the east and south sides with the original windows and muntin detailing, and the muntins are all painted white. In fact, all of the windows are the original casements, but some of the storm windows have been replaced with newer versions. The exterior is brushed white stucco with header brick detailing painted red. The brick detailing is positioned along the coping of the roof and in the façade detailing. Typical of the other homes, the brick detailing is also used on the windowsills. Not only is the porch window-lined, but the living room (with its west side facing the courtyard) and dining room are also lined with windows. The dining area, unique to this bungalow and bungalow number 1, is on the southwest side of the home, and makes full use of the southern sunlight. The Elm Street façade is comprised of the southern windows of the dining room and the porch, and these casements employ painted red iron grille work decoration. The façade facing the courtyard has a raised parapet with a central arch, much like number 4. Another decorative feature of this bungalow is the use of pent roofs. There is a small-pent roof of painted red Spanish tile on both the courtyard the Elm Street facades. The rear of the house is akin to the other bungalows in that there is a rear entrance that leads to a set of basement stairs and also into the kitchen. The detailing of the backside is minimal, including only the brushed stucco and the casement windows, but it does have the parapet shape. The north façade is just as minimally detailed, as it is rarely seen. The interior of this home is spacious with all the original woodwork and there is a set of French doors leading to the dining area (unique to number 1 and number 8) that contain the distinctive muntin arrangement.

United States Department of the Interior
National Park Service

National Register of Historic Places Continuation Sheet

Section number 8 Page 12

ELM STREET COURT

Significance

Introduction

Elm Street Court located in Urbana qualifies for listing in the National Register of Historic Places under Criterion C, as an example of Spanish Colonial Revival style architecture with Craftsman style details, and also as an example of a type of housing—the bungalow court. Its period of significance is 1926 the year construction was completed on the courts. The characteristics of bungalow construction have changed over time. Construction was efficient and the use of natural materials was common. This efficient construction did not diminish the high artistic value of the house; rather, there was much attention paid to it, and the use of distinct architectural styles was considered essential. The most common architectural style to be applied to the bungalow was the Craftsman style, but it often took on other forms, including many of the revival styles. The Craftsman style is seen in the window muntin design of the bungalows, but even more significant is the degree of integrity retained in the freestanding concrete entrance, a contributing object. Elm Street Court is an assemblage of the Craftsman style and Spanish Colonial Revival style, with the Spanish Colonial Revival style being the most prominent. The eight contributing bungalows all retain a high degree of integrity and all exhibit many characteristics of the Spanish Colonial Revival style. Elm Street Court's community planning development is notable as well. The courtyard layout and its style of living were popular in the west and southwest in the early twentieth century, but this courtyard style of living is, and has always been, rarely seen in the Midwest. The nearby downtown activity is less imposing as a result of the courtyard layout, as it creates a small district of its own. Included in this central courtyard are mature trees, various types of landscaping and a concrete birdbath, which is a contributing object. This birdbath serves as a centerpiece to the courtyard, and retains a high degree of integrity. Despite the high style of architecture exhibited and the distinct courtyard layout, the architect and builder are unknown. One possible postulation is that a local builder either visited the Southwest or saw images of the Spanish Colonial Revival bungalow courts there, obtained drawings, and built his rendition of it on Elm Street in Urbana, Illinois.

United States Department of the Interior
National Park Service

National Register of Historic Places Continuation Sheet

Section number 8 Page 13

ELM STREET COURT

Architectural and Artistic Significance

The bungalow residence type happened as somewhat of a phenomenon in America around the turn of the century. This phenomenon was, in part, a reaction to the Industrial Revolution and a concern for the well being of the factory worker.⁴ Tenement housing was looked upon poorly, and the prospect of affordable housing that exuded high style and charm was embraced. This high style and charm was another reaction to the assembly-line production methods of the Industrial Revolution. The bungalow embodied "naturalness," and the Craftsman style of the time had its emphasis on the natural expression of materials and construction.⁵ All eight homes in Elm Street Court are of the bungalow housing type. In 1880, the term "bungalow" was used to describe a summer house in New England. The term originates from the word "bangala," from the Bengal region of India. "Bangala" was the name for the hut indigenous to the area, and a high thatched roof with overhanging eaves to shade the single-story mud walls defined the overall form. Because the English were often in India, they adopted the form and adapted it to their climate and needs. The British eventually used it as practical housing for colonials stationed in the far outposts of their empire and it was in England proper that the compact houses came to be called "bungalows."⁶ So it was by way of the English that bungalows became popular in America. The major impetus for the popularity of the bungalow in America was the Industrial Revolution. A growing concern for the well being of the factory worker manifested itself in the development of bungalows. It is said that Charles and Henry Greene were involved in the creation of the American bungalow and that they made it a work of "architectural art which had an aesthetic character ... wholly picturesque...highly successful, largely because they so frankly met economic, domestic and practical conditions."⁷ Bungalow construction and its concept of affordable housing also began to epitomize the philosophy of the socially enlightened.⁸ The thought that every person, in any field of work, deserved quality living conditions was beginning to grow.

Integral to the bungalow movement was artistic expression, natural materials and soothing color palettes. The art glass windows and carved woodwork that were often included in the design of a bungalow created an atmosphere of care and domesticity that earlier workingman's housing did not have.⁹ The Craftsman Movement, which resulted in the Craftsman style, was another reaction to the Industrial Revolution. It was an effort to revive the old traditions of handcraftsmanship and it had an emphasis on artistic

United States Department of the Interior
National Park ServiceNational Register of Historic Places
Continuation SheetSection number 8 Page 14

ELM STREET COURT

construction and the expression of natural materials. The Craftsman style was often the style of choice for bungalows, but it is mistakenly often thought that the bungalow form and the Craftsman style are interchangeable.¹⁰ The fact that bungalows frequently displayed the heavy, tapering verandah posts of wood, clinker brick, and heavy fieldstone foundations was just an application of the Craftsman ornamental style applied to the bungalow style form. Bungalows could be, and were, found with ornament from any style- Colonial, Classical, Shingle or Spanish, just to name a few. Along with this expansion of applicable styles, the bungalow eventually became attractive to people outside of the working-class. The bungalow house style, with its ease of adaptation and inherent natural beauty, was adopted by the upper classes, and became trendy in the 1930's.

