



DEPARTMENT OF COMMUNITY DEVELOPMENT SERVICES

*Planning Division*

**m e m o r a n d u m**

**TO:** The Urbana Historic Preservation Commission

**FROM:** Kevin Garcia, AICP, Planner II

**DATE:** April 29, 2016

**SUBJECT:** 601 W. Delaware Avenue (Frank and Fanny DeWolf Residence):  
Historic Landmark Application, Case No. HP 2016-L-02

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**Introduction**

Historic Preservation Case No. HP 2016-L-02 is an application submitted on April 11, 2016, by Alice Novak to designate the house at 601 W. Delaware Avenue (referred to as the Frank and Fanny DeWolf Residence) as a local historic landmark. Ms. Novak is also the property owner.

The Historic Preservation Ordinance requires that the Historic Preservation Commission (HPC) hold a public hearing on the application within 60 days of receiving a complete application. At the public hearing, the HPC should take comments from the nominators, the owners, and any other parties who wish to be heard on the application. In addition, the HPC should consider all written comments received prior to or during the hearing. It is the responsibility of the nominators to provide evidence of the suitability for historic landmark status as well as documentation of such evidence.

Following the public hearing, the HPC should review all information presented to it that is pertinent to the nomination. Since the nominator is the property owner, the HPC may designate the property as a historic landmark if the HPC finds that the property meets one or more of the criteria set forth in Section XII-5.C.1.

Should the application be approved, the owner would be required to obtain a Certificate of Appropriateness from the Historic Preservation Commission for future exterior changes to the property, including any proposed demolition, as per the requirements of Section XII-6 of the Zoning Ordinance.

**Background**

The house at 601 W. Delaware Avenue, the “Frank and Fanny DeWolf Residence,”<sup>1</sup> was built in 1933 for Frank and Fanny DeWolf. It is located in the “University Heights Addition” in West Urbana, and was designed by the prominent Champaign architectural firm Berger and Kelley Associates in the

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<sup>1</sup> For the sake of brevity, the house will be referred to as the “DeWolf Residence” for the remainder of this memo.

French Revival style. Frank DeWolf served as the second Director of the Illinois State Geological Survey, and later as Head of the Department of Geology at the University of Illinois. The house's second owners were Paul and Hilda Green. Paul Green was the Dean of Commerce at the University of Illinois and also served as the controller of the Economic Cooperation Administration (the precursor to USAID), which was in charge of administering the Marshall Plan in post-WWII Europe.<sup>2</sup>

The DeWolf Residence exhibits many characteristics of the French Revival architectural style, which are described in detail in the attached application (Exhibit A). The house has been minimally altered over the years and retains most of its original architectural features, even on the interior. The application cites very few instances of non-original elements of the house. A comparison of Berger and Kelley's front elevation<sup>3</sup> to present-day photos is telling; the only missing feature is the second chimney, and even the roof is original.

## Discussion

Under Section XII-5.C of the Urbana Zoning Ordinance, the proposed landmark must meet one or more of seven possible criteria in order to qualify for landmark designation. The application states that 601 W. Delaware Avenue meets five of the seven criteria:

- a) *Significant value as part of the architectural, artistic, civic, cultural, economic, educational, ethnic, political or social heritage of the nation, state, or community;*
- b) *Associated with an important person or event in national, state or local history;*
- c) *Representative of the distinguishing characteristics of an architectural type inherently valuable for the study of a period, style, craftsmanship, method of construction or use of indigenous materials, while retaining a high degree of integrity;*
- d) *Notable work of a master builder, designer, architect or artist whose individual genius has influenced an area;*
- e) *Identifiable as an established and familiar visual feature in the community owing to its unique location or physical characteristics.*

Each of these criteria is explained in the next section, followed by a staff analysis of each criterion.

## Designation Criteria

- a) *Significant value as part of the architectural, artistic, civic, cultural, economic, educational, ethnic, political or social heritage of the nation, state, or community.*

The application provides a thorough summary of the development and significance of the University Heights Addition, which was platted in 1911 and as the name suggests, was an expansion of the West

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<sup>2</sup> See landmark application (Exhibit A) for more on the careers of DeWolf and Green.

<sup>3</sup> See page one of the report on the house in the landmark application (Exhibit A).

Urbana neighborhood that coincided with growth of the University. The neighborhood was, and is, home to many University faculty members, including Frank DeWolf and his family.

The DeWolf Residence is one of the finest examples of the French Revival architectural style in Urbana, and is the only known residence designed by Berger and Kelley in that style. It is also interesting to note that the house was built in 1933, during the early years of the Great Depression, when few buildings were being built.

For these reasons, City staff recommends a finding that 601 W. Delaware Avenue qualifies under criterion a) as it has significant value as part of the architectural heritage of Urbana.

*b) Associated with an important person or event in national, state or local history.*

As detailed in the application, Frank DeWolf was a prominent figure in the geological community in Illinois, serving for 14 years as the Director of the Illinois State Geological Survey, and later as the Department Head of the Department of Geology at the University of Illinois. DeWolf and his wife Fanny lived at 601 W. Delaware Avenue from 1933 until Frank's death in 1957.

Paul and Hilda Green purchased the house in 1958, with the house remaining in the Green family until 1992, the year after Hilda's death and after Paul had died in 1974. Paul Green had a significant career in government, and later at the University of Illinois, serving as Dean of the College of Commerce and Business Administration for 15 years.<sup>4</sup>

City staff recommends a finding that 601 W. Delaware Avenue qualifies under criterion b) as the house is closely associated with Frank DeWolf, an important person in local and state history, and Paul M. Green, an important person in local and national history.

*c) Representative of the distinguishing characteristics of an architectural type inherently valuable for the study of a period, style, craftsmanship, method of construction or use of indigenous materials, while retaining a high degree of integrity.*

Criterion c) is a two-part test. For a property to qualify under this criterion, it must represent the distinguishing characteristics of an architectural type and retain a high degree of integrity.

601 W. Delaware Avenue is an outstanding example of the French Revival style. It is the only known residence designed in the style by the prominent Champaign architects Berger and Kelley. It also retains a very high degree of integrity, remaining remarkably unchanged over time, and having very few non-original features.

City staff recommends a finding that the DeWolf Residence qualifies under criterion c) as it is representative of the distinguishing characteristics of the French Revival architectural style and retains a very high degree of integrity.

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<sup>4</sup> See application report, pages 7-8 for more details.

*d) Notable work of a master builder, designer, architect or artist whose individual genius has influenced an area.*

601 W. Delaware Avenue was designed by Berger and Kelley Architects, one of Champaign's most important architectural firms from the 1920s through the middle of the 20<sup>th</sup> Century. Berger and Kelley were masters of period revival styles, designing many well-known public buildings, religious buildings, fraternity and sorority houses, and private residences.<sup>5</sup> The DeWolf Residence is an outstanding example of their work.

City staff recommends a finding that 601 W. Delaware Avenue qualifies under criterion d) as a notable work of Master Architects Berger and Kelley Associates.

*e) Identifiable as an established and familiar visual feature in the community owing to its unique location or physical characteristics.*

This criterion refers to a property having a visually distinctive location such as at the terminus of a street, located on a public square or in a park, on a hill, or with a unique and identifiable roofline.

The DeWolf Residence is on a corner lot on Delaware Avenue in the West Urbana neighborhood, on the only double lot on the block. However, being on a corner lot and/or a large lot is not enough to qualify a building under this criterion.

City staff recommends a finding that 601 W. Delaware Avenue does not qualify under criterion e) as it is not identifiable as an established and familiar visual feature in the community owing to its unique location or physical characteristics.

*f) Character as a particularly fine or unique example of a utilitarian structure, including, but not limited to, farmhouses, gas stations or other commercial structures with a high level or integrity or architectural significance.*

City staff recommends a finding that 601 W. Delaware Avenue does not qualify under criterion f) as it is not a utilitarian structure as described by the criterion.

*g) Located in an area that has yielded, or may be likely to yield, information important in history or prehistory.*

City staff recommends a finding that 601 W. Delaware Avenue does not qualify under criterion g) as the area around 601 W. Delaware Avenue site has not yielded, and does not appear likely to yield, any archaeologically-significant information.

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<sup>5</sup> See pages 17-18 of the landmark application (Exhibit A) for a detailed accounting of Berger and Kelley-designed buildings.

## Summary of Findings

Recommended statements of findings based on the application and the completed analysis are below. The Historic Preservation Commission may revise these findings based on their review and consideration of the case, including any evidence that may be submitted at the public hearing.

