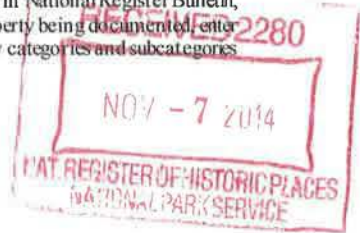


1068

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 determinations for individual properties and districts. See instructions in National Register Bulletin, *How to Complete the National Register of Historic Places Registration Form*. If any item does not apply to the property being documented, enter "N/A" for "not applicable." For functions, architectural classification, materials, and areas of significance, enter only categories and subcategories from the instructions.



1. Name of Property

Historic name: Martin House

Other names/site number: House on the Hill

Name of related multiple property listing:
N/A

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

2. Location

Street & number: 707 10th Avenue

City or town: Fulton State: Illinois County: Whiteside

Not For Publication: Vicinity:

3. State/Federal Agency Certification

As the designated authority under the National Historic Preservation Act, as amended,


I hereby certify that this nomination request for determination of eligibility meets the documentation standards for registering properties in the National Register of Historic Places and meets the procedural and professional requirements set forth in 36 CFR Part 60.

In my opinion, the property meets does not meet the National Register Criteria. I recommend that this property be considered significant at the following level(s) of significance:

national statewide local

Applicable National Register Criteria:

A B C D

	<u>/ IL DSHPO</u>	<u>10-29-14</u>
Signature of certifying official/Title:		Date
<u>Illinois Historic Preservation Agency</u>		
State or Federal agency/bureau or Tribal Government		

In my opinion, the property <input type="checkbox"/> meets <input type="checkbox"/> does not meet the National Register criteria.	
Signature of commenting official:	Date

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Title :	State or Federal agency/bureau or Tribal Government
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4. National Park Service Certification

I hereby certify that this property is:

- entered in the National Register
- determined eligible for the National Register
- determined not eligible for the National Register
- removed from the National Register
- other (explain:)

Joe Edison H. Beall
Signature of the Keeper

12.22.14
Date of Action

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

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Object

Number of Resources within Property

(Do not include previously listed resources in the count)

Contributing	Noncontributing	
<u>2</u>	<u>1</u>	buildings
<u> </u>	<u> </u>	sites
<u>1</u>	<u>0</u>	structures
<u> </u>	<u> </u>	objects
<u>3</u>	<u>1</u>	Total

Number of contributing resources previously listed in the National Register 0

6. Function or Use

Historic Functions

(Enter categories from instructions.)

DOMESTIC/single dwelling

Current Functions

(Enter categories from instructions.)

RECREATION AND CULTURE/museum

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7. Description

Architectural Classification

(Enter categories from instructions.)

LATE VICTORIAN/Italianate

Materials: (enter categories from instructions.)

Principal exterior materials of the property: BRICK

Narrative Description

(Describe the historic and current physical appearance and condition of the property. Describe contributing and noncontributing resources if applicable. Begin with a **summary paragraph** that briefly describes the general characteristics of the property, such as its location, type, style, method of construction, setting, size, and significant features. Indicate whether the property has historic integrity.)

Summary Paragraph

As documented by photos taken in 1899 and ca 1910, the architectural features of the Martin House have remained largely unchanged over the years. The two story brick residence constructed in 1855 still presents the primary features of the Italianate style: rectangular massing, vertical orientation, narrow window penetrations and a wooden cornice with decorative brackets supporting the narrow eaves of the shallow hip roof. The Martin House is set back from the sidewalk, sharing the tree-lined street with homes constructed from the mid-19th through the early 20th century, with a few examples of mid-20th century domestic architecture in the surrounding neighborhood. The building has undergone three major renovations, each of which illustrates changes in domestic life or preferences in architectural style. First an addition on the rear of the building added a kitchen and additional living space, followed by an enlargement of that addition to accommodate modern plumbing in the kitchen and the addition of a bathroom on each floor. Between the second and third major renovations, the front porch was extended to create a wraparound porch in the Queen Anne Style. The third remodeling included a dining room addition with butler's pantry incorporating elements of the Arts and Crafts Style and a remodel of the main stair hall with details evoking the Eastlake Style. These changes, along with interior designs and finishes, date to the period of significance or are sympathetic to the building's character-defining features, maintaining the building's overall integrity of design,

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materials and workmanship. The property includes three contributing resources—the house and summer kitchen, along with a stone retaining wall along the sidewalk—and one non-contributing building, a garage dating from the late 1920s, outside the period of significance.

Narrative Description

Setting

The narrowing of the Mississippi River just north of Fulton provided a fine location in the 1830s for a ferry, then later for bridges, which fostered the development of the town. Warehouses and wharves along the river encouraged the growth of a compact commercial district along Fourth Street. The residential district began at Fifth Street and continued east up the hill. Near the top of the hill, the corner lot at 7th Street and 10th Avenue is marked by a stone retaining wall constructed in the 1870s, above which stands the Martin House. The tree-lined streets in the vicinity are lined with concrete walks and homes of brick and wood dating from the 1850s through the mid-20th century.

Description

When it was constructed in the 1850s of locally-produced brick, the Martin House sat alone on the bluff overlooking the growing town of Fulton and the Mississippi River. Its location garnered the newly-constructed home of Dr. Abraham W. Benton and his wife Hannah the nickname “the House on the Hill.” This was its common name until the family of Leonard and Maxine H. Martin, who bought the house in 1944, donated it to the city for use as a museum by the Fulton Historical Society in 1997.¹ The brick residence faces 10th Street, with the main façade presenting features of the Italianate Style popular in domestic and commercial architecture in the Midwest during the mid-19th century. Three bays, considerably taller than they are wide, each present a tall narrow window except for the right-hand first floor bay, which contains a wide entryway. The bay including the entry is somewhat wider than the others, reflecting the arrangement of interior space which is divided between the stair hall and front parlor. The entry presents a wide double-door with a large transom above, which provides the primary source of light for the stair hall. A wide porch with a low railing supported by turned balusters wraps around the west side of the building, and would have provided an unobstructed view of the river and town for a number of years after the building’s initial construction. The first floor windows reach almost to the porch’s floor, while windows on the second floor are somewhat shorter. At the second story, scrolled brackets mark the ends of each window’s stone lintel, with an additional bracket at each corner of the building, supporting the eaves of the low hipped roof.

The west façade also presents three bays, with the treatment of each being unique. Starting from the edge of the main façade, the first bay repeats the treatment of the two window bays on the main façade: a tall, narrow window on the first floor, with a shorter window on the upper story. The porch, with its floor and steps of concrete, stretches to the very edge of the central bay, which presents a three-sided projecting bay of wood on the first floor. At this point, the stone foundation of the building is visible, projecting outward to support the bay, which is filled with

¹ Barbara Mask, “The House on the Hill,” *Fulton Journal*, Wednesday, February 27, 2013.

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three tall, narrow windows and is capped by a short bracketed roof. The windows in this projecting bay, like those under the porch roof, are simple one-over-one double hung windows with wooden storm windows having four equally-sized panes of glass. One storm window in the projecting bay has been shortened to accommodate a window air conditioner. The second story window above the projecting bay is identical in size and shape to the other second story windows, and the application of scrolled brackets at the eaves continues the pattern established on the main façade.

The third bay on the west façade projects significantly from the rest of the building. The foundation, window and roof treatments on both the west- and south-facing walls repeat the design established on the main façade. The roof on this projecting bay is slightly lower than that on the remainder of the building, marking it as an addition to the original rectangular masonry structure. Another difference is the use of smaller wooden lintels rather than the stone lintels evident on the main façade. A simple brick chimney rises at the juncture of the two sections of the building.

This projecting bay at the northwest corner of the building is part of a series of additions that stretch completely across the north end of the building. This façade presents six two-story bays and a single one-story bay at the east side of the building. The one-story bay on the far left presents a single window with a flat wooden lintel and sill identical to those on the west façade. The remainder of the windows on the north façade present segmental brick arches rather than flat lintels of stone or wood. The windows and rear entrance on this façade are irregularly placed, conforming to the needs of the spaces within the building rather than meeting a particular design aesthetic. Moving from left to right, the first two-story bay presents only a first floor window, the second a window on both stories, and the third, only a doorway providing access to the kitchen via a contemporary wood and glass enclosure with a shallow hip roof. Although the enclosure is clearly contemporary, its simple design, extensive use of glass and location on a secondary façade prevent it from detracting significantly from the building's design. Next to this enclosure is a covered stair which provides access to the cellar.

The fourth bay presents smaller windows on both floors, which light two full baths. The next bay presents a single window on the first floor, and the last bay is blank, though changes in the brick and mortar clearly show that most of this last bay was constructed at a later time than the remainder of the building. Although the second-story roof is lower than that of the main portion of the house, its treatment is similar, including the use of scrolled brackets to frame the eastern window. Apparently the window of the second floor bath was not considered significant enough to warrant a pair of brackets of its own, as the other brackets are spaced evenly across the remainder of the façade without regarding to the placement of the window.

The house's east façade, like the north, is also varied. To the left of a rectangular one-story addition, which presents an entry and a single window, a five-sided single-story bay projects from the building beneath two second-story windows. This bay constitutes an addition to the dining room, and the window to the right of the projecting bay lights a butler's pantry that was added at the same time. The penetration once serving as a coal chute is still visible beneath one of the windows in the projecting bay. The remaining bay at the southeast corner presents a blank

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brick wall against which the staircase rises inside. The roof on the one-story addition is flat, presenting a wooden cornice rather than the brackets supporting the second-story roof. The difference in height between the main building and the two-story addition is pronounced along this façade, and the junction of the two building sections is clear. However, the same brackets and roofing treatments extend across both sections of the residence.