Bungalow mania seemed to sweep across many parts of the country, especially California and Florida.¹¹ This was also a time of great innovation and change, especially in the realm of design and technology. After the rise of the bungalow, it was thought by many that it should be possible to design them for mass production.¹² Despite the rebellion at the time against the Industrial Revolution, the construction of bungalows soon accepted factory production. It is important to note that the beginning of mass production was concerned with the details of architecture- windows, radiators, ducts, panes of glass, etc. They were all being made with no less craftsmanship than before, they were just being made faster. The finer details of the houses were still handmade, but the demand for bungalows got too high for everything to be done by hand. The heyday of this boom was between 1910 and 1920, and it got so popular that one could mail order a bungalow through catalogs or purchase a plan through plan books. These plan books were a major reason the house type spread throughout the country. There was no less care taken in creating a mail- ordered bungalow than in one previously built, though, because the same high standards applied. One book from 1929, entitled, Small Homes of Architectural Distinction: A Book of Suggested Plans Designed by the Architects' Small House Service Bureau, Inc., contains illustrations and floor plans of 254 small house types, all of which were marketed as desirable and easy to own.¹³ The bungalow house form is exhibited in many of the choices. Perhaps the largest producer of mail-order homes was the Sears, Roebuck and Company in Chicago, and its Modern Homes Department was most profitable between 1908 and 1940. The houses were ordered out of the Modern Homes catalog and were sent, ready-cut, by rail in one or two boxcars. The owner would either assemble it himself or hire construction workers to build it for him.¹⁴ The popularity of the Craftsman style is exhibited passionately by self-taught designer and

United States Department of the Interior
National Park Service

**National Register of Historic Places
Continuation Sheet**

Section number 8 Page 15

ELM STREET COURT

writer, Gustav Stickley. In his Craftsman magazine, published between 1901 and 1916, he said that, "an honest home made honest people, that an honest home let its materials and structure be frankly and freely expressed, that the most honest home of all was one built by the occupant."¹⁵

The Craftsman style is seen in Elm Street Court in the window & door muntin design and in the freestanding concrete entrance, but the most prominent architectural style that these bungalows exhibit is Spanish Colonial Revival, most popular in the first 30 years of the twentieth century. Some typical characteristics of homes in the Spanish Colonial Revival style are: mission church-like facades with prominently scalloped outlines and clearly recognizable parapets; extremely simplified classical details; s-shaped roof tiles on a flat or low-pitched roof with little or no cave overhang; stuccoed exterior walls on an asymmetrical facade; iron window grilles; and niches.¹⁶ By 1930, even small Spanish Colonial Revival houses were quite sophisticated, an example of the general trend toward architectural exactness. Every style, not just Spanish Colonial Revival, was used more wholly and accurately. If an architect or builder was going to design in a certain style, he was sure to have the whole building executed in that style, as it was considered taboo to combine stylistic elements.¹⁷ Americans in California began copying Spanish styles in the late 1800's, and by 1920, Spanish Colonial houses were found all over the country.

The origins of this derived architectural style can begin to be explained with the missions in the Southwestern United States. The string of 21 missions in California from the 1700's, along with other various missions, provided some stylistic direction for the new architecture. An impressive, and ultimately influential, mission was that of San Jose y San Miguel de Aguayo in San Antonio, built in 1768.¹⁸ The walls were originally stuccoed and painted with quatrefoil patterns, as is seen in Elm Street Court. The fact that Spanish Colonial Revival exists in this country is surprising, considering that Spain was the enemy in two of America's wars: the war against Mexico (independent, but still thought of as Spaniards) in 1840, and the 1890's war with Spain itself. But the corrupt Spanish government did not stop the Americans from using Spain's native architecture. One explanation for this is that at this time, visual appeal superseded literary and historical associations.¹⁹

Like the bungalow house type and the courtyard layout, the Spanish Colonial Revival style also eventually appealed to the upper classes. It was first used in the design of small homes, but its characteristics were translated and incorporated into wealthy people's

United States Department of the Interior
National Park ServiceNational Register of Historic Places
Continuation SheetSection number 8 Page 16

ELM STREET COURT

homes. It became associated with Hollywood glamour and the American movie industry. Hollywood stars were exotic and romantic, and they were often clothed in Spanish Colonial wear on a set executed in the same style.²⁰ The style was a popular one, and many prominent architects of the time embraced it. Santa Barbara-based George Washington Smith was one of America's most talented designers of Spanish Colonial Revival houses, and Casa del Herrero is one of his landmark masterpieces.²¹ Bernard Maybeck of San Francisco was another who incorporated this style into his architecture. Perhaps the most well known architect to design in the Spanish Colonial Revival style was Irving Gill of Pasadena. Besides his many homes executed in this particular fashion, perhaps one of his greatest achievements was the 1915 San Diego Exposition, planned to celebrate the completion of the Panama Canal. The fair directors had early decided that they wanted to use the Spanish Colonial Revival style of architecture and the architects under consideration were Irving Gill, John Galen Howard and Bertram Grosvenor Goodhue. Gill was ultimately contracted to design the Auditorium for the Fair, and Goodhue was named the chief architect.²² This Exposition was considered so important that the famous Olmsted brothers were hired to execute the landscape design. It was not as huge as the San Francisco Exposition recognizing the same Canal feat, but the San Diego Exposition's influence spread, as did the architecture that was employed. The effect of the Exhibition was such that although there were already some buildings in California that were classified as Spanish Colonial Revival, the beginning of the revival as a movement was started almost immediately after the exhibition. It is possible that other factors added to the momentum of the Spanish Colonial Revival's popularity, but the Exposition was certainly a large one.

In addition to the Exposition, an additional cause of its spread was a belief that there was little modern architecture of any quality, and that the older experienced anti-modernists were producing better buildings than the modernists.²³ Prominent architects, such as Wallace Neff, George Washington Smith and Irving Gill were designing houses that were in the Spanish Colonial Revival style, and it was said that no other American architecture had comparable warmth.²⁴ The Spanish Colonial Revival style was also spread across the country with architectural plan books. The plan books that helped spread the bungalow house also made popular certain architectural styles. These books were written to express opinions about which particular styles were "correct," and why they were correct. One such publication was Rexford Newcomb's, Spanish House for America, which offered illustrations for many houses of Spanish flavor.²⁵ Another book was Winsor Soule's, Spanish Farmhouses and Minor Public Buildings, which provided architects with

United States Department of the Interior
National Park Service

National Register of Historic Places Continuation Sheet

Section number 8 Page 17

ELM STREET COURT

plans of simple establishments, built around patios, courtyards and loggias. In Small Homes of Architectural Distinction: A Book of Suggested Plans Designed by the Architects' Small House Service Bureau, Inc., there were numerous examples of the style. There is one picture with a title, "Rough torn finish for a house with little ornamental detail." The picture is a round-headed doorway and a rough-stuccoed exterior wall (showing the play of light and shadow), and it also includes a typical window ornament of iron grille work. Another "small home of distinction" is titled, "A Bit of Old Spain," with a caption of, "both picturesque and efficient." Included in the description are comments about the simple charm and the distinct architectural elements, including the arched doorway, stucco finish and red tile roof.