1. Article XII of the *Urbana Zoning Ordinance* provides the City of Urbana the authority to designate local landmarks and historic districts with the stated purpose of promoting the educational, cultural, economic and general welfare of the community.
2. The City of Urbana on April 11, 2016, received a landmark application to designate the property located at 601 W. Delaware Avenue (“The DeWolf Residence”) as a local landmark. The application was deemed complete by staff on April 12, 2016.
3. The applicant, Alice Novak, is also the property owner, and consents to the landmark nomination.
4. The Urbana Historic Preservation Commission opened a public hearing on May 5, 2016, to consider the landmark designation of the subject property.
5. The DeWolf Residence was constructed in 1933 in the French Revival architectural style.
6. The DeWolf Residence qualifies under criterion a) as it has significant value as part of the architectural heritage of Urbana.
7. The DeWolf Residence qualifies under criterion b) as the house is closely associated with Frank DeWolf, an important person in local and state history, and Paul M. Green, an important person in local and national history.
8. The DeWolf Residence qualifies under criterion c) as it is representative of the distinguishing characteristics of the French Revival architectural style and retains a very high degree of integrity.
9. The DeWolf Residence qualifies under criterion d) as a notable work of Master Architects Berger and Kelley Associates.
10. The house located at 601 W. Delaware Avenue does not qualify under criterion e) as it is not identifiable as an established and familiar visual feature in the community.
11. The house located at 601 W. Delaware Avenue does not qualify under criterion f) as it is not a utilitarian structure as described by the criterion.
12. The house located at 601 W. Delaware Avenue does not qualify under criterion g) as the area around 601 W. Delaware Avenue site has not yielded, and does not appear likely to yield, any archaeologically-significant information.

## **Options**

In Case No. HP 2016-L-02, the Historic Preservation Commission may:

- 1) Find that the nomination meets one or more of the criteria for designation as a local landmark and approve the application to designate the property as a local landmark; or
- 2) Find that the nomination does not meet any of the criteria for designation and deny the application.

In either case, the Historic Preservation Commission should include Findings of Fact in their motion. The Findings of Fact should summarize the Commission's justification for finding that the nomination either meets or does not meet the relevant criteria. The vote required is a majority vote of those members present and voting, but with not less than three affirmative votes.

## **Staff Recommendation**

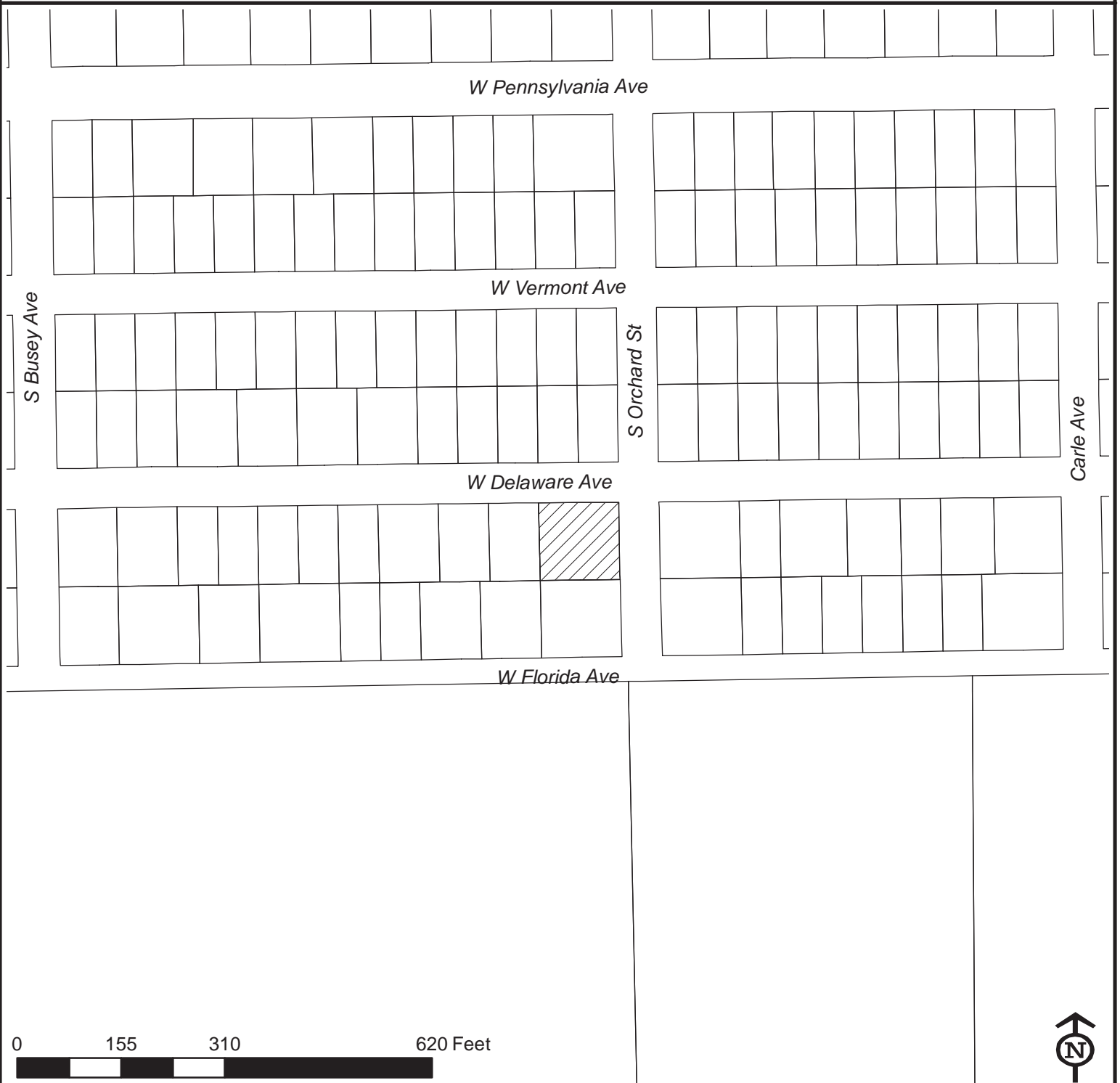
Since the applicant is also the property owner, the Historic Preservation Commission has decision-making authority in this case. In addition, since the applicant is a member of the Historic Preservation Commission, she cannot participate in this case as a commission member, per Section XII-5.A.1 of the Urbana Zoning Ordinance.

Based on the application and staff analysis provided above, staff recommends the Historic Preservation Commission find that the landmark nomination for 601 West Delaware Avenue conforms with criteria a), b), c), and d) in Section XII-5.C of the Urbana Zoning Ordinance and APPROVE the application.

cc: Alice Novak, Applicant and Owner  
Elizabeth Tyler, FAICP, Community Development Director  
Lorrie Pearson, AICP, Planning Manager

Attachments: Exhibit A: Location Map  
Exhibit B: Application & Photos

# Location Map



Case: HP-2016-L-02  
Subject: Landmark Nomination  
Location: 601 W Delaware Ave  
Petitioner: Alice Novak

 601 W Delaware Ave



## Application for Historic Landmark Designation

## HISTORIC PRESERVATION COMMISSION

### APPLICATION AND REVIEW FEE – NO CHARGE

Although there is no fee to file an application for Historic Landmark Designation, the Applicants are responsible for paying the cost of legal publication fees. Estimated costs for these fees usually run between \$75.00 to \$225.00. The applicant is billed separately by the News-Gazette.

#### DO NOT WRITE IN THIS SPACE - FOR OFFICE USE ONLY

Date Application Filed April 11, 2016 Case No. HP-2016-L-01

### PLEASE PRINT OR TYPE THE FOLLOWING INFORMATION

#### 1. APPLICANT CONTACT INFORMATION

Name of Applicant(s): **Alice E. Novak** Phone: **344.0050 (home)**  
 Address (street/city/state/zip code): **601 W. Delaware Avenue**  
 Email Address: **AliceNovak@comcast.net**  
 Property interest of Applicant(s) (Owner, Contract Buyer, etc.): **Owner**

#### 2. OWNER INFORMATION

Name of Owner(s): **Alice E. Novak** Phone: **344.0050**  
 Address (street/city/state/zip code): **601 W. Delaware Avenue**  
 Email Address: **AliceNovak@comcast.net**

#### 3. PROPERTY INFORMATION

Location of Subject Site: **601 W. Delaware Avenue**  
 PIN # of Location: **93-21-17-358-011**  
 Lot Size: **120 (W. Delaware) x 115.3 (S. Orchard)**  
 Current Zoning Designation: **R-1**  
 Current Land Use (vacant, residence, grocery, factory, etc): **residence**  
 Present Comprehensive Plan Designation: **Residential - Urban Pattern**  
 Legal Description (If additional space is needed, please submit on separate sheet of paper):  
**Lots 125 and 126, University Heights Addition, Section 17, Township 19N, Range 9E**

Date of Construction of Structure: **1933**



Attach a map showing the boundaries and location of the property proposed for nomination.

Attach photographs showing the important structures or features of the property or structure

Indicate which of the following criteria apply to the property or structure (*check all that apply*). Additionally, attach a statement that describes the proposed landmark and its historic significance; list reasons why it is eligible for nomination; and show how the proposed landmark conforms to the criteria for designation (*see attached Suggested Format*).