The floor plan of the original structure reflects the common division of the building into four rooms: an entry hall providing access to the front parlor and dining room, which both open onto a second parlor. Entering through the double doors, one is drawn into a tall space dominated by a paneled staircase with stout newel posts capped by intricate foliate carvings. The stair halls in homes of this period were often designed to serve as an area in which visitors could be screened before entering the private areas of the home,² suggested by the fact that the stair hall is the only room on the first floor that can be completely closed off from the other rooms. Across from the stairs, a pair of large pocket doors provides access to the front parlor, while a door beneath the last turn of the stairs provides access to the dining room. The millwork above the doorways is flat with a narrow projecting cornice, matching the millwork in the dining room. The deep wooden panels encasing the stairs and hall closet are edged with carved beads. These intricate carvings combining foliate and geometrical patterns are features of the Eastlake Style, popular in the early 20th Century.

The front and rear parlors are simple rooms connected by a wide opening. The front parlor presents two double-hung windows facing south and one facing west. The rear parlor has the three-sided projecting bay on the west. These rooms both present flat millwork around the windows and doors with a simple three-part picture frame molding finishing the edges. The millwork in the front parlor includes a return at each corner at the top of each frame. Both rooms have wide crown molding at the juncture of the walls and ceilings. Millwork in these rooms is painted white.

A wide opening cased in wood provides access from the rear parlor to the dining room, the design of which contrasts sharply with the simplicity of the parlors. Opposite the rear parlor is a five-sided bay presenting leaded glass windows framed in dark wood. Heavy millwork with simple rectangular lines encircles the room, dividing each wall in half horizontally. This trim is capped by a grooved rail which was typically used to display plates or artwork. Plain wallpaper with a linen texture dating from the mid-twentieth century covers the plaster panels below the plate rail, while the paper above the rails is printed with fruit and foliage. At the east end of the room, a built-in bench fills the space below the leaded windows. These present a simple frame of textured clear and white opaque glass surmounted by a simple geometric design in amber and white glass. The millwork framing the windows is flat with a narrow projecting cornice. Rather than a window, the north wall of the bay presents a doorway to the butler's pantry, constructed at the same time as the dining room addition. The north and east walls of the pantry are lined with built-in cabinetry, the design of which repeats features of the woodwork and built-in furnishings of the dining room.

² Candace M. Volz, "The Modern Look of the Early Twentieth-Century House: A Mirror of Changing Lifestyles," in *American Home Life, 1880 to 1930*, Jessican H. Foy and Thomas J. Schlereth, eds. (Knoxville: U. of Tennessee Press, 1992), p. 31.

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The kitchen is located in the north addition, along with a one-story entryway / pantry on the east. Finished in bead board, which would have been common in the late 19th and early 20th centuries, the south wall includes built-in shelves which appear to be installed in the penetration that originally connected the kitchen to the dining room. At the southwest corner of the room is a short hallway providing access to the basement stairs, first floor bath and another chamber on the west end of the addition. A doorway from this hall provides access to the rear parlor. In the kitchen's northwest corner, access to the second floor is provided by a narrow stairway. The building's rear entrance, is located in this corner as well, opening to the back yard.

The second floor of the original building provided for three bedrooms, each of which was treated simply, with millwork matching that in the rear parlor. Each bedroom has one or two windows on each exterior wall and a closet. The openings for north windows in the two back bedrooms were enlarged to provide doorways to the rooms in the addition, the floors of which are two steps below the floors of the main house. The east bedroom opens directly onto another bedroom, which is finished in similar fashion to the rooms in the older section of the house. The single exception is that the millwork around the windows and doors in the north addition is completely flat and unadorned. The west bedroom, like the parlor beneath, provides access to a short hallway with four doors leading to the second bedroom in the addition, a full bath situated above the first floor bath, the back stairs and the addition's east bedroom. The marble topped sink in the bathroom appears to date from the addition's construction.

The full basement is accessed from the stairway in the narrow hall of the north addition, and consists of three main sections: the area beneath the original house, a coal bin with a sloped floor beneath the dining room addition, and a shallower section beneath the kitchen, which does not extend the full width of the north addition. The basement's plan suggests the various building programs, with the second addition to the north side of the building indicated by the lack of a full basement beneath the western half of that section of the building.

Across from the north façade of the house stand two outbuildings, both frame structures. The nearer of the two is a gable-end building with narrow clapboards. A four-panel wooden door is situated in each of the east and north sides of the building, while two-over-two double hung windows are centered in the south and west façades. Sanborn maps show this building in place as early as 1897, likely serving first as the primary kitchen, and, after the first addition to the house, as a summer kitchen. The second outbuilding is a small garage with wooden doors. It first appeared on the Sanborn Fire Map of 1929, so although the building presents significant integrity of design, materials and workmanship, it does not date from the period of significance.

The primary design features of the Martin House have remained largely unchanged for the last 100 years. The building's exterior is a fine example of the Italianate Style expressed in brick with wooden trim. The building's integrity of design, materials and workmanship extends to the interior features, which reflect not only the building's original Italianate design, but also styles popular in domestic architecture of the early 20th Century, as reflected in the Eastlake Style stair hall, the Arts and Crafts dining room, and the Queen Anne wraparound porch. The high level of integrity of the main house and each of its major modifications extends to the grounds, where a retaining wall dating from the 1870s and two outbuildings remain essentially unchanged from

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the time of their construction, though the garage dating from the 1920s is outside the period of significance. These resources stand in a setting which itself is largely unchanged since the mid-twentieth century. Inside and out, the Martin House clearly maintains a remarkable level of integrity of location, design, setting, materials, and workmanship.

8. Statement of Significance

Applicable National Register Criteria

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

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

Criteria Considerations

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

- A. Owned by a religious institution or used for religious purposes
- B. Removed from its original location
- C. A birthplace or grave
- D. A cemetery
- E. A reconstructed building, object, or structure
- F. A commemorative property
- G. Less than 50 years old or achieving significance within the past 50 years

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Areas of Significance

(Enter categories from instructions.)

ARCHITECTURE

Period of Significance

1855 – ca 1908

Significant Dates

1855
ca 1872
ca 1908

Significant Person

(Complete only if Criterion B is marked above.)

Cultural Affiliation

Architect/Builder

unknown

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Statement of Significance Summary Paragraph (Provide a summary paragraph that includes level of significance, applicable criteria, justification for the period of significance, and any applicable criteria considerations.)

The Martin House (HARGIS # 120018) is significant under Criterion C for architecture as a good local example of an Italianate with early 20th century architectural characteristics. The building presents the massing and exterior details common to residences built in the Italianate style popular when the house was originally constructed in the 1850s: a tall, narrow two-story structure with a low roof, narrow double-hung windows and decorative features in wood, including scrolled brackets supporting the eaves of the roof. Two additions to the rear of the house carry through the basic design elements of the Italianate. The extension of the front porch to wrap around the west side of the building as is common on Queen Anne homes was undertaken near the turn of the century, followed by an addition to the dining room reflecting features of the Arts and Crafts Style popular in the first decade of the 20th century: heavy wooden wainscoting, built-in wooden furnishings, stained glass windows, and a butler's pantry with extensive built-in cabinetry. Other changes to the building at that time likely included replacing the millwork in the entrance hall and remodeling the staircase reflecting elements of the Eastlake Style. The building's overall integrity of design, materials and workmanship mark it as one of a small number of buildings in Fulton demonstrating these architectural features, making it locally significant as an example of the Italianate with early 20th century architectural characteristics.

Narrative Statement of Significance (Provide at least **one** paragraph for each area of significance.)

The Martin House is eligible for listing in the National Register of Historic Places under Criterion C in the area of architecture. The residence was originally constructed as a rectangular, two-story building with a shallow hipped roof in the Italianate Style, which was first developed in Britain in the early 1800s. John Nash is credited with developing the style by applying a number of classical and Italian architectural features in his design of large country estates in England. The style became popular throughout England, and by 1840, Alexander Jackson Davis was using the style in buildings on the eastern seaboard of the United States. Subsequently, examples of the Italianate Style became common in architectural pattern books, encouraging its popularity throughout the Midwest.

In the United States, the Italianate Style is frequently expressed in residential architecture, with common features of the style including low-pitched hipped roofs, projecting eaves with prominent cornices or scrolled brackets, window or door openings often incorporating Roman or segmental arches, tall windows featuring plate glass, and paneled double doors.³ The Italianate Style made practical use of local materials. Bricks were often locally produced and used not only for walls, but also for decoration, though on residential structures wood was typically used for decorative features. These typically included scrolled brackets supporting the eaves and turned decorations or scrollwork on porches. Design features of Italianate structures also solved

³ Rachel Carley, *The Visual Dictionary of American Domestic Architecture* (New York: Henry Holt and Co., 1994), 143-145.

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practical problems: the tall ceilings allowed for large expanses of glass to make the most of daylight, and the tall double-hung windows, when opened at top and bottom, promoted ventilation during the hot Midwestern summers. All-brick construction also addressed fire hazards at a time when people relied on oil, gas and other petroleum products for lighting and wood or coal stoves for heating.

The Martin House presents the major features of the Italianate Style, from the hipped roof and scrolled brackets at the roofline, to the tall plate glass windows and double-door front entry. The projecting three-bay window on the west façade represents another common design element of the style. Interior millwork and paneled doors are simple in design, with the exception of the millwork installed during renovations. The floor plan of the original structure reflects the common division of the building into four quadrants: an entry hall with access to the front parlor and dining room, which both open onto a second parlor.

The second floor provided for three bedrooms above. A two-story addition to the back of the house, dating from the 1870s, provided an indoor kitchen, illustrating the change in the practice of housing the kitchen in a separate building. The new dependency also provided additional living space on the first floor and two more bedrooms on the second. The simple features of this addition reflect the Italianate style as well, as does a one-story addition off the kitchen added at about the same time. Later additions to the home resulted in its current footprint, with the construction of a full bath on each floor of the north addition, and a corresponding enlargement of the western rooms in that addition. Sanborn Fire Maps and photographic evidence suggest the wraparound porch, a popular feature of homes constructed in the Queen Anne Style, was added ca 1898. The final changes to the building came ca 1908, at which time the dining room was enlarged, with a coal bin situated in the basement beneath, suggesting the installation of a coal-powered central heating system. The expanded dining room and new butler's pantry were both treated in the Arts and Crafts Style, whereas the staircase and millwork in the entry hall were replaced with designs reminiscent of the Eastlake Style.