Community planning development

The plan books and house catalogs that made the bungalow so popular across the country were marketed to the populace wishing to build their home on a single lot. The bungalow house developed in various ways, though; others were situated on a single lot, and some were incorporated into a courtyard- layout. The courtyard layout, as a concept in this country, derived from the Spanish colonial missions, in which a central courtyard was used for circulation and gathering.²⁶ Bungalow courts developed as an offspring of this distant history and were built all across the Southwest in the early part of the 1900's. In the 1920's and 1930's, these new bungalow courts were an innovative and exciting way of creating a desirable low- cost housing system and they clustered many small, inexpensive units around a central garden space. In these courts, the outdoor space was shared with neighbors, and the gardens became a gathering space for the defined community. The typical courtyard layout consists of a number of bungalows set around a green space, with cars and services entering at the back. Like the bungalow, the origins of the courtyard layout can be traced back to India.²⁷ The English, when discovering the bungalow house type, were also attracted to the courtyard's efficiency and community-enhancing properties. Until the courtyards, most workingman's house developments were either stacked, dark complexes or tiny residential lots. This community planning development was not only a welcome change to the typical working-class home, but the middle and upper classes liked it as well. Like the bungalow itself, the courtyard layout appealed not only to the working classes, but the upper classes also saw its charm and potential garden-like atmosphere. This can be partly explained by the fact that at the

United States Department of the Interior
National Park Service

National Register of Historic Places Continuation Sheet

Section number 8 Page 18

ELM STREET COURT

same time as the bungalow was developing, California was pursuing a dream of a life of leisure. Many came to settle there with the hope of perpetual relaxation and ease, and courtyard housing lent itself to this lifestyle.²⁸ In both the working-class bungalow courts and the California-dream bungalow courts, the garden space often became so lush that it evoked a feeling of an exotic garden. Bungalow courts for both societal classes were built all across the Southwest, but the Los Angeles area pioneered the mini-suburb feature.²⁹ Another important component of bungalow courts was that the automobile was integrated into the layout. It was typical of a design to have the autos (cars and service vehicles) drive along the backsides of the buildings and to have parking provided in the rear.³⁰ This was an efficient use of space and it also provided a central gathering space that was free of cars where grass, trees or plants could be planted- much like a typical front yard. An important aspect of this courtyard trend was that various Spanish Revival styles were the most popular design mode.³¹ This is largely due to the fact that the courtyards often appeared in California and other western states, and they reflected the historic foundations of the area and also the warm climate.

Local context

Elm Street Court, in Urbana, Illinois reflects the bungalow housing type, the courtyard layout, the Craftsman style and the Spanish Colonial Revival Style. The significance of this historic district in this part of the country is partly evident in the history of its name. In 1925, when it was newly built, it was called Elm Street Court, as its entrance and exit were both on Elm Street. In 1927, its popular name became Cort Buena Vista and remained that until 1950 when the popular name became Buena Vista Court.³² The bungalow phenomenon is exemplified in the Elm Street Court in both its function and form. The affordability of the bungalows proves that they were built true to the bungalow's original concept.³³ Not only do the selling prices of the homes confirm the working-class nature of the project (ranging from \$29,500 in 1988 to \$55,900 in 1993), but so does the history of the various ownerships. The proximity of the Court to the downtown area provided many work opportunities. There were businesses in which one could be an owner, manager or clerk; there were service opportunities like lawyers and doctors; there were farming opportunities; and the University of Illinois was a substantial draw of employees. Each of these professions was represented, at one time or another, in this development of small homes.³⁴ Another clue to its original economical efficiency

United States Department of the Interior
National Park Service

National Register of Historic Places Continuation Sheet

Section number 8 Page 19

ELM STREET COURT

was that the Court drew many young couples and families. Since their construction, rarely has a home been owned for a period of more than 5 years, an indicator that they were probably used as starter homes. The residential area of Urbana was, and still is, very mixed in terms of income, presumably because there were many different professions available. But, the young families rarely stayed long due to their growing incomes and families. Oftentimes, the people moved to a larger house in the Champaign-Urbana area. Even today, the longest owned home is 8 years, with the exception of number 3, which has had the same owner since 1944.³⁵ All of the current residents are either professionals in the area or are in post-graduate studies (a trend that started in the seventies: graduate students living in a bungalow with a spouse). Another efficient, and significant, feature that the Elm Street Court embodies is the courtyard layout. This is an unusual way for the Midwest to providing a low-cost housing development with comfort and charm. This layout is unique, but there are other examples in the area. Villard Court in Champaign is a good example of another Spanish Colonial Revival Style bungalow court. It was built in 1927 by Walter J. Villard, a local contractor and developer.³⁶ Its courtyard is used as a driveway, but the concept is similar: a small development of bungalows facing each other instead of the street, creating more of a small community feel. Another example of a bungalow court in the area is Sheffer Court on the University of Illinois campus. It was built in 1919, at the peak of the courtyard's popularity, and it had four bungalows on either side of a green courtyard. The west half of the court was torn down and in its place is a University building. The feel of the original courtyard is still there despite the absence of its western counterpart.

The "naturalness," of the bungalow housing type and the popularity of the Craftsman style applied to that housing type is seen in the Elm Street Court. The Craftsman style is exhibited most prominently in the "freestanding concrete entrance" and in the window muntin design. The monument has exposed wooden rafter tails and ornamental brackets under its roof. These exposed rafter tails were a favorite of the designers of the Craftsman style and they show how structural elements can also be decorative features. The wooden ornamental brackets are structural, as well, as they help support the eave of the roof. The window muntins used in the exterior windows, exterior doors, and in some of the interior details are wholly inspired by the Craftsman movement of the 1920's and 1930's. Sheffer Court's bungalows on campus are in the Craftsman style, complete with the large gable roof overhanging a large porch, dark brick exterior and stained glass windows.

United States Department of the Interior
National Park Service

National Register of Historic Places Continuation Sheet

Section number 8 Page 20

ELM STREET COURT

The most prominent architectural style that these bungalows exhibit is Spanish Colonial Revival. A common feature of this style is the use of red roof tiles, and the pent roof tiles used in Elm Street Court are low pitches are red s-shaped tiles, most common to the Southwestern United States. Another feature of the Spanish Colonial Revival style is the use of flat or slightly pitched roofs, with no overhanging eave. It is interesting to note that flat roofs were implemented here, as flat roofs are not very conducive to the midwestern climate. Heavy rainfall, snow and ice usually demand a high-pitched roof, but the designer of this court stayed true to the style, hence the flat and low-pitched roofs (with the exception of number 7). Besides these characteristic roofs, the Elm Street Court also embodies other characteristics of the Spanish Colonial Revival Style. The use of stucco, and its patterning and coloring, is typical of Spanish Colonial Revival style houses seen in California and in the Southwestern United States. The stucco patterning, like the quatrefoil forms, are typical of the style. The earth-tone coloring of the stucco exudes influence of the Craftsman's "naturalness" as well as the burgeoning popularity of using color. Interestingly, during the 1920's, fashionable Americans (especially newly-empowered women) began to voice their ideas about color in the marketplace, and this resulted in building products during this "Jazz Age" to join the joyful noise of color. "The popularity of colored or tinted stucco surfaces is increasing rapidly," announced an ad for mortar colors. The Portland Cement Association encouraged this trend, and major paint producers promoted multicolor textured stucco effects using cement paints glazed and accented with linseed oil.³⁷ The colored stucco, along with the painted accents on the bungalows, exhibits this trend. The unique and distinct parapet shapes are also an integral feature of the style. Every Elm Street Court bungalow has its own unique parapet, which gives each one its own character. These parapets are made more prominent with the use of painted header-brick accents. The iron grille work used as window decoration is also commonly seen on houses of this style. The placement of the grilles over the windows was common, and Elm Street Court retains this unique decoration.

