

Supplementary Listing Record

NRIS Reference Number: 00001335

Date Listed:

Property Name: First National Bank Building

County: Vermilion

State: IL

This Property is listed in the National Register of Historic Places in accordance with the attached nomination documentation subject to the following exceptions, exclusions, or amendments, notwithstanding the National Park Service certification included in the nomination documentation


Signature of the Keeper

9-13-18
Date of Action

=====
Amended Items in Nomination:

Lifting Owner Objection:

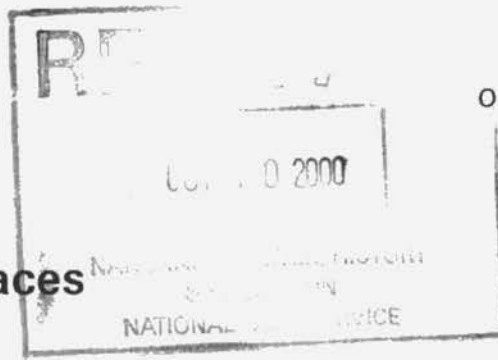
This property was declared eligible for the National Register in 2000 due to the owners' objection to listing. The owners now want to lift the owners objection so the property can be listed. Thus, Section 4 of the nomination is changed from "determined eligible for the National Register" to "entered in the National Register" with the date of action 9/13/18.

DISTRIBUTION:

National Register property file

Nominating Authority (without nomination attachment)

United States Department of the Interior
National Park Service



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 First National Bank Building

other names/site number Bresee Tower; WIAI Tower

2. Location

street & number 2-4 North Vermilion Street [NA] not for publication

city or town Danville [] vicinity

state Illinois code IL county Vermilion code 183 zip code 61832

3. State/Federal Agency Certification

As the designated authority under the National Historic Preservation Act, as amended, I hereby certify that this [] nomination [x] 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 [x] meets [] does not meet the National Register criteria. I recommend that this property be considered significant [] nationally [] statewide [x] locally.
(See continuation sheet for additional comments [].)

William L. White (SHP)
Signature of certifying official/Title

9-29-00
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 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 [].

[x] 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 [].

Edson W. Beall 11-8-00
Signature of the Keeper Date
Determined Eligible

First National Bank Building
Name of Property

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

Name of related multiple property listing.

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

N/A

Number of contributing resources previously listed in the National Register.

N/A

6. Function or Use

Historic Function

(Enter categories from instructions)

COMMERCE/TRADE/financial institution
COMMERCE/TRADE/business
COMMERCE/TRADE/professional

Current Functions

(Enter categories from instructions)

INDUSTRY/PROCESSING/EXTRACTION/
communications facility
COMMERCE/TRADE/professional

7. Description

Architectural Classification

(Enter categories from instructions)

Classical Revival

Materials

(Enter categories from instructions)

foundation Concrete
walls Terra-Cotta
Granite
roof Asphalt
other N/A

Narrative Description

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

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Narrative Description

Summary

The First National Bank Building was designed by Chicago architects Mundie and Jensen, and was completed in 1918. At twelve stories, the building remains Danville's tallest "skyscraper." The building's height is accentuated by its very narrow south facade, set at the sidewalk on Main Street, the major four lane east/west arterial street on the city's south side. The building's much longer east facade is setback from North Vermilion Street, the city's main commercial corridor, and is oddly attached to the historic Daniel Building, which eclipses the sixth bay of the first four-five stories of the east facade. The First National Bank Building is an excellent example of the Classical Revival style, substantially ornamented in white terra-cotta. Vertically, the building's tripartite division of base, shaft, and capital is clearly articulated. The building's base--a monumental one story space with mezzanine--is made of polished gray granite and rusticated mottled white terra-cotta. Its upper stories of the two primary facades are clad with mottled white terra-cotta, while its secondary and tertiary facades are composed of brown brick with white terra-cotta trim. The foundation is concrete and the flat roof is asphalt composition. The building has access only from the North Vermilion Street facade, which has two entrances: one into the historic bank lobby and the other into the building's main lobby, but also with access into the bank lobby. The historic lobby space remains substantially intact, as do the building's main public spaces, which are detailed in marble and plaster moldings, with terrazzo floors. The nomination consists of one contributing building.

Setting

The First National Bank Building is located at 2 - 4 North Vermilion Street, on the Public Square, at the entrance to North Vermilion Street, the city's main north/south business corridor around which the core of the downtown is located. The building is recessed from North Vermilion Street, with a small surface parking lot providing approximately six parking spaces; the parking lot has access from both North Vermilion and West Main streets. Historic views show that this lot was never improved with landscaping or street furniture, always serving as parking for the two adjacent buildings. The First National Bank Building was built with its sixth bay on the main/east facade being eclipsed by the older Romanesque Revival Daniel Building for its lower four to five stories, giving these two buildings an unusual appearance at the connection point. Once a magnificently textured stone building, the Daniel Building was clad with modern brick on its first story and EIFS (exterior insulation and finish system) on its upper stories, including being clad around its southeast oriel tower in a 1988 renovation; it now serves as the Vermilion County Courthouse Annex. The ornate but refined lobby entrance to the First National Bank Building ends just inches before the renovated entrance to the Courthouse Annex, the location of the historic and once ornate entrance to the Daniel Building.

Adjacent to the west of the building was once the Savoy Hotel, a three bay, four story building which predated the First National Bank Building. The hotel building was partially demolished; a first story remainder of some of its wall appears extant along the alley/west elevation of what is now an extension of the Courthouse Annex. The Annex complex is now a U-shaped building which wraps the rear/north

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and side/west elevations of the First National Bank Building. Across the alley to the west is also a former location of the First National Bank; from 1955 to 1984, the bank used this modern building as its headquarters. That building is now named the Danville Municipal Building, and includes city offices.

On its West Main Street facade, the First National Bank Building presents a very narrow facade which is detailed equally to the North Vermilion Street facade, but is without an entrance. The odd narrow lot, squeezed between two older, much shorter buildings, must have still been appealing to the bank, as the height and elegance of the building continue to be the dominating feature of downtown Danville's "skyline."

The area surrounding the First National Bank Building remains completely commercial in use. West Main Street becomes the city's main east/west thoroughfare on the city's south side, with Illinois Route 150 becoming West Main Street on the city's west edge. Gilbert Street, one of the city's main Interstate-74 accesses, provides a direct link to Main Street just a few blocks west of North Vermilion Street. Vermilion Street also serves as the city's east/west division for cross streets. Across Main Street to the south of the First National Bank building, are modern developments. To the southeast is Towne Center shopping center, a modern, low-rise development with a grocery store, card shop, discount center, and small businesses. Deeply setback to the south and slightly east is the modern building which now houses First National Bank Building; it is a three story dark glass and EIFS building which became the headquarters for the bank in 1984. Directly to the south, without setback from West Main Street, is the Old National Bank Building, another EIFS and dark glass modern building. Nearby to the southwest is the David S. Palmer Civic Center.

Exterior

North Vermilion Street/East Facade (See photos #1/10, #4/10, and #5/10)

Medium toned gray polished granite creates a stepped base past the watertable up to the beveled continuous sill. One additional course of granite continues above the sill level, adjacent to the first story windows, before the wall material continues as rusticated mottled white terra-cotta. At the southeast corner of the North Vermilion Street facade, a bronze plaque has been attached to a large, flat section of the granite base, between the watertable and the continuous sill. It reads:

ABRAHAM LINCOLN
OCCUPIED OFFICES IN A BUILDING
ON THIS SITE WHILE PRACTICING LAW
IN THE EIGHT JUDICIAL DISTRICT FROM 1847 TO 1859.
ERECTED BY THE
GOVERNOR BRADFORD CHAPTER
DAUGHTERS OF THE AMERICAN REVOLUTION
DANVILLE, ILLINOIS

1923.

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Above the continuous sill at the top most gray granite course are the partial remains of four iron pieces which indicate the removal of another plaque; similar pieces also remain around the corner on the building's south facade. (Historic postcard views show plaques at these locations. Presumably, these were signs for the First National Bank.)

For the first four stories, only the building's five left/south bays are exposed on the east elevation, due to the building's attachment to the Courthouse Annex. The first story is monumental in height, with an interior mezzanine space on its south and north ends. The first, third, and fourth bays are identical in their treatment on the first story, and are dominated by nearly full-height window groups. The windows groupings include semi-hexagonal flat roof shallow bays of iron (heavily painted and peeling) with mullions fashioned as Doric pilasters; the windows are further detailed, including a fluted frieze with floral medallions, small pilasters as extensions of those below, plain cornice and palmette acroterions atop the corners. The center most of these bays features two casement windows; the shallow sides have one each. A paneled, short spandrel section, also in metal, is between these bays and the four sectioned windows above. These are tall casements with two central fixed sash; tall transoms are above each, with those above the casements also being functional casements. The windows have been replaced with aluminum casement sash, but are clearly within the original opening and surround which remain unaltered. These bays and four section units are recessed from the facade plane within a frame of terra-cotta to additionally highlight the window sections.

The first story facade wall treatment is composed of rusticated terra-cotta, closely spaced between the wide courses. Between each of the bays, the surface is treated as a pier or pilaster, with a stylized capital of an organic design. The only entrances to the building are in the second and end/fifth bays. Neither appears to be secondary to the other, as both have special detailing to call attention to the entrance. In the second bay is the entrance which leads directly into the bank lobby. Replacement double glass doors are framed with an elaborate metal surround. The sidelights align with the top of the doors, with their bases matching the height of the watertable. They are framed with a fluted metal surround with floral medallions. Above is a three part transom, reflecting the width of the sidelights and door pair below. The metal surround of the doorway continues past the transom, then the mullions end with capitals before the entablature which is detailed as the bay windows. But here, the acroterion arrangement differs; numerous acroterions are placed in an alternating taller/shorter pattern. The window above is identical to those above the bay windows, but all the windows and their transoms are fixed sash.

In the fifth bay is the entrance to the building's main lobby (*See photo #5/10*). Replacement double glass doors and a tall single light transom are surrounded with a stepped frame of granite and terra-cotta continuing as placed on the wall treatment. The surround has a slight shoulder with a plain, broad cornice above. A relatively unornamented pair of casements is set deeply above, with a cartouche extending about half way up these windows, rendering them minimally functional. The cartouche reads "F•N•B Est. 1857" with the center as a medallion reading "USA 1917" with a center shield (and indicating the beginning of construction of the building.) The cartouche is set on an extended course of five blocks of terra-cotta. Terra-cotta detailing further includes double tassels at the sides of the cartouche which rest on an ornate floral garland which rests along the three center blocks and frames the bottom half of the cartouche's oval. To the right of this window pair is a burglar alarm box which spans parts of three courses of wall treatment.

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Projecting continuous sills of terra-cotta frame the second story. Pilasters with stepped panel faces separate the second story into five bays. The pilasters have capitals with an unusual treatment of five vertical images of an undefinable organic design. The first through fourth bays are identical, with two window sets each. Aluminum replacement window units consist of short sliders with tall transoms; the lowered interior ceiling is obvious at the upper one-third of the transom space. These replacement window units are clearly within the original window openings which remain unaltered. (Originally 1/1 double-hung sash occupied these spaces.) Between the window pairs, the terra-cotta is in stepped panels in a similar fashion to the pilasters which separate the bays. The fifth bay is identical in treatment, but has only a single window.

From the third through eleventh stories, the bays are treated as the shaft of a column. The third story differs slightly from the others. It has a continuous sill of terra-cotta which is less elaborate than that on the second story. Beneath each of the window sets is a guilloche panel; the guilloche have floral medallion insets. (Some of the medallions are missing.) The replacement window units are identical to those on the second story, but either panels (painted hospital green) have been placed over the transoms or the transoms have been painted. Between the paired windows, are stepped panel features as below. Between the bays, the third through ninth stories are pilasters with stepped panel faces. The fourth through eleventh stories have simple terra-cotta sills across the window pairs. The spandrels are treated as stepped panels. The single windows in the fifth bays have no spandrel treatment between the stories.

The Daniel Building's parapet ends at about the half way point on the fifth story of the First National Bank Building. The sixth/north end bay is then exposed from the fifth or sixth story up; the fifth story is hard to view above the Daniel Building's parapet, but it does appear to be exposed. At this bay on each story up through the eleventh, are original paired double-hung sash, adorned only with terra-cotta sills. The wall surface and spandrel panels are plain/flat, rather than stepped as on the other bays.

At the eleventh story, the pilasters end with capitals of three circular medallions (*See photo #4/10*). A decorative cornice runs between the pilasters, above the plain drip caps of the windows on the first through fifth bays; the sixth bay has only the plain drip cap of the other windows.

The twelfth story is treated as the "capital" section of the building's tripartite columnar division. The story is first separated by an extended continuous sill which rests upon the pilaster capitals below. At the location of the pilasters are stepped panels; much narrower stepped panels are between the window pairs, also as below. An extended drip cap separates the window level from the entablature. The entablature features paired terra-cotta brackets between each bay, with squares on end as plaques set within a stepped panel between the brackets. Above the paired windows, circular medallions are placed on the architrave, with three block modillions above on the frieze. Above the fifth bay (the single window bay) are paired brackets framing this section on both sides; no medallion is between the pairs (leaving a plain space between the closely spaced bracket pairs, a space equal to the window width.)

On the building's roof, above the fifth and sixth bays on the northeast corner, is a terra-cotta penthouse with two windows (covered with dark grilles) facing east. The penthouse is an original

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feature. It is unornamented. Nearby to the south of the penthouse is a tall antenna which is used by the radio station which owns (and partially occupied) this building.

West Main Street/South Facade (See photo #2/10)

The building's very narrow East Main Street/south facade accentuates the building's height. The treatment of this facade is identical to the North Vermilion Street facade. On the first story, paired casements frame a central triple window set (casements on either side of a fixed sash) to create three bays. The three bay division continues up the height of the facade with a wider central window group, similar in form to those on the end bays of this facade and to those on the North Vermilion Street facade. (The November 1916 blueprints indicate a fire escape was to have covered this facade; fortunately those plans changed.)

West Elevation (See photos #2/10 and #3/10)

The building's west elevation is treated as a secondary elevation despite its prominent visibility when entering the city from the west. (On the interior, this is the location of the corridors.) Originally, a four story building (which extended to the fifth story of the First National Bank Building) was attached to this elevation; that area has been parged (and has horizontal expansion joints.) The only interruptions in this parged section are two small vented openings at approximately the second to third story height on the front/south half of this elevation. For nearly the entire monumental height of the first story, a one story building (a section of the Courthouse Annex) spans the depth of the First National Bank. (While some accounts list the historic building at this location as having been demolished, clearly the much of that building's first story west wall was retained, as viewed by its west/alley elevation.) The buildings are attached, but they have no interior connection.

Beginning at the sixth story, brown brick is used. It is interrupted with five terra-cotta pilasters which divide this elevation into six bays, modestly reflecting the building's wall treatment on the opposite/east facade. A horizontal belt course of terra-cotta frames the twelfth story, modestly reflecting the ornate entablature location on the east and south facades. The left/rear/north bay is blind except for a single double-hung sash on the twelfth story. The second bay has a horizontal vent on the sixth story, then is blind except for two narrow 1/1 double-hung sash on the twelfth story. The third bay has paired sash on the sixth through eleventh stories, but most of these have been altered in some way, either with the sash boarded or with vents inserted; the openings clearly remain unaltered. On the twelfth story of the third through sixth bays are window sets identical to those of the upper stories of the primary facades. The window in the third bay is off-set to the right/south of this bay; the others are centered within their bays. The fourth bay is blind but for the top story window set. The fifth bay has shorter paired windows as those which continue up most of the third bay, but from the eight story up, the windows are bigger and identical to those located on the building's east and south facades. A plain brown brick cornice is above the top most terra-cotta belt course and is topped with terra-cotta coping. Despite the relative plainness of this elevation, it does have subtle detailing beyond the terra-cotta pilasters and belt courses. The terra-cotta of the facade wraps one block onto this elevation, with paired brackets from the entablature, giving a hint to the western approach, that the south facade is much different. The facade treatment which wraps onto this elevation is trimmed with soldier brick. Soldier brick outlines all of the terra-cotta pilasters and belt courses on all of this elevation's bays.