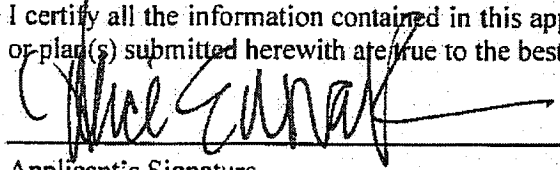
- Significant value as part of the architectural, artistic, civic, cultural, economic, educational, ethnic, political, or social heritage of the nation, state or community;
- Associated with an important person or event in national state or local history;
- Representative of the distinguishing characteristics of an architectural type inherently valuable for the study of a period, style, craftsmanship, method of construction or use of indigenous materials and which retains a high degree of integrity;
- Notable work of a master builder, designers, architect or artist whose individual genius has influenced an area;
- Identifiable as an established and familiar visual location or physical characteristics;
- Character is a particularly fine or unique example of a utilitarian structure, including, but not limited to, farmhouses, gas stations or other commercial structures with a high level of integrity or architectural significance;
- Yields, or may be likely to yield information important in history or prehistory

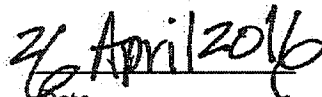
**NOTE:** *If additional space is needed to accurately answer any question, please attach extra pages to the application.*

*By submitting this application, you are granting permission for City staff to post on the property a temporary yard sign announcing the public hearing to be held for your request.*

**CERTIFICATION BY THE APPLICANT**

I certify all the information contained in this application form or any attachment(s), document(s) or plan(s) submitted herewith are true to the best of my knowledge and belief.

  
 \_\_\_\_\_  
 Applicant's Signature

  
 \_\_\_\_\_  
 Date

**PLEASE RETURN THIS FORM ONCE COMPLETED TO:**

City of Urbana  
 Community Development Department Services  
 Planning Division  
 400 South Vine Street, Urbana, IL 61801  
 Phone: (217) 384-2440  
 Fax: (217) 384-2367



### **The Frank and Fanny DeWolf Residence • 601 West Delaware Avenue • Urbana, Illinois**

The Frank and Fanny DeWolf Residence was constructed in 1933 in the French Revival style, the design of the Champaign-based firm Berger and Kelley Associated Architects. The property is part of the second platting of the University Heights Addition to Urbana in 1923, the first of which was platted in 1911, and expanded the thriving West Urbana neighborhood to the south. Frank DeWolf served as the second Director of the Illinois State Geological Survey, and is known for giving the Survey “sound and aggressive administration.” DeWolf left his position with the survey to work in the oil industry in Texas, but returned to Urbana in 1931 to serve as Department Head to the Department of Geology. Paul M. and Hilda Green, with their daughter, Jane, were the second occupants of the house. Green is significant as the Dean of Commerce, along with a substantial government-based career during an following World War II. The house is the only French Revival style house which has been identified with the Berger and Kelley firm, a Champaign -based firm which was prolific in period revival styles. The DeWolf House is a unique interpretation of the French Revival style in Urbana and retains a high degree of integrity. Its long floor plan stretched out across a double lot give it an almost castle-like appearance and unique features such as the built-in duplex bird house and original sliding garage doors contribute to its qualities which identify it as an established and familiar visual location.

The DeWolf House is being nominated for Historic Landmark designation under the following five criteria:

- A. Significant value as part of the architectural, artistic, civic, cultural, economic, educational, ethnic, political, or social heritage of the national, state, or community;
- B. Associated with an important person or event in national, state, or local history;
- C. Representative of the distinguishing characteristics of an architectural type inherently valuable for the study of a period, style, craftsmanship, method of construction, or use of indigenous materials and which retains a high degree of integrity;
- D. Notable work of a master builder, designers, architect, or artist whose individual genius has influenced an area; and
- E. Identifiable as an established and familiar visual location or physical characteristic.

**Significant value as a part of the architectural heritage of the community**

The University Heights Addition developed significantly after the earliest part of the city—the downtown and related areas to the immediate west and southwest of the downtown. Situated at the south end of Big Grove, near the confluence of the Boneyard and Saline creeks, the City of Urbana was surveyed and platted in September 1833. The original city plan consisted of four north-south streets intersected by four east-west streets.

The property including the DeWolf Residence was not developed until around 1911 as part of the University Heights Addition. During the late nineteenth and early twentieth centuries, the residential part of Urbana expanded southward and westward through a series of additions platted by various individuals over time. Prior to this, the area was primarily agricultural land at and beyond the city’s corporate limits. The growing significance of the University of Illinois and its proximity to the developing neighborhood to the near east of campus has much to do with the development of the West Urbana neighborhood.

The DeWolf Residence lots are in the University Heights Addition to Urbana, the tract which expanded the original addition (1911) in 1923. The current boundaries of the addition are: Lincoln Avenue (west), Michigan Avenue (north), Florida Avenue (south), and Orchard Street (on the east.) At this time, the city corporation line was located between Michigan and Pennsylvania avenues; Orchard Street ended at Pennsylvania Avenue, where the two streets created a right angle. South of this was a large tract of approximately 66 acres owned by Fred C. Hubbard. The second platting dates to 1923 when the southern boundary was extended south to the newly created Florida Avenue; by this time, Florida Avenue marked the city

corporation line. The second platting also included the establishment of Delaware and Vermont streets south of Pennsylvania Avenue.

The University Heights addition was developed by Joseph Cullen Blair (1871-1960) of the University of Illinois, a professor of horticulture and practicing landscape architect. An article in the *Daily Illini* from 1923 states:

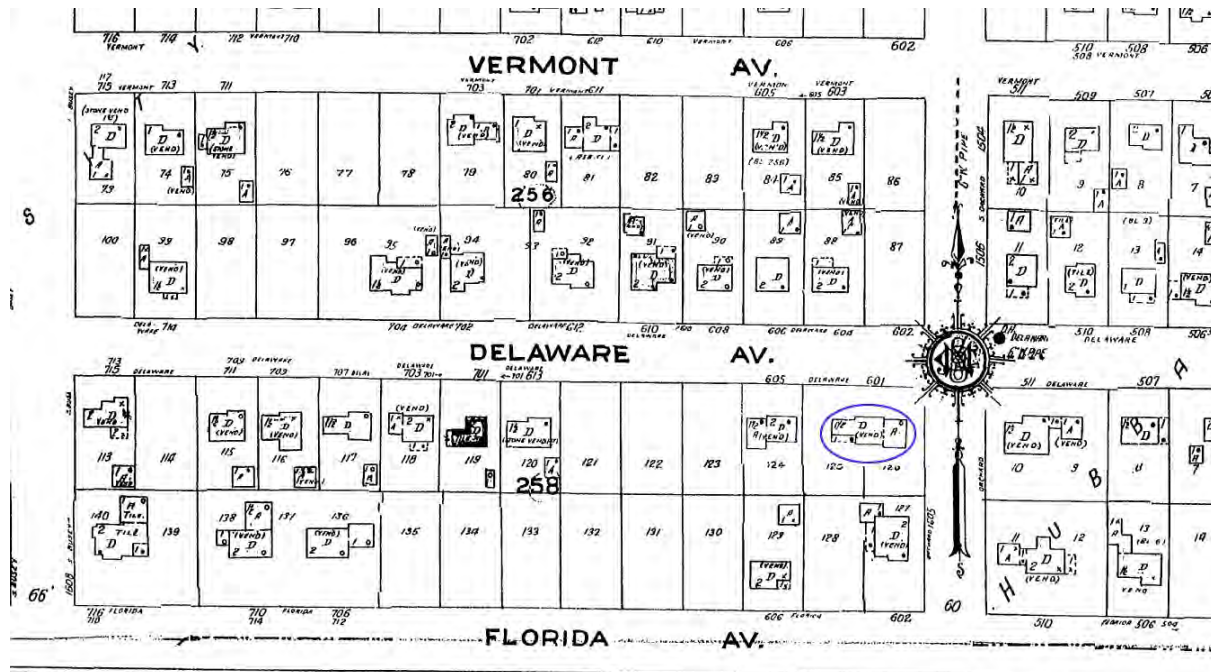
*To carry out concretely one of the principles which he advocates as a landscape architect, and build a better and more beautiful Urbana, Prof. Blair has developed in the southwestern part of the city an ideal and park like subdivision which is the show place of the city, and the home places of many University faculty members.*

Blair was born in Nova Scotia on 26 April 1871, and attended Cornell between 1892 and 1896, receiving a B.S. in Agriculture in 1896 (The Cultural Landscape Foundation 2016). In 1898, Blair joined the horticultural staff at the University of Illinois with Professor Thomas J. Burrill. He was a professor by 1901. He pursued research in pomology--the study and science of fruit cultivation. In addition, Blair was involved in community development and park planning, and led the effort to establish the field of landscape architecture at the University of Illinois. To this end, he established an extensive library for the study of landscape architecture, and recommended the appointment of Charles Mulford Robinson in 1913 as professor of civic design, the first such appointment in the country. This appointment is considered the origin of the current Department of Urban and Regional Planning. While Blair was not formally trained in landscape design, he did participate in the planning of many parks in Urbana and elsewhere. Among his many projects were the layout of Carle Park; location of plantings and structures at Crystal Lake Park; and planting trees along the streets in the University Heights Addition. He also campaigned across the state to create Massac State Park in 1908, the first state park in Illinois. For this, he is known as the "Father of the Illinois Park System." Blair founded the Urbana Park District in 1907 and served as commissioner for over 40 years. He was elected president of the Illinois Association of Park Districts in 1928.