The late 19th century Arts and Crafts movement in England emphasized craftsmanship over mass production and simplicity over ornamentation. This style, also referred to as the Craftsman Style, found expression in American architecture in the early 20th century. The design of these buildings—generally frame residences sheathed in clapboards, shingles or stucco—projected a sense of informality. Often the designs were asymmetrical, with a strong horizontal emphasis. Natural materials were favored, as was the practice of revealing the structure of roofing members, such as heavy brackets under wide projecting eaves. On the interior, wood was a favored material, with high paneled wainscoting, exposed ceiling beams and built-in furnishings with simple lines and finishes being common. The emphasis on craftsmanship encouraged the use of leaded glass windows featuring simple geometrical designs or designs from nature as ornamental features.

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These features are all present in the Martin House dining room, which was remodeled ca 1908. A five-sided bay was added to the room, increasing its size by about one-third. The heavy wooden trim, grooved plate rail, wainscoting, and leaded windows are all common features of the Arts and Crafts Style. Likewise, the built-in wooden furnishings—seating beneath the window bay and cabinetry in the butler’s pantry—are common in homes in this style.

Like the proponents of the Arts and Crafts movement, architect and writer Charles Eastlake (1836–1906) maintained that hand-crafted furnishings were to be preferred over machine-made goods. In contrast to the simplicity of the Arts and Crafts Style, however, the Eastlake Movement is characterized by the use of intricate designs, generally repeated geometrical shapes encompassing details from nature, including complex or stylized foliate and floral motifs. Most often applied to furnishings, these designs also appeared as applied decoration on the exterior of frame homes of the period, which would include perforated gables or pediments, large brackets or scrolls at corners, and generous use of spindles or latticework.⁴ As an example of the style applied to interior architectural features, the design of the beaded paneling and the foliate design of the newel posts in the stair hall of the Martin House are clearly influenced by the Eastlake Style.

Homes presenting exterior design elements of the Eastlake Movement generally have massing and features common to the Queen Anne Style, which in the United States became popular at the end of the 19th Century and was most frequently applied to domestic architecture. The Queen Anne Style was named and popularized by English architects including Richard Norman Shaw, and appeared in the United States at a time when industrialization reduced the cost of machine-tooled wooden building materials. Asymmetrical façades, usually dominated by a front-facing gable or turret, overhanging eaves, and round or polygonal bays or towers, along with steeply pitched complex rooflines, provided the irregular massing which is a hallmark of the style. That emphasis on the irregular is repeated in the varying textures achieved by a mix of building materials. It is not uncommon to find many different types of wood siding—from beveled or rounded clapboards, to rectangular, polygonal or rounded shingles, to diagonal or vertical bead board—sometimes along with brick or stucco features all appearing on the same Queen Anne home. The irregular massing and varied materials extend to windows of various sizes and shapes, often of leaded glass, and a single large or numerous small porches with balustrades of turned spindles and roofs supported either by columns of classical design or by relatively narrow turned upright supports. This riot of shapes was generally trimmed in carved wood, often presenting repeated geometrical or organic shapes, including dentils or turned spindles, which frequently appear as trim on porches and gable ends.⁵ The wraparound porch was a common feature of the Queen Anne style, and the porch on the Martin House was originally executed in that style. Historic photos show the turned columns and balustrade that currently decorate the porch, as well as spindle work at the roofline, which has since been removed. The remaining design features, along with the porch’s basic design, form a clear expression of the style.

⁴ John J. G. Blumenson, *Identifying American Architecture: A Pictorial Guide to Styles and Terms, 1600-1945* (New York: W. W. Norton Co., 1981), 58.

⁵ Virginia and Lee McAlester, *A Field Guide to American Houses* (New York: Alfred Knopf, 2005), 263-264.

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The Martin House is one of only a few brick Italianate residences in the area, and the only other building in the vicinity clearly meeting the level of design and integrity of the Martin House stands on the south side of the 500 block of 10th Avenue. Considerably larger than the Martin House, this building differs in its symmetrical arrangement of a five-bay main façade. A large one-story dependency in the rear dating from early in the building's history, along with the main building's size, place it in a different class from the Martin House and the other Italianate residences in the area, which are also more modest in size. Two of these present differing levels of integrity of design. Across the street from the Martin House is a similar residence dating from the same period. It also has a wraparound porch evoking the Queen Anne Style. This building's unusual rounded window penetrations are flanked by rectangular shutters that are clearly contemporary additions. These additions and the enclosure of the west-facing porch at the rear of the building are inappropriate changes detracting from the building's integrity. On the northwest corner of 9th Avenue and 8th Street is another residence similar in size to the Martin House. This building presents a screened-in rectangular front porch, which would seem more appropriate on a 20th-Century American Foursquare than on an Italianate building. None of these properties was noted in the state historic surveys conducted since the 1970s nor were they included in the HARGIS database.

Another brick Italianate residence in the area stands at 703 9th Avenue (HARGIS #120017). Like the Martin House, this residence presents a Queen Anne inspired wraparound porch, but this one is executed in concrete masonry units designed to look like undressed stone. The choice of materials is unusual, as wood was more commonly used for porches added to homes of this period. A second porch on the west façade has been enclosed with brick and glass, affecting the building's integrity of design. On the south side of the 700 block of 11th Avenue stands a brick residence with a low-pitched hip roof which presents a Mansard roof above the main entry. The overall effect suggests the residence was originally designed in the Second Empire Style and later had its main roof replaced with a low hipped roof. Finally, two other brick residences at the intersection of 12th Avenue and 8th Street date from the same period as the Martin House. The first, on the south side of the street, is a very simple one-story building on a raised basement which reflects some features of the Italianate Style, including tall windows and a low hipped roof. Across from it stands what might be described as a vernacular gabled farmhouse with a complex and steep gabled roof. Of the buildings noted here, only the residence at 9th Avenue and 8th Street comes close to expressing the Italianate Style with the level of integrity of design, materials and workmanship evident in the Martin House.

The Martin House maintains a significant level of integrity both outside and within, as evidenced by the woodwork and finishes throughout the public rooms of the first floor and the simple treatments of the two parlors and bedrooms. Original windows, including storm windows, have been retained, and woodwork in the entry hall, dining room and butler's pantry appears to maintain its original finish. The early building programs that brought significant changes to the structure maintained or enhanced character-defining features of the 1855 Italianate residence. Beginning in the late 19th century, renovations evoked domestic architectural styles then in vogue, including the Queen Anne porch, the Arts and Crafts Style in the dining room addition, and the Eastlake Style in the stair hall remodel. The character-defining features of these changes to the property have gained their own significance and substantially maintain integrity of design,

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materials, and workmanship. This property, including the stone retaining wall and frame outbuilding dating from the period of significance, provides a locally-significant example of domestic architecture in the Italianate Style that also illustrates the development of early 20th-century preferences in domestic architecture. These features, along with the building's remarkable level of integrity, make the Martin House eligible for listing in the National Register of Historic Places under Criterion C for architecture.

9. Major Bibliographical References

Bibliography (Cite the books, articles, and other sources used in preparing this form.)

Archives. Fulton Historical Society.

Bastian, Wayne. *A History of Whiteside County*. Whiteside County Board of Supervisors: Morrison, Ill.: 1968.

Blumenson, John J. G. *Identifying American Architecture: A Pictorial Guide to Styles and Terms, 1600-1945*. New York: Norton, 1981.

Carley, Rachel. *The Visual Dictionary of American Domestic Architecture*. New York: Henry Holt and Co., 1994.

Fulton Historical Society, Fulton, Illinois. Compiled by the Fulton Historical Society. Fulton, Ill.: 1999.

Mask, Barbara. "The House on the Hill." *Fulton Journal*, Wednesday, February 27, 2013.

McAlester, Virginia and Lee. *A Field Guide to American Houses*. New York: Alfred Knopf, 2005.

Phares, Larry. Sketch plans and photo record of the Martin House, 2013.

Rifkind, Carole. *A Field Guide to American Architecture*. New York: New American Library, 1980.

Volz, Candace M. "The Modern Look of the Early Twentieth-Century House: A Mirror of Changing Lifestyles" *American Home Life, 1880 to 1930*. Eds. Jessican H. Foy and Thomas J. Schlereth. Knoxville: U. of Tennessee Press, 1992, 25-48.

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 # _____

___ recorded by Historic American Landscape Survey # _____

Martin House
Name of Property

Whiteside, Illinois
County and State

Primary location of additional data:

State Historic Preservation Office

Other State agency

Federal agency

Local government

University

Other

Name of repository: Fulton Historical Society

Historic Resources Survey Number (if assigned): HARGIS Refnum 120018

10. Geographical Data

Acreeage of Property .335 acres

Use either the UTM system or latitude/longitude coordinates

Latitude/Longitude Coordinates

Datum if other than WGS84: _____

(enter coordinates to 6 decimal places)

1. Latitude: 41.867438 Longitude: -90.161995

2. Latitude: Longitude:

3. Latitude: Longitude:

4. Latitude: Longitude:

Or

UTM References

Datum (indicated on USGS map):

NAD 1927 or NAD 1983

1. Zone: Easting: Northing:

2. Zone: Easting: Northing:

3. Zone: Easting: Northing:

4. Zone: Easting : Northing:

Martin House
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Verbal Boundary Description (Describe the boundaries of the property.)

The Martin House property's boundaries are identical to those of Whiteside County parcel number 01-28-180-004, which includes Fulton Range 7, Block 10, Lots 2, 3, and West half of Lot 6.

Boundary Justification (Explain why the boundaries were selected.)

The legal boundary of the property is defined by the parcel on which the building is located.