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Rear/North Elevation (See photo #3/10)

The rear/north of the building is obstructed by the Courthouse Annex, which wraps the lower two stories. On this elevation, the Annex has been clad with metal siding. The leftmost/east bays of the third through sixth stories are covered with a shallow built-out connected with the Courthouse Annex. The stories above have short paired windows. The right half of this narrow elevation consists of an iron fire escape across right end bay doors with a window pair to the left (taller than the left end bay window pairs.) The elaborate entablature of the North Vermilion Street facade continues here for the width of paired brackets. Otherwise, this is reasonably the most minimally detailed of all the elevations. A terra-cotta belt course and soldier course trim extend from the left/east to the fire escape at the top and bottom of the entablature from the south facade. A short terra-cotta belt course extends just above the top of the extended entablature here, above the paired brackets. Short paired attic windows are on the right/west staircase bay.

Interior

Summary

The highlight of the building's interior is clearly its bank lobby, a richly detailed, monumental space. Marble walls, terrazzo floors with borders, rich woods, and an elaborate coffered ceiling of numerous plaster ornamental moldings comprise the historic bank lobby space. In contrast, the building's elevator/staircase lobby is small and more simply detailed; rose marble lines the walls and the floors continue in terrazzo, but the space is minimally ornamented. It is visually dominated by the full-height iron grille and doors which protect the staircase access. On the upper stories, the elevator lobbies continue to be small; the floors are nicely detailed and the staircase and hall walls are clad with rose marble wainscot. Above the tall marble wainscot used in the corridors, the wall surface is unornamented plaster and the ceilings have been lowered with suspended acoustical tile with integrated lighting; from observation of utility spaces, the ceilings appear to have been lowered by approximately two feet. Terrazzo floors have been used throughout the elevator lobbies and hallways, although on a couple of floors, these have been covered with carpeting. The single loaded office corridors remain intact, but most of the east-facing offices have been altered within their original spaces.

The Bank Lobby/"Bank Room" (See photos#6/10, #7/10, and #8/10)

The second bay entrance accesses a small airlock entry. Radiators on either side are covered with metal grilles detailed with an "X" pattern. The walls and ceilings are detailed with fluting and floral medallions in metal painted off-white as on the facade; but here, these divide triple interior windows and transoms on the side walls of the entrance. The westernmost of these windows are left clear, to add natural light to the lobby space; the two easternmost "windows" are backed by side walls (facade). The interior fire door pair is identical to the replacement doors on the exterior. The ceiling features stepped moldings including an acanthus cove and a Greek key border, and a single globe light with egg and dart trim. The airlock entrance floors are terrazzo.

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The doors of the airlock entry then lead directly into the bank's lobby space. The space is divided into a left/south one-fourth space sectioned off for executive office space, with the remainder of the space being open. The airlock entry is built out into the bank's lobby space, with the metal detailing matching that on the exterior side, including the short/tall alternating acroterions which line the entrance bay's flat roof. Interior windows from the airlock entry help illuminate the customer counters which are on either side of the entry. These are built-in features, constructed of marble and incorporated into the lobby's wall treatment. They consist of five deep slots (into which deposit/withdrawal slips would fit) which are accessed from the front, with a thick piece of glass covering the top of the slots and the marble counter.

The interior walls are all marble, with acanthus leaved capitals on pilasters which frame the room at the north end and center sections. At the floor, the walls are detailed with a stepped marble baseboard. The ceiling is particularly ornamented, coffered into three sections in the two-story high lobby space. The ornate plaster work includes a cornice with egg and dart, guilloche, and acanthus moldings. The elaborate rectangular caissons have broad organic moldings with floral medallions and acanthus leaves, and a fluted molding with floral medallions. The top flat section has been clad with acoustical tiles, but these appear to have been applied directly to the plaster (not altering the height of the ceiling.) Three original metal chandeliers remain, one each per section. These are each hung by single chains which split into six, holding the multi-bulbed, classically detailed fixtures.

On the east wall, beneath the exterior's first, third, and fourth bays, the interior has long built-in lobby counters with numerous slots, much longer versions of those on either side of the entrance. Beneath the built-in counter are "X" patterned grilles. Copper light fixtures are above the counters; single lights are at the shorter counters which frame the entrance and two each are above the longer counters. Above, the space between the semi-hexagonal window bays and the casement/transom windows is composed of metal, with fluting and medallions.

Two double doorways in the east and west end bays consume two-thirds of the lobby's north end wall. The side entrance from the building's main lobby consists of modern glass doors, as those at the building's two exterior and airlock entrances. On the bank lobby side, these doors are framed with a handsome marble surround, with corner blocks of an elaborate organic design and a central vase; the flat arch is decorated with egg and dart molding, all in the same marble as the walls. The double doors in the west bay practically open onto the staircase which leads to the north end mezzanine. Above the entrances is a Greek key belt course, with interior casement windows above; paired windows in the end bay flank a central section of four windows. They are framed by engaged pilasters, with recessed panels in the end most bays. The windows are tall, with twelve square lights superimposed with "X" patterns over sets of four lights to create the multi-light windows. (This "X" over "+" pattern is used on detailing throughout the lobby, including vents, radiators, and the windows.) The windows open into the north end mezzanine space.

The west/rear wall of the lobby is relatively plain, but it would have been less exposed originally, with teller windows lining this space. The wall and all its ornament is of rose marble. Paired pilasters with acanthus capitals frame the central recessed section; identical, but single, pilasters frame the wall at the ends. Four vents with an "X" superimposed over a "+" are stacked vertically, adjacent to the pilasters. Between the paired pilasters, a large metal clock with Classical detailing is set high. Within

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the lobby space of the lobby, no teller windows remain. A dark terrazzo border lines the floor at the front/east wall and at about the midway section of this long rectangular space, indicating the former location of the teller windows. Carpeting covers the floor from the horizontal midpoint to the rear/west wall of the lobby space.¹

Approximately the left/south one-fourth of the bank lobby space is sectioned off with a low wood wall, at about the height of a railing; it is topped with orange marble with a thick ivory vein. The low wall is historic but not original. However, it mostly reflects the original configuration of this space, as indicated by the raised floor which continues in terrazzo with the same dark brown border as the customer space of the lobby. The light wood low wall partitions are fluted at the front edge. A swinging gate accesses a small water fountain and basement staircase; it is finished with a leather top/handle. The walls of this space are also marble, but additionally have a marble chair rail; they do not, however, have the elaborate marble baseboard of the remainder of the lobby space. The configuration of this space leaves a long customer counter (like those in the main section of the lobby) along the south end of the east wall unusable.²

On the west end of this space, a shallow closet is unusually detailed with an intricate reed and tie design in the marble; vases composed of acathus leaves are at the base of the reed and tie design (*See photo #7/10*). This was originally the location of a water fountain, as indicated by blueprints. A porcelain water fountain is now located on the west wall, at the top of the basement staircase. Elaborate oversized brackets extend from the east and west walls beneath the mezzanine space above. The ceiling of the executive area is acoustical tile, but does not appear to have been lowered; the tiles appear to have been applied directly onto the original plaster.

Above the executive space at the mezzanine level is the Directors' Room (*See photo#8/10*). From the lobby side, the treatment of the Director's Room wall is identical to that of the "Work Space" on the room's north side. The room is accessed via a staircase in the southwest corner of the executive section. A single light, frosted glass narrow door leads to the private staircase; a single globe light and coat hooks are at the base/curve of the staircase. The walls of the enclosed staircase are plaster; a wood banister lines the staircase. The director's room is handsomely appointed with wood walls, original metal sconces, and built-in cabinets. The use of the cabinets, which vary in depth, includes shallow shelves on the west wall, hidden duct work and radiators on the south wall, and a phone booth on the east wall. (The phone booth space is fairly large; this space was noted on the original blueprints as a closet.) The north wall is lined with casement windows which open onto the bank's lobby. The exterior windows are nearly floor to ceiling on the east and south walls. A single globe ceiling fixture lights this space. The ceiling has acoustical tile applied, but as with the executive section below, the height of the ceiling does not appear to be altered. An eight-light chandelier remains. The wood of the walls is framed in large rectangular sections which are outlined with wood molding; these usually function as doors to the built-ins and concealed radiators. Shorter rectangular panels are above these tall paneled sections with a few of these being vents behind the molded frame, rather than wood. The wood treatment ends about a foot before the ceiling, with an ornate classically detailed plaster cornice and cove molding; the plaster has been antiqued green which appears to be the original finish. A small bathroom is in the southwest corner, complete with a marble threshold and terrazzo floor, marble walls (approximately half way up), small porcelain sink and toilet. The fixtures, including a towel bar, are original.

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The Main Lobby (See photo #9/10)

The fifth bay entrance into the building is also an airlock entry, but is less detailed than the bank's lobby entrance. The semi-hexagonal side walls are clad entirely with rose colored marble; they are without decoration. The right/north wall has two grilles with an "X" pattern painted black; these are lined with thin metal and appear to be non-functioning. A fluorescent ceiling fixture has been added to the ceiling of the airlock entrance; the ceiling is now clad with small square acoustical tiles. The doors into the lobby are double glass door replacements, identical to those on the exterior and on the other entrance. While both entrances to the building were shown as having revolving doors on the original blueprints, this was evidently changed; the wall treatment of both entrances appears to be completely original.

Upon entrance, to the left/south are the double glass doors which access the bank's lobby. These are protected by elaborate iron grille pocket doors. Straight ahead from entrance into the main lobby, a glass firewall has been replaced a solid wall (as indicated on the original blueprints), with double glass doors allowing access into this space. Within this space is the second pair of double doors into the banking space, the doors which would have originally been accessed by only the bank staff. This set of doors opens immediately next to the narrow open staircase which accesses the mezzanine level on the north side. At the top of the staircase is a tall built-in, shallow closet with shelving; the top shelves would have been virtually unusable, as they are impossible to reach next to the staircase. This space is partitioned only in a small section on the north, where the exterior fire escape is accessed. Another door accesses the building's main staircase and elevator lobby, but it is no longer used; the original blueprints indicate this as a solid wall without staircase access here. Casement windows open onto the bank's lobby space. At the east end hall-like space, the view from the window is partially obscured by the tall cartouche which rises nearly to the window's midpoint.

To the right of the main lobby entrance are two elevators which access the upper floors. Across from the elevators is the staircase to the basement, which is completely enclosed with an elaborate iron full-height grille with a full-height gate at its south end. The staircase to the upper stories is on the north side of the lobby. A large brass mailbox ("Cutler Mailing System") in the northeast corner is the terminus for the mail chutes which are on the upper stories. The walls of the staircase are lined with marble wainscoting and an ornate iron open rail. The ceiling of the building's lobby space is recessed with several plaster moldings as a cornice. The terrazzo floors continue throughout this space and are also at each floor's elevator/staircase lobby space, in addition to the hall floors. A marble baseboard lines the lobby.

Basement

The bank's use of the building continued into the northwest corner of the basement, including a lower lobby, meeting room, and safe deposit box spaces. The staircase to the basement is marble; the railing changes to brass at the landing, just before the basement floor. The ceiling at the small hallway at the end of the staircase is detailed with plaster moldings, including an acanthus pattern, at the large central caisson. A modern glass door now gives access to the basement lobby. Some marble wainscoting remains on the walls of this space, mostly along the east wall, and has a ledge at the chair

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rail height; the space above has been infilled with paneling. A free-standing porcelain floor water fountain is just to the left of the door upon entering. The ceilings of this space are beamed, and retain original plaster moldings, including an acanthus pattern. A room in the northwest corner remains; this was originally designated at the "Safe Deposit Vault with 1,000 boxes." Across from this room, still accessed off this basement lobby, is another room which was designated as a "Meeting Room;" two booths were indicated on the side of the meeting room, but these no longer remain. (These are presumed to have been booths associated with the use of the safe deposit boxes.) Farther south, another larger space is accessed, but here, most all partitions appear to be modern. Originally a hall to the south and east of the lobby included a phone booth, then angled to a women's restroom. The remainder of the basement has been partitioned into storage rooms and is not substantially used.

Upper Floors (See photo #10/10)

The elevator/stair lobbies on each of the second through twelfth floors are identically appointed with original materials; on a few floors, modern materials such as carpeting and wallpaper conceal original materials. The highlight of the upper story lobbies are the floors. A light colored terrazzo is outlined with a dark terrazzo border, with small marble tiles between these two flooring sections. Then, inlaid at the opening of each of the elevators, are blue and white "mats" of stone pieces which are cut like puzzle pieces.

The upper stories of the building have glass fire doors (single) which have been added to the right at the top of the staircase at each floor. All upper stories have single loaded corridors, with office spaces using the east/North Vermilion side of the building and the corridors running along the building's west side. On some floors, office spaces may be accessed directly from the staircase lobby, but most floors retain the original configuration of offices being accessed off the hallway. From the fire doors, the halls are short, before angling left/south for long, plain corridors. All but the ninth floor retain original marble lining the hallways. The marble stops approximately eight inches before the hall ceilings, which have been lowered approximately two to three feet with suspended acoustical tiles. Despite exterior fenestration on the west elevation, no windows illuminate this corridor. "Pivoted fire windows above wainscot" are indicated "above the Savoy Hotel" on the original blueprints. These openings are evidently concealed by the lowered hall ceilings.

The use of the space to the immediate west of the staircase varies from floor to floor. On most floors, the angled section of the hall has two original doors which access either utilities spaces or slop sinks (*See photo #10*). Originally, much of the remaining area was used for restrooms, with men's and women's facilities alternating among the stories. Only one of these restrooms--on the third floor--remains nearly completely intact, with marble stall walls, terrazzo floors, shelf with coat hooks, and some original fixtures. On the sixth floor, an original door remain at the space which would usually be the restroom location; on this floor, this space may have been used as an office. The door has a large single light of patterned glass and an old memo clip labeled "Esterbrook" is attached.

The office spaces vary substantially among the stories. The blueprints dated 16 November 1917 indicate a "revised second floor plan," with the long corridor ending about three-fourths of the rear of the building, leaving the front and east area one huge open space labeled "office space." The same prints also include "revised third floor plan," which indicates a similar corridor configuration, but

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partitions the office space into six offices which are accessed off the hall; two of these were configured as office suites, with three defined interior spaces per suite. These prints changed again, however, as evidenced by the relocation of the exterior fire escape, which had been noted as covering the terracotta south facade along West Main Street. Whether each floor had multiple offices accessed off the corridor or some floors had large single offices, has not been confirmed. Both plans are currently extant in the building, but all doors which access the corridor or elevator lobby are modern.

The integrity of the First National Bank Building remains high. While most of the windows have been replaced, the replacement units have been placed within the original opening, which remains unaltered. The replacement of the second and fifth bay entrance doors (with modern fire doors) is quite minor. On the interior, the changes have occurred principally to the configuration of the interior offices of the upper stories. However, in all cases, these changes have occurred within the original hall/office configuration of the original design. While carpeting has been added to some elevator lobbies and corridors, the terrazzo floors with marble insets remain extant.

Endnotes

1. Original blueprints indicate four teller's spaces were set back on the left/south of this space, while four spaces were set more into the lobby space (more east) toward the lobby's center section; still another two spaces (a double space) were set back slightly more toward the west wall from these four central teller spaces. Moving the teller spaces out into the lobby more allowed for bookkeeper desks to be set with their narrow ends along the west wall behind the teller stations. Then originally the double doors on the west end of the north wall were accessed only by bank staff through the teller & bookkeeping space.

2. Original blueprints show a hall-like space along this wall, with a phone booth at the end (southeast corner). The blueprints indicate a walled space, with the bank's President and Vice President having nearly side-by-side desks which faced onto this hall space along the east end of the executive section. Cashier and Assistant Cashier desks were face to face near the top of the staircase to the basement.

While the blueprints are not clear, this sectioning of the south end is presumed to have always been a low wall configuration. No physical evidence exists along the south wall (marble wall and marble chair rail) to indicate a full-height wall.

