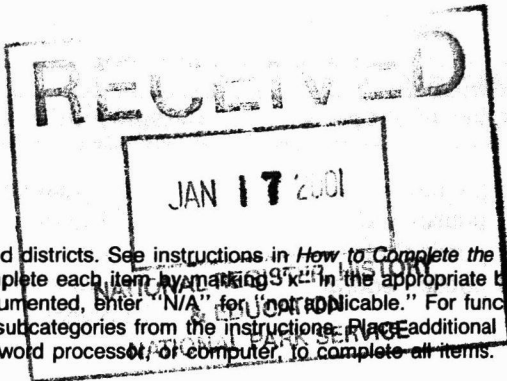


United States Department of the Interior
National Park Service

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

1. Name of Property

historic name "THE PIONEERS"

other names/site number "PIONEERS"

2. Location

street & number Central Park, North Magnolia Street not for publication

city or town Elmwood vicinity

state Illinois code IL county Peoria code 143 zip code 61529

3. State/Federal Agency Certification

As the designated authority under the National Historic Preservation Act, as amended, I hereby certify that this nomination request for determination of eligibility meets the documentation standards for registering properties in the National Register of Historic Places and meets the procedural and professional requirements set forth in 36 CFR Part 60. In my opinion, the property meets does not meet the National Register criteria. I recommend that this property be considered significant nationally statewide locally. (See continuation sheet for additional comments.)
William L. Wheeler / SHP 1-4-01
Signature of certifying official/Title Date
Illinois Historic Preservation Agency
State of Federal agency and bureau

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

Signature of commenting official/Title Date

State or Federal agency and bureau

4. National Park Service Certification

I hereby certify that the property is:

<input type="checkbox"/> entered in the National Register. <input type="checkbox"/> See continuation sheet.	Signature of the Keeper	Date of Action
<input type="checkbox"/> determined eligible for the National Register <input type="checkbox"/> See continuation sheet.	_____	_____
<input type="checkbox"/> determined not eligible for the National Register.	_____	_____
<input type="checkbox"/> removed from the National Register.	_____	_____
<input type="checkbox"/> other, (explain): _____	_____	_____

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Section number 7 Page 1

"THE PIONEERS"

Elmwood, Illinois, is a small town in a farming community with a population of twenty two hundred (2200) located thirty seven miles northwest of Peoria, Illinois. According to a plat made by W.J. Phelps in 1852, it is located in Peoria County, Illinois, Town 9 North, Range 5 East of the 4th Principal Meridian.¹

Central Park is in the center of Elmwood surrounded by Evergreen Street on the north, Magnolia Street on the west, Rose Street on the east and Main Street on the south. It is rectangular in shape. The park is neat and attractive, with flags and a war memorial on the southwest corner at Magnolia and Main Streets. A bandstand is centered in the park. The bandstand is well designed with a copper roof, wrought iron railings, and it is surrounded by brick walkways and flower beds. Brick walkways also run from all four corners of the park to the bandstand in the center. The old elm trees are gone, but the park is wooded with many oak, maple, pine, locust, hackberry and gum trees. The lawn is well cared for and new benches surround the bandstand and the perimeter of the park.

The Pioneers is well sited halfway between the bandstand and Magnolia Street to the west. The site was chosen by Taft while visiting Elmwood. "Mr. Taft... chose a place in Central Park over which great native elms spread their branches. It is said to be an ideal place for a memorial of this type."²

The footing for the sculpture's granite base is approximately the same size as the base and is five feet deep. The footing depth is well below the frost line and accounts for the level and stable condition of the base after so many years. The base, made of medium gray Quincy (Massachusetts) granite,³ is in two sections. The bottom section is eighteen inches high. The lower nine inches of this section is a rectangle, 68 inches wide by 85 inches long on the front face. The top nine inches is a transitional moulding leading to the main part of the base which is a large rectangular block measuring 36 inches high by 46 inches wide by 63 1/2 inches long on the front face. Over all the base is 54 inches high and has a quotation chiseled on its front face:

¹*Elmwood (1831-1976)*, published 1976 by Elmwood Historical Society and Bicentennial Committee

²Peoria Star, September 26, 1927.