11. Form Prepared By

name/title: Nicholas Dorochoff / Principal
organization: Dorochoff Consulting LLC
street & number: 2044 West Farwell Avenue 3-E
city or town: Chicago state: Illinois zip code: 60645
e-mail nick@dorochoff.com
telephone: 847-942-4807
date: _____

Additional Documentation

Submit the following items with the completed form:

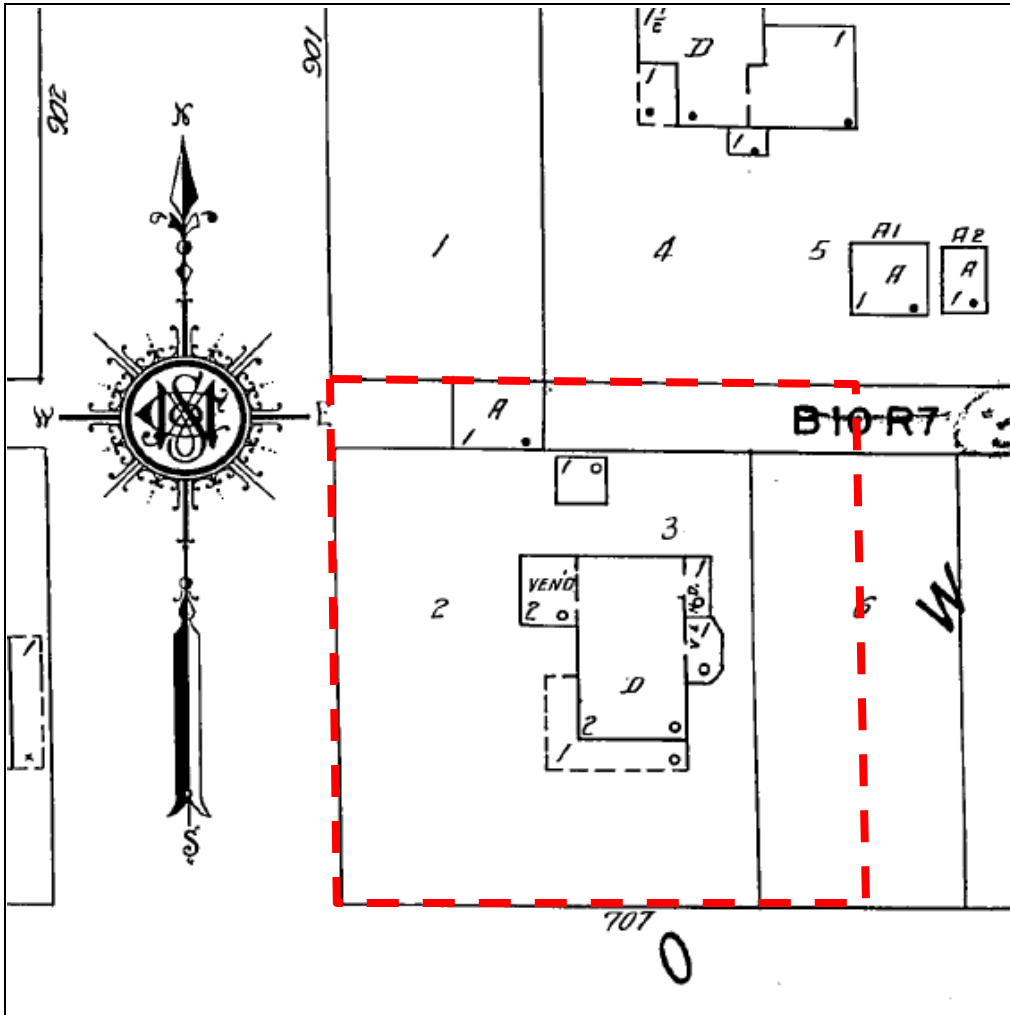
- **Maps:** A **USGS map** or equivalent (7.5 or 15 minute series) indicating the property's location.
- **Sketch map** for historic districts and properties having large acreage or numerous resources. Key all photographs to this map.
- **Additional items:** (Check with the SHPO, TPO, or FPO for any additional items.)

Martin House
Name of Property

Whiteside, Illinois
County and State

Site Plan

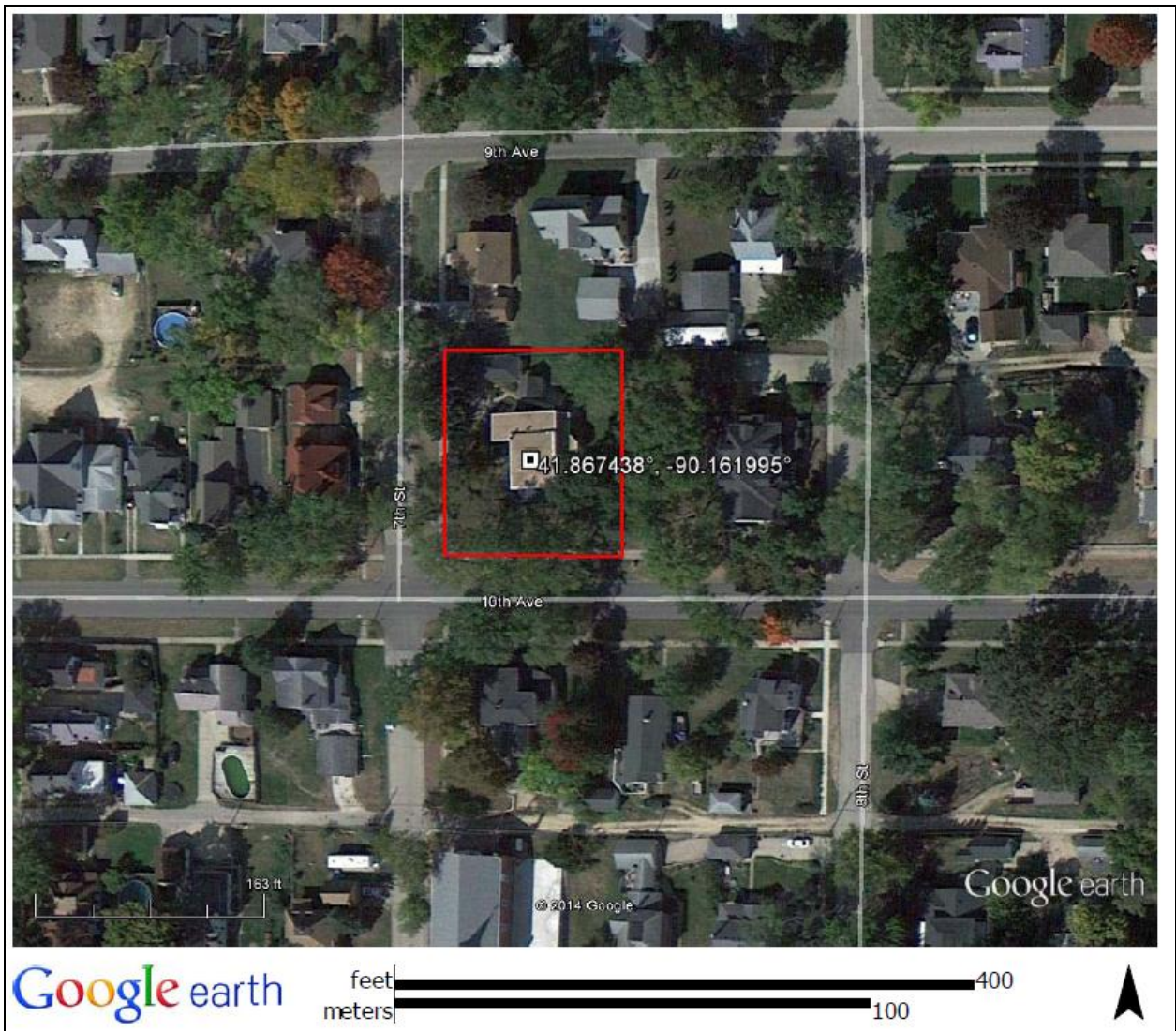
Property boundary in red (1929 - 1937 Sanborn Fire Map)