There are other examples of the Spanish Colonial Revival style in the area, as the style spread all over the country in the 1920's and 1930's. These examples all embody the stucco exterior, iron grille work, and low-pitched, red tile roofs. These examples are few, however, and Elm Street Court is the only Spanish Colonial Revival style bungalow court in Urbana. Villard Court in Champaign, as mentioned before, is also a Spanish Colonial Revival style bungalow court, but its courtyard acts as a driveway. The Villard Court bungalows retain a high degree of integrity and the Court is a local landmark in

**United States Department of the Interior
National Park Service**

**National Register of Historic Places
Continuation Sheet**

Section number 8 Page 21

ELM STREET COURT

Champaign. They exhibit iron grilles, stucco exteriors, colorful brick accents, prominent parapets and arched windows. Another Spanish Colonial Revival style bungalow exists in Champaign, but it is freestanding, not part of a courtyard. The characteristics seen on this bungalow include stucco exterior, low-pitched roofs with s-shaped tiles, no overhanging eaves, prominent parapets and decorative iron grille work on the lower portion of the windows. There are a few other, larger, Spanish Colonial Revival style houses in the Champaign and Urbana area, but none are bungalows.

Summary

In summary, Elm Street Court is a very unique place for many reasons, including architecture and community planning. The eight contributing buildings, two contributing objects and one contributing site all retain their original integrity and are significant for many reasons. The styles exhibited consist of the Craftsman and Spanish Colonial Revival styles, and retain a high level of integrity. Elm Street Court's local uniqueness is also important. It is the only Spanish Colonial Revival style bungalow court in Urbana, Illinois, and it is the only bungalow court in the Champaign-Urbana area whose central courtyard is still used as a courtyard. Another important feature of the Court is that its residents are still of the middle and working class- the social position of the Court has not changed.

United States Department of the Interior
National Park Service

**National Register of Historic Places
Continuation Sheet**

Section number 8 Page 22

ELM STREET COURT

1. Gowans, Alan "The Spanish Colonial Revival Style," The Old House Journal (October, 1982) 198-202
2. Champaign-Urbana Directory; Flanagan-Pearson Co. Publishers, Champaign, Il. 1925-1975
3. Information obtained from interview with Joel Super on October 10, 1999
4. Duchscherer, Paul, Inside The Bungalow (Penguin Group, New York, New York, 1997) 1-4
5. Rifkind, Carole, A Field Guide to American Architecture (New American Library, Inc. New York, New York, 1980)
6. Ibid. 4
7. Gowans, Alan, The Comfortable House, North American Suburban Architecture 1890-1930 (MIT Press, Cambridge, Massachusetts, 1989)
8. Ibid. 4
9. White, Charles E. The Bungalow Book (The Maximilian Company, New York, New York, 1923)
10. Ibid. 7
11. Ibid. 4
12. Burchard, John, Architecture of America (Atlantic Monthly Press, 1961) 328, 366-367, 459
13. Jones, Robert T, Authentic Small Houses of the Twenties (Dover Publications, Inc. New York, New York, 1987)
14. Jandl, H. Ward and Stevenson, Katherine Cole, Houses By Mail: A Guide to Houses from Sears, Roebuck and Company (The Preservation Press, 1986)
15. Ibid. 7
16. Ibid. 1
17. Ibid. 1
18. Newcomb, Rexford, Spanish-Colonial Architecture In The United States (J.J. Augustin, New York, New York, 1937)
19. Ibid. 7
20. Ibid. 1
21. Blumenson, G., Identifying American Architecture. A Guide To Styles And Terms, 1600-1945 (American Association for State and Local History, Nashville, Tennessee, 1977), 9

United States Department of the Interior
National Park Service

**National Register of Historic Places
Continuation Sheet**

Section number 8 Page 23

ELM STREET COURT

22. Kamerling, Bruce, Irving J. Gill, Architect (San Diego Historical Society, 1993), 86-87
23. Ibid, 12
24. Ibid, 12
25. Ibid, 12
26. Polyzoides, Stephanos, Courtyard Housing in Los Angeles: A Topological Analysis (University of California Press, Berkeley, 1982)
27. Ibid, 7
28. Liebowitz, Rachel, Landmarks Application for Villard Court, Champaign, Illinois, 1998
29. Ibid, 7
30. Ibid, 26
31. Ibid, 7
32. Ibid, 2
33. Information gained from permits at the County Records Center, 1779 Washington St, Urbana, Il, 61801
34. Ibid, 2
35. Ibid, 2
36. Ibid, 28
37. Freeman, John Crosby, "Exterior Color Options For Romantic Revival Houses" Old-House Journal, (May-June, 1993)

United States Department of the Interior
National Park Service

**National Register of Historic Places
Continuation Sheet**

Section number 9 Page 24

ELM STREET COURT

Bibliography

1. Blumenson, G., Identifying American Architecture, A Guide To Styles And Terms, 1600-1945 (American Association for State and Local History, Nashville, Tennessee, 1977)
2. Burchard, John, Architecture of America (Atlantic Monthly Press, 1961)
3. Duchscherer, Paul, Inside The Bungalow (Penguin Group, New York, New York, 1997)
4. Gowans, Alan, The Comfortable House, North American Suburban Architecture 1890-1930 (MIT Press, Cambridge, Massachusetts, 1989)
5. Jandl, H. Ward and Stevenson, Katherine Cole, Houses By Mail: A Guide to Houses from Sears, Roebuck and Company (The Preservation Press, 1986)
6. Jones, Robert T, Authentic Small Houses of the Twenties (Dover Publications, Inc. New York, New York, 1987)
7. Kamerling, Bruce, Irving J. Gill, Architect (San Diego Historical Society, 1993)
8. Newcomb, Rexford, Spanish-Colonial Architecture In The United States (J.J. Augustin, New York, New York, 1937)
9. Polyzoindes, Stephanos, Courtyard Housing in Los Angeles: A Topological Analysis (University of California Press, Berkeley, 1982)
10. Rifkind, Carole, A Field Guide to American Architecture (New American Library, Inc. New York, New York, 1980)
11. White, Charles E. The Bungalow Book (The Maximilian Company, New York, New York, 1923)
12. Freeman, John Crosby, "Exterior Color Options For Romantic Revival Houses" Old-House Journal, (May-June, 1993)