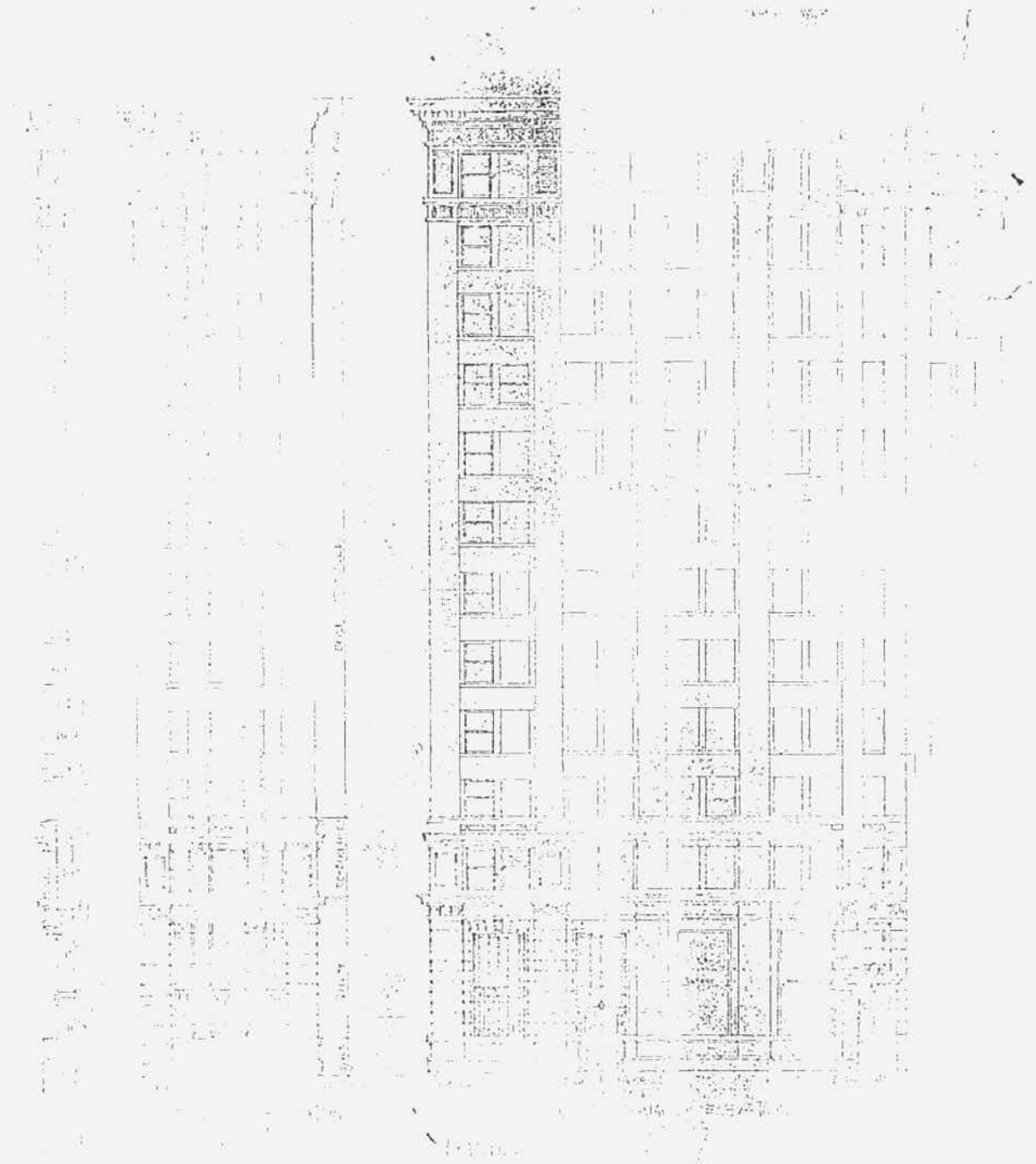
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"Public Square Elevation," November 20, 1916, Mundie & Jensen, Chicago, Architects



> north

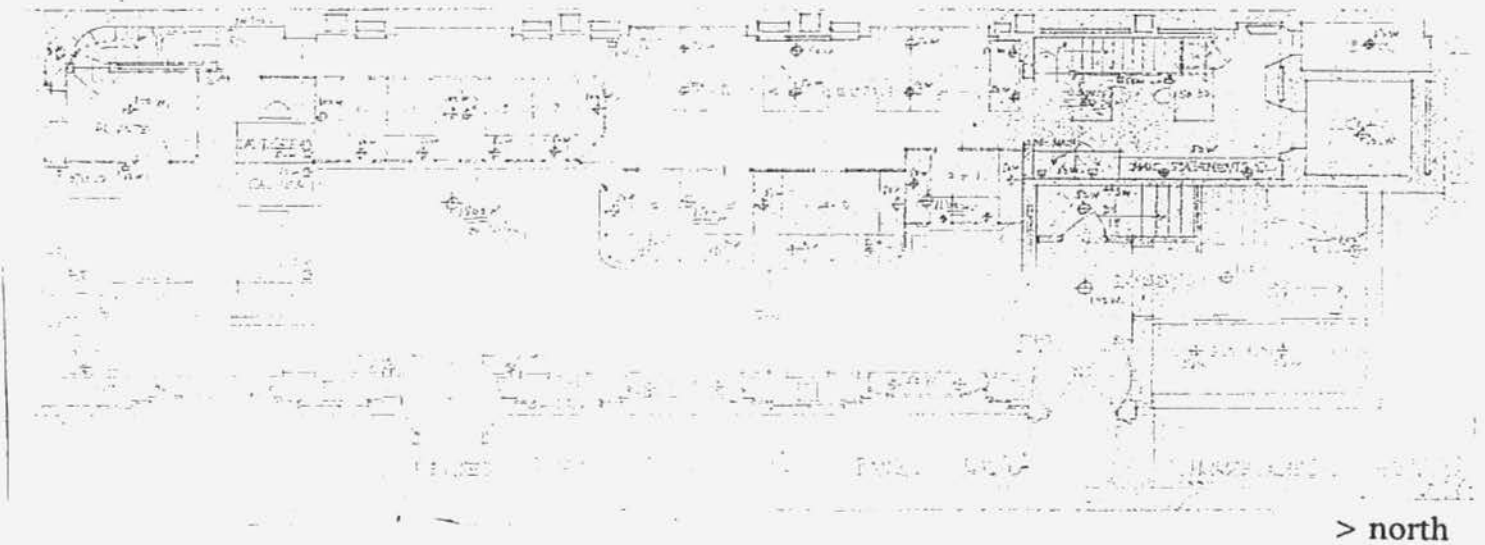
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"Revised First Floor Plan," November 17, 1916, Mundie & Jensen, Chicago, Architects



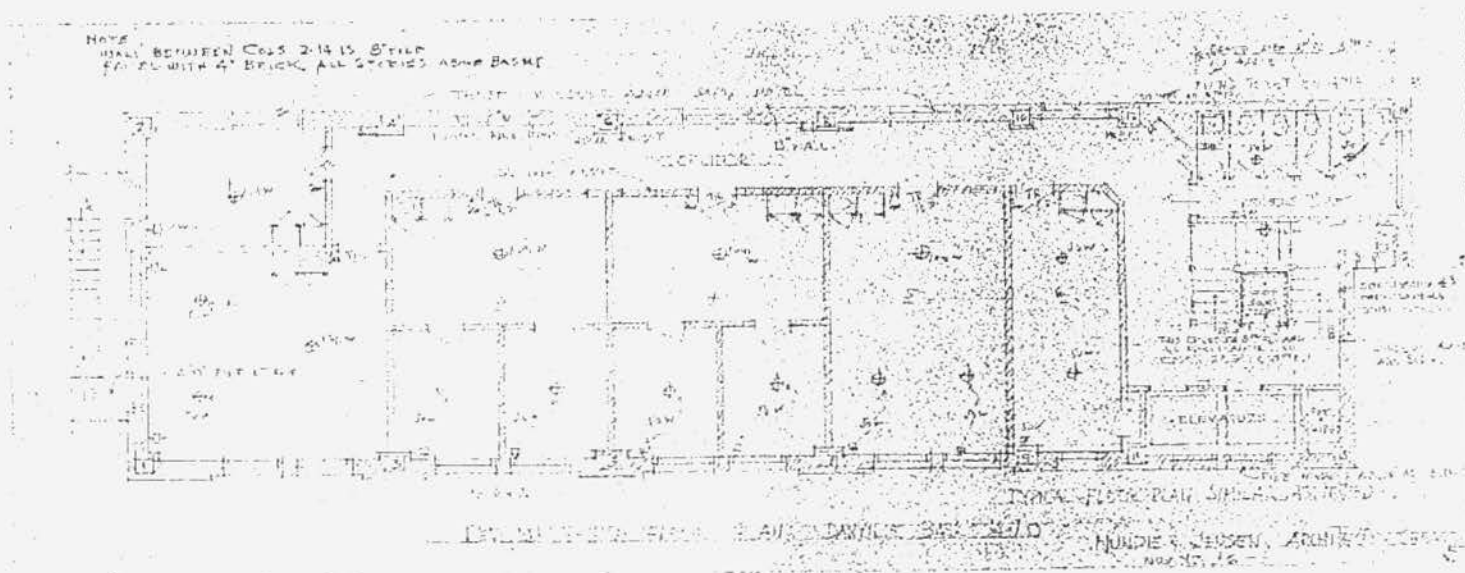
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"Revised Third Floor Plan," November 17, 1916, Mundie & Jensen, Chicago, Architects



> north

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Curt Teich & Co. Postcard View (c. 1922)



FIRST NATIONAL BANK BUILDING, DANVILLE, ILL.

24-4512

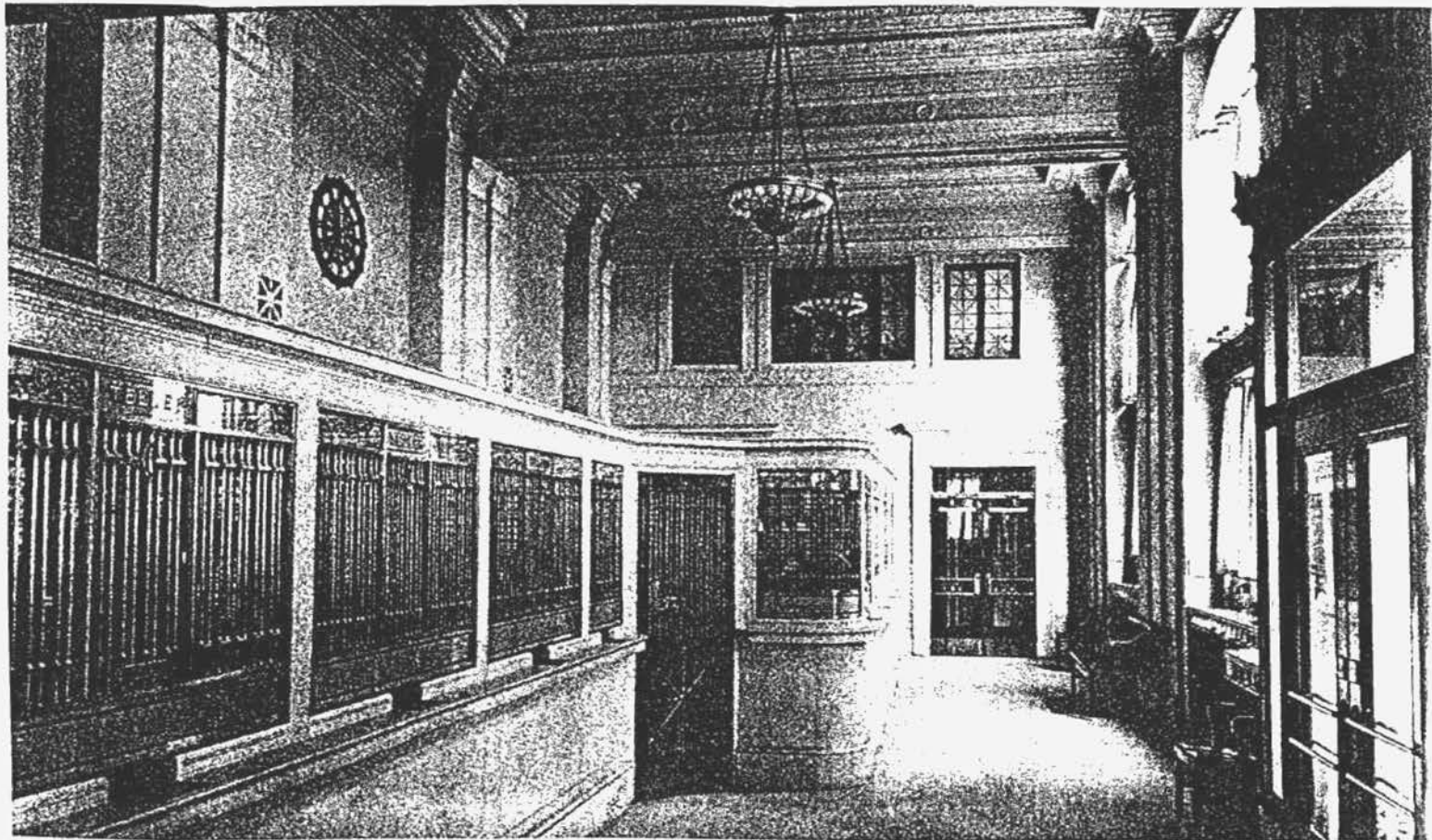
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Undated Interior View (*Danville: A Pictorial History* by Bob Wright, p. 132.)



First National Bank Building
Name of Property

Vermilion 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

1918

Significant Dates

1918

Significant Person(s)

(Complete if Criterion B is marked above).

N/A

Cultural Affiliation

N/A

Architect/Builder

Mundie and Jensen/architects

Primary location of additional data:

State Historic Preservation Office

Other State Agency

Federal Agency

Local Government

University

Other:

Name of repository:

Danville Public Library (Archives)

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Statement of Significance

Summary

The First National Bank Building in Danville is eligible to the National Register under Criterion C for Architecture, as an excellent local example of the Classical Revival style. Twelve stories in height and clad completely with terra-cotta on its two primary facades, the building towers over Danville's skyline, on a site which had served as the headquarters of the bank since 1867. Located on the northwest corner of public square, with the Classical Revival Vermilion County Courthouse on the northeast corner, the First National Bank Building continues to make a pronounced mark on the southern entrance to the city's downtown corridor, North Vermilion Street. The building was designed by the Chicago architecture firm of Mundie and Jensen, with the date of completion--1918--representing the period of significance for the building. The First National Bank Building features a tripartite division of base, shaft and capital, with its very narrow three bay facade on West Main Street accentuating the building's height. A rusticated lower story of terra-cotta and polished granite includes two finely detailed entrances on the building's longer six bay east facade. On the exterior, pilasters divide the bays on the tall first story, then again on the upper stories. Projecting cornices frame the top of the first, second, and eleventh stories, before the building's main cornice with modillions and brackets. Medallions, cartouche, molded panels, and organic motifs are used subtly on the building's east and south primary facades. On the interior, the building's monumental first story contains the bank's lobby, which remains substantially intact with marble walls and trim, terrazzo floors, and extensively detailed ceiling. Marble wainscot, iron grilles, and terrazzo floors are retained throughout the building, in the elevator lobbies and the corridors which line the west side of the building. Even the basement retains some of the original detailing of the extended customer spaces of the bank, including a lower lobby space detailed with plaster ceiling moldings and marble wainscot. Today, the building's architecture and impressive high degree of integrity continue to contribute to this building's landmark presence in downtown Danville.

Classical Revival Style

Several late nineteenth and early twentieth century styles reflected inspiration of classical architecture: Beaux-Arts, Second Renaissance Revival, and Classical Revival. Two major influences contributed to this American surge in the classics. One key influence was that a number of the country's most prominent turn-of-the-century architects had studied at the Ecole des Beaux-Arts in Paris, thus introducing the Beaux-Arts style to America from France's foremost architectural school.¹ Additionally, exhibitions were extremely influential in creating an acceptance and popularity of these styles. Among these were the World's Columbian Exhibition of 1893 in Chicago and the Pan American Exhibition of 1901 in Buffalo. The exposition planners of the Chicago fair mandated a classical theme, with many of the era's noted architects designing dramatic colonnaded buildings arranged around a central court; the widely attended exposition inspired architectural fashion around the country.² While regional uses of these styles differ, generally all three styles were used from 1890-1920.