Martin House
Name of Property

Whiteside, Illinois
County and State

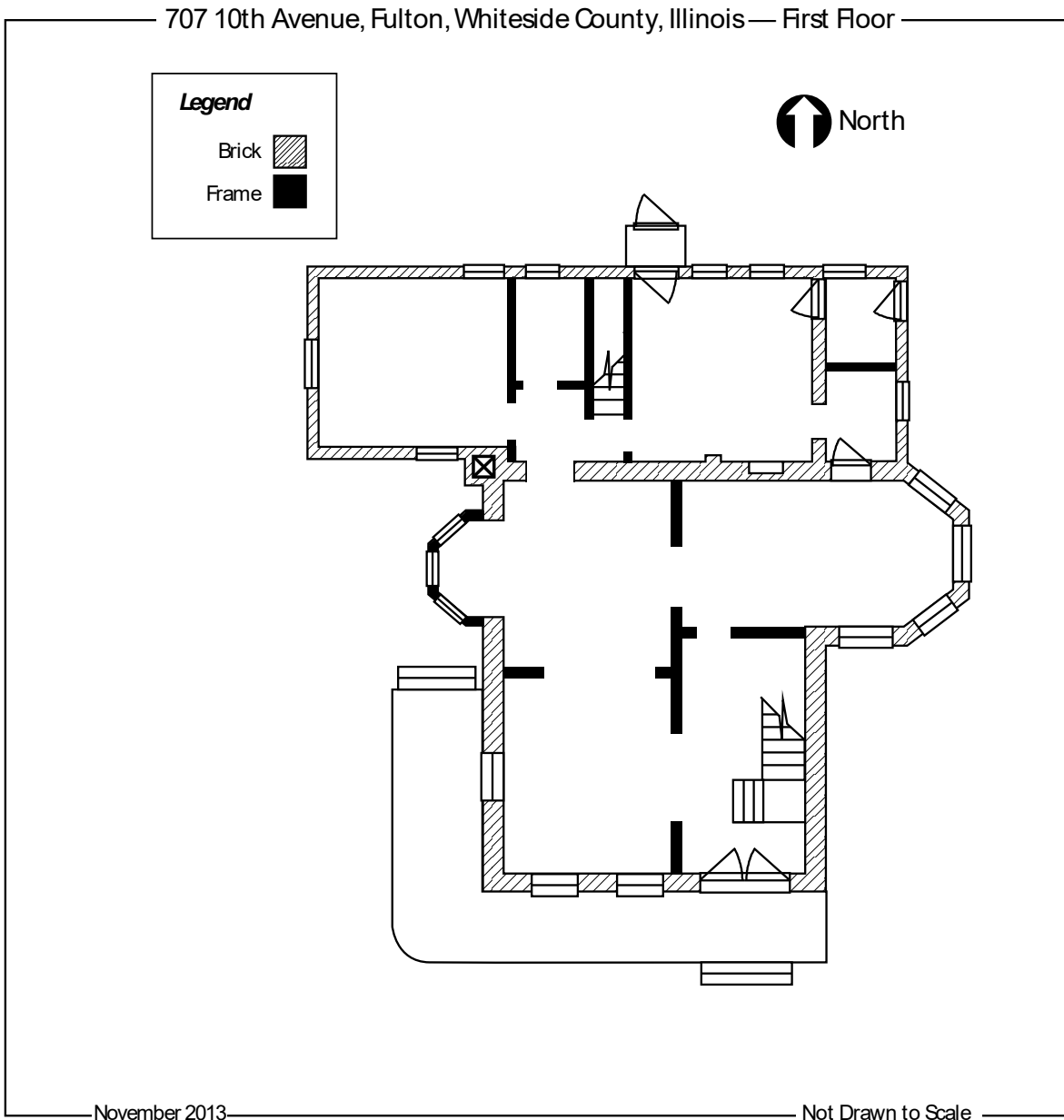
GIS Map of the Martin House



Martin House
Name of Property

Whiteside, Illinois
County and State

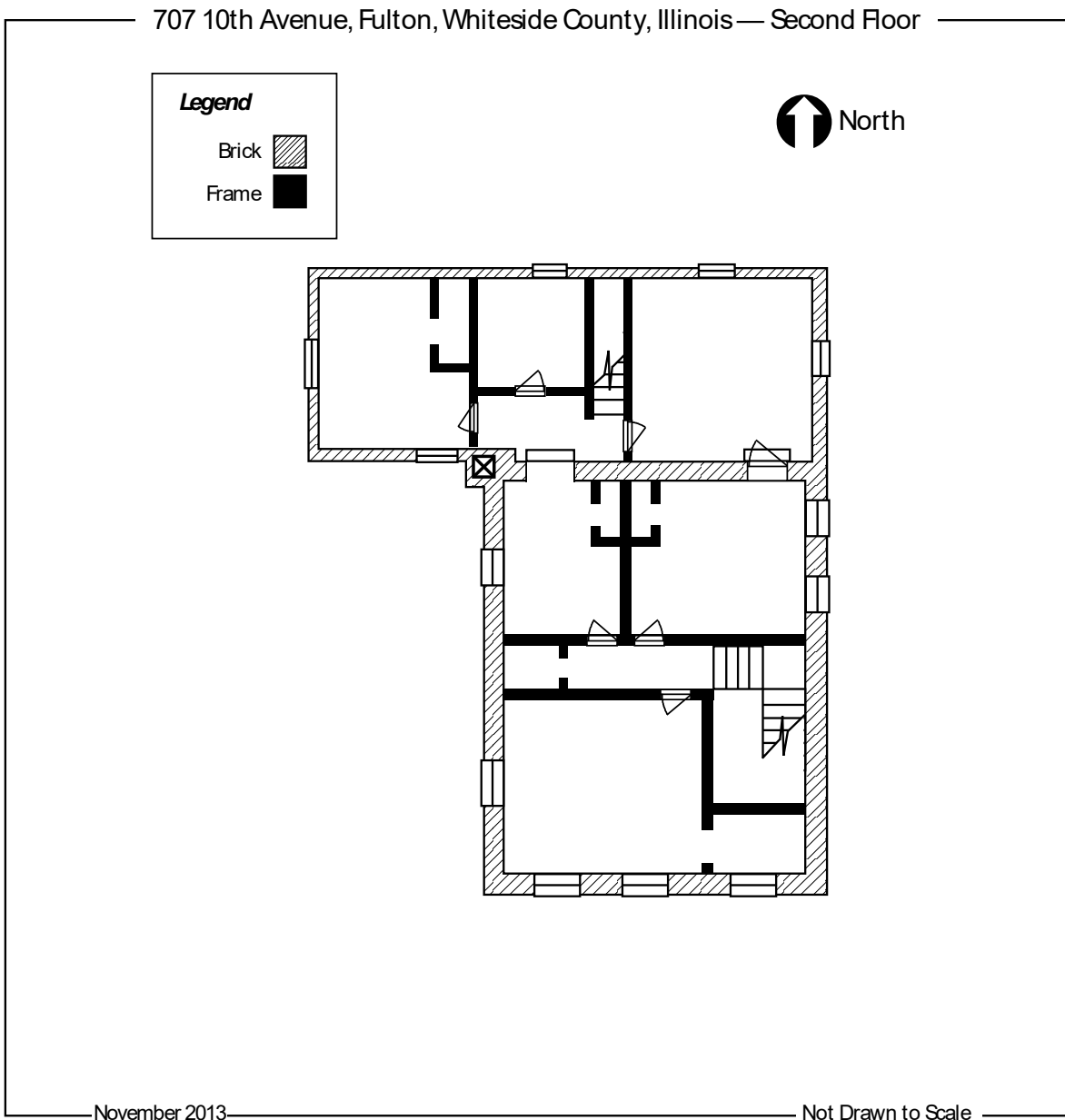
Sketch Plans



Martin House
Name of Property

Whiteside, Illinois
County and State

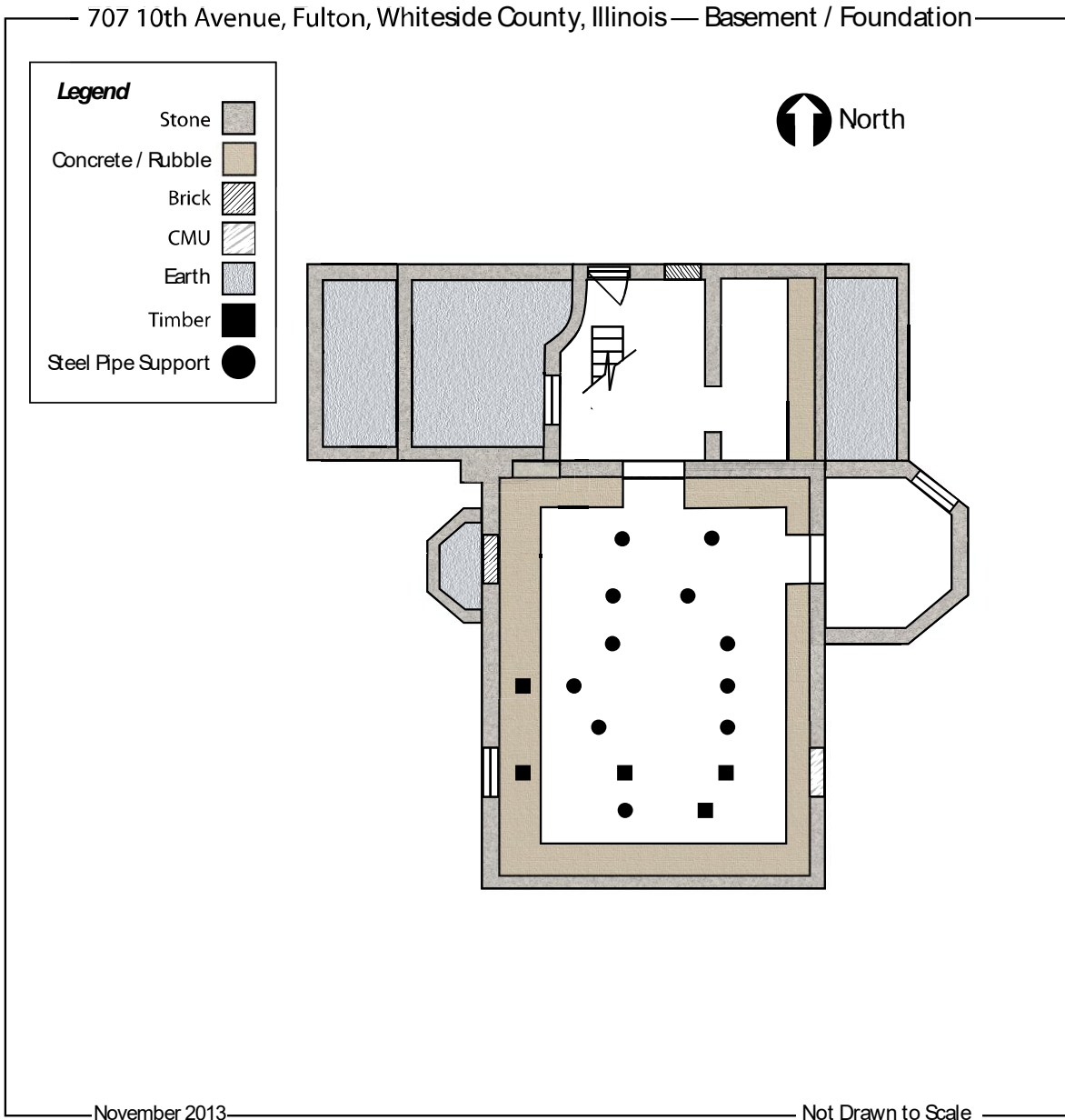
Sketch Plans



Martin House
Name of Property

Whiteside, Illinois
County and State

Sketch Plans



Martin House
Name of Property

Whiteside, Illinois
County and State

Photographs

Submit clear and descriptive photographs. The size of each image must be 1600x1200 pixels (minimum), 3000x2000 preferred, at 300 ppi (pixels per inch) or larger. Key all photographs to the sketch map. Each photograph must be numbered and that number must correspond to the photograph number on the photo log. For simplicity, the name of the photographer, photo date, etc. may be listed once on the photograph log and doesn't need to be labeled on every photograph.