The new University Heights tract came at an especially significant period of growth on campus. Campus planning was rich and active, with the White-Hubbard plan of 1909, the Sketch for General Block Plan by Clarence Blackall in 1911 and his Sketch for the Extension of the University of Illinois, one of three plans he produced in 1912, and the Plan for the Development of the Campus of the University of Illinois produced by long-time campus architect James White in 1919. Charles A. Platt, an architect from upstate New York, was hired by the university around 1920 to create the campus plan of 1922, but perhaps more significant was Platt's architectural work. It was Platt who determined the Georgian Revival style would be the style of choice for campus and during the 1920s – early 1930s. Platt designed eleven campus buildings including McKinley Hospital, the Main Library, the Architecture Building, the Women's Gymnasium, and the President's House. The building campaign was significant enough to

launch Danville’s Western Brick Company to be the world’s largest manufacturer of bricks in the 1920s.

As the university expanded, so, too, did the faculty neighborhood of choice. The city’s limits edged farther south toward Florida Avenue and with each expansion, lots toward the south filled with houses largely in the period revival styles. The DeWolfe Residence reflects both the planning and architectural heritage of the city as this significant faculty neighborhood grew in companion with the expansion of campus.



Sanborn Map, October 1923 updated in February 1945  
**Associated with an important person in local history**  
**Frank W. and Fanny Davis DeWolfe**

Frank Walbridge DeWolfe was born on March 22, 1881 in Vail, Iowa, the son of John and Carrie M. DeWolfe. He attended Iowa schools, but finished high school in Chicago, where the family had relocated in 1893. He was introduced to the subject of geology as a high school student and his interest continued in college. He graduated from the University of Chicago in 1903 and did graduate work there in 1903-04 (Courier, 9/17/57). He married Fanny Davis on December 26, 1904 and the couple had four children: John Walbridge DeWolfe (Scarsdale, New York); Robert William DeWolfe (Pittsfield, Illinois), Frank Tempest DeWolfe (Erie, Pennsylvania); and Eleanor DeWolfe (Chicago).

In 1904, DeWolfe accepted a position with the U.S. Geological Survey in Washington, D.C. and in 1906, he was loaned to the newly created Illinois State Geological Survey for a study of

southern Illinois coal. During this period he served on various committees of the National Research Council and in its Division of State Relations (Courier 9/17/57). On a personal note, he married Fanny Davis on December 26, 1904.

Frank DeWolf succeeded H. Foster Bain as the second Director of the Survey in 1909 and during his fourteen years as Director, he gave the organization sound and aggressive leadership (Jack Simon, <http://isgs.illinois.edu/content/frank-w-dewolf>). DeWolf initiated a series of Illinois Mining Investigations on Illinois coal, which resulted in a series of thirty-three publications and other related papers on the geology, mining practices, and chemical composition of coals. He was encouraged to expand the Survey's investigation of the geology and petroleum resources of southern Illinois by the continuing discovery of important oil fields in southeastern Illinois during the early part of his administration. According to Jack Simon of the Survey, "In addition to these surface and subsurface programs, a topographic mapping program was energetically carried forward, and special studies on industrial minerals and water supplies resulted in published reports on lead, zinc, fluorspar, clays, sand and gravel, limestone, and water supplies." Simon continued:

*DeWolf recognized that the Survey could make an important contribution to education, and, as a result, the Survey published and disseminated a series of educational bulletins for teachers on the geology of Illinois. During World War I, a geological report was prepared on the military significance of topography and the principles of map reading as an aid in training officers in the Camp Grant area of northern Illinois. From 1917 to 1918, he briefly interrupted his service as Director of the Illinois Survey to serve as Assistant Director of the U.S. Bureau of Mines.*

*In 1923, DeWolf went on to head petroleum exploration in Texas, Oklahoma, and the Gulf Coast region, and he then returned to the University of Illinois in 1931 to assume duties as Head of the Department of Geology and Geography before retiring in 1946. A public-spirited citizen, he participated in many worthwhile organizations, notably contributing to the progress of the national effort in the World War I. He was a gentleman of the old school, and he was remembered for his courtesy, graciousness, fairness, and soft-spoken voice. He had a keen intellect.*

*Frank DeWolf's most important contribution to the Survey was to give it a new direction and enlarge upon its importance as an agency serving Illinois in the development of its natural resources. His imprint on the organization was one of service and advice in the mapping and development of the state's resources, the creation of a statewide educational service, the development of a highly qualified staff of scientists, and sound business organization. (Simon, <http://isgs.illinois.edu/content/frank-w-dewolf>)*

During DeWolf's tenure in Houston, Texas, he became chief geologist of the Humphreys Corporation. He was vice president and general manager of the Louisiana Land and Exploration

Company, oil producers, from 1927 to 1931, until he returned to Urbana to serve as Department Head of the Department of Geology at the University of Illinois. (DeWolf's office was 234 Natural History Building.) Professor DeWolf was a fellow of the Geological Society of American and of the Society of Economic Geologists; a member of the American Association of Petroleum Geologists; the American Institute of Mining Engineers; and of the Illinois State Academy of Science. He had also served as president of the Society of Economic Geologists (UI Archives).

He retired in 1946, and he and Fanny traveled extensively in South American and Europe, though they continued to maintain their home at 601 West Delaware (Courier, 9/17/1957). The Courier featured an article entitled, "No Better Home than Here," in which DeWolf said that he can not think of a better home than in the university community and that he expects to continue his residency here (Courier, 11/12/45). The article continued that Professor DeWolf intends to engage in a limited amount of consulting work in petroleum geology and will do some writing as well. DeWolf belonged to Phi Delta Theta social fraternity and Sigma Xi, professional society. He was also a member of the Kiwanis Club; the First Congregational Church, Champaign; and Sons of the American Revolution. Frank DeWolf died unexpectedly on Monday, September 16, 1957 at Carle Hospital.

Professor George W. White, Head of the university's Department of Geology, made this statement following Professor DeWolf's passing:

*The death of Prof. Frank DeWolf will be widely regretted by academic and industrial geologists and by Illinois geology alumni. Prof. DeWolf's early geologic field research for the U.S. Geological Survey were of the highest standard and of much originality; he had already achieved a high position as a research geologist when he transferred some of his efforts to administrative and industrial geology. After service as Chief of the Illinois Geological Survey he turned his attention to industrial geology, where in the field of petroleum geology he introduced new and advanced geophysical and geological methods that brought him world-wide notice. . . Prof. DeWolf was truly a pioneer in the development of modern industrial geology, but I will remember him also as a gracious, kindly, gentleman who was always willing generously to share his knowledge and experience.*

Fanny DeWolf was born August 13, 1880 in Chicago, the daughter of Robert Roland and Fanny Williams Davis. She attended the University of Illinois for a short time, but according to an obituary written by her son John, she was most proud of the part she played in helping the Chi Omega chapter at the university. The Fanny DeWolf Scholarship was named in appreciation of her work with the sorority. Fanny apparently did not like to cook, so cooking duties were left to their cook, Isabel. Isabel had Monday nights off Fanny and Frank took delight in their meal of popcorn in milk (cereal style). Fanny and Frank lived in the home they built at 601 West Delaware Avenue from 1933 until 1957, when Frank died. They had spent 24 years in the

house, including a big family celebration in 1954 for their 50<sup>th</sup> wedding anniversary. Local newspapers chronicled their extensive travels. Fanny DeWolf lived on Vine Street from 1957 until 1970. (Courier, 2/14/1977) She relocated out east to be near her son Frank in Erie, Pennsylvania on August 8, 1970, just after friends threw an early 90<sup>th</sup> birthday gathering for her on July 30 at the American Nursing Center. Mrs. Fred Donath and Mrs. John Mann, both of Urbana and both of whom were married to faculty in the Department of Geology, organized the early birthday event, perhaps some indication of the importance of the faculty spouse network during that time period. Both the News-Gazette and the Courier featured stories on Fanny's departure from Urbana. By the time she relocated, Fanny had already outlived her daughter Eleanor and son Robert. She had resided in the Western Reserve Home in Erie for seven years prior to her death at age 96 in February 10, 1977 (Courier, 2/14/1977).

### **Paul Martin Green**

Fanny DeWolf sold the house to Paul and Hilda Green on April 1, 1958, the year after Frank's death. The Greens, with their daughter Jane, were the longest occupants of the house, residing there until Jane sold the house to John and Barbara E. Whitmarsh on November 19, 1992. Mrs. Green had died on May 3, 1991.

Paul Martin Green served as Dean of the University of Illinois College of Commerce and Business Administration from 1952 to 1967, following a long career in government. He also served two terms as chairman of the University of Illinois Faculty Senate Committee on Student Discipline in 1952 and 1953. He was also on a banking advisory committee under former Governor William Stratton (Courier, November 26, 1966). He also served as a member of the Advisory Committee to the Secretary of Defense on Financial Organization and Management (The Cooper Committee) in 1954-55 (Courier, November 26, 1966). Dean Green was elected president of the American Association of Collegiate Schools of Business after serving as secretary - treasurer for the organization which is the accreditation agency for colleges of business in the U.S. (Courier, 11/16/1966). In 1963, Dean Green was invited by President John F. Kennedy to attend the White House Conference in Export Expansion to determine actions and make recommendations on methods of selling more U.S. goods abroad. In March 1966, Dean Green received the major contribution award from the Federal Government Accountants Association of Washington. The award was present in Washington, D.C. and was one of three presented to individuals who had made major contributions in the field of financial management and administration in and outside of government (Courier, 11/26/1966).