³Information from Burgoyne Monument Co., Elmwood, Illinois.

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**National Register of Historic Places
Continuation Sheet**

Section number 7 Page 2

"THE PIONEERS"

TO THE PIONEERS
WHO BRIDGED THE STREAMS
SUBDUED THE SOIL AND
FOUNDED A STATE

The bronze base is seven inches high and all sides are recessed about two inches from the top edge of the granite base. The work is signed on the Magnolia Street (west) side of the base: "Lorado Taft Sc. 1928." "Chicago Art Bronze Works" is recessed on the back portion of the base. The heroic sculpture (ten-feet high) rises from this base and portrays a pioneer couple with baby, dog and rifle.

The man's position is primarily frontal with his head turned to the west. He has a leather strap across his chest carrying a leather pouch and powder horn. In his right hand he holds a flint lock rifle with its stock resting on the ground. His left arm is around his wife who is turned toward her husband in a westerly position. The small baby in her arms is wrapped in a fringed blanket and held in a protective manner. The heads of both husband and wife are strong, handsome and epitomize the ideal pioneer couple. Both figures are dressed in typical mid-nineteenth century clothing and are unadorned and booted.

Although the sculpture is primarily a frontal piece, the back is made more interesting by a large apron bow tied on the woman's back and a large "Collie type" dog standing behind the man. The dog is rendered in great detail with the customary Collie features, face "ruff", leg "feathers" and "flag" type tail. The dog is supported compositionally by a textured mass of water reeds.

The Pioneers was restored in the summer of 1993 by Sunderland Associates, 22225 Grosenbach Road, Washington, Illinois. The surface of the sculpture was severely and unevenly corroded, giving an unpleasant countenance to the faces of the figures and destroying the unity of the sculpture. Low pressure bead blasting, chemical patination and neutralization were used, along with coats of Inralac and paste wax.

The Pioneers is listed with the Central Illinois Landmark Foundation.

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"THE PIONEERS"

Criterion C

The Pioneers, a sculpture by Lorado Taft, qualifies for listing in the National Register of Historic places under Criterion C for art, as a locally significant sculpture. The period of significance is 1928, the year the sculpture was completed.

Lorado Zadok Taft was born in Elmwood, Illinois, on April 29, 1860, the son of Don Carlos Taft and Mary Lucy Foster Taft. He was the eldest of four children, with one brother and two sisters. Taft's father, Don Carlos, had graduated from Amherst College, and three years later from the Union Theological Seminary in New York City. Both were academically distinguished institutions.

In 1855 Don Carlos Taft left New York and moved to Elmwood, Illinois, to be principal of the Elmwood Academy. The academy shared a building with the Congregational Church located on the north side of Central Park. He also "occupied the local pulpit briefly until some members of the small central Illinois community found him "too liberal".¹

In 1856 Don Carlos married Mary Lucy Foster, the daughter of a Northhampton, Massachusetts, doctor, at Fairbanks, Minnesota. The couple returned to Elmwood... "where they lived in a modest frame house that the teacher built himself."² The home at 207 East Cypress Street has since been demolished.

Lorado's father and mother had a strong influence on his entire life. His father, who instilled in him a strong intellectual and philosophical desire to learn and to teach, tutored him at home. This developed into Lorado's lifelong role as a teacher, art missionary and lecturer, as well as sculptor.

His mother's influence is best described by a letter written by Lorado Taft in 1927. "My mother's love for art and all things beautiful is interwoven in my earliest memories. It forms a rich and glowing background to the marvelous discoveries of childhood ... Her

¹ Lewis W. Williams II, *Lorado Taft: American Sculptor and Art Missionary* (Chicago, Illinois: March, 1958), p.3.