Photo Log

Name of Property: Martin House

City or Vicinity: Fulton

County: Whiteside

State: Illinois

Photographer: Nicholas Dorochoff

Date Photographed: 11 November 2013, except as noted.

Photo #1

Corner 7th Street and 10th Avenue, facing northeast.

Photo #2

West and south façades, facing northeast.

Photo #3

North façade, facing northeast.

Photo #4

Outbuildings, facing northeast.

Photo #5

East and north façades, facing southwest.

Photo #6

South and east façades, facing northwest.

Photo #7

Entry and front parlor, facing southwest.

Photo #8

Stair hall, facing north.

Photo #9 (03/09/2014)

Front parlor, facing southwest.

Photo #10 (03/09/2014)

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Front parlor and rear parlor, facing northwest.

Photo #11 (03/09/2014)
Dining room, facing northeast.

Photo #12
Butler's Pantry, facing north.

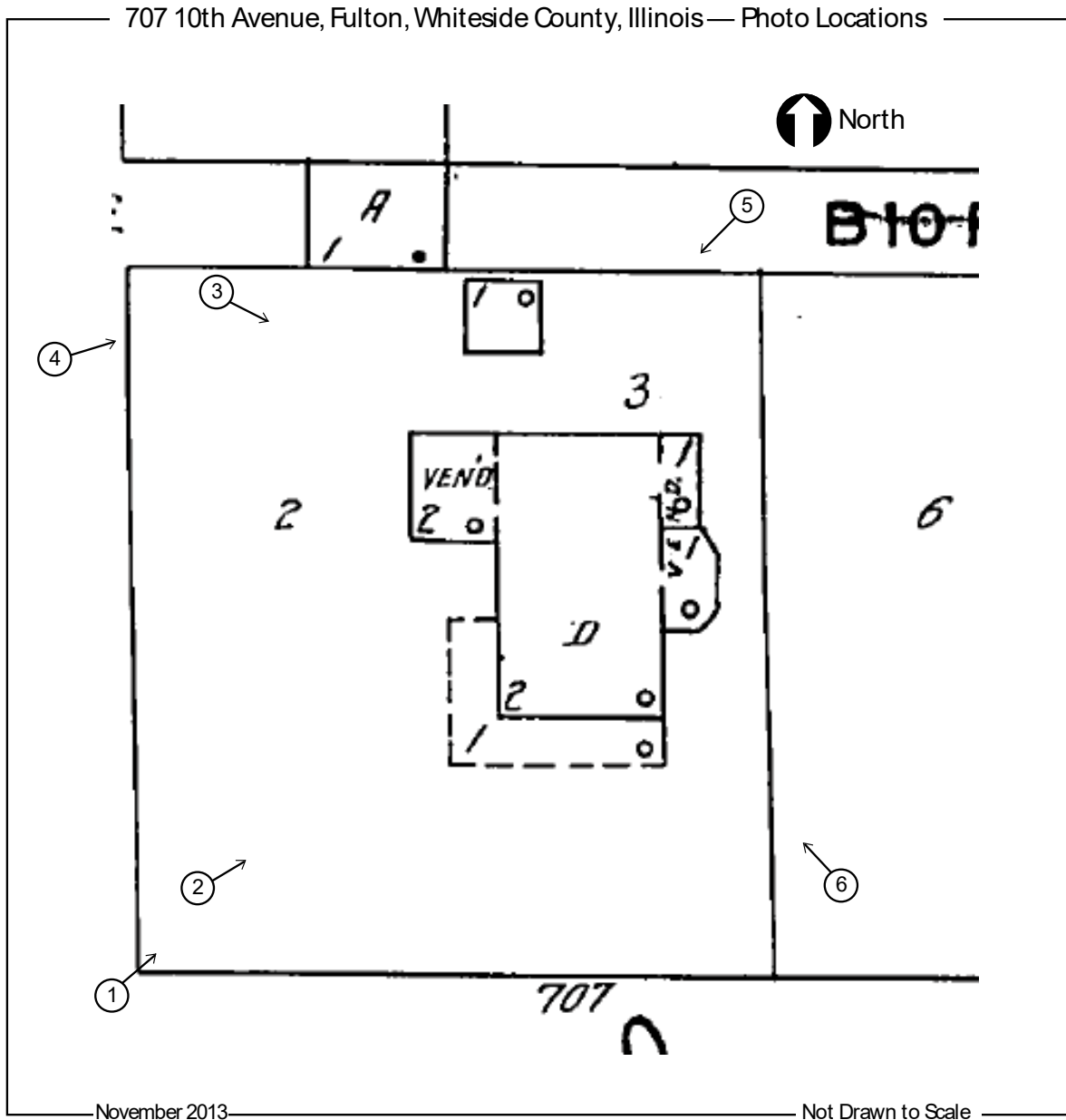
Photo #13
Kitchen, facing southeast.

Photo #14
Northeast second floor bedroom, facing southwest.

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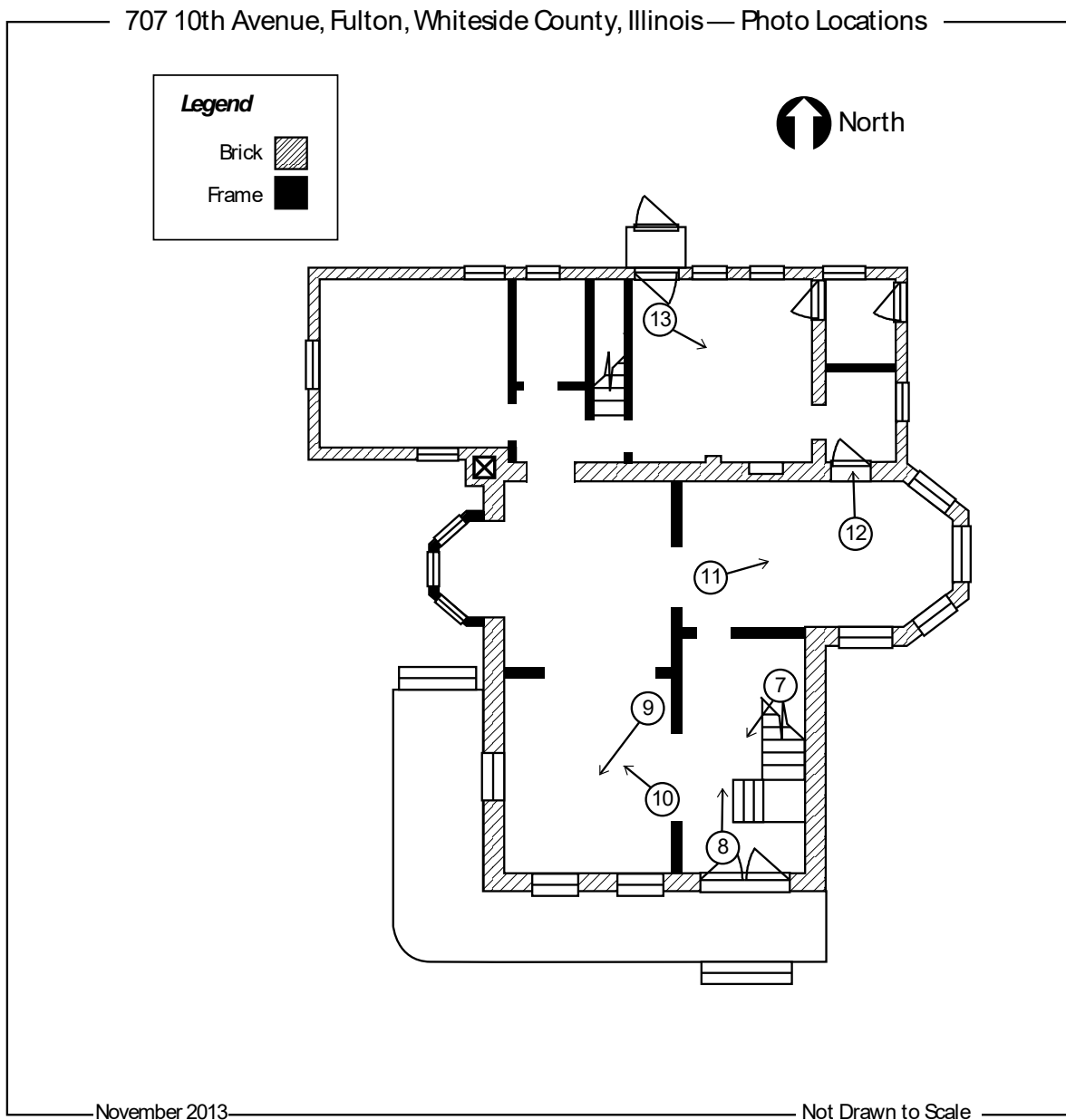
Exterior Photo Locations
(1929 Sanborn Fire Map)