Born on April 26, 1902 in East Liverpool, Ohio, Green married Hilda Jane (Sally J.) McCoy, also from East Liverpool, on September 9, 1930. Green received his bachelors degree in economics in 1926 from Miami University in Oxford, Ohio, then earned his masters degree in 1927 and Ph.D. in 1933 from the University of Illinois. Green had come to Illinois as an assistant and instructor in accountancy from 1926 - 1933, then was promoted to assistant professor economics here in 1937, and taught until at least 1941 (Courier, 11/26/1966). He had also been



an industrial engineer for the Illinois State Water Survey in 1930. Green's career in government included serving as head research accountant for the Federal Housing Administration, 1934-37; deputy administrator for accounting, Office of Price Administration, 1941-47; controller, U.S. Atomic Energy Commission, 1947-49; Economic Cooperation Administration (The Marshall Plan), 1949-1952; and assistant director of price stabilization, Office of Price Stabilization, 1951-52. Green also served as consultant for AEC, International Cooperation Administration, U.S. General Accounting Office, the Bureau of Internal Revenue and to industry on an intermittent basis (N-G, 5/13/74). Green appears to have been based in Washington, D.C. from 1941 to at least 1947, but by August 1949, he had returned to Illinois as a professor and head of the management division in the university's College of Commerce. A December 1949 article entitled "Green Granted Leave for Job with ECA," notes Green had been granted a leave of absence for the second semester to become controller of the Economic Cooperation Administration (Marshall Plan), with plans to return to the UI faculty in September 1950 (UI archives). Dean Howard R. Bowen of the College of Commerce commented, "We recognize that Professor Green's appointment as controller of the ECA is highly important public service for which few persons in the U.S. are qualified. The ECA is an enormous organization having activities throughout the world. The University is honored to have one of its faculty asked to assume his important responsibility (UI Archives) Dr. Green's significant civilian service during World War II was acknowledged with the Award of Merit from President Harry Truman (N-G, 5/13/74).

As an undergraduate student, Green was a member of the Sigma Alpha Epsilon social fraternity and several honorary fraternities, including Delta Sigma Pi, Beta Alpha Psi, Phi Kappa Phi, Phi Delta Phi, Phi Beta Kappa, Artis, Sigma Iota Epsilon, Pi Gamma Mu,, Beta Nu Kappa, and Beta Gamma Sigma. Green contributed to numerous professional journals in accountancy and management through his years in government service and academics. Dean Green also served as Dean of Business at the Florida Technological University in Orlando from 1967-1968, a seemingly odd move for someone near retirement. He resigned from his Illinois position with an ending date of August 31, 1967. (Courier, November 26, 1966) Florida was not new to Green; he had served as a professor and department head of accounting at the University of Florida in 1934 and 1941. Green explained his employment move to the News-Gazette in a November 26, 1966 article: "Over the several years, I have declined a number of positions in Florida, but when this one arose, last year, I decided that it was most promising." Green had on two separate occasions been a visiting professor of accounting at the University of Florida at Gainesville. He noted that "Florida Technological University, located near Cape Kennedy, is a new and promising institution with a healthy attitude toward education for business. In the rapidly growing state of Florida, real progress is being made in programs for higher education. Physical and educational climates are good and it appears to be an opportunity for me to extend my years of usefulness in the field." (N-G, "Green Views Florida Job as 'Opportunity,'" 11/26/66)

He returned to Urbana where he remained involved in consulting and community work. He died at the age of 72 on Sunday, May 12, 1974 in his home at 601 West Delaware Avenue following a brief illness. Daughter Jane Green recalled that her father wanted to “. . .entertain the whole college at Christmas. The majority of the time we lived in the house we entertained 400 people in one evening. The whole house was used. We did not stagger our guests. About 9:00 we would have the most.” (Green, letter to Alice Novak, July 2003).

The Greens were members of the Urbana United Presbyterian Church and the University Club. Dr. Green was an active member of the Urbana Rotary and Commerce Association (N-G, 5/13/74). Mrs. Green remained in the house, with her daughter Jane, until her death on May 3, 1991. Jane sold the house to John and Barbara Whitmarsh in 1992. John was a professor of biochemistry and the Center of Biophysics and Computational Biology, as well as a plant physiologist with USSDA/ARS. Barbara was Associate Director of the Biotechnology Center, 103 Observatory, University of Illinois. They had three children: Holden, Amelia, and Collin. John had three older children from a previous marriage.

**Representative of the distinguishing characteristics of an architectural type inherently valuable for the study of a period and style, and which retains a high degree of integrity**

#### **Architectural Description**

The Frank and Fanny DeWolf House is on the southwest corner of West Delaware Avenue and South Orchard Street. The house is on a slight rise, with the remainder of the 600-block sloped down from this lot. The house has a setback consistent with the other houses on the street, on both sides of the block; however, this is the only house with a double lot. The house, with an unusual single-loaded corridor floor plan, stretches across much of both lots in a striking siting, giving an almost castle-like impression.

The house is two and one-half stories, frame in construction and clad in brick laid in running bond and painted white, so as to affect stucco. Bricks on the east gable end, the garage end, are slightly skintled, jutting out slightly and inconsistently to lend a rustication to the house. Gable ends on the side and front gable pavilion have seven course stretcher brick corbels. First story windows and the two pavilion windows are topped with inverted jack arches in wood and have lug sills. The roof is original cement asbestos shingle. The west end has an exterior end chimney with two tall clay chimney posts (in a twisted design) each with a copper cap. Gable ends, the gable entrance pavilion and extension, and the dormers have undulating patterned wood siding. All original windows are steel casement sash made by Fenestra, except for the two front/north upper story sash on the east wing, which are single 9-light wood sash with built-in interior screens contained within gable front roof dormers. A second chimney just north over the ridge to the east of the gable front pavilion was removed c. 1992 when the previous owners purchased the house. The chimney was in substantial disrepair. The same owners replaced the broad kitchen windows set on the rear elevation, as well as two bedroom sash above the kitchen. While the replacement windows are Pella Architecture Series windows,

the glue-on “muntins” are thick and deviate substantially from the dark flat steel muntins of the original windows. Further replacement of windows would have compromised the integrity of the house and negatively impacted both the French Revival style and the design by Berger and Kelley. Some of the casements have exterior copper storm sash affixed. The gutters are mostly half-rounds in copper, though a couple of downspouts are shaped rectangular in form and may be made of a different metal.

A side gable roof serves as the backdrop for the asymmetrical facade. A two and one-half story gable entrance pavilion divides the east and west wings of the house. This generally corresponds with the interior plan, where the east wing has a lower ceiling and is identified as “passage” and the taller west wing is identified as “hall.” The slope of the main side gable roof extends lower on the narrower east wing, and includes a large window set comprised of paired 8-light casement sash flanked by single 8-light casements, each with a single transom. A small 6-light single casement sash is set to the left/east of the gable pavilion. Two roof dormers with 9-light wood casements are off-set above and two basement sash are off-set below at ground level, with medium light wells.

The west wing is symmetrical, with two paired 8-light casements with transoms on the first story and two paired 8-light casement sash without transoms within wall dormers. Two basement windows are below; they are tall multi-light awning sash with deep lightwells. The gable front pavilion is highly asymmetrical, with a steeply-pitched gable entrance porch extension. Both the gable front pavilion and the entrance gable have slight flares; the gable pavilion flare is trimmed with seven-course stretcher corbels. The right/west side of the gable ends slightly higher than that on the east, in keeping with the side gable’s roof slope. Shaped posts and “hewn” posts rest on brick half-walls. Spandrels spring from the hewn posts. The lower 2/3 of the entrance gable end is stucco, with undulating wood siding above. The original porch floor of random cut clay tile is intact. The original hammered metal mailbox with ink and quill emblem remains, as do the house numbers in copper on the right/west porch post. The segmentally arched front door has a 4-light window with zinc comes. The original door handle, lock frame, and doorbell in a two-tiered rosette surround all remain. The small copper porch light, slightly Arts and Crafts in style, features a flared dome and cage-like bulb cover. The porch ceiling is beadboard. To the left/east of the entrance roof is an 8-light window. To the right is the prominent window set which corresponds to the staircase on the interior. It consists of two adjacent pairs of 8-light casement sash, topped by adjacent pairs of fixed 6-light sash (which have been used as casement sash elsewhere on the house.) To the lower right/west is an at-grade window corresponding to the landing of the basement staircase on the interior. Adjacent paired 6-light sash comprise the window group. A tall narrow 5-light casement sash spans much of the attic height and is topped by undulating wood siding. (On the interior, an original lace curtain remains on this window.)

The west gable end is symmetrical with single 6-light casement sash flanking the exterior end chimney and single 8-light casement above on the second story. The chimney has two stone

corbels trimming the shoulders at approximately the height of the first story window; here the chimney broadens near the windows. An “S” tie end rod is near the apex. The uppermost 18' or so of the chimney has been rebuilt, but the coping, chimney posts, and copper caps are all original.