The firm of McKim, Mead and White set the pace for the Classical Revival style, as it did for the Second Renaissance Revival style.³ Joseph Wells, the firm's chief designer in the late 1880s commented: "The

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classical ideal suggests clearness, simplicity, grandeur, order and philosophical calm--consequently it delights my soul. The medieval ideal suggests superstition, ignorance, vulgarity, restlessness, cruelty and religions--all of which fill my soul with horror and loathing."⁴ Despite the influence of the Ecole des Beaux-Arts, the revival of classical architecture in the United States was not paralleled elsewhere. As Architectural Historian Marcus Whiffin states:

Nowhere outside the United States were the classical orders to be drawn up in so many parade formations--before their final disbandment, as it proved. Nowhere else were fine materials to be so lavishly employed; one would not be surprised to be told that more marble was used in building in the United States in the years 1900-1917 than was used in the Roman Empire during its entire history.⁵

The Classical Revival style, or Neo-Classical style, mostly occurred during the first quarter of the twentieth century. While the style was based on the Greek, and to a lesser extent, the Roman Architectural orders, the buildings of the Classical Revival style differ greatly from the smaller, simpler buildings of the nineteenth century Greek Revival style. The Classical Revival style is distinguished by symmetrically arranged buildings of monumental proportions, finished in smooth or polished stone surfaces.⁶ Public and commercial examples of the style were typically constructed in stone, while residential examples were more commonly of brick. Windows typically are of large, single-lights rather than multi-light sash. Development of attic stories parapets is fairly common, but these are never ornamented with statuary along the roof line.⁷ Classical Revival is simpler in effect than the Beaux-Arts style, although they share common characteristics.⁸ While the arch or barrel vaulting of Roman architecture was the inspiration of the Beaux-Arts style, the post and lintel Grecian forms influenced the Classical Revival style.⁹ However, an eclectic blend of both design sources is not uncommon.¹⁰ The style was particularly popular for banks and public buildings.

In somewhat of a contrast, the Second Renaissance Revival style was influenced by larger Renaissance buildings for models, allowing for greater size, textural richness, and variety in form.¹¹ Buildings of this style are usually larger--three stories or more--and are organized into distinct horizontal divisions by belt courses or other architectural treatments.¹² Typically, first story walls are treated differently from the upper stories; orders may differ among the stories.¹³ Additionally, window surrounds may change between stories. Arcading or arched openings may be used on the same building with straight-headed or pedimented openings.¹⁴ Projecting cornices have modillions and roof are frequently highlighted with a balustrade.¹⁵ The style was well suited for large public buildings, clubhouses, apartment buildings, mansions, and some commercial buildings.¹⁶

The Beaux-Arts style was the favored style of the World's Columbian Exposition, and became an ideal expression of civic pride and corporate wealth.¹⁷ Large, grandiose compositions and an exuberance of detail with a variety of finishes characterize the style.¹⁸ Common elements may include projecting pavilions with colossal columns, enriched moldings, and free-standing statuary.¹⁹ Paired columns flanking large round arched openings is a hallmark of the Beaux-Arts style.²⁰ Windows are likely substantially detailed with such elements as surrounds with columns, balustraded sills, and pedimented hoodmolds.²¹ Cornices and parapets are especially pronounced. Libraries, train stations, and mansions were particularly well suited to this style, with lavish interiors having grand staircases.²²

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The First National Bank Building includes many of the features of classically inspired architecture. Overall, the building is designed in a tripartite vertical division of base, shaft, and capital. Its first story is of polished granite and rusticated mottled terra-cotta, with pilasters between window bays having stylized capitals of an organic design. Both of the building's entrances are classically detailed. The bank's entrance is within a fluted metal surround with narrow pilasters, capitals, and an entablature, with acroterions above the projecting entrance bay. The entrance into the building's main lobby is ornamented with a granite and terra-cotta surround as the continuation of the wall treatment; an elaborate cartouche above labels the building "FNB Est. 1857." Projecting cornices or sills of terra-cotta continue to highlight the building's lower stories. The third through eleventh stories serve as the "shaft" of the building, with pilasters dividing the windows bays. Beneath the windows are guilloche panels, with the guilloche having floral medallion insets. The twelfth story serves as the building's "capital," separated from the lower stories by a projecting continuous sill which rests upon the pilaster capitals below. The entablature features paired terra-cotta brackets between each bay, with squares on end as plaques set within a stepped paneled between the brackets. Circular medallions are placed on the architrave, with three block modillions above.

Mundie and Jensen

The Chicago-based Mundie and Jensen was the successor firm of Jenney, Mundie and Jensen, with its lead partner being the highly acclaimed William LeBaron Jenney. The success of the firm may no doubt be attributed to Jenney's accomplishments at the World's Columbian Exhibition and his eventual recognition as the inventor of skeletal steel construction, and thus a founder of the modern skyscraper movement. Jenny certainly influenced both William Bryce Mundie and Elmer C. Jensen, as both were working with Jenney early in their careers, remaining with him throughout his life.

William LeBaron Jenney was born in Fairhaven, Massachusetts, near New Bedford, in 1832. A student of the Ecole des Beaux Arts in Paris, Jenney received his diploma in 1856; he returned to France two years later to study both architecture and art until shortly before the outbreak of the Civil War.²³ Jenney enlisted with the Union Army, first being assigned to duty in Cairo, Illinois. He later served on the Engineer's staff for both Generals Grant and Sherman, rising to the rank of Major-General.²⁴ Two years after resigning from the Army in May 1866, Jenney opened an architectural office in Chicago, but work was minimal.²⁵ He subsequently formed the firm of Jenney, Schermerhorn & Bogart. Then for a brief period, 1870-71, Jenney was landscape engineer for West Chicago Parks.²⁶

In the years following the Chicago fire of 1871, Jenney attained a national reputation as a pioneer of the metal-frame building in Chicago, thus becoming one of the key practitioners of the Chicago Style of the Commercial Style of architecture. His first post-fire design was the Portland Block at Dearborn and Washington streets.²⁷ Jenney's First Leiter Building of 1879 used an internal iron skeleton and external masonry piers; his Home Insurance Building, built in 1884-85 and demolished in 1931, was the first building in which steel beams were used.²⁸ Until the Home Insurance Building, cast iron was used for columns and wrought iron was used for beams; joists had been the most advanced practice up until that time, although steel had been used by bridge engineers for some fifteen years prior.²⁹ However, despite the technological advancement, the Home Insurance Building was no more open on its facade appearance than the First Leiter Building.

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Jenney became prolific in the skyscraper architecture of the period. His Second Leiter Building, 1889-1891, employed classical influence through its use of vertical pilasters which linked the upper six stories vertically, with the first two stories serving as the base for this tripartite columnar division of the building.³⁰ Jenney's Manhattan Building, also dating to 1889-1891, was more complex, however, and did not clearly indicate the vertical organization of the Second Leiter Building.³¹ Among Jenney's other works were the Fort Dearborn Building, sixteen stories; the Trade Building, fourteen stories; the Mason Building; the Union League Club; Siegel & Cooper Building; Y.M.C.A. Building; New York Life Building; the Fair and the Horticultural buildings at the World's Columbian Exposition; and the Chicago National Bank Building.³² In 1905, the year he departed Chicago for California, Jenney's office address was listed as 171 LaSalle Street and his residence was at 60 Bittersweet Place. As *The Book of Chicagoans* of 1905 summarized, "invented, 1883, and first used in Home Ins. Bldg., 1884, the skeleton construction now generally used for tall buildings, in honor of which the Bessemer Steamship Co., named one its vessels the *W.L.B. Jenney*."³³

William Bryce Mundie had been a draftsman in the office of W.L.B. Jenney from 1884-1891, beginning his tenure with the firm when the influential Home Insurance Building was being developed. In 1891, Jenney took him into partnership, naming the firm Jenney and Mundie; Jenney would have been sixty-nine years old.³⁴ Among Jenney's other draftsmen was Elmer C. Jensen, a native Chicagoan who had spent two years studying at the Art Institute and joined Jenney's firm in 1885.³⁵ Both Mundie and Jensen were at least a generation younger than Jenny. Mundie, a native of Hamilton, Ontario, was born on April 30, 1863, and received his education at Hamilton Collegiate Institute. He married Jenney's niece, Bessie Russel [sic] Jenney of Plainville, Ohio,³⁶ in 1892.³⁷ Jensen was born on March 18, 1870, and had begun working with the Jenney firm by 1885. In 1905, Jenney retired and left for a visit in California. While dates differ, Jensen was likely made a partner in the firm just before Jenney's death in Los Angeles in 1907, with the firm being renamed to Jenney, Mundie, and Jensen.³⁸

In 1913, the firm name was changed to Mundie and Jensen, a name which remained intact until 1936 when two senior draftsmen were taken into the firm and it was renamed Mundie, Jensen, Bourke & Havens, likely representing another generational changing of the guard.³⁹ All three men were members of the Union League Club, and were Fellows of the American Institute of Architects. Mundie served as architect to the Board of Education of Chicago from at least 1898 through 1905.⁴⁰ Jensen was a member of the Cliff-Dwellers.⁴¹ He had also served as President of the Chicago Chapter of the American Institute of Architects; Mundie served as First and Second Vice President of the American Institute of Architects (national organization). William Bryce Mundie died on March 27, 1939.⁴² Curiously, the firm name changed from Mundie, Jensen, Bourke & Havens to Mundie & Jensen on May 1, 1944, then to Mundie, Jensen & McClurg on April 1, 1946, despite Mundie's death.⁴³ Elmer C. Jensen died on April 24, 1955.

The New York Life Insurance Company Building, 1893; the Chicago National Bank Building, 1901; and the National Life Insurance Building, 1903 would have been done under the firm name of Jenney and Mundie. Among the Jenney, Mundie & Jensen Chicago designs were the Hirsch-Wickwire Building, 1911 and the Kesner Building, 1912. The following Chicago buildings were designed and constructed during the tenure of Mundie and Jensen: Consumers Building, 1913; International Tailoring Building, 1916, the J.L. Taylor Building, 1922; the Union League Building, 1924; and Pines Waterfront, 1929.⁴⁴ Also included among the firms out of town designs as acknowledged in the *Biographical Dictionary of*

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American Architects Deceased were the First National Bank Building in Champaign, Illinois, 1911; the City National Bank, Evansville, Illinois, 1914; Illinois Memorial Building at Vicksburg, Mississippi, 1917; the First National Bank Building in Danville, 1918.⁴⁵

Seven buildings attributed to Mundie and Jensen were identified in the Chicago Historic Resources Survey. These include: 155 North Cicero Avenue; 3401 West Division Street; 61 West Jackson Boulevard; 2400 West Madison, the West Town State Bank Building; 1601 South Michigan Avenue; 120 South State Street, Singer Building (now the Ferris Wheel Restaurant); and 180 North Wabash Avenue. (The firm's West Town State Bank Building at 2400 West Madison Street is an eight story building which combines classical and Art Deco details in limestone; it was recently nominated to the National Register.⁴⁶) These are in addition to the works attribute to Jenney himself, as well as to the predecessor firms of Jenney & Mundie, Jenney, and Mundie & Jensen, and to William Bryce Mundie individually. Several works of the Mundie & Jensen version of the firm are within the Loop Retail Historic District (National Register, 1998), representing the wide stylistic range practiced by the firm. Included are 114-116 South State Street, Richman Brothers Building, 1928-29, International style; 120 South State Street, Singer Building, 1925, Late Gothic Revival (individually listed in the National Register 2/10/83); 220 South State Street, Consumers Building, 1913, Commercial style; 172-186 North Wabash Avenue, LeMoyne Building, 1915, Chicago Style.

While the firm's Chicago buildings were influenced by several architectural styles of the period, their designs for central Illinois buildings were all classically inspired. Jenney, Mundie and Jensen have been identified with designing two buildings in Danville, both constructed in 1907-08 and both in the Classical Revival style. Washington School at 305 West Madison in Danville was a three story Classical Revival style building with two story limestone Doric columns across the broad central section, dividing the window bays. Washington School was closed in 1980, and subsequently demolished. A Sparkle Clean Car Wash is now on that site.⁴⁷ The other building designed by the firm was the Baum Building (see *Context* below). The First National Bank Building in Champaign is also attributed to the Jenney, Mundie & Jensen version of the firm. The monumental five story building has a first story of granite, with the upper stories in limestone and being dominated by Corinthian pilasters and engaged columns.

First National Bank, Danville

The First National Bank has roots back to 1857, first being known as the Tinchler and English Bank. John L. Tinchler and Joseph G. English were among the city's earlier settlers and both men had a lasting impact on the community through their business success in a variety of interests. Tinchler was a native of Kentucky, and eventually amassed large land holdings in Danville, mostly in the city's northwest section, including an area of the city which eventually became known as "Tinchertown" (around where his home was located on Franklin Street.) In 1864, Tinchler was elected State Representative; two years later he was elected State Senator, and was re-elected to that post in 1870.⁴⁸ That same year, English was elected as Mayor of Danville. Tinchler died on December 17, 1871.⁴⁹ English served as the President of the First National Bank for forty-two years, with that office then being taken over by his son Charles. Joseph G. English died in 1909. He was one of the founders of the Vermilion County Historical Society, and helped establish Spring Hill Cemetery, serving as the Board's first president.⁵⁰ English's son Charles became associated with the bank in 1867, when he was

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twenty-one years old, working his way up from cashier and Vice President, before becoming President in 1899 after the retirement of his father.⁵¹

Joseph English was from Perrysville, Indiana, arriving in Danville with his wife and four children in 1854.⁵² By 1856, Tincher and English had become partners in a grocery store. As assignees of Daniel Clapp who had closed his stock security bank, the partners opened the Tincher and English Bank in 1857; it was located in a one room log cabin near what is now Redden Square.⁵³ By 1867, the bank was known as "First National," and its headquarters were located in a handsome two and one-half story French Second Empire building at the exact location of their much later twelve story headquarters. The bank's 1867 showplace included a round arched corner entrance off the southeast corner/Public Square, with prominent stone hoodmolds over the entrance and round arched windows. The building featured a prominent flared slate shingle Mansard roof, with classically detailed roof dormers, and a bracketed cornice. The use of quoins framing the building's ends and entrance bay is somewhat reminiscent of the rustication on the 1918 building. Certainly the building's position on the northwest corner of the Public Square would have been a very prominent location. While a couple of three story Italianate style buildings were adjacent to the west, the building's Mansard roof made it unique among the late nineteenth century landscape of Danville's booming downtown.

As with the twelve story First National Bank Building, the earlier version of the facility was also connected to the Daniel Building, or vice-versa; however, this version of the bank actually had a section which extended into the Daniel Building. Originally and briefly known as the Kimbrough-Platt Building, the Daniel Building was constructed by E.R.E. Kimbrough and Louis Platt in 1896. It was constructed of red sandstone in the Romanesque Revival style, and featured a prominent southeast corner turret with an extremely tall copper conical roof. By 1900, A.C. Daniel had bought and renamed the building, with his clothing store occupying at least the first story.⁵⁴ The 1900 Sanborn-Perris Map shows the northeast corner of the original First National Bank building extending into the Daniel Building for the location of an elevator. Whether the more modern Daniel Building was built around an original extension of the original First National Bank Building or whether this was an extension from a later remodeling is not known. However, this historic attribute of the connection of the two buildings was continued with the construction of the 1918 First National Bank Building, with the north end bays on the first through fourth/fifth stories being eclipsed by the Daniel Building.

Aside from the neighboring Daniel Building, the bank's surroundings have changed frequently and drastically over the years. Around the turn of the century, The Savoy Hotel replaced earlier buildings to the bank's west side. As shown in a photo taken c. 1915, the Savoy was noticeably modern compared to the 1860s bank building. The three bay, four story Savoy was Commercial Style, with storefront windows wrapping its west elevation one bay, and a decorative canopy over its central bay with "Savoy" painted on the transom glass above. The upper stories were consumed with 1/1 double-hung sash window pairs, topped with a plain cornice, overshadowing the bank's Mansard roof. According to one local history book, the Savoy "catered mainly to the budget-minded trade"; it was purchased by a national hotel chain and renamed the Milner.⁵⁵

Not to be outdone by the growing number of "modern" buildings in Danville, the bank was considering a new building at least by 1916. The *Souvenir of Danville, Illinois*, published in 1916, boasts photographs of several of the city's bank buildings, including the "Proposed New First National," a

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significantly different design from the building which was actually constructed. *Souvenir* shows a ten story building of generally the same configuration, but constructed of brick with terra-cotta trim, in a mixed Classically and Mediterranean influenced building. Its entrances were in the two end bays of the Public Square/east facade in what appears to be an oversized first story space, but its upper story windows are relatively unornamented. The Mediterranean-inspired terra-cotta arcaded windows on the central bays of the ninth story are somewhat reminiscent of the more lavish treatment extant on the much later Wolford Apartments, 9 East Harrison Street (see *Context*).