Martin House
Name of Property

Whiteside, Illinois
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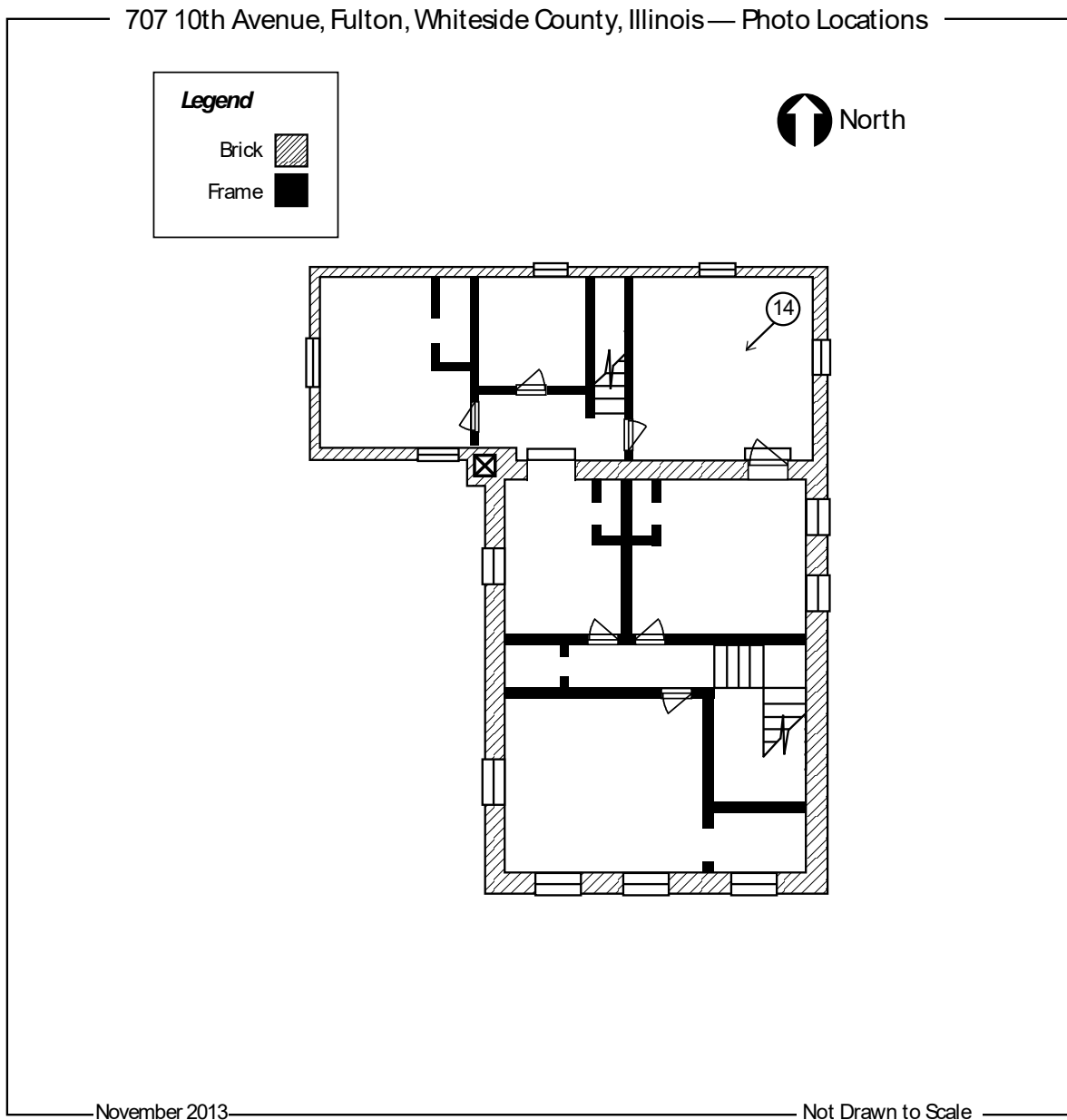
First Floor Photo Locations



Martin House
Name of Property

Whiteside, Illinois
County and State

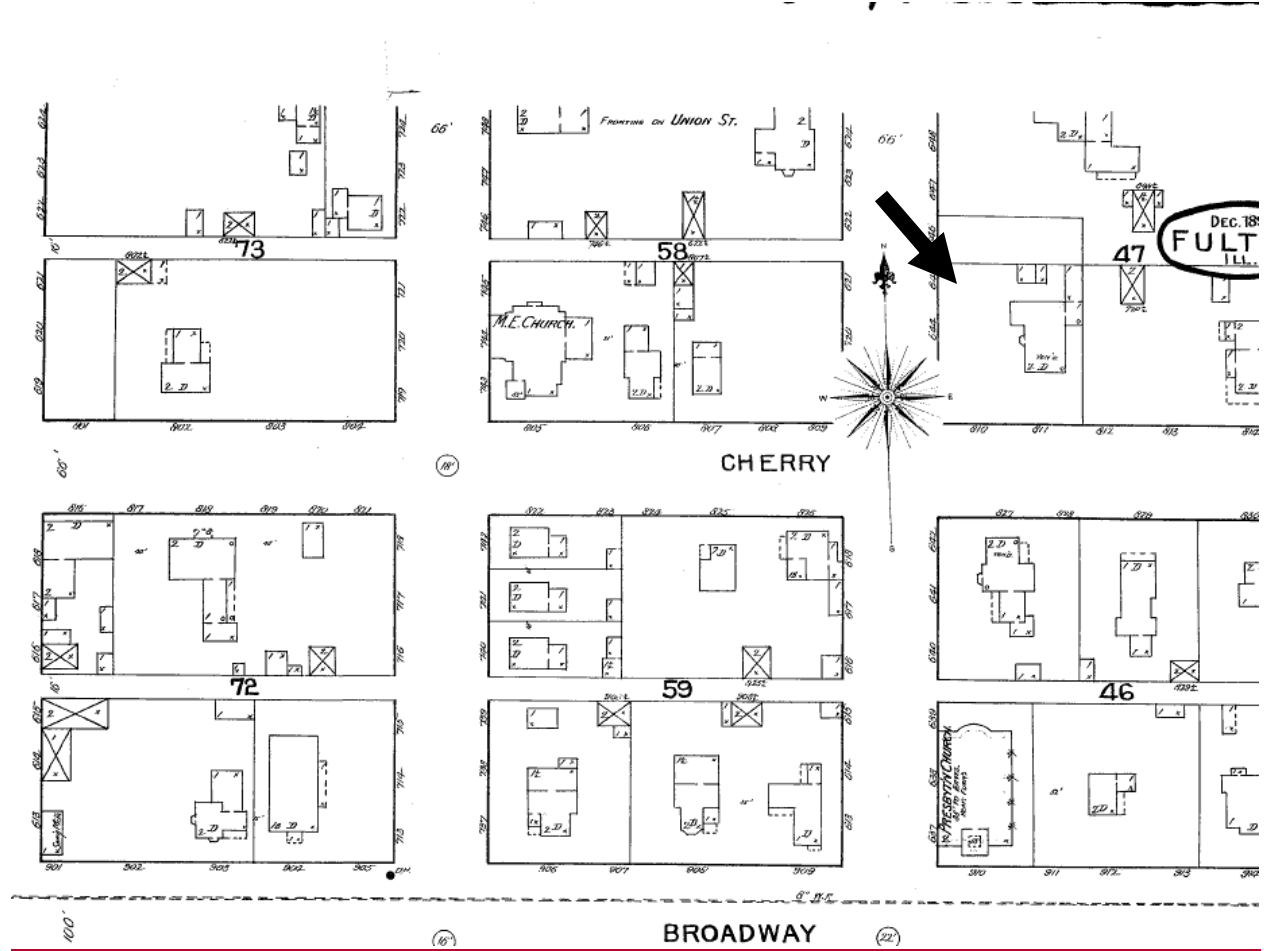
Second Floor Photo Locations



Martin House
Name of Property

Whiteside, Illinois
County and State

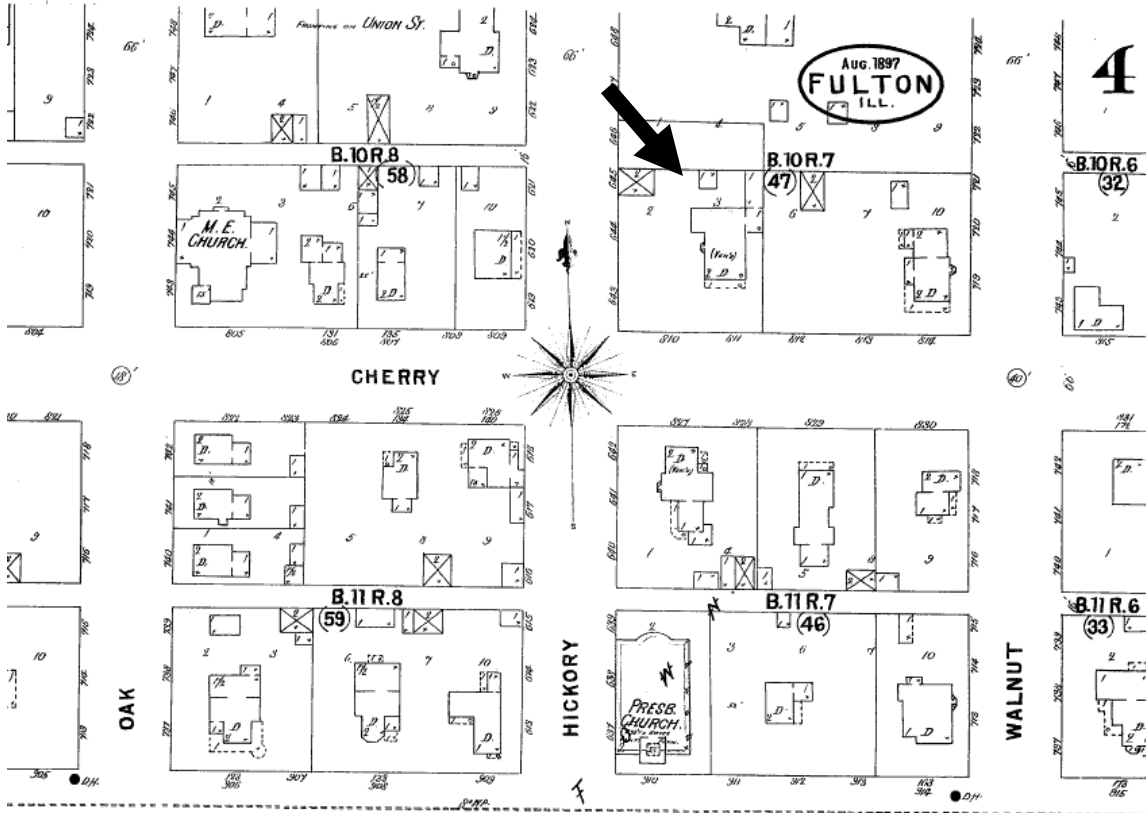
Additional Documentation
Sanborn Fire Insurance Maps