On the rear elevation, the gable pavilion is significantly deeper than that on the front. The west reentrant angle is occupied by the original shed roof screened-in porch. The side of the shed is clad with the undulating wood found in the dormers and gable pavilion apexes. Full-height screens are placed in sets of three, a single set facing west and three sets facing the rear lawn/south. The middle set has a central screened door. Within the porch, oak doors access from the north and east. Each screen set is framed by wide posts which appear to be hewn. Spandrels curve out from the posts and large wood pegs appear to attach them, lending a rustic feel. The original copper screens have been replaced by screens in a copper/bronze blend which have not yet acquired a patina. As on the front facade, two wall dormers include paired 8-light casement sash above the porch. One of the most unique features of house is a small second story porch which extends west from the rear gable pavilion. The porch has a copper floor, and is surrounded by an iron railing. The door, covered with a 1950s aluminum storm door, is framed as a wall dormer like the windows to the west. The porch featured was purportedly constructed for Fanny DeWolf's mother, Fanny Dempsey, who lived with the family for a while; she used a wheelchair and the porch feature allowed her to enjoy the outdoors.

The rear gable pavilion features a rounded bow window; 10-light fixed sash alternate with 8-light casement sash with 2-light transoms. Two basement sash with shallow light wells are below. To the right/east is a set of replacement sash: single casement sash frame a large fixed sash, within the original fenestration opening. Based on a photo of the house under construction, the original windows appear to be four pairs of 6-light sash with a central 3-light fixed sash matching the light pattern/size of the casements.

On the second story above the bow window is a pair of 8-light casements. To the right is another replacement window, a fixed sash. Above in the attic is a narrow casement, like that on the front; undulating wood occupies the apex as it does on the front. To the right/east of the rear gable pavilion is a narrow single bay cut into the side gable which accommodates the rear door and a wall dormer with a 2-light casement sash. The door has six lights and an original screen door. A small shed roof is supported by rustic square posts; the right/east post is adjacent to another 7-course stretcher brick corbel. At the cut-in wall dormer, a large replacement casement sash faces east within a shed roof wall dormer. It is covered with the undulating wood siding found elsewhere on the house. Intricate guttering negotiates the odd spaces within this inset wall dormer.

The east wing from the rear has two wide 6-light sash on the first story. Above, two gable roof dormers have paired 6-light casement sash. The rear/south of the east side gable slopes at its lowest here, where the first story incorporates a two-car garage (or “motor room” as it was

labeled on the floor plans) on the east side, accessed off South Orchard Street. A pair of original single-light doors incorporate pedestrian doors on the end bays. On the interior, the tri-fold doors swing open on a curved iron beam at the top and metal disks at the bottom. Centered above is a 3-light casement sash and near the south slope is an original copper lantern. Again, undulating wood clapboard fills the lower garage gable end, but another of the house's unique features is located here: at the uppermost point of the apex, a duplex birdhouse extends. It is supported by curved brackets at either end, and is covered with a hip roof extending off the garage gable end.

The 1-1/2 story garage gable extension shares a continuous slope with the main side gable on the left/south. On the right/north, the garage wall end is treated with the 7-course stretcher corbel found on all other gable ends, but here, the wall curves and extends north by 18" or so to conceal the gas meter. The short wall is trimmed in header brick. On the right/north, the main side gable is exposed. A pair of 8-light casements with 2-light transoms are on the first story. A pair of 8-light casements (without transoms) is on the second story and a narrow attic casement is above.

The rear yard of the house is enclosed with a tall black aluminum fence on the east and north, and part of the west; the majority of the south and west perimeters of the is enclosed with tall wooden fencing. Mature city trees including two red oaks to the front/north in the city right of way and a tall hackberry in the rear yard shade much of the front and back yards. Tall pine trees, crab apple trees, and more lend privacy from the adjacent properties.

While the interior of the house does not fall under the purview of the Historic Preservation Ordinance, the integrity and unique features of the house are notable. The house has front and back staircases, both of which extend from the basement to the second story. Stained glass windows are in the front airlock entry door and the door to the Library, which features the DeWolf family crest; both have zinc comes. A light switch in the master bedroom enables the doorbell to be turned off, so as not to be disturbed (apparently while napping or sleeping late.) In places where a closed door conceals a light fixture (like the exterior garage light and the front basement staircase light), a red jewel light near the door indicates the fixture has been left on. In closets which have exterior walls (except for one over the garage), small radiators keep garments from getting cold. The door from the house into the garage is fitted with a car window, complete with a Bakelite knob, for air circulation. A laundry chute extends from the second story hall closet, through the kitchen (for dining room linens), and to the basement laundry. The first story hall closet has the "blueprint shelf," a shelf which is only about 7" from the ceiling; nothing but the blueprints and spec books can fit on the shelf. A maid's or cook's buzzer remains on the phone shelf just outside of the Library; a small "door" rolls into the wall so one can reach from the Library to the phone without going to the trouble to leave the room. Another floor buzzer under the dining room table was replaced with an electrical outlet. One of the most incredible features of the house is the original tile in the front airlock entry, the first story bathroom, the living room hearth, and both second story bathrooms. The airlock entry

tile is traditional clay tile with varied insets including fleur de lis and butterflies. The fireplace and first story bathroom have modern (as in the 1930s use of the word/style) tile, while tile in the upstairs bathrooms is Art Deco and Arts and Crafts. The tile is credited to Fred Manthei in the Art and Design publication.

While both the exterior and interior retain superb integrity, the house has also been splendidly fitted for modern conveniences. A central vacuum system is exposed only on the basement level. A security system is hidden as well. An irrigation system is in the front and backyards.

### **The French Revival Style**

The incarnation of the French Revival style used for the design of the DeWolf House was a result of the fourth wave of French revival styles which had occurred beginning in the 17<sup>th</sup> and 18<sup>th</sup> centuries. The first wave of French influence in America was a regional phenomenon which occurred when French settlers built raised cottages along the Gulf Coast and up the Mississippi River. (Massey and Maxwell, 226) The second wave of the influence began just before the Civil War, and had spread broadly in the country by the 1870s. In this version, the mansard roof became the character defining feature, opening the attic level to broader use on what were still chiefly Italianate-influenced houses otherwise. This French Second Empire style was rather short lived in comparison to the Italianate style of the mid-late nineteenth century, and the late nineteenth to turn of the century Queen Anne style. Around the turn of the century, the Beaux Arts school off Academic Classicism was of influence and reproductions of formal French Renaissance country chateaus and city houses were being created. (Massey and Maxwell, 227) From about 1915 to about 1940, a romanticized, informal French style occurred, based more on the farmhouse, in particular those of Normandy, than on the mansion. (Massey and Maxwell, 227). The style played a significant, but lesser role, during a time period of many overlapping period revival styles, including Tudor Revival, Colonial Revival, and Georgian Revival which were more common in the West Urbana neighborhood. After World War I, houses in the new French Revival style could be found across the country; other styles typically found more of a regional base, such as Spanish and Mediterranean houses being more common in the South and West. (Massey and Maxwell, 227) French Revival style houses, however, did not have such affiliations. For example, despite the strong French influence in New Orleans, that city did not experience new French building trends until the 1960s. According to Massey and Maxwell in *House Styles in America*, “. . .the French building boomlet of the 1920s and 1930s occurred in suburban areas of large eastern and mid-western cities with, of course, a detour to southern California, where the style took on Hollywood airs.”

The French Revival style of the early - mid twentieth century may be divided into two informal groups, including the Norman farmhouse or small manor, and the American eclectic style that draws heavily on the image of French farmhouses. (Massey and Maxwell, 228) While houses of picturesque and evocative designs were built in well-to-do eastern suburbs of Philadelphia, New York, Chicago, and other large cities, a more eclectic and freely-interpreted designs for smaller houses were used in house catalogues and by local builders all across the country.

(Massey and Maxwell, 228) More formal houses are usually symmetrical with restrained classical details and massive hipped roof, and are sometimes called “French Provincial.” (Gordon, 110) Buildings in Norman Revival influence feature round towers with prominent conical turrets and finials; the towers are usually placed at entrances.

French houses are usually faced in brick, stone, or stucco. Roofs are most commonly steeply-pitched pyramidal or hipped, typically clad in slate; mansard roof are also used, as are high gable roofs, though less frequently. Belcast eaves are sometimes used. Round or polygonal towers, especially at entrances, are common. Other common elements include tall casement windows, wall dormers, tall chimneys, masonry wall treatments, and an L-shaped plan with a round tower set in the reentrant angle.

In *A Field Guide to American Houses* by Virginia Savage McAlester, the style is dubbed “French Eclectic,” with the asymmetrical subtype identified as the most common. (McAlester, 485) As defined by McAlester, the subtype includes both picturesque examples based on rambling French farmhouses, as well as more formal versions. Typical entrances which are more common in the towered and picturesque asymmetrical forms includes the wood plank door with small window, like that on the DeWolf House.

### **Notable work of a master architect whose individual genius has influenced an area**

#### **Berger and Kelley Associated Architects**

Berger and Kelley Architects, based in the Lincoln Building in Champaign, produced a broad stylistic body of work throughout Central Illinois. Productive from the mid-1920s through the mid-20th century, the firm’s timing was perfect for the period revival styles of times, from substantial residences and cottages, to Greek letter society dwellings, school buildings, and commercial buildings, the firm was successful with a variety of clients, building types, and styles.