However, among bank edifices of that period in Danville, the "proposed" would have been unique, as Classical Revival clearly was the preferred style. Both the American Bank and Trust Company and the Second National Bank already had handsome Classical Revival limestone facades with two story monumental fluted columns on tall bases. The American Bank had a tall, elaborate pediment with a huge central eagle extending from its center. The Second National Bank building was a bit more subtle, featuring a denticulated cornice with modillions, and a balustraded parapet. The Palmer National Bank was also classically inspired in the Second Renaissance Revival style, but was dominated by enormous multi-light, round arched windows along its entrance facade (a single bay) and its side facade (four bays), rather than its more subtle cornice. The Palmer Bank was located in what is now the Towne Center parking lot, southeast of the First National Bank Building. The Commercial Trust and Savings Bank was yet another of the classically inspired banks. Located on North Vermilion at Van Buren streets,⁵⁶ this two story building was constructed of brick, with its facade completely rusticated. Ionic columns on tall bases were set in front of an incised entrance terrace which was set beneath the second story. On the two bay second story, soldier bricks formed "voussoir" with a central foliated keystone. These buildings, however handsome in their design, were small in scale, only one or two stories tall.

Beyond the stately bank buildings that had sprouted in the city's downtown, Danville already had its first skyscraper by 1908. The Baum Building, a Jenney, Mundie and Jensen design, presented a three bay, seven story facade along the heart of the downtown on North Vermilion Street, looming over the adjacent buildings. Located at 41-43 North Vermilion Street, the building was constructed by businessman William F. Baum for a cost of \$129,713.27.⁵⁷ The facade was constructed of granite and Bedford limestone. The lobby was finished in white Italian marble, with Georgia marble being used in the restrooms and for wainscot; the ornate iron staircase is decorated with the letter "B."⁵⁸ In its original design, the building housed ninety-five offices filled with doctors, lawyers, and dentists; the first floor was originally used for the Baum's drug store, but by 1913, F.W. Woolworth had taken over the space.⁵⁹ Begun in 1907, the building was the result of a year-long construction project. Magnus Yeager and Son were the general contractors, and completed the building in April 1908; Yeager later built the United States Post Office/Federal Building and worked on the renovation of the Vermilion County Courthouse.⁶⁰ The Baum family retained ownership of the building until 1971.

Sometime in 1916, Mundie and Jensen had changed the exterior of the First National Bank Building from the brick and terra-cotta Classical and Mediterranean style building to the Classical Revival style, completely clad with granite and terra-cotta on its two primary facades. The firm's plans dated November 20, 1916 show the extant version of the building. The bank moved into temporary quarters and on April 1, 1917, demolition of the bank's historic headquarters began, but just a few days later, war was declared on Germany.⁶¹ Construction was delayed due to "wartime conditions," and

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“important shipments [were] held up for months.”⁶² After an eighteen month construction period, the building was completed in October 1918 at a cost of \$350,000.⁶³ A *Commercial-News* article dated October 18, 1918 proclaims the completion of the building “marks the longest and biggest step that Danville has ever taken in improvements downtown. The building was designed by Mundie & Jensen, famous architects who won fame in the days of the old World’s Fair as designer of exceptional ability.” The bank had moved into temporary quarters during the demolition and construction, but prior to the bank’s move into its gleaming new quarters, the local newspaper proclaimed that, “None of the old furniture will be used, everything being bran[d] new,” then closed its column by adding: “The building reflects the strong foundation and integrity that has come to the bank through more than sixty years of business life in Danville.”⁶⁴

By the publication of the 1918 Danville City Directory, First National Bank was proudly advertising on the front cover, and listed their lead executive staff within the directory:

C.L. Tincher, President
E.R.E. Kimbrough, Vice President
J.L. Tincher, Vice President
C.P. Nelson, Cashier
C.E. Olmstead, Assistant Cashier.

And despite the bank having its lobby entrance on the east/North Vermilion Street facade, it continued to use the historic #9 West Main Street address. By 1919, the building was filled with the bank, doctors, lawyers, insurance agents, an optical company, and the Brady Branch Coal Company. The building’s location across from the county courthouse and a few blocks from the federal courthouse made it a a choice location for lawyers. In 1919, of the fifty lawyers listed in the city directory, all but nine were located in the First National Bank Building, the adjacent Daniel Building, The Temple [Building], and the Baum Building. Six banks were operating in the city.

A undated, but early view of the bank’s lobby shows it looking much the same as it does today. The entrance doors were large single light doors with double push bars. Benches and chairs were placed at the pilasters along the east wall, in between the customer counters. Sheer draperies were along the windows, but did not block the natural light from illuminating the lobby. As per the 1916 plans by Mundie and Jensen, a long section of tellers’ windows occupied the west one-half of much of the lobby. These were constructed of marble, with a molded base, solid lower “wall”, and brass teller’s cages identified above with a glass sign frieze beneath a molded marble cornice. The teller’s space was half-height or lower within the oversized lobby space.⁶⁵

At the time of the new building’s opening, First National was one of six banks, all located within a few blocks of each other in the downtown. None of these remains intact. In 1931, the Comerica Trust & Savings Bank consolidated with the First National Bank. In 1955, First National Bank sold its “skyscraper” headquarters to Harry “Scotty” McMullen of Danville, who renamed the building “McMullen Tower.”⁶⁶ It was later sold to the Bresee Family of Champaign, Illinois, with yet another clever renaming of the building to “Bresee Tower,” a name by which many people locally still refer to the building. In April 1993, the First National Bank Building was sold to its current owner, along with

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the radio station which continues to be located on the seventh and eighth stories. The building is now known as "WIAI Tower."

First National Bank built a new, modern two story building just two lots west of their former home into which they moved in 1955. Their new modern facility featured three drive-up tellers' windows on its west elevation. The two story facade was consumed entirely with glass, with a metal screen suspended down on the right/east three-fourths of the building, with "1st national bank" in lower case cursive letters on the screen. In 1984, the bank moved again, this time across the street to Towne Centre, leasing the first story of a modern office building within this low-rise shopping complex. One local history book notes that "Fancy brick sidewalks in front of the bank's main entrance evoke nostalgic thoughts of earlier bank buildings on the nearby public square," but few but that book's author would see that comparison.⁶⁷ First National's 1950s building was sold to the city, with Blue Cross-Blue Shield of Illinois using it before it became the Danville Municipal Building, housing the city's main offices.

Context

Danville's key commercial and public buildings of the turn of the century and early twentieth century were substantially influenced by classical architecture, including most prominently the Classical Revival style, but also Beaux Arts Classical and some influence of the Second Renaissance Revival and Mediterranean styles which were mixed with classical elements. The First National Bank Building compares most closely with the Baum Building, 41-43 North Vermilion Street. Built in 1907-08 and designed by Jenney, Mundie & Jensen, the Baum Building also presents a very narrow street facade which accentuates its seven story height. Its limestone facade reflects the Classical Revival style through classical elements on its storefront level and cornice. The base of the building is granite, used as a stepped watertable, and extending approximately five feet. The left/north bay of the facade has been altered with paired fire doors surrounded with a multi-light, aluminum window group, including a tall two-part transom space. In the right bay is the entrance to the building's lobby. The double glass doors have only a south sidelight, all beneath a low-pitched pediment with blockish brackets which have stylized guttae; a transom above the pediment is shielded by a decorative iron grille. Engraved in stone above the doorway is "1907." As with the First National Bank Building, the first story is of an oversized height. A plain storefront frieze with "Baum Building" engraved and shields at either end separates the storefront from the upper stories. The upper stories of the Baum Building are three bays wide, with those on the second story being large fixed sash (tinted replacements) and those on the remaining stories being very wide 1/1 double-hung sash. At the ends and between the window bays, the narrow spaces are treated as pilasters with geometric capitals. The seventh story windows are segmentally arched, and have elaborate keystones with circle motifs and foliated designs. The keystones of the windows are integrated into the denticulated cornice, with large, unusual projecting reed bundles above the pilasters. The parapet above is a modified pediment. The building is completely unoccupied and cosmetic damage may be seen through the storefront. The elevator lobby is small, like that of the First National Bank Building, but is also completely intact. The walls are lined with white marble. The terminus of a mail chute is between the two elevators and the iron staircase, complete with "B," remains. The interior condition of the upper stories is not known, but numerous upper story side elevation windows have either been broken or left open, exposing the building to weather and birds for at least a few years. The south elevation is suffering from brick damage, with

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large sections appearing ready to fall off onto the adjacent building. The Baum Building was identified in the Inventory of Historic Landmarks in Vermilion County, 1974.

In 1909-1911, the U.S. Courthouse and Post Office was constructed at 201 North Vermilion Street, occupying the entire block between Harrison and Madison streets, the site of the old Kelly mansion. The two story limestone Classical Revival building is nine bays wide on its main/west/North Vermilion Street facade. It has a tall English basement and a tall granite watertable. Monumental entrances are located on the north and south ends, and feature double doors under molded pediments within a round arched surround with a transom and tall keystone. Above the entrances are triple window sets consisting of 4/4 double-hung sash under stone voussoir jack arches with keystones, between monumental Doric columns in antis; rusticated piers are on either side of the entrance bay. The seven window bays between the monumental entrances are separated by Doric pilasters on tall bases, with paired 4/4 double-hung sash and round arched transoms on the second story; the third story windows have jack arches. A plain frieze with a broad coffered cornice on the second story, serves as a continuous sill for the third story windows, which are also 4/4 paired double-hung sash. The building is topped with a plain parapet which has low-pitched pediments at the entrance bays. The U.S. Post Office moved out of the building in 1987; the building remains in use as a federal courthouse, however many of the courthouse functions were moved to Urbana since the opening of a new federal courthouse there in July 1994. The building was identified in the Inventory of Architecture before World War II in Vermilion County, October 1974.

The Classical Revival style Vermilion County Courthouse, just across Public Square to the east of the First National Bank Building, was constructed in 1876 and substantially renovated to its current appearance in 1912. Sanborn Maps of 1895 show the courthouse as including the Second National Bank, two barbers, and a cigar store in the basement; the Sanborn-Perris maps from 1884 and 1890 also indicate the presence of a bank in the courthouse. L-shaped, the building has its reentrant angle facing southwest where it appears as five stories, but the more elaborate facades which face directly onto North Vermilion and East Main streets appear as four stories and are monumental in scale. Faced entirely in limestone, the first two stories are completely rusticated; the watertable is smooth. The reentrant angle features a rounded five story entrance bay. The main entrance is in this bay, and is two stories with recessed double doors and transom. The molded surround has a large keystone which appears as a central "support" for the balconet above. Above on this rounded bay, the stories are treated as the upper stories on the west and south facades. On the third and fourth stories, these feature monumental engaged Ionic columns between the three bays and at the ends, where they are paired. Third story windows on these two facades and on the first bays of the reentrant angle walls have elaborate pedimented hoodmolds with long label stops and tall keystones. The replacement windows are paired double-hung sash with transoms. Balconets are placed between the columns. The windows above span the fourth and fifth stories, and consist of wide, tall 1/1 double-hung sash flanked by extremely narrow 1/1 double-hung sash, each with its own transom, set within a molded surround with keystone. Second story windows have voussoir segmental arches with scrolled keystones. Ionic pilasters, rather than engaged columns, separate the reentrant angle window bays on the upper stories. Here, the windows are set within a frame of Doric pilasters and a molded drip cap on the third story, but simpler surrounds are used on the two upper stories. An elegant entablature with plain frieze and modillioned cornice, and a balustraded parapet with paneled pedestals tops the main facades of the

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building. The courthouse was included in the Inventory of Historic Landmarks in Vermilion County and the Inventory of Architecture before World War II in Vermilion County.

The Temple Building at 106 North Vermilion is another of Danville's significant examples of the Classical Revival style. Located on the northwest corner of North Vermilion and North streets, and constructed of limestone in 1900-01, the Temple Building has a rather monumental presence, six stories in height, with five bays to the east and eight to the south. The first story is consumed with a large storefront space and a denticulated cornice above. The building has an elaborate right/north bay entrance on its east facade. Paired, fluted Corinthian pilasters on tall paneled bases frame double replacement doors and sidelights with a narrow single transom under a tall round arched surround. The arch has an elaborate foliated keystone with foliated cartouches on either side; wreaths and garlands frame "The Temple" within the first story entrance frieze. The second story is rusticated. Windows are heavily ornamented with stone voussoir flat arches and tall keystones with organic designs. A denticulated extended cornice also functions as a continuous third story sill. On the third through sixth stories, the double-hung sash are paired and the end bays are rusticated. Ionic pilasters separate the three middle window bays. The end bay fifth story windows are round arched, with voussoir round arches above. A patterned extended cornice on the fifth story also functions as a continuous sill for the sixth story. Sixth story windows have stone lintels, with shorter replacement windows and blocked transom space. The cornice has large dentils, and egg and dart molding. A short, pent roof has been added beneath a plain stone parapet.

Built c. 1902, the four storefront, limestone building at 304-310 East Main Street is a handsome example of the earlier use of the Classical Revival style in Danville. The two story building is set just east of the railroad tracks, wedged into the southeast corner of East Main and College streets. The highlight of the building is its second story design. The arcaded second story bays (six each facing onto East Main and College streets) consist of voussoir round arches with tall leaf-patterned keystones; the arches end atop Doric pilasters. Inside the round arches, the original windows have been replaced with shorter, smaller double-hung sash, but the concrete infill retains the recess of the original opening. Ionic pilasters with egg and dart molding separate the arcaded bays. Stone pediments frame the two east and two west end bays of the north facade, and the two south end bays of the west facade. The pediments are splendidly detailed, filled with foliation and a center wreath, and lined with dentils. A denticulated cornice is continuous between the two north facade pediments. The pediments project slightly from the plain parapet behind. The building's first story features one original storefront space, complete with pedimented door surround; the door is separated from the sidelights by Ionic columns. The tall transom is boarded, but a plain frieze and denticulated cornice remain intact. Rusticated pilasters with Doric capitals separate the storefront spaces. While the transom areas of the remaining storefronts is intact (but is boarded), modern materials have been added to these spaces. The building's west facade consists of six similar, but narrower, bays. The second story replacement windows have been boarded, and the entire facade has been parged. The four southernmost first story piers have also been parged. The first story fenestration is original, with voussoir jack arches of alternating short/tall voussoirs. The building originally housed Harder's Saloon (304), Schroeder's Cigar Store (306), Brown's Barber Shop (308), and Schroeder's Saloon (310). In its earliest years, the second story was used as a cigar factory and for the Leiderkranz Hall (304-1/2 in 1906).⁶⁸ The Wabash Railroad Freight House was located just across the tracks to the west; nearby to the north was the

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Wabash Railroad Passenger Station.⁶⁹ Perhaps the location of numerous hotels, saloons, and billiard halls in this area was not a coincidence.