**United States Department of the Interior
National Park Service**

**National Register of Historic Places
Continuation Sheet**

Section number 9 Page 25

ELM STREET COURT

13. Gowans, Alan "The Spanish Colonial Revival Style," The Old House Journal
(October, 1982)
14. Liebowitz, Rachel, Landmarks Application for Villard Court, Champaign, Illinois,
1998
15. Champaign-Urbana Directory; Flanagan-Pearson Co. Publishers, Champaign, Il.
1925-1975
16. Information gained from permits at the County Records Center, 1779 Washington St.
Urbana, Il, 61801
17. Information obtained from interview with Joel Super on October 10, 1999

**United States Department of the Interior
National Park Service**

**National Register of Historic Places
Continuation Sheet**

Section number 10 Page 26

ELM STREET COURT

Verbal Boundary Description

The boundary of the historic district is the West Elm Court subdivision in its entirety. The West Elm Court subdivision in the City of Urbana was formerly lots 5, 10 & 11 of Block 8 of J. W. Sims Jr. Addition to Urbana, Illinois. (survey dated 20 February 1926; filed for record 2 March 1926)

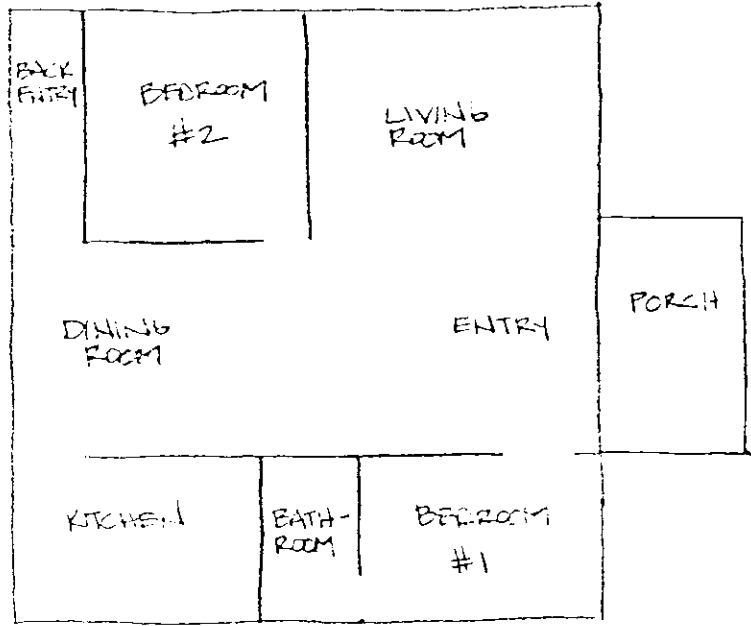
The boundary of the nominated property includes parcel numbers:

92-21-17-110-007
92-21-17-110-008
92-21-17-110-009
92-21-17-110-010
92-21-17-110-011
92-21-17-110-012
92-21-17-110-013
92-21-17-110-014

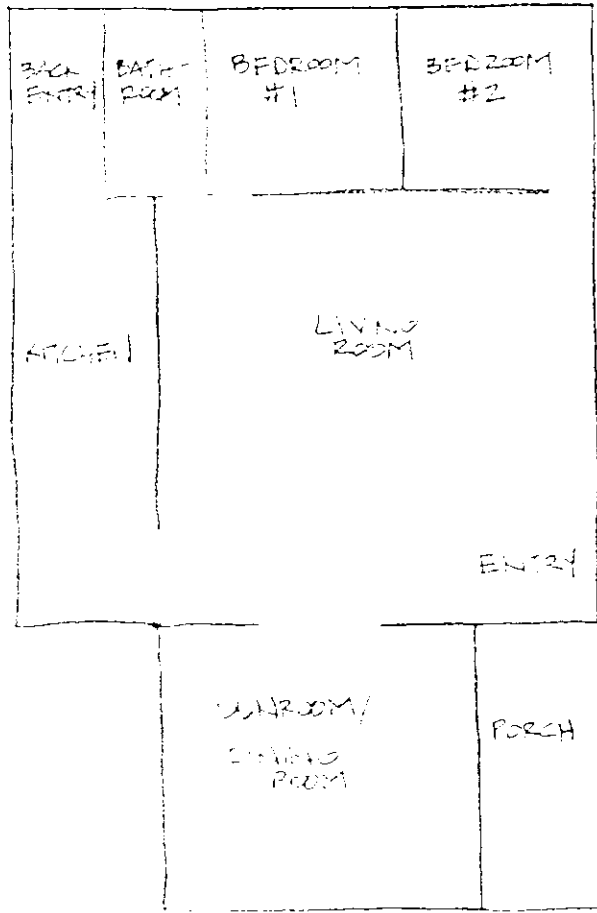
The property is roughly bounded by Springfield Avenue on the north and Elm Street on the south.

Boundary Justification

The above boundary description and parcel numbers include the entirety of the West Elm Court subdivision of Urbana, which was created specifically for this bungalow court. The boundaries of the subdivision are identical to those of the historic district, which includes the 8 bungalow lots and their corresponding driveway/garage spaces, the historic driveway (the remnants of which still surround the bungalow lots), and the central courtyard.