Fred E. Berger was born April 16, 1889 at Davenport, Iowa, a son of Edward F. and Elize Lorenzen Berger. Berger was a 1913 graduate of the Illinois School of Architecture. He worked in Iowa and Chicago, then returned to Champaign where he established the Temple and Berger architectural firm, which became Berger, Kelley and Associates of Champaign in 1924.

Berger was an active member of the Central Illinois Chapter of the American Institute of Architects, serving as its president in 1942. He was also active in a number of building-related civic committees including the Champaign Building Code Committee of 1930; the Champaign Building Code Modernization Committee of 1959; and the Building Code Appeal Board from 1930 until his retirement. He was also a member of the American Concrete Institute.

He married Agnes Elizabeth Zilly on January 4, 1916 in Champaign. The Bergers had one son, Thomas E., who lived at 1104 Country Lane in Champaign; Thomas was a successor to the Berger, Kelley firm, along with Ralph Kelley's son. The Bergers were members of the First Presbyterian Church of Champaign, where Fred served as an elder, trustee and deacon. He was also a member of Delta Tau Delta social fraternity, Scarab architectural club, C-U Kiwanis Club, Ancient Accepted Scottish Rite, the Royal Arch Masons Chapter No. 50, the Champaign Country Club, and the Champaign and Illinois Chambers of Commerce (News-Gazette, 4/10/1973, "Services Thursday for Berger.") The Bergers lived at 1002 West Armory Avenue in Champaign, in a house Berger designed, known locally as "the redwood house." It was an iconic mid-century modern house which was in recent years purchased by Jimmy John Liautaud and demolished for a replacement residence. Mrs. Berger died in 1971. Fred Berger died on April 9, 1973 in his home on West Armory (News-Gazette, 4/10/1973). Thomas Berger, their only child, became a partner with the firm in 1954, then known as Berger-Kelley-Unteed ©-U Courier Biography). Thomas and his family moved into 1002 West Armory, but Thomas died shortly after his father, on July 2, 1976.

Ralph L. Kelley was born in Elgin on September 27, 1889, the son of Scott Mansfield and Nellie Guptill Kelley. He began as a draftsman in the University of Illinois supervising architects office, then in 1913, earned his Bachelor of Science in Architecture. Kelley was a member of Sigma Alpha Epsilon social fraternity while at the university. He then served as assistant to the Supervisor of Architecture at the university. He married Olivetta McKee on Thanksgiving Day, November 25, 1915, in Fairbury. He was a first lieutenant in the Army Air Corps during World War I and supervised the construction of aviation fields in Texas. He then managed Alexander Lumber Company in Texas and the Middleton, Kelley Brick Co. In 1924, he entered a partnership with Fred E. Berger, which lasted until his retirement in 1954 (Obit, October 19, 1974).

Kelley served on the Board of Directors of the McKinley YMCA, and was Chairman of the Champaign County Plan Commission from 1948 until 1960. He also served on a committee to reside the Champaign-Urbana planning code.

The Kelleys traveled extensively, touring Canada and Mexico. They witnessed the coronation of Queen Elizabeth II while visiting England in 1953. In 1954, Kelley, a member of the American Institute of Architects, traveled with his wife to South America to view new trends in South American Architecture. In 1956, the Kelleys traveled to Tokyo and Bangkok. In 1969 they toured Africa from Cairo to Addis Ababa to Cape Town (Obit, October 19, 1974). Kelley's other involvements included being a lifelong member of the American legion, a member emeritus of the American Institute of Architects, a member of the Scottish Rite in Danville and a 32<sup>nd</sup> Degree Mason, Medinah Temple, as well as a member of the Champaign Rotary Club and the Champaign Country Club (Obit, October 19, 1974). The Kelleys had three children, including son L. Scott Kelley (1212 Armory, Champaign) who was a successor to the Berger and Kelley firm.



Frank DeWolf and Fred Berger were good friends. In a letter written by former house resident Jane Green to the current owner, Ms. Green recalls a story that both Berger and Kelley, and the contractor for the house, “sat out on Delaware in front of the house as it was going up because they didn’t have other projects at that time during the Depression.” (Green, letter to Alice Novak, July 2003).

See “Context” below for specifics on Berger and Kelley’s work.

### **Irving L. Peterson, Landscape Architect**

Very little, if any, of the original landscape plan remains and to what extent the plan was ever carried out is not clear. Irving L. Peterson designed a plan which divided the rear yard into two sides: a smaller east side called “Service” and the “Open Lawn” which extended from the dining room’s bow window to the west property line. For the Open Lawn, a random ashlar terrace was to be the width of the screened-in porch. A stone walk was to go from the “court” (driveway) to the rear/kitchen door on the service side, with a cherry and an apple tree. Roses were to line the east property line of the service side, with clematis and roses separating the service and open lawn spaces, with an opening (perhaps a gate) to provide access between the two sides. A hedgerow was to frame the driveway on the north, and extend north along the east property line to about half-way north on the front lawn. This hedgerow does appear in the 1940 photograph of the house.

Peterson proposed a detailed “Planting Plan for the Garden” which focuses on the service side of the yard. Twenty-one plants are identified in the planting key, but detail of the section appears different from the overall landscape plan. A reflecting pool is at the center, with open L-shaped planting sections framing the pool. Hedgerows and more substantial property line plantings frame the overall service section. In her letter dated July 2003, Jane Green notes that the “backyard was divided into two yards by a row of shrubbery which ran from the back door to the back lot line.”

The spec book identifies Peterson with “Studio and Display Grounds” at Neil and John streets in Champaign. One piece of correspondence from Peterson dated March 19, 1936 indicates he had checked on plantings in the yard and complimented the DeWolfs on their “real interest” in their yard. Peterson divided the list of plantings into evergreens, trees, shrubs, and perennials, totaling more than 330 perennials alone.

The yard was reportedly substantially overgrown toward the end of the Green’s occupation of the house. Some accounts note the house was barely visible due to overgrown trees in the front. The Whitmarsh family hired the Champaign based Edmondson Edmondson Associates, Landscape Architects, which provide a plan in November 1993 and a revision in April 1996. Landscape work was extensive, including regrading the lawn.

**Identifiable as an established and familiar visual location or physical characteristics**

Located on the southwest corner of West Delaware Avenue and South Orchard Street, the DeWolf house's broad flowing facade sited on a double lot make it a standout even in a neighborhood of outstanding period revival houses. The unique interpretation of the French Revival style also contributes to its familiarity. On the South Orchard Street facade, the built-in duplex birdhouse gets plenty of notice from frequent walkers in the neighborhood and university students traveling between the nearby Orchard Downs university housing and campus. The unique garage doors, especially when being opened and closed, also get attention from passers by. Perhaps those who seek the thrill of missing the traffic light at West Florida Avenue and South Lincoln by cutting through on South Orchard Street might also appreciate the manse as they zip through our otherwise peaceful residential streets.

**Context**

The full context of Berger and Kelley's work has not been identified, but one of the best sources of a selection of the firm's work is the August, 1940 edition (Vol. IV, No. 17) of *Architecture and Design*, an issue devoted to the firm's work. The firm had designed an impressive number of public schools by this time, including Mattoon High School, Jacobethan style; Chenoa Community High School, Jacobethan; Edinburg Township High School (Edinburg, Illinois) of Art Deco influence; Cerro Gordo Township High School, Cerro Gordo, Illinois, Jacobethan; Casey Township High School, Casey, Illinois, Classical Revival influence; and Champaign Junior High School, now Champaign Central High School, with George E. Ramey credited as Associate. These were all massive, tall two story brick edifices and with the exception of Champaign Junior High, all were in very small rural communities.

The firm is also credited with McKinley Memorial Y.M.C.A. in Champaign, the 1937-38 rehabilitation of the Philippe mansion at 500 West Church Street. Photographs in the journal included a wide angle exterior, the swimming pool, and a living room with a fireplace which is still intact in the current building. The firm also designed a number of religious buildings and Greek letter society dwellings. Included in this body of work is McKinley Foundation, 801 S. Fifth Street (Holmes & Flynn, associates), and University Place Christian Church, 401 S. Wright Street (A.F. Wickes & Geo. E. Ramey, associates), both in Champaign. While the firm's educational and religious facilities focused on the Late Gothic Revival and Jacobethan styles, their sorority and fraternity houses reflected a broader scope in the period revival styles. Included are Delta Gamma Sorority House, 804 S. Mathews Avenue, Urbana, Colonial Revival (G. H. Huntington, Associate); Chi Omega Sorority House, 907 S. Wright Street, Champaign, Colonial Revival (with random limestone); and Alpha Kappa Lambda Fraternity House, 107 E. Daniel, Champaign in high style Tudor Revival, all of which had been built prior to 1924. The two sorority houses retain a very high degree of integrity, but the fraternity has been extensively remodeled, including significant facade alterations. Kelley is individually credited, with George Ramey, for designing the Champaign City Building (Obit, October 19, 1974).