² Don Carlos Taft. A notebook dating from 1857-1858, MS

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"THE PIONEERS"

gentle enthusiasm was constant; an unending inspiration."³ In 1871 the elder Taft was appointed assistant professor of geography at the new "Illinois Industrial University" at Champaign, Illinois. Champaign became young Lorado's second hometown. He entered the university in the fall of 1875 with no prior formal schooling, but with special dispensation, since he was only sixteen years of age.

The turning point in young Taft's life seems to have been precipitated by the far sighted Dr. John Milton Gregory, first regent of the university, who conceived and funded an art gallery. He went to Europe and bought plaster casts, which were in those days primarily of classical statuary, and had them shipped to the university. When they arrived they were badly broken. The indomitable regent, Professor Taft, and young Lorado set to work on this three dimensional jigsaw puzzle. Lorado spent all of his free time repairing the fragments.

An itinerant Belgian sculptor and drawing master, James Kenis, was hired to assist in the plaster restorations and to teach modeling classes.

Freehand drawing had been offered since 1871, but the clay modeling classes, instituted in 1875, were among the earliest art practice courses in the midwest. Lorado always drew, but did not plan to devote his life to art until Mr. Kenis came... The first time Lorado went in and saw him at work he said that settled it; he would become a sculptor. It did settle it. Taft never wavered from that desire for sixty-one years. From that time on the boy haunted the modeling room and followed the Belgian, as he said, "like a stray dog."⁴

Taft was the youngest member of his graduating class in June 1879. His family had agreed that he should study abroad, but they felt he was too young to go at that time. A year later, on June 9, 1880, the Illinois Industrial University (University of Illinois) awarded the future sculptor a Master of Letters degree. He left for Paris, France, the next day.

Taft's Paris years (1880-1885) at the Ecole des Beaux-Arts were important to the development of young Taft. Paris was the art center of the western world, and

³ Williams, p.4

⁴ Ibid, p.8.

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"THE PIONEERS"

museums, artists and educational opportunities abounded. In spite of financial hardships and the demands of professional training, Taft thrived.

He was a diligent worker and pursued every opportunity to improve his abilities in this highly competitive and conservative environment. Aside from his constant work at the Beaux-Arts, Taft became deeply involved with the McCall Protestant Mission where he taught English, Sunday school, and Bible study classes.⁵ In his final year he was taken on as a private student in the atelier of Mercie', one of the most important sculptors in Paris. Before leaving Paris, Lorado was awarded the Prix d'Atelier as the best student in the class, the only American so honored that year. Several of his plaster casts of portrait busts and the figure of St. Genevieve were accepted in the annual salons of 1881, 1882 and 1885.⁶

In mid-January 1886, Taft moved to Chicago where he established a studio. The young sculptor was to have many lean years in Chicago earning a living as a lecturer, teacher and doing portrait commissions and minor works. His success in speaking at the Chicago Art Institute led to an appointment to teach there for the fall of 1886. He took charge of the classes in modeling and taught there for twenty-five years. His professional work at this time was largely portraiture and military monuments.⁷ Larger monuments and fountains occupied his later years. Throughout his career lecturing, teaching, writing and participating in the various arts organization occupied much of his time.

"He first attracted national attention... at the Columbian Exposition (1893) in Chicago, Illinois where he created two groups: *Sleep of Flowers* and *Awakening Flowers*. For the next four decades Taft's 'Midway Studios' were busy with poetic ideal pieces and large scale symbolic works."⁸ His typical style was of beaux-arts, neo-renaissance classicism and, despite some simplification and stylization, Taft remained a staunch supporter of the

⁵The American National Biography, p.225.

⁶Ibid, p 225.

⁷Lorado Taft, *History of American Sculpture*: (New York, McMillan Co., 1925) p 527.

⁸Wayne Craven, *Sculpture in America*, (Newark: Univ. of Delaware Press, 1984)p 528.