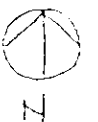
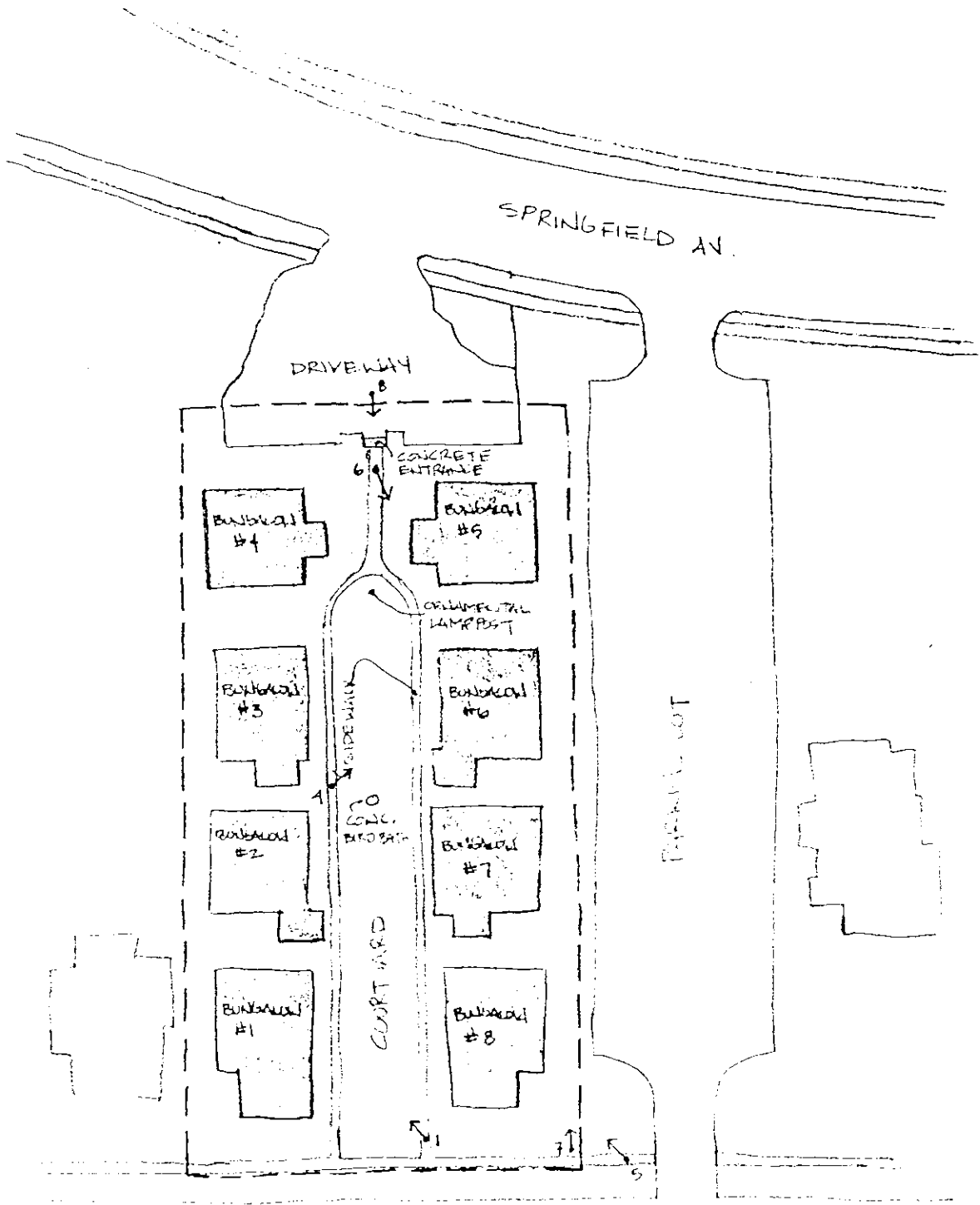


TYPICAL 960 sq ft BUNGALOW FLOOR PLAN
 SCALE: 1"=100'



TYPICAL 1100 sq ft BUNGALOW FLOOR PLAN
 SCALE: 1"=100'