Martin House, 1892 Sanborn Fire Insurance Map

Martin House
Name of Property

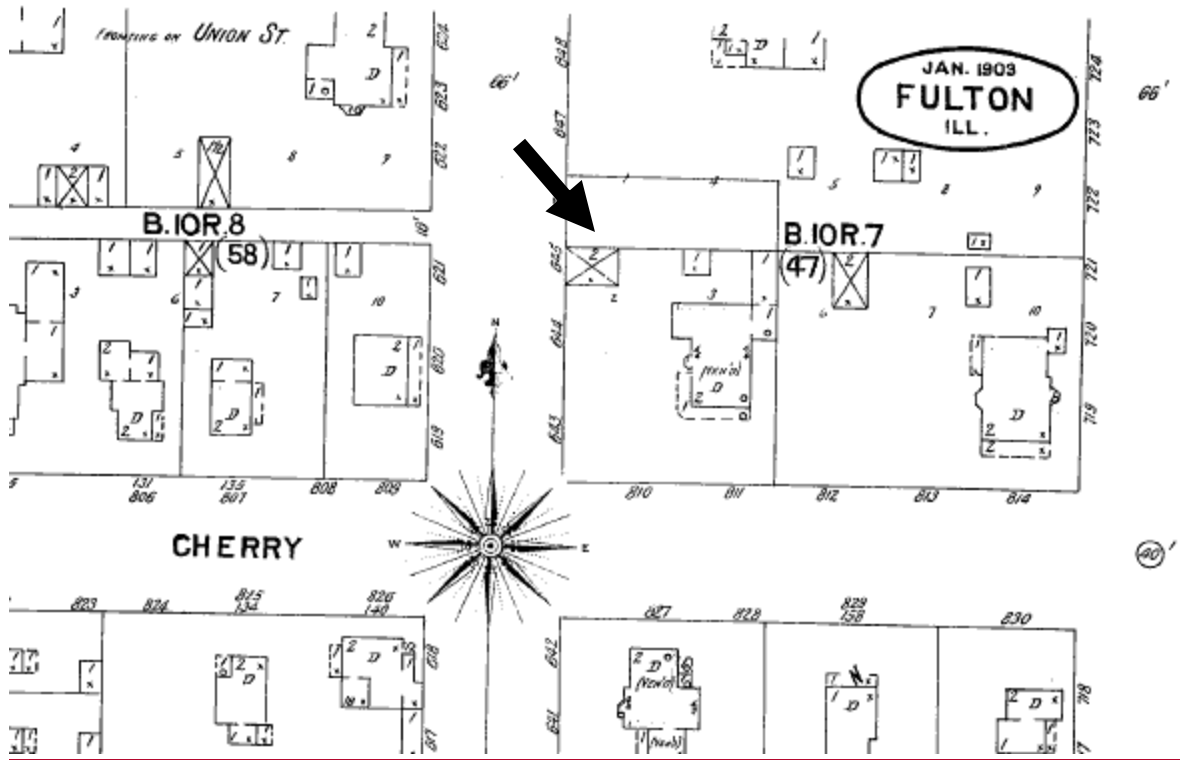
Whiteside, Illinois
County and State



Martin House, 1897 Sanborn Fire Insurance Map

Martin House
Name of Property

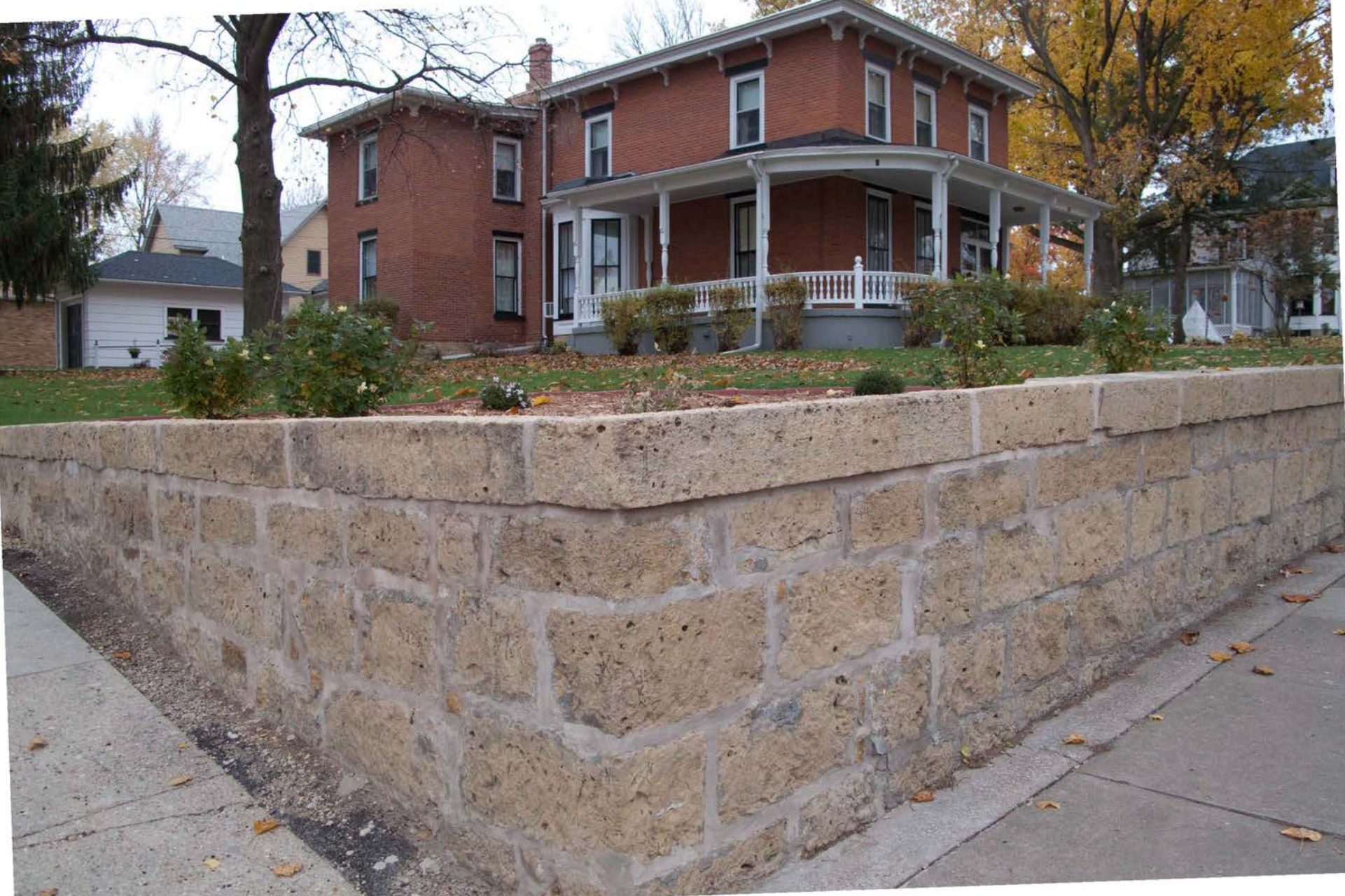
Whiteside, Illinois
County and State



Martin House, 1903 Sanborn Fire Insurance Map

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.460 et seq.).

Estimated Burden Statement: Public reporting burden for this form is estimated to average 100 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 Office of Planning and Performance Management, U.S. Dept. of the Interior, 1849 C. Street, NW, Washington, DC.

























MEMBER LIST
2013

1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30	31	32	33	34	35	36	37	38	39	40	41	42	43	44	45	46	47	48	49	50	51	52	53	54	55	56	57	58	59	60	61	62	63	64	65	66	67	68	69	70	71	72	73	74	75	76	77	78	79	80	81	82	83	84	85	86	87	88	89	90	91	92	93	94	95	96	97	98	99	100
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Watch
Your
Step



Informational notice or sign on the wall.



UNITED STATES DEPARTMENT OF THE INTERIOR
NATIONAL PARK SERVICE

NATIONAL REGISTER OF HISTORIC PLACES
EVALUATION/RETURN SHEET

REQUESTED ACTION: NOMINATION

PROPERTY NAME: Martin House

MULTIPLE NAME:

STATE & COUNTY: ILLINOIS, Whiteside

DATE RECEIVED: 11/07/14 DATE OF PENDING LIST: 12/05/14
DATE OF 16TH DAY: 12/22/14 DATE OF 45TH DAY: 12/24/14
DATE OF WEEKLY LIST:

REFERENCE NUMBER: 14001068

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 12-22-14 DATE

ABSTRACT/SUMMARY COMMENTS:

Entered in
The National Register
of
Historic Places

RECOM./CRITERIA _____

REVIEWER _____ DISCIPLINE _____

TELEPHONE _____ DATE _____

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

If a nomination is returned to the nominating authority, the nomination is no longer under consideration by the NPS.



October 30, 2014

Ms. Barbara Wyatt
National Register of Historic Places Program
National Park Service, Department of the Interior
1201 Eye Street, NW (2280)
Washington , DC 20005

Dear Ms. Wyatt:

Enclosed are the disks that contain the true and correct copies of the National Register nominations recommended for nomination by the Illinois Historic Sites Advisory Council at its October 24, 2014 meeting and signed by the State Historic Preservation Officer:

Martin House – Fulton, Whiteside County
William and Helen Coffeen House – Hinsdale, DuPage County
Polish National Alliance Headquarters – Chicago, Cook County
John Robertson Jr. House – Barrington, Cook County
Jesse L. Strauss Estate – Glencoe, Cook County

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

Sincerely,

Andrew Heckenkamp, Coordinator
Survey and National Register program

enclosures

1 Old State Capitol Plaza
Springfield IL 62701

ILLINOISHISTORY.GOV