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"THE PIONEERS"

conservative National Sculpture Society throughout his career. "Taft himself was completely specific about his role as an artist when in 1899 he declared that the goal of every great artist's ambition is the rendering of the human body... The body to him is the fairest thing in nature."⁹ Art was to convey a noble message, to teach, to uplift.

By the 1930's Taft, like many other artists, suffered from the changing position of public monuments in society. The decline was from a sure and prestigious career for a sculptor who made a living my means of a judicious mixture of portraiture and ideal and monumental works between 1900 and 1930 and an establishment not even sure it wanted monuments. "Before the First World War, and even after it, the elite of a country's sculptors were identified with those who made public statues. In the United States we group Saint-Gaudens, Daniel Chester French, Taft... as just such an elite."¹⁰

From the time of the 1893 Worlds Columbian Exposition until his death in 1936 Lorado Taft was the most distinguished artist in Chicago.¹¹ Because of his national reputation he had received important commissions throughout the country and had written two significant books, *The History of American Sculpture*, first published in 1903 and revised in 1924, and *Recent Tendencies in Sculpture*, published in 1921.

During his years of "maturity and accomplishment 1910-1922"¹² his most important works were a series of monumental fountains. The first was *The Fountian of the Great Lakes* where the group and spatial composition is cleaner and more fluent, and he used water as a design element. The allegory is simple and unobtrusive, and it became Taft's must successful large group up to this time in his career. He had denounced the French sculpture which he had previously so admired and advocated symbolic and ideal

⁹*The Old Guard and the Avant-Garde*, University of Chicago Press, 1990, p 238

¹⁰ "Sculpture after Rodin, 1900-1945," *Oxford History of Art*, Penelope Curtis 1999, p 69

¹¹*The Old Guard and the Avante-Garde*: University of Chicago Press, 1990, p 39

¹²Williams, p179

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"THE PIONEERS"

memorials.¹³ *The Thatcher Memorial Fountain, Fountain of Creation, and Fountain of Time* followed. The latter of colossal size was cast in concrete as an experiment and opened up new possibilities for sculpture.

An analysis of Taft's sculpture of this important period preceding *The Pioneers* follows. There is "a consistent preference for closed monumental forms; a rejection of a rather unmodified realism for a broader and more simplified treatment of surface and detail; a predilection for the themes of human significance; a talent for monumental schemes; and an ability to adapt to varied kinds of sculptural problems."¹⁴ Within a few years these same characteristics would apply to *The Pioneers*.

In the last phase of Taft's work, 1922-1936, he spent considerably more time in his crusade for art in American life. He believed that, "one owes something more than taxes to the community... something special and precious that the artist could contribute... Finer than being an artist is to be an artist-citizen"¹⁵ He actively pursued this ideal.

Taft was from a pioneering family which had come to Elmwood in 1855, and the theme had been of interest to him as early as 1890. The fact that in his final phase of work he had a tendency to return to earlier ideas is important. His work of earlier periods portrayed a classic-allegoric female figure, which had now become less ideal, more human, less Renaissance, more Midwestern. Taft's ideal American type was finally realized in *The Pioneers* of Elmwood.

The sculpture depicts a young pioneer standing erect... "and alert, his arm protectively around his wife who holds an infant in her arms. The powerful dog behind them adds compactness to the composition."¹⁶

¹³Ibid, p182

¹⁴Ibid, p.192

¹⁵Ibid, p.184

¹⁶Ibid, p.120

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"THE PIONEERS"

Although the figures are fully in the round, their frontality gives more of a frieze effect than a freestanding sculpture which is typical of many sculptures of this period. The figures are facing the west, an indication of the western movement and have a certain posed effect. The sculpture is executed in Taft's traditional style but moderated and more simplified. It is characterized by dignity and strength and symbolizes the spirit of the pioneers. The scale of the sculpture is appropriate for the space and properly proportioned to the base. It is an impressive work that has profound meaning for the citizens of Elmwood and the State of Illinois. *The Pioneers* fulfills Lorado's philosophy that art was to convey a noble message to teach and to uplift. It is one of Taft's major sculptures and is most revered. Its place in art history is illustrated by the following references:

---- *The Pioneers* of Elmwood is listed in *Major Sculptures* by Lorado Taft, *Lorado Taft Papers*, University of Illinois Archives.