The Adams Building at 139-141 North Vermilion Street was constructed in 1905 as the Bridgett Building, and is also Classical Revival in style. Initially built with four stories, a fifth story was added in 1928. The Indiana limestone first story has smooth Doric pilasters framing three in antis Doric columns on plinths. The center two bays are full-height display windows and in the end bays are entries to the first story (north) and upper stories (south). Across the storefront, a full entablature with a two-part architrave; frieze with triglyphs, plain metopes, and guttae; and mutules in the wide overhanging cornice, supported by the columns. The four upper stories are divided into bays by rusticated brick piers. Recessed single 1/1 double-hung sash fill the north and south end bays of the second through fourth stories. Slightly recessed paired 1/1 double-hung sash define the center two bays which have spandrel panels embellished with rectangular egg-and-dart molded panels. Above the second and third story end bay windows are stone flat arches with exaggerated keystones. The windows of the fourth story are directly below the three-part architrave of the original cornice, the taenia of which remains slightly projecting. In 1928, the original frieze, cornice, and parapet were removed and a fifth story was added. This story continues the design elements of the lower stories, with matching rusticated brick and single and paired windows defining the bays, but has concrete sills and plain brick spandrels outlined in stone. The rusticated brickwork terminates in a smooth stone course interrupted by the upper edges of the windows, and is capped by a projecting molding/ledge. Above this ledge, the wall surface is smooth stone variously embellished. Over the single windows of the end bays are decorative square panels inset with ribboned shields; five classical urns are atop the ledge, four flanking the shields and a single urn above the center pier. Oversized stone round arches are over the paired windows of the center bays; these arches are slightly recessed and have exaggerated voussoirs, small solid tympanums, and molded extrados. A second set of exaggerated voussoirs is outside the extrados in the wall plane. The raised center parapet is also executed in stone and is detailed with a simple arched corbel table below a shallow cornice; scrolled end brackets define the parapet.

The *Commercial-News* Building at 17 West North Street was refaced with stone in 1926 in the Classical Revival style. The two story limestone building has three bays, with a deeply recessed round arched entrance with "Founded 1866" in the arch head and "The Paper that Does Things" in a molded recessed panel above the arch. The windows of the English basement are now completely infilled with glass block, with no recess maintained. Windows are in the end bays, and the middle bay of the second story. These are now replacement groups, consisting of a tall fixed sash with lower awning sash in sets of three. Beneath each window are molded, recessed spandrel panels; those on the second story have applied circles. Pilasters with organic stylized capitals are between the first and second, then second and third bays; half pilasters are at the ends of the first and third bays. Above the upper story windows and between the stylized pilaster capitals is a course of "negative dentils." The corner piers are plain. Swags and floral medallions are above each of the three window groups as a frieze beneath the broad, projecting molded cornice. The tall parapet is plain, except for the incised "*The Commercial-News*."

The building at 17 East Main Street was built in 1912 for the Nathan J. Basch Company, a clothing store.⁷⁰ Its facade is faced with limestone, and is rather modest example of the Classical Revival style

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in Danville. The storefront features a small left/west office and a wide recessed right/east storefront; while the configuration is historic (as seen in a 1940s postcard view), modern materials have been added. The first story's end pilasters have stylized capitals; a tall cornice with dentils tops the first story and also functions as a continuous sill for the second story. The upper three stories are each three bays, with pilasters dividing the middle bays (but not at the building's ends.) A simple denticulated cornice tops the upper story, with the classically detailed parapet above being stepped at the center and ends. The raised central portion of the parapet scrolls down on either side, and has leaf patterned cap and label stops with guttae. As with many of the other Classical Revival buildings in Danville constructed during this period, the Basch Company was of fireproof construction, with reinforced concrete floors and roof. The four story building did not have a staircase according to Sanborn Maps; only an elevator is indicated in the building's southwest corner. A 1940s view of the building shows it being used as the Vermilion County Labor Club and Jonart Shoes.⁷¹

The Webster Wholesale Grocery Company at 301 East North Street (the northeast corner of East North and Washington streets), is a handsome warehouse building, but is only modestly classically detailed. The four story brick, 45,000 square foot building features a rusticated first story of tan brick and a prominent southwest corner entrance. It has five bays on the south and seven on the west. Above the English basement, the watertable is limestone, as are all the lug sills of the windows. The rusticated limestone entrance extends onto the second story with pediments facing south and west. The pediments are detailed with block modillions and a molded cornice. Round arched openings face south and west, with that on the south having a small set of stairs leading to the recessed entrance; the west side archway is inaccessible from the sidewalk. Above both of the round arches are fluted keystones in secondary pediments with balls atop the keystones, just under the main pediment. The building's three upper stories are of brown/reddish brick with boarded windows (originally 6/6 double-hung sash) and a tall corbeled cornice. Only the windows on the end bays and fourth story have simple keystones; the majority of the building's windows are unadorned. On the west facade are several at-grade oversized doorways for loading. Constructed in 1916, Webster Wholesale Grocery was built by Augustus L. Webster. Webster came to Danville in 1867, first working with George Yeomans selling lumber and hardware, before beginning to sell wholesale groceries in 1879. By 1884, Webster had begun his own company, which eventually grew to include 150 customer stores in Danville and more than 1,000 in the surrounding area.⁷² The building was closed in 1979; it was purchased by Lauhoff Grain in 1983, and is used as a storage warehouse.⁷³ Webster was a noted philanthropist, with his gifts to the community including \$5,000 for a new wing for the public library and the formation of a \$100,000 Webster memorial Trust Fund, used to establish housing for elderly women. Webster Grocery was identified by the 1974 Inventory of Historic Landmarks in Vermilion County which stated, "Unusual free classical arch; representative of once extensive wholesale industry in Danville."

The Illinois National Guard Armory at 135 North Hazel Street is yet another of the city's Classical Revival style public buildings. The two story, red brick and limestone building was dedicated on February 23, 1923. It features rusticated Bedford limestone corner piers, a tall limestone watertable, molded limestone window surrounds, and a prominent, but plain, entablature which lines the primary facades to the west and north. The focal points of the west facade are the three entrances in the second, seventh, and twelfth bays of the thirteen bay facade, each of which is detailed differently in limestone. The entrance in the seventh bay includes an elaborate round arched surround which extends to the entablature. Above is a broad limestone section of the otherwise brick parapet, which

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features a large central cartouche. The parapet corners are also detailed with limestone. H.B. Krauel was the contractor for the \$225,000 building, with the local Western Brick Company supplying the brick.⁷⁴

The Hotel Wolford, now the Wolford Apartments, at 9 East Harrison Street (northwest corner of Harrison and Hazel streets), exhibits some influence of the Classical Revival style, but it is much different than the other buildings of this context. The nine story building was completed in 1926, and is constructed of reinforced concrete, with red brick walls and extensive terra-cotta ornament on its lower and upper stories. The first two stories are clad completely in terra-cotta, using classical elements with Mediterranean undertones which are more fully developed on the building's top story. The Wolford is nine bays wide on the storefront level, with a central round arched entrance with rope surround under an altered or modern canopy. The four left/west bays are intact with small recessed storefronts and prism glass transoms. The four right/east bays are substantially intact. The sixth, seventh, and ninth bays consist of at-plane storefront windows. The eighth bay has an altered entrance. Two story Corinthian pilasters separate the bays. Windows on the second story are replacement 1/1 double-hung sash, three each per bay, each placed within around arch, now with a plain window head. Engaged Corinthian columns serve as imposts. A frieze with floral medallions and a projecting cornice with an organic motif extends above the second story. The third through eighth stories are relatively plain, with single soldier flat arches and stone lug sills on the paired windows. The ninth story is highly ornamented in terra-cotta, with open porches on the end bays featuring Corinthian columns. At the second and eighth bays are oversized arches over two 1/1 double-hung sash with Corinthian columns, a cartouche, and extensive organic ornament within the arch. Beneath these arches and windows are terra-cotta balconets with organic designs. Above the arches is a balustraded section of terra-cotta set within the brick parapet. The broad central section of the building is lined completely with double-hung sash, each with a terra-cotta flat arch with a soldier round arch above, and a terra-cotta round arch above the soldier arch. The windows are separated with petite engaged Corinthian columns. Balconets like those on the second and eighth bays are continuous along this broad span of windows. Terra-cotta floral medallions are above, between each of the arches. A prominent, highly ornamented terra-cotta cornice lines the central window section. A much smaller cornice lines the remainder of the building. The Hotel Wolford was built with 218 guest rooms, including apartments and suites, at a cost of \$1,250,000. M.J. Wolford was among the original owners of the hotel. Following Wolford's death in 1928 and the stock market crash, the Danville Hotel Company filed for bankruptcy.⁷⁵ American Life Insurance Company was the building's next owner, selling to H.W. and Ethel Snyder. The Snyders owned the hotel until it closed in 1975. The building was converted into housing for seniors in the early 1980s.⁷⁶

Among Danville's other classically inspired buildings are its two Carnegie libraries, both of which were constructed in the Beaux-Arts style. The Danville Public Library, located just north of the U.S. Courthouse on North Vermilion Street, was completed in November 1904, with Patton and Miller Architects, from Chicago, in association with the local firm of Liese and Ludwick. The Soldier's Home Library was completed in 1907. Both buildings were constructed in brick with substantial limestone detailing. Both have English basements and elaborate central entrances. The Public Library is now the Vermilion County War Museum, with a new library having been constructed just east of the historic facility. The Soldier's Home Library was also replaced with a new facility; the historic building remains vacant on what is now the campus of the Danville Area Community College. The Public

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First National Bank Building, Danville, Vermilion County, Illinois

Section number 8 Page 31

Library was identified in both the Inventory of Architecture Before World War II in Vermilion County and Inventory of Historic Landmarks in Vermilion County, both produced as interim reports in 1974.

The First National Bank Building is an outstanding historic commercial building in Danville's downtown. Its height, terra-cotta cladding, Classical Revival style, and unusual form (of narrow facade along West Main Street), make it unique and visually memorable in the city. The First National Bank Building was included in the Inventory of Architecture Before World War II in Vermilion County.

Endnotes

1. John J.-G. Blumenson, *Identifying American Architecture: A Pictorial Guide to Styles and Terms, 1600-1945* (Nashville: American Association for State and Local History, 2nd edition, 1978), 67 and Stephen C. Gordon, *How to Complete the Ohio Historic Inventory* (Columbus: Ohio Historic Preservation Office, 1992), 97.
2. Virginia and Lee McAlester, *A Field Guide to American Houses* (New York: Alfred A. Knopf, 1984), 346.
3. Marcus Whiffin, *American Architecture Since 1780: A Guide to the Styles* (Cambridge: The MIT Press, revised edition, 1992), 170.
4. David P. Handlin, *American Architecture* (London: Thames and Hudson, 1985), 132.
5. Whiffin, 167.
6. Blumenson, 69.
7. Ibid.
8. Gordon, 99.
9. Ibid.
10. Ibid.
11. Blumenson, 41.
12. Ibid.
13. Ibid.
14. Ibid.
15. Ibid.

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First National Bank Building, Danville, Vermilion County, Illinois

Section number 8 Page 32

16. Gordon, 98.
17. Blumenson, 67.
18. Ibid.
19. Ibid.
20. Gordon, 97.
21. Blumenson, 67.
22. Gordon, 97.
23. Henry F. Whitney and Elsie Rathburn, *Biographical Dictionary of American Architects Deceased* (Los Angeles: New Age Publishing Co., 1956), 324.
24. Ibid.
25. Ibid.
26. John W. Leonard, ed., *The Book of Chicagoans* (Chicago: A.N. Marquis & Co., 1905), 313.
27. Whitney and Rathburn Bib., 324.
28. Whiffin, 186.
29. Ibid.
30. Ibid., 188.
31. Ibid.
32. Whitney and Rathburn, 324.
33. Leonard, 313-14.
34. Albert Nelson Marquis, ed. *The Book of Chicagoans: A Biographical Dictionary of Leading Living Men and Women of the City of Chicago* (Chicago: A.N. Marquis & Co., , 1917), 495.
35. Marquis, 363.
36. However, *The Book of Chicagoans* of 1905 states Bessie Jenney was from Chicago.
37. Marquis, 495.

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First National Bank Building, Danville, Vermilion County, Illinois

Section number 8 Page 33

38. *The Biographical Dictionary of American Architects Deceased* dates the firm name change to Jenney, Mundie and Jensen to 1905. However, *The Book of Chicagoans* states that the name change occurred just prior to Jenney's death in 1907. Mundie, and not Jensen, was listed in *The Book of Chicagoans* of 1905; Jensen is listed in later issues.

39. Whitney and Rathburn, 434.

40. Leonard, 424.

41. Marquis, 363.

42. Whitney and Rathburn, 434.

43. *Who Was Who In America: A Companion Biographical Reference Work to Who's Who in America* (Chicago: A.N. Marquis Co., 1960), 448.

44. Whitney and Else Rathburn, 434.

45. Ibid.

The Biographical Dictionary of American Architects Deceased incorrectly lists the First National Bank Building date as 1922.

46. The West Town State Bank National Register nomination was approved at the June 2000 meeting of the Illinois Historic Sites Advisory Council.

47. *Greetings from Danville, Illinois: A History in Postcards* (Danville: Vermilion County Museum Society, 1997), 60.

48. Katherine Stapp and Betty Sullenberger, *Footprints in the Sands: Founders and Builders of Vermilion County, Illinois* (Danville: Interstate Printers & Publishers, Inc., 1975), 38.

49. Ibid.

50. Ibid., 37.

51. Lottie Jones, *History of Vermilion County, Illinois, Vol. II, Biographies* (Chicago: Pioneer Publishing Co., 1911), 5.

52. Ibid.

53. Bob Wright, *Danville: A Pictorial History* (St. Louis: G. Bradley Publishing, Inc., 1987), 51.

54. *Greetings from Danville*, 50.

55. Wright, 122.

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First National Bank Building, Danville, Vermilion County, Illinois

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56. Van Buren Street no longer continues through to North Vermilion Street. This building would have been in the middle of the long block which is now continuous from Main Street to North Street on North Vermilion Street, in close proximity to the Baum Building, if the reference is correct.

57. Kevin Cullen, *As You May Recall: Selected Articles by Kevin Cullen* (Danville: Old Town Preservation Association, 1998), 115.

58. Ibid.

59. Ibid.

60. Ibid.

61. "First National Bank's Home Ready," *Commercial-News*, 18 October 1918.

62. Ibid.

63. Ibid., and *Greetings from Danville*, 73.

64. "First National Bank's Home Ready."

65. Wright, 132.

66. Ibid., 189.

67. Ibid.

68. Danville City Directories of 1903, 1904-05 and 1906.

69. Sanborn Map Company, March 1909.

70. Sanborn Map Company, 1914 and Danville City Directory, 1913.

71. *Greetings from Danville*, 108.

72. Ibid., 88.

73. Ibid.

74. Ibid., 80.

75. Ibid., 83.

76. Ibid.

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National Park Service

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First National Bank Building, Danville, Vermilion County, Illinois

Section number 9 Page 35

Major Bibliographical References

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Cullen, Kevin. *As You May Recall: Selected Articles by Kevin Cullen*. Danville: Old Town Preservation Association, 1998.

"First National Bank's Home Ready." *Commercial-News*, 18 October 1918.

Fish, Henry R., publisher. *Souvenir of Danville, Illinois, 1916*. Reprint edition, Danville: Illiana Genealogical and Historical Society, 1939.

Greetings from Danville, Illinois: A History in Postcards. Danville: Vermilion County Museum Society, 1997.

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Jones, Lottie E. *History of Vermilion County, Illinois*. Vol. II, Biographies. Chicago: Pioneer Publishing Co., 1911.

Leonard, John. W., ed. *The Book of Chicagoans*. Chicago: A.N. Marquis & Co., 1905.

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Marquis, Albert Nelson, ed. *The Book of Chicagoans: A Biographical Dictionary of Leading Living Men and Women of the City of Chicago*. Chicago: A.N. Marquis & Co., 1917.

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

Sanborn-Perris Map Company Ltd., April 1884, February 1890, October 1895, and November 1900; and Sanborn Map Company, 1914.

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First National Bank Building, Danville, Vermilion County, Illinois

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Sprague, Paul, Survey Director. *Inventory of Architecture Before World War II in Vermilion County, Interim Report*. Springfield: Illinois Historic Structures Survey, a Division of the Illinois Historic Sites Survey, conducted under the auspices of the Illinois Department of Conservation, October 1974.

Stapp, Katherine and Betty Sullenberger. *Footprints in the Sands: Founders and Builders of Vermilion County, Illinois*. Danville: Interstate Printers & Publishers, Inc., 1975.

Tatum, Raymond Terry. *Loop Retail Historic District*. National Register of Historic Places Registration Form, 1998.

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

Whithey, Henry F. and Elsie Rathburn. *Biographical Dictionary of American Architects Deceased*. Los Angeles: New Age Publishing Co., 1956.