ELM STREET COURT

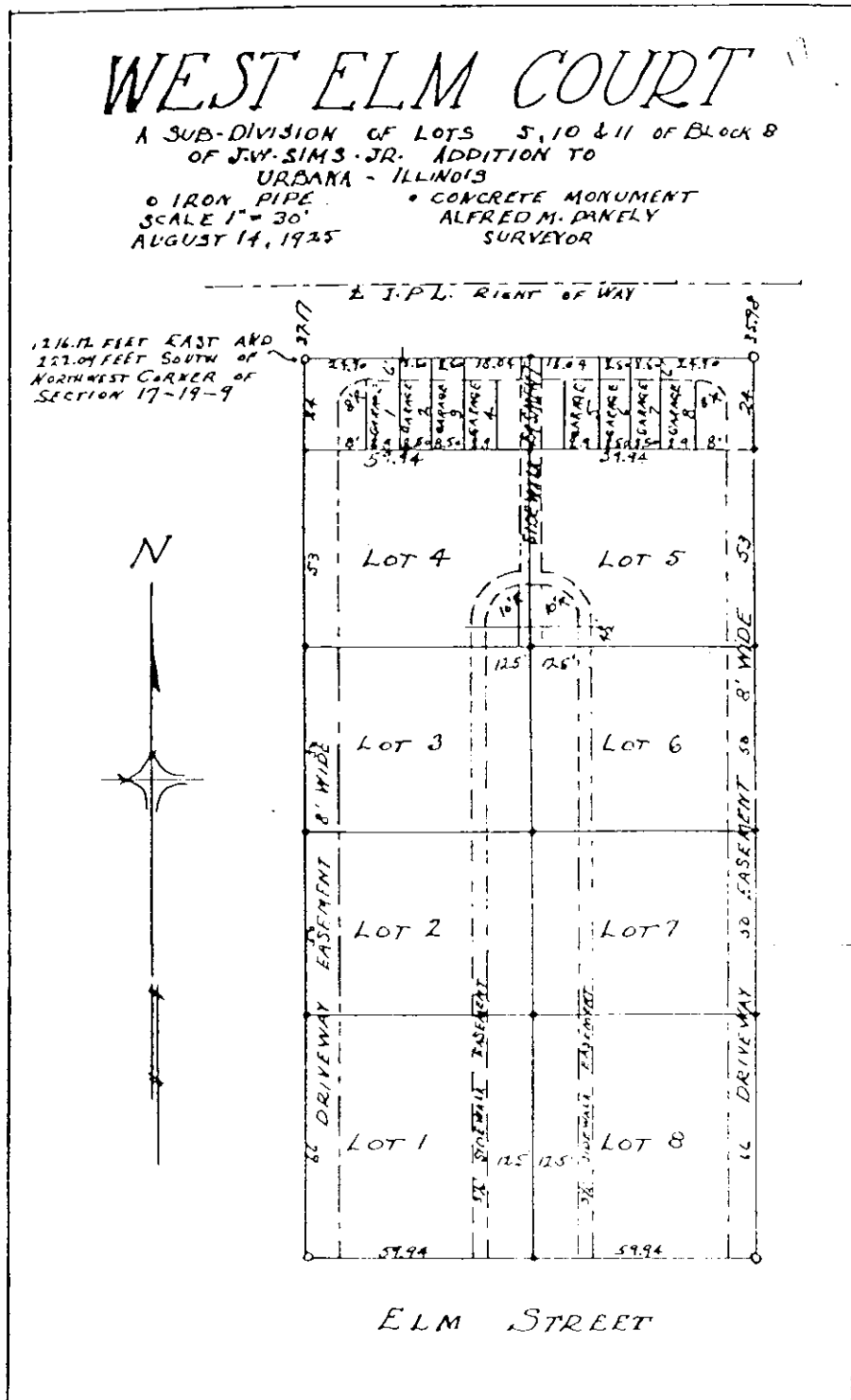


SITE BOUNDARY
ELM STREET COURT

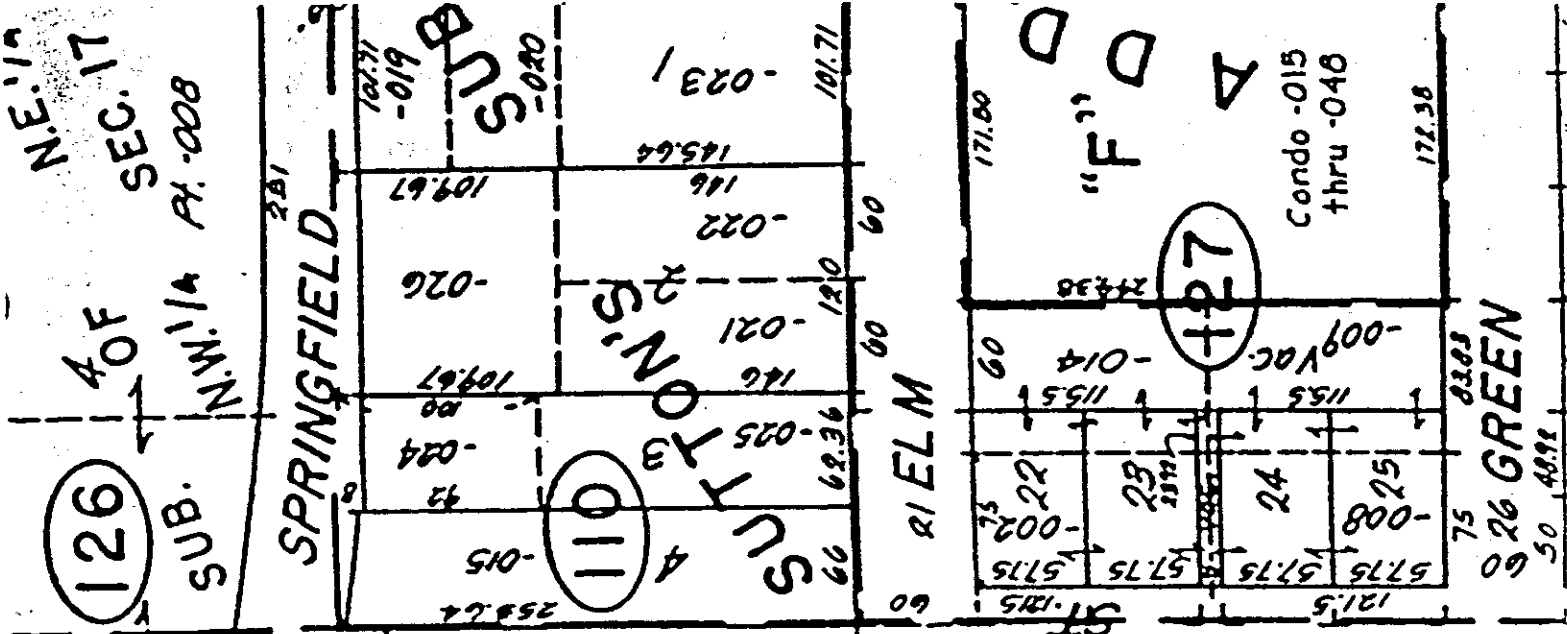
WEST ELM COURT

A SUB-DIVISION OF LOTS 5, 10 & 11 OF BLOCK 8
OF J.W. SIMS, JR. ADDITION TO
URBANA - ILLINOIS

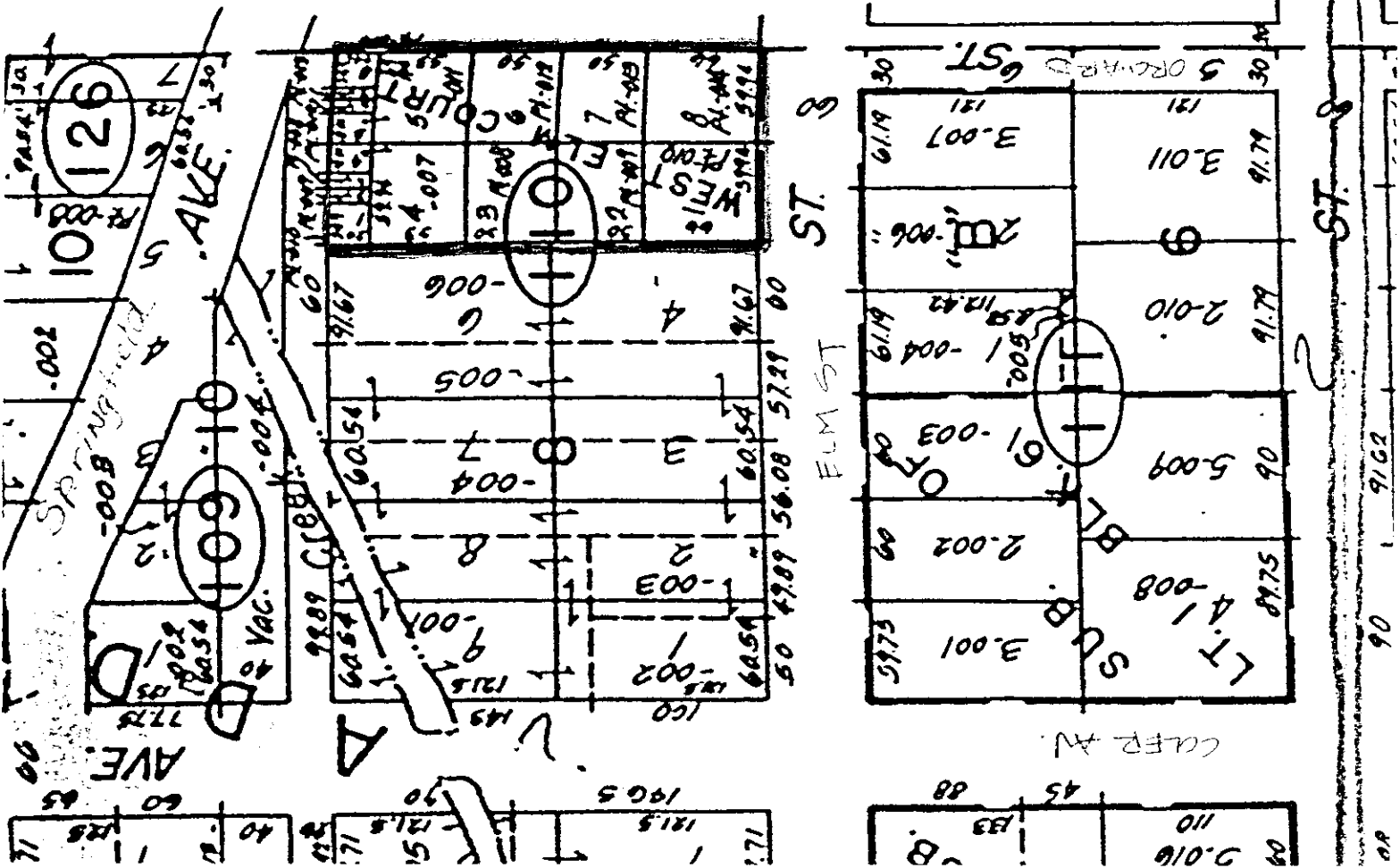
• IRON PIPE • CONCRETE MONUMENT
SCALE 1" = 30'
AUGUST 14, 1925 ALFRED M. DANIELY
SURVEYOR



SEE PAGE 19 FOR DESCRIPTION.