Twin City Printing Company, 119 - 123 West Park in Champaign reflected Art Moderne influence, but the Co-Op Locker Service at 313 E. University Avenue, Champaign, was a masterpiece in Art Moderne: glass block, rounded entrance pavilion, glazed brick, and a neon hanging sign. The firm also designed Spalding Hall at Cunningham Children's Home in Urbana, off Cunningham Avenue. The two story Georgian Revival building was constructed in red brick with brick quoins; a prominent central gable entrance pavilion has stone quoins and an elaborate pedimented entrance. The Mattoon City Hall, McComb Orphanage, and the Lamoine Hotel (McComb; listed in the National Register of Historic Places) were among the firm's other public buildings, but the U.S. Grant Hotel in Mattoon was particularly notable in its Mediterranean style. The firm also designed Delmont Village apartment buildings on South Race Street in Urbana. That multi-block development consists of multiple two story brick buildings with multi-car garages interspersed. Largely symmetrical, the buildings might best be classified as Georgian Revival, with brick quoins, brick detailing in entrance bays, and steeply-pitched hip roofs, though the clay tile is an unusual choice for the style.

The residential section of *Architecture and Design* included the DeWolf Residence as its only Urbana single family house, though by the time of publication, the firm had designed three other houses on the same block as the DeWolf Residence. Included were the Hainline Residence in Macomb (Georgian Revival); the J.C. and Edith S. Fielding Residence, 918 West Armory Avenue, Champaign, (Colonial Revival); the Roy and Opal Chumbley Residence, 515 South Willis, Champaign, (Colonial Revival); Dr. Elliot and Harriet Stevens Residence, 501 South Willis, Champaign (Tudor Revival); the Reno Residence in Macomb (Tudor Revival); J.G. and Helen Thomas Residence, 808 West University Avenue, Champaign (Colonial Revival); and the Dr. J.M. and Lucille Residence, 1018 W. Armory Avenue, Champaign (Georgian Revival).

The publication also featured other school buildings, as well as the Christie Clinic, 104 West Clark in Champaign and Lumpkin Building, both in the Art Deco style with terra cotta facades. Half page ads for English Brothers General Contractors (Champaign) and Fred M. Manthei Tile and Marble, Champaign (1<sup>st</sup> National Bank Building) are included, with more than ten "completed contracts" listed for Manthei, including the DeWolf Residence.

In the context of French Revival houses in Urbana, two other houses are also outstanding examples of the style: 405 West Michigan Avenue and 715 West Delaware Avenue which anchors the west end of the south side of the block on which the DeWolf Residence is located. The Smith Residence at 405 West Michigan was designed and built by Hubert Smith of Royer and Smith Architects for his own home. The house dates between 1924 and 1926, and was reputedly built with Smith's share of the earnings from work on the Urbana Lincoln Hotel. The living room of the house has an exact duplicate of one of the fireplaces in the hotel. Home owner and retired cultural geography Professor John A. Jakle classifies the house as being of Norman French implication, but "when viewed from the east one sees a distinctive French Canadian implication." (E-mail correspondence from John A. Jakle to Alice E. Novak, 25 April 2016) The house is characterized by its extraordinarily steeply pitched hip roof, which connects

to a lower gabled-L section. The front gable is dedicated to a recessed entrance with an elaborate broken pediment, central urn, and original lantern. The gable opening is surrounded by a header round arch which is framed with a random/varied stretcher brick arch. Walls are rough textured stucco and windows are multi-light, with some replacement 1/1 double-hung sash.

Albert and Lucille Whiting Residence, 715 West Delaware, was designed by architect Keith G. Reeve, who was hired in 1928. Reeve was on the architecture faculty at the university from 1927-28. (Paula Watson e-mail to Alice Novak, 25 April 2016) The two story multi-toned brown brick house has an L-shaped facade with a two story entrance tower in the reentrant angle. Bricks are skintled and corners have darker brick quoins. The main entrance has a broken pediment door surround with a central urn. The roof is steeply pitched multi-hip with finials. A rear southeast corner two story addition blends well with the main house form. Elaborate interior end chimneys are on the east and west elevations.

Four Urbana houses, three of which are on the same block as the DeWolf House, may serve as the context for Berger and Kelley designs. The house next door at 605 West Delaware was built in 1932, and is relatively unornamented, except for a classically inspired door surround, an original porch lantern, and an original weather vane. Slightly Georgian Revival in influence, the red brick house is comprised of two sections: the main house section which appears 2/3 Georgian in plan and the lower two story section which incorporates a two-car garage with original doors. Windows are multi-light double-hung sash, mostly 8/8.

The Berger and Kelley design at 610 West Delaware was constructed in 1934, and is Tudor Revival in style. The tall two story L-shaped house is clad with random Joliet limestone on the first and second stories, with a tall upper half story or attic gable front in "half timbering" with undulating clapboard in the apex. Windows are multi-light double-hung sash. The shaped porch posts are very similar or identical to those on the DeWolf House, as are the interior staircase balusters.

Berger and Kelley used random limestone on their two other identified works in Urbana: 704 West Delaware (1938-39) and 807 West Vermont (1933-34) Both are side gable, one and one-half story houses which appear cottage-like, rustic through the unusual wall materials with yellow wire-cut brick randomly interspersed with the random limestone. The house at 704 West Delaware features a prominent gable front pavilion with a central semi-hexagonal bow window. Windows are multi-light double-hung. Two single window roof dormers are in the upper half story. The house at 807 West Vermont is L-shaped with a gable front pavilion incorporating the entrance; the porch roof shares the east roof slope with the gable front. Windows are double-hung multi-light, but with zinc comes. Two gable roof dormers with single windows are in the upper half story. Both houses have an English Revival cottage impression. Champaign, in the vicinity of the Chumbley House on South Willis, has a number of limestone and partially limestone houses which are likely additional designs of Berger and Kelley.

### **History of Property Transactions**

August 22, 1932, Joseph C. Blair and Sada V. Blair sell lots 125 and 126 of "University Heights Addition, Urbana, Illinois" to Frank and Fanny DeWolf (joint tenancy). The cost was \$18,500. Following Frank's death in 1957, Fanny sold the house on April 1, 1958 to Paul Green and his wife Hilda. On November 19, 1992, Jane E. Green, as Executor of the Last Will and Testament of Hilda McCoy Green, deceased, sold the house to C. John and Barbara Whitmarsh. On July 18, 2002, the property was sold to the Novaks.

### **House Publicity**

The Sunday, September 17, 2006 edition of The News-Gazette featured the DeWolf Residence in a front page article in the Living section entitled, "Opening a Door to History; Owner hopes her magical home will be recognized as a landmark." The house was later featured in the March/April 2010 edition of *at home in Central Illinois*. In 2012, the DeWolf House was selected to be on the City of Urbana's 100 most architecturally significant buildings in Urbana.

### **Craftsmen**

Craftsmen who are in tune with historic buildings are essential and the following outstanding craftsmen have contributed to various projects and upkeep of the DeWolf House:

- Rick Colbert of Harold R. Colbert Plumbing worked in the house with his father, Harold R. Colbert, during the Green's ownership, c. 1957 - 1992, and then with his son, Cody, during the Novak ownership. In addition to serving a boiler and 21 hot water radiators, Rick was instrumental in a project where a portion of the living room ceiling was torn out to fix plumbing in the master bathroom, in a successful effort to save the original bathroom tile.
- Bruce Zindars, plasterer, has worked on special projects in the house since 2002, including several ceilings. On one memorable project, Bruce knocked enough ceiling plaster down to fill 8 garbage bags, then realized a crystal off the original light fixture was gone. He combed through all 8 bags until he found the crystal in the last bag.
- Electrician Kevin Martindale has worked on various projects including repair of a sconce embedded in the original master bathroom tile. When he returned the tile to its proper place, he tinted the grout to match the existing grout. Details are everything.
- When one of the small metal discs on rods fell apart on one of the garage doors, Paul Cain, Cain's Marine Welding, looked for something similar to what was there. Alice Novak, picky owner, wasn't satisfied, so Paul looked more and found the exact same disc, which he fitted on the original rod. Never, never, never give up.
- Dave Seyler, contractor/artist fully understands the beauty of a well-built house and knows not to harm it.
- Lou from Ray's Heating and Cooling has helped make the central air conditioning unit last a really long time.

### **From the Owner/Author**

The DeWolf House has been the house beyond my wildest dreams. I am deeply honored to have been the caretaker of Frank and Fanny's incredible house, my preservation paradise. I enthusiastically began research on the house by 2004, then for no reasonable reason, never managed to get this landmark application done until now. As long-time Chair of the Historic Preservation Commission, I should have done better.

One key ingredient to the trail of owners of this house has been a collective appreciation of the house and knowing to leave things intact. Our imprint has been to preserve; our personal marks have been to leave things intact. For this and future incarnations of the Historic Preservation Commission, I do seek landmark status for your watchful eyes to protect this house. The steel casement sash are important; the windows should be repaired, not replaced. A replacement roof should not be architectural shaped shingles, but rather something like the 3-in-1 appearance.

And it's not just the house; it's this incredible neighborhood. My son, Henry, has been able to walk to grade school (Leal), Urbana Middle School, and Urbana High School, giving him independence and convenience, and no real need for a car. He will carry values of walkability and public transit with him when he goes off to college in August. And our beloved dog Fiona will continue to greet all the passers by.

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601 W. Delaware - Under Construction (c.1940s-1950s)



601 W. Delaware - Under Construction (1933)







Frank and Fanny DeWolf (1933)



Fanny and Frank DeWolf with Fanny Dempsey (1933)