Who's Who in Chicago and Illinois. Chicago: A.N. Marquis Co., 1945.

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Wright, Bob. *Danville: A Pictorial History*. St. Louis: G. Bradley Publishing, Inc., 1987.

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Zorn's Danville Directory. Cincinnati: Peterson Linotype Company, 1901 and 1903.

First National Bank Building
Name of Property

Vermilion County, Illinois
County/State

10. Geographical Data

Acreage of Property less than one acre

UTM References

(Place additional UTM references on a continuation sheet.)

A. Zone	Easting	Northing	B. Zone	Easting	Northing
16	446300	4441560			

C. Zone	Easting	Northing	D. Zone	Easting	Northing

[X] 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 June, 2000

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 Terry Forcht/Key Broadcasting

street & number P.O. Box 1227 telephone 606.528.8787

city or town Corbin state Kentucky zip code 40702

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.

United States Department of the Interior
National Park Service

National Register of Historic Places Continuation Sheet

First National Bank Building, Danville, Vermilion County, Illinois

Section number 10 Page 37

Geographical Data

Verbal Boundary Description

City of Danville East 27.83' Lot 8 and except North 7.08' East 15; South 22.08' East 27.83' West 74.25'
Lot 5 1N1W. (Vermilion County Assessor's Office, Vermilion County Courthouse Annex.)

Boundary Justification

The boundary includes the entire portions of city lots which have historically been associated with the
First National Bank Building.



First National Bank Building
Danville, Vermilion Co., IL

Navak; 6.8.00

negs. w/ city (devel. services)

facing west / N. Vermilion facade

#1/18



First National Bank Building
Denville, Vermilion Co., IL

Novak: 6.8.00

negs w/ city / development services

facing NE / west elevation of W. Main St. facade

#2/10



First National Bank Building
Denville, Vermilion Co., IL

Novak: 6.8.00

negs 4 city (devel. serv.)

facing SE

#3/10



First National Bank Building
Danville, Vermilion Co., IL

Novak: 6.8.00

neqs w/ city (devel. serv.)

facing west; SE cornice

#4/10



First National Bank Building
Danville, Vermilion Co., IL

Novak: 6.8.00

neqs w city (devel. serv.)

facing NW; building lobby entrance

#5/10



First National Bank Building
Danville, Vermilion Co., IL

Novak: 618.00

negs w/ city (devel. serv.)

facing south; bank lobby w/ executive section
+ Directors' Room

#6/10



First National Bank Building
Danville, Vermilion Co., Ill

Novak: 6.9.00

negs. 4 city (devel. serv.)

facing west; read + tie detailing in marble
executive section

#7/10



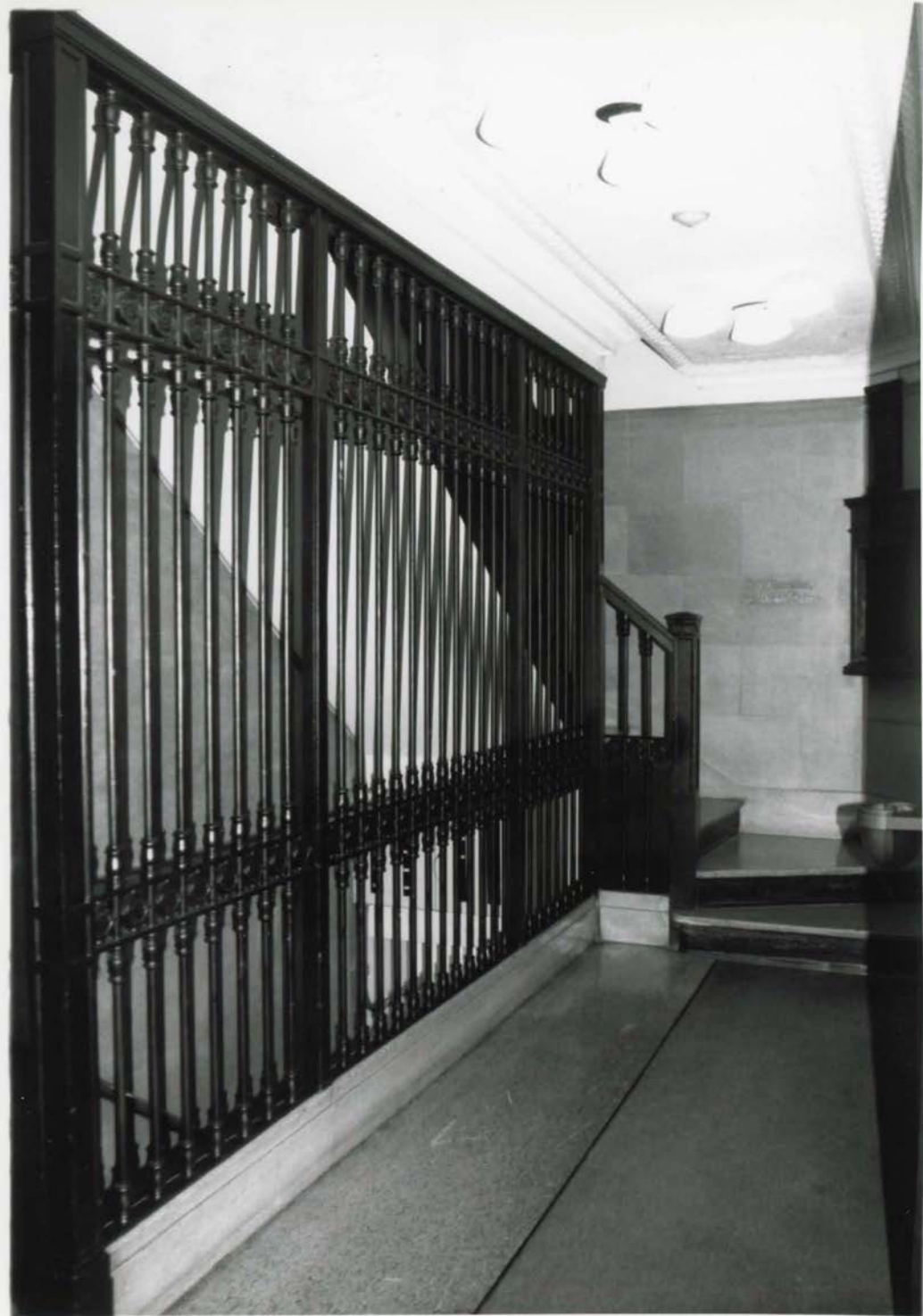
First National Bank Building
Danville, Vermilion Co., IL

Novak: 6.8.00

neqs w/ city (devel. serv.)

facing SW; Directors' Room

#8/10



First National Bank Building
Danville, Vermilion Co., IL

Abtrak: 6.8.00

negs w/city (devel. serv.)

facing NW; 1st floor elevator/staircase lobby
enclosed basement staircase
to historic lower lobby

#9/10

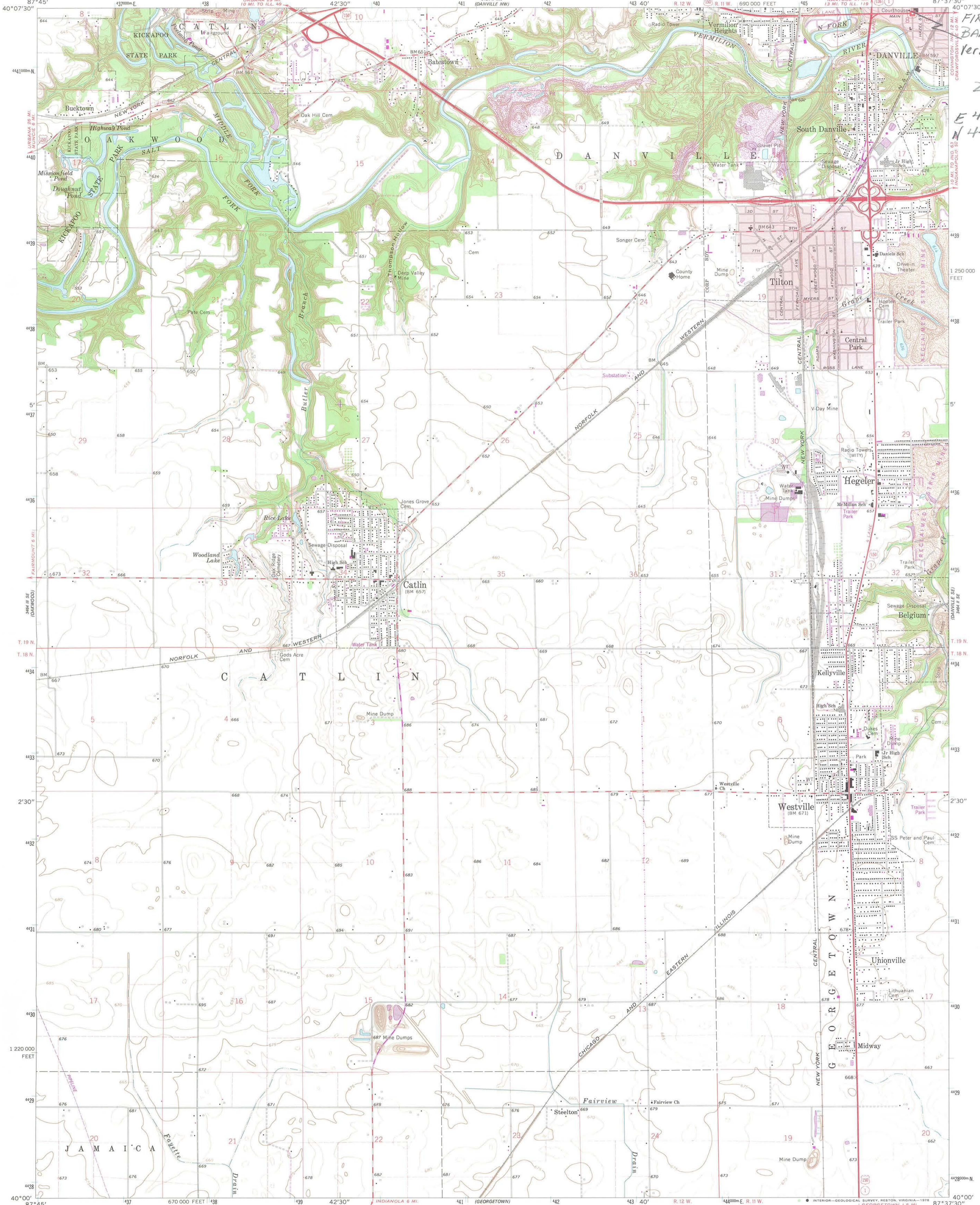


First National Bank Building
Denville, Vermilion Co., IL

Navak: 6-8-00; mags w/ city (devel. serv.)

facing north / 8th floor hall

#10/10



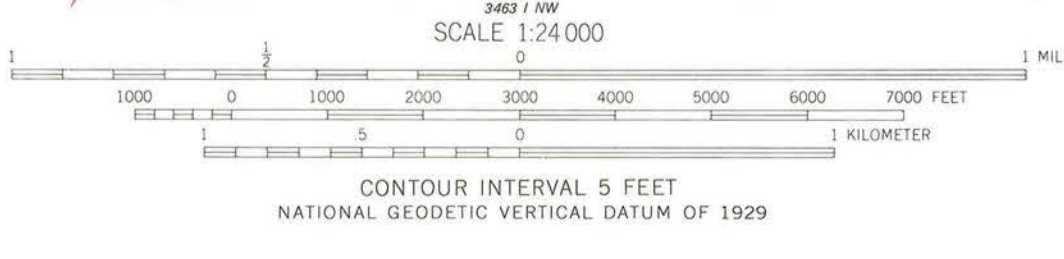
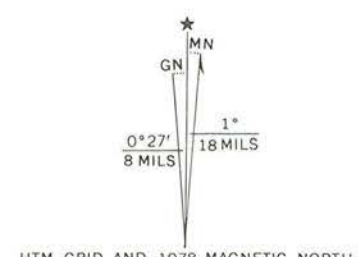
FIRST NATIONAL
BANK BUILDING
Vermilion Co.,
IL
ZONE 16
E 446 300
N 4441 560

Mapped, edited, and published by the Geological Survey

Control by USGS and USC&GS
Planimetry by photogrammetric methods from aerial photographs
taken 1946. Topography by planetable surveys 1948-49
Revised 1966

Polyconic projection. 1927 North American datum
10,000-foot grid based on Illinois coordinate system, east zone
1000-meter Universal Transverse Mercator grid ticks,
zone 16, shown in blue

Red tint indicates areas in which only landmark buildings are shown
Fine red dashed lines indicate selected fence and field lines where
generally visible on aerial photographs. This information is unchecked
Revisions shown in purple compiled from aerial photographs taken
1977. Map edited 1978. This information not field checked



SCALE 1:24 000
CONTOUR INTERVAL 5 FEET
NATIONAL GEODETIC VERTICAL DATUM OF 1929



ROAD CLASSIFICATION

Heavy-duty	Light-duty
Medium-duty	Unimproved dirt
Interstate Route	U.S. Route
	State Route

DANVILLE SW, ILL.
N4000—W8737.5/7.5

1966
PHOTOREVISED 1978
AMS 3464 II SW—SERIES 1983

THIS MAP COMPLIES WITH NATIONAL MAP ACCURACY STANDARDS
FOR SALE BY U.S. GEOLOGICAL SURVEY, RESTON, VIRGINIA 22092
AND BY THE STATE GEOLOGICAL SURVEY, URBANA, ILLINOIS 61801
A FOLDER DESCRIBING TOPOGRAPHIC MAPS AND SYMBOLS IS AVAILABLE ON REQUEST

UNITED STATES DEPARTMENT OF THE INTERIOR
NATIONAL PARK SERVICE

NATIONAL REGISTER OF HISTORIC PLACES
EVALUATION/RETURN SHEET

REQUESTED ACTION: ~~NOMINATION~~ *Owner's Objection*

PROPERTY First National Bank Building
NAME:

MULTIPLE
NAME:

STATE & COUNTY: ILLINOIS, Vermilion

DATE RECEIVED: 10/10/00 DATE OF PENDING LIST: 10/23/00
DATE OF 16TH DAY: 11/08/00 DATE OF 45TH DAY: 11/24/00
DATE OF WEEKLY LIST:

REFERENCE NUMBER: 00001335

REASONS FOR REVIEW:

APPEAL: N DATA PROBLEM: N LANDSCAPE: N LESS THAN 50 YEARS: N
OTHER: N PDIL: N PERIOD: N PROGRAM UNAPPROVED: N
REQUEST: N SAMPLE: N SLR DRAFT: N NATIONAL: N

COMMENT WAIVER: N

ACCEPT RETURN REJECT 11/8/00 DATE

ABSTRACT/SUMMARY COMMENTS:

~~Determined Eligible~~ ~~Entered in the~~
National Register

RECOM./CRITERIA _____

REVIEWER _____ DISCIPLINE _____

TELEPHONE _____ DATE _____

DOCUMENTATION see attached comments Y/N see attached SLR Y/N



Illinois Historic
Preservation Agency

1 Old State Capitol Plaza • Springfield, Illinois 62701-1507 • (217) 782-4836 • TTY (217) 524-7128

MEMORANDUM

TO: Doug Pasquale, Planner, Danville Historic
Preservation Commission
Mayor Robert E. Jones, City of Danville

FROM: Tracey A. Sculle, Assistant National Register Coordinator *TAS*

DATE: July 7, 2000

SUBJECT: First National Bank Building

It is my opinion that the First National Bank Building 2-4 North Vermilion Street in Danville, Illinois, meets Criterion C for architecture for listing in the National Register of Historic Places. This locally significant commercial building dating from 1918 was designed by the Chicago architecture firm of Mundie and Jensen and is an excellent example of Classical Revival architecture in Danville. The period of significance for this property is 1918. This prominent building also retains both interior and exterior integrity.