ELM STREET DUST
 PARCEL FOOTPRINT
 MAP





United States Department of the Interior

NATIONAL PARK SERVICE
1849 C Street, N.W.
Washington, D.C. 20240

JUL 07 2000

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.

For further information contact Edson Beall via voice
(202) 343-1572, fax (202) 343-1836, regular or E-mail: Edson_Beall@nps.gov

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

WEEKLY LIST OF ACTIONS TAKEN ON PROPERTIES: 6/12/00 THROUGH 6/16/00

JUN 23 2000

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

ALASKA, VALDEZ-CORDOVA BOROUGH-CENSUS AREA, Bremner Historic Mining District, Wrangell-St. Elias Park and Preserve, Chitina vicinity, 00000659, LISTED, 6/15/00 (Mineral Development in Wrangell-St. Elias National Park and Preserve, Alaska MPS)

ARKANSAS, PIKE COUNTY, Jones General Store and Esso Station, AR 84 W., Langley vicinity, 00000609, LISTED, 6/13/00 (Arkansas Highway History and Architecture MPS)

FLORIDA, HIGHLANDS COUNTY, Kenilworth Lodge, 836 South Lakeview Dr., Sebring, 00000661, LISTED, 6/15/00

FLORIDA, POLK COUNTY, Winter Haven Heights Historic Residential District, Roughly Lake Martha, 2nd St. NE, 5th St. NE, and Avenue A NE, Winter Haven, 00000660, LISTED, 6/15/00 (Winter Haven, Florida MPS)

ILLINOIS, CHAMPAIGN COUNTY, Elm Street Court, 1-8 Elm Street Court, Urbana, 00000681, LISTED, 6/15/00

INDIANA, JOHNSON COUNTY, Hopewell Presbyterian Church, 548 W 100 N, Franklin vicinity, 00000680, LISTED, 6/15/00

INDIANA, LA PORTE COUNTY, Michigan City Post Office, 126 E. 5th St., Michigan City, 00000675, LISTED, 6/15/00

INDIANA, LAWRENCE COUNTY, Madden School, 620 H St., Bedford, 00000673, LISTED, 6/15/00

INDIANA, MARION COUNTY, Oldfields, 1200 W. 38th St., Indianapolis, 00000676, LISTED, 6/15/00

INDIANA, MARSHALL COUNTY, Forest Place Historic District, Forest Place, bet. College Ave. and Lake Shore Dr., Culver, 00000671, LISTED, 6/15/00

INDIANA, ST. JOSEPH COUNTY, Leeper Park, Roughly bounded by St. Joseph R, Park Ln., and Bartlett St., South Bend, 00000679, LISTED, 6/15/00

INDIANA, ST. JOSEPH COUNTY, St. Joseph County Infirmary, 3016 Portage Ave., South Bend, 00000670, LISTED, 6/15/00

INDIANA, VIGO COUNTY, Terre Haute Fire Station No. 8, 1831 Wabash Ave., Terre Haute, 00000668, LISTED, 6/15/00

INDIANA, VIGO COUNTY, Vigo County Home for Dependent Children, 7140 Wabash Ave., Terre Haute, 00000674, LISTED, 6/15/00

INDIANA, WAYNE COUNTY, King--Dennis Farm, 2939 King Rd., Centerville, 00000677, LISTED, 6/15/00

INDIANA, WHITE COUNTY, Monon Commercial Historic District, Roughly Market St., bet. 3rd St. and 5th St., and 4th St. bet. Arch St. and Railroad St., Monon, 00000672, LISTED, 6/15/00

KANSAS, KIOWA COUNTY, Belvidere Medicine River Bridge, 0.25 miles N of Belvidere, Belvidere vicinity, 85001418, REMOVED, 6/14/00 (Masonry Arch Bridges of Kansas TR)

KANSAS, WYANDOTTE COUNTY, Huron Building, 905 N. 7th St., Kansas City, 84001243, REMOVED, 6/14/00

MASSACHUSETTS, BARNSTABLE COUNTY, Stony Brook--Factory Village Historic District, Stony Brook Rd.; Setucket Rd., Run Hill Rd., Brewster, 00000688, LISTED, 6/15/00

MASSACHUSETTS, MIDDLESEX COUNTY, Hubbard--French District, 324 and 342 Sudbury Rd., Concord, 00000686, LISTED, 6/15/00

MASSACHUSETTS, PLYMOUTH COUNTY, Middleborough Center Historic District, Roughly bounded by Conrail RR, Frank, Pierce, School, North Sts., Nemasket R., and East Grove St., Middleborough, 00000685, LISTED, 6/15/00

MINNESOTA, RAMSEY COUNTY, Brooks, Edward, Sr. and Markell, House, 176 N. Mississippi River Blvd., St. Paul, 00000689, LISTED, 6/15/00

MISSOURI, BUCHANAN COUNTY, Cathedral Hill Historic District, North 9th St., Powell St. and North 13th St., St. Joseph, 00000691, LISTED, 6/15/00

MISSOURI, CASS COUNTY, Stumbaugh Post No. 180 GAR Hall, Missouri Hwy T, Austin, 00000694, LISTED, 6/08/00

MISSOURI, COLE COUNTY, Parker, Lester S. and Missouri "Zue" Gordon, House, 624 E. Capitol Ave., Jefferson City, 00000690, LISTED, 6/15/00

SOUTH CAROLINA, CHARLESTON COUNTY, King Cemetery, 1.1 mi. NE. of Jct. US 17 and S-19-38, Adams Run vicinity, 00000586, LISTED, 6/13/00

SOUTH CAROLINA, LEE COUNTY, James, William Apollos, House, 208 N. Dennis Ave., Bishopville, 99000200, ADDITIONAL DOCUMENTATION APPROVED, 6/14/00

SOUTH CAROLINA, MARION COUNTY, Mt. Olive Baptist Church, 301 Church St., Mullins, 00000695, LISTED, 6/15/00

TEXAS, ANDERSON COUNTY, Freeman Farm, Co. Rd. 323, 3 mil3s SE. of Frankston, Frankston vicinity, 00000656, LISTED, 6/12/00

TEXAS, TRAVIS COUNTY, Schemedes, Kurt and Meta, House, 804 Baylor St., Austin, 00000696, LISTED, 6/15/00

WISCONSIN, CLARK COUNTY, Neillsville Downtown Historic District, 500 Block Hewett St. and 118 W. Sixth St., Neillsville, 00000701, LISTED, 6/15/00

WISCONSIN, DANE COUNTY, South Main Street Historic District, S. Main St., jct. with Jefferson and Janesville Sts., Village of Oregon, 00000699, LISTED, 6/15/00

WISCONSIN, WAUKESHA COUNTY, Needham, Enoch Gardner and Mary Caroline Koch, House, 12713 W. Greenfield Ave., New Berlin, 00000700, LISTED, 6/15/00