City of Danville



DANVILLE HISTORIC
PRESERVATION COMMISSION

Resolution

RESOLUTION NO. 026

WHEREAS, the City of Danville, Illinois is desirous of identifying its historical resources; and

WHEREAS, such resources embody a sense of time and place unique to the City of Danville; and

WHEREAS, protecting, enhancing and perpetuating the distinctive historical and/or architectural characteristics of Danville promotes the City's educational, cultural, economic and general welfare; and

WHEREAS, the Danville Historic Preservation Commission has been charged with officially reviewing National Register Nominations for such landmarks; and

WHEREAS, said Commission held a public meeting to discuss the National Register of Historic Places Nomination for the First National Bank Building on July 13, 2000.

NOW, THEREFORE, BE IT RESOLVED that:

1. The First National Bank Building located at 2-4 North Vermilion Street, receive full support from the City of Danville Historic Preservation Commission for listing on the National Register of Historic Places.
2. The action of the Commission described herein be forwarded to the State Historic Preservation Office and the Illinois Historic Sites Advisory Council.

PASSED this 13th day of July, 2000 by 5 Ayes and 0 Nos.

APPROVED

By: Sue Pherris
Chairman, Danville Historic
Preservation Commission

ATTEST:

By: Marilyn Blanton
Vice Chairman, Danville Historic
Preservation Commission



July 17, 2000

Theodore W. Hild
Deputy State Historic Preservation Office
Historic Preservation Agency
c/o Ann V. Swallow
#1 Old State Capital Plaza
Springfield, IL 62701-1507

RE: Nominations for National Register of Historic Places

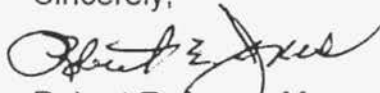
- 210-212 West North Street
- First National Bank Building (2-4 North Vermilion Street)
- Temple Building (102-106 North Vermilion Street)
- Adams Building (139-141 North Vermilion Street)

Dear Mr. Hild:

It gives me great pleasure to offer my support for the above mentioned National Register nominations. These building stand as a prominent example of the history of Danville and the architectural richness of our downtown. I believe that listing these structures on the National Register of Historic Places will help further promote historic preservation in Danville and specifically help promote further development of these Landmark Building.

I appreciate this opportunity to offer my support for these nominations and ask that you give these buildings your utmost consideration.

Sincerely,


Robert E. Jones, Mayor
CITY OF DANVILLE

August 18, 2000

Theodore W. Hild
Deputy State Historic Preservation Officer
Illinois Historic Preservation Agency
c/o Ann V. Swallow
#1 Old State Capitol Plaza
Springfield, Illinois 62701-1507

RE: Objection to Placement of
First National Bank Building,
Danville, Illinois on National
Register of Historic Places

Dear Mr. Hild:

In response to your letter dated August 10, 2000, the undersigned, Terry E. Forcht, certifies that he is a principal of Land Company of Danville, Inc., and that said Land Company of Danville, Inc., is the sole owner of the First National Bank building located at 2-4 North Vermilion Street, Danville, Illinois. Further, the undersigned objects to having the building placed on the National Register of Historic Places. The undersigned respectfully requests your office to honor the objection and to not allow the nomination for placement on the Register to be approved.

Sincerely,



Terry E. Forcht, Individually, and as
President of Land Company of
Danville, Inc.

STATE OF KENTUCKY

COUNTY OF WHITLEY

Subscribed and sworn to before me this 18 day of August,
2000, by Terry E. Forcht to be his own free act and deed.

My commission will expire: 1-10-04.


NOTARY PUBLIC



**Illinois Historic
Preservation Agency**

1 Old State Capitol Plaza • Springfield, Illinois 62701-1507 • (217) 782-4836 • TTY (217) 524-7128

October 4, 2000

Ms. Beth Boland
National Register Program
National Park Service
Department of the Interior
1849 C Street, N.W.
Washington, D.C. 20240

Dear Beth:

Enclosed please find the National Register nomination materials for the following properties that were recommended for nomination by the Illinois Historic Sites Advisory Council at its September 13, 2000 meeting and officially nominated by the State Historic Preservation Officer:

Uptown Square Historic District, Chicago: attached is a copy of the notification letter to the USPO in the district.

Alpha Delta Pi Sorority House, Urbana
Building at 210-212 West North Street, Danville
Adams Building, Danville
Martin Roche-John Tait House, Chicago
Cornelius Hennessy Building, Murphysboro
Gideon Ives House, New Boston
Francis Stuyvesant Peabody House, Hinsdale
Illinois Carnegie Libraries MPS Amendment
El Paso Public Library Amendment, El Paso
Mrs. C. Morse Ely House, Lake Bluff

Also enclosed is the First National Bank Building in Danville. The owner has objected and therefore the SHPO has requested a determination of eligibility.

Thank you for your attention to this matter.

Sincerely yours,

Ann V. Swallow
Survey & National Register
Coordinator

encl.

19 June 2018

RECEIVED

JUN 28 2018

Preservation Services

RE: Collins Tower, formerly known as
Bresee Tower, formerly known as First National Bank
4-6 North Vermilion Street
Danville, IL 61832

Amy Hathaway
National Register and Survey Specialist
Illinois State Historic Preservation Office
217-782-8588

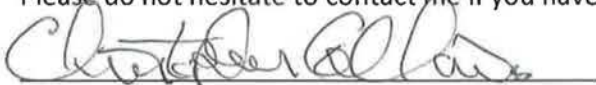


Amy,


My wife and I are now the owners of Collins Tower, formerly known as Bresee Tower, formerly known as First National Bank located at 4 North Vermilion Street, Danville, IL 61832.

We are asking you to please list this property on the National Register as is already approved.

Please do not hesitate to contact me if you have any questions.



Christopher Collins
346-717-3290

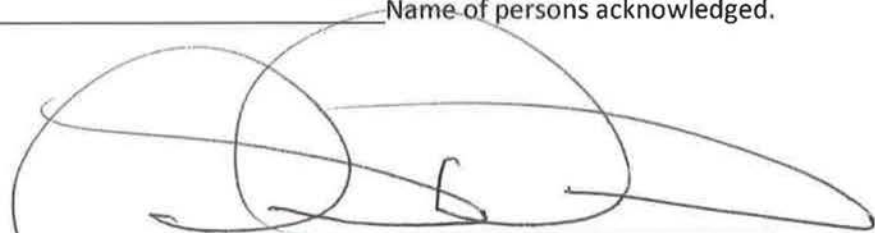


Jeri Collins

State of Illinois
County of Vermilion

This instrument was acknowledged before me on 27 June 2018 (date)
By Donnie M. Davis Name of persons acknowledged.

(Seal)



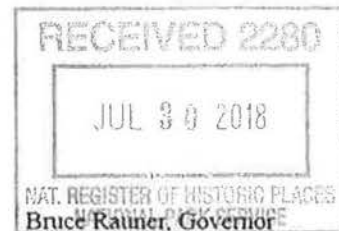
Signature of person taking acknowledgement





Illinois Department of Natural Resources

One Natural Resources Way Springfield, Illinois 62702-1271
www.dnr.illinois.gov



Wayne A. Rosenthal, Director

July 24, 2018

Ms. Barbara Wyatt
National Park Service
National Register of Historic Places
1849 C Street, NW, Mail Stop 7228
Washington, DC 20240

Dear Ms. Wyatt:

Enclosed are the disks that contain the true and correct copies of the National Register nomination recommended for nomination by the Illinois Historic Sites Advisory Council at its June 29, 2018 meeting and signed by the Deputy State Historic Preservation Officer:

South Side Community Art Center, Chicago, Cook County

Please note: This packet also includes a notarized letter from the current property owner of the First National Bank Building in Danville, Vermilion County, requesting the property be listed in the National Register. The property was not listed due to owner objection, but was formally determined eligible by the Keeper on 11/08/2000.

Please contact me at 217/785-4324 if you need any additional information. Thank you for your attention to this matter.

Sincerely,

A handwritten signature in black ink, appearing to read "Andrew Heckenkamp".

Andrew Heckenkamp, Coordinator,
Survey and National Register program
Illinois State Historic Preservation Office
Illinois Department of Natural Resources

enclosures



United States Department of the Interior

NATIONAL PARK SERVICE

1849 C Street, N.W.
Washington, D.C. 20240



IN REPLY REFER TO:

The Director of the National Park Service is pleased to send you the following announcements and actions on 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 award winning web site: www.cr.nps.gov/nr

NOV 17 2000

WEEKLY LIST OF ACTIONS TAKEN ON PROPERTIES: 11/06/00 THROUGH 11/10/00

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

ARIZONA, MARICOPA COUNTY, Irving School, 155 N. Center St., Mesa, 00001323, LISTED, 11/08/00
ARIZONA, MARICOPA COUNTY, Temple Historic District, Roughly bet. Mesa Dr., Broadway Rd., Hobson and Main Sts., Mesa, 00001321, LISTED, 11/08/00
CALIFORNIA, MARIN COUNTY, Lyford, Benjamin and Hilarita, House, 376 Greenwood Beach Rd., Tiburon, 00001268, LISTED, 11/10/00
FLORIDA, ORANGE COUNTY, Palm Cottage Gardens, 2267 Hempel Ave., Gotha vicinity, 00000982, LISTED, 11/07/00
GEORGIA, FULTON COUNTY, Western Electric Company Building, 820 Ralph McGill Blvd., Atlanta, 00001329, LISTED, 11/08/00
ILLINOIS, CHAMPAIGN COUNTY, Alpha Delta Pi Sorority House, 1202 W. Nevada St., Urbana, 00001333, LISTED, 11/08/00
(Fraternity and Sorority Houses at the Urbana--Champaign Campus of the University of Illinois MPS)
ILLINOIS, COOK COUNTY, Roche, Martin--John Tait House, 3614 S. Martin Luther King Dr., Chicago, 00001338, LISTED, 11/08/00
ILLINOIS, COOK COUNTY, Uptown Square Historic District, Roughly along Lawrence Ave., and Broadway, Chicago, 00001336, LISTED, 11/08/00
ILLINOIS, DU PAGE COUNTY, Peabody, Francis Stuyvesant, House, 8 E. Third St., Hinsdale, 00001330, LISTED, 11/08/00
ILLINOIS, JACKSON COUNTY, Hennessy, Cornelius, Building, 1023 Chestnut St., Murphysboro, 00001331, LISTED, 11/08/00
ILLINOIS, LAKE COUNTY, Ely, Mrs. C. Morse, House, 111 Moffett Rd., Lake Bluff, 00001339, LISTED, 11/08/00
ILLINOIS, MERCER COUNTY, Ives, Gideon, House, 408 E. Jefferson St., New Boston, 00001332, LISTED, 11/08/00
ILLINOIS, VERMILION COUNTY, Building at 210-212 West North Street, 210-212 West North St., Danville, 00001334, LISTED, 11/08/00
ILLINOIS, VERMILION COUNTY, First National Bank Building, 2-4 N. Vermilion St., Danville, 00001335, LISTED, 11/08/00
ILLINOIS, WOODFORD COUNTY, El Paso Public Library, 149 W. First St., El Paso, 94000972, ADDITIONAL DOCUMENTATION APPROVED, 11/07/00 (Illinois Carnegie Libraries MPS)
MASSACHUSETTS, WORCESTER COUNTY, Worcester Bleach and Dye Works, 60 Fremont St., Worcester, 00001343, LISTED, 11/08/00
NEW MEXICO, EDDY COUNTY, Last Chance Canyon Apache--Cavalry Battle Site: LISTED DATE CORRECTION, Address Restricted, Queen vicinity, 00001230, LISTED, 10/24/00
PENNSYLVANIA, ALLEGHENY COUNTY, Consolidated Ice Company Factory No. 2, 100 43rd St., Pittsburgh, 00001348, LISTED, 11/08/00
PENNSYLVANIA, CHESTER COUNTY, Goshenville Historic District, Mainly along N. Chester Rd., jct. with Paoli Pike, East Goshen, 00001347, LISTED, 11/08/00
PENNSYLVANIA, MONTGOMERY COUNTY, Knipe--Johnson Farm, 606 DeKalb Pike, Upper Gwynedd Township, 00001346, LISTED, 11/08/00
PENNSYLVANIA, YORK COUNTY, McCalls Ferry Farm, 447 McCalls Ferry Rd., Lower Chanceford Township, 00001344, LISTED, 11/08/00
SOUTH CAROLINA, HAMPTON COUNTY, American Legion Hut, Jct. of Hoover St. and Jackson Ave., Hampton, 00001295, LISTED, 10/27/00
SOUTH CAROLINA, JASPER COUNTY, White Hall Plantation House Ruins and Oak Avenue, Address Restricted, Ridgeland vicinity, 98000423, LISTED, 10/27/00
SOUTH DAKOTA, AURORA COUNTY, Hilton House, Main St., White Lake, 00001352, LISTED, 11/08/00
SOUTH DAKOTA, MINNEHAHA COUNTY, Glidden--Martin Hall, 1101 W. 22nd Ave., Sioux Falls, 00001350, LISTED, 11/08/00
SOUTH DAKOTA, MINNEHAHA COUNTY, Jorden Hall, 1101 W. 22nd St., Sioux Falls, 00001349, LISTED, 11/08/00
TENNESSEE, KNOX COUNTY, Gibbs Drive Historic District, Gibbs Dr., Knoxville, 00001354, LISTED, 11/08/00 (Knoxville and Knox County MPS)
TENNESSEE, RUTHERFORD COUNTY, Providence Primitive Baptist Church, 256 Central Valley Rd., Walter Hill vicinity, 00001357, LISTED, 11/08/00
TENNESSEE, WILSON COUNTY, Spring Creek Presbyterian Church, Cainsville, Doaks Crossroads vicinity, 00001356, LISTED, 11/08/00
TENNESSEE, WILSON COUNTY, Watertown Commercial Historic District, Roughly along Main St., Depot Ave., and Public Square, Watertown, 00001353, LISTED, 11/08/00
TEXAS, MILLS COUNTY, Mills County Courthouse, 1011 Fourth St., Goldthwaite, 00001359, LISTED, 11/08/00
TEXAS, TRAVIS COUNTY, Austin Daily Tribune Building, 970 Colorado, Austin, 00001352, LISTED, 11/08/00
UTAH, SALT LAKE COUNTY, Cushing, Arthur and Ellen, House, 123 E. Pioneer, Sandy, 00001304, LISTED, 11/06/00 (Sandy City MPS)
UTAH, SALT LAKE COUNTY, Dowding, Hannah Nash, House, 8830 S 60 E, Sandy, 00001305, LISTED, 11/06/00 (Sandy City MPS)
UTAH, SALT LAKE COUNTY, Dowding--Rasmussen House, 98 E. Main St., Sandy, 00001306, LISTED, 11/06/00 (Sandy City MPS)
UTAH, SALT LAKE COUNTY, Jensen, Amos and Ida, House, 387 E 8800 S, Sandy, 00001307, LISTED, 11/06/00 (Sandy City MPS)

UNITED STATES DEPARTMENT OF THE INTERIOR
NATIONAL PARK SERVICE

NATIONAL REGISTER OF HISTORIC PLACES
EVALUATION/RETURN SHEET

Requested Action:

Property Name:

Multiple Name:

State & County:

Date Received: 7/30/2018 Date of Pending List: Date of 16th Day: 11/8/2000 Date of 45th Day: 9/13/2018 Date of Weekly List: 9/21/2018

Reference number:

Nominator:

Reason For Review:

- | | | |
|---|--|---|
| <input type="checkbox"/> Appeal | <input type="checkbox"/> PDIL | <input type="checkbox"/> Text/Data Issue |
| <input type="checkbox"/> SHPO Request | <input type="checkbox"/> Landscape | <input type="checkbox"/> Photo |
| <input type="checkbox"/> Waiver | <input type="checkbox"/> National | <input type="checkbox"/> Map/Boundary |
| <input type="checkbox"/> Resubmission | <input type="checkbox"/> Mobile Resource | <input type="checkbox"/> Period |
| <input checked="" type="checkbox"/> Other | <input type="checkbox"/> TCP | <input type="checkbox"/> Less than 50 years |
| | <input type="checkbox"/> CLG | |

Accept Return Reject 9/13/2018 Date

Abstract/Summary
Comments:

Recommendation/
Criteria

Reviewer Barbara Wyatt Discipline Historian

Telephone (202)354-2252 Date _____

DOCUMENTATION: see attached comments : No see attached SLR : No

If a nomination is returned to the nomination authority, the nomination is no longer under consideration by the National Park Service.