---- It is included in Allen Weller's chapter Three of *The Old Guard* and the *Avant-Garde*, p. 40: "During the 1920's Taft continued to produce major works in the traditional style which was the basis of his work such as the *Lincoln* and *Alma Mater* in Urbana, Illinois (1927-28), and *The Pioneers* in Elmwood, Illinois (1928)."

----In Wayne Cravens' *Sculpture in America*, p.495: "Among the work of Taft that should be noted are the gigantic *Black Hawk* (1911) in Oregon, Illinois; the *Fountain of the Great Lakes* (1913) in Chicago... For the town of Elmwood, Illinois, the place of his birth, he made a *Pioneer* monument (1928)."

There are two versions of how the Taft sculpture, *The Pioneers*, came to Elmwood. The first version was related in the Williams dissertation on Taft. For some years Taft had been toying with the idea of presenting the city of his birth with a work of sculpture.

The problem of financing the gift, the usual problem, was solved in this case forthrightly asking the town if they would pay the mechanical costs if the sculptor would donate his own work. They would and did. If the origin of *The Pioneers* is actually indicated in a faded photograph of

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Section number 8 Page 9

"THE PIONEERS"

Taft's studio at about 1890 which shows a sketch of a similar two-figure group, the gestation period was indeed a long one.¹⁷

The second account of the origin of *The Pioneers* is accorded to W.B. Carithers in a reprint from the Galesburg Daily Register of Friday, April 29, 1955.

On September 12, 1925 a small group of Elmwood folks advances the idea that one of his masterpieces belonged to his home town. Taft agreed. He offered to donate his work if the town could raise \$15,000 to pay for the casting and mounting.

In either case fundraising began in earnest. A prominent citizen donated \$5,000. A committee was formed. Help came from all directions, the Kiwanis Club, Boy Scouts, numerous women's clubs and school children. A high school typing class sent out 2,700 letters to friends and former residents. The Elmwood Gazette was generous with its stories about the project. By February 1, 1926, \$17,589.40 had been secured or pledged. The goal had been oversubscribed and Taft was notified. On September 24, 1927 the *Peoria Star* reported that Lorado Taft had recently completed work on the model of the memorial to be placed in Central Park in honor of the pioneers. "Mr. Taft has been at work for several years on the group which he has said he hopes to be the best of his career, and in a short time the work of casting will begin."

On May 14, 1928, Taft told the Elmwood residents that the sculpture was finished and said, "This is not my gift to you, but rather a gift to yourselves."¹⁸ There were committees for invitations and publicity and programs. Streets and stores and houses were to be decorated. Traffic was to be handled by a squad of Peoria motorcycle police. On Wednesday, May 23, the ten-foot high bronze statue arrived by train. The 3,500 pound sculpture was transferred by truck to its base in Central Park.

The day before the dedication, visitors came in by train and cars. Bleachers were erected in the park. A sound system was installed. Restaurants and hotels were ready with plenty of food.

¹⁷Ibid, p.117

¹⁸*The Sunday Journal*, October 5, 1997.

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Continuation Sheet

Section number 8 Page 10

"THE PIONEERS"

The Peoria Transcript of Monday, May 28, 1928, reported the event:

On Sunday, May 27, 1928, at 1:30 p.m. the Elmwood band began a concert. Ten thousand people had jammed their way into the park and Elmwood's biggest day was at hand. At 2:30 was the invocation by Reverend Turner, followed by a song by the grade school chorus. Then a presentation by Dr. Hieronymous, Community Advisor, University of Illinois. Then, Marian Brown Pollitz of Kewanee and Taft's daughter, Emily, pulled the veil aside and the heroic sized *Pioneers* was seen officially for the first time. The mayor accepted the work of art for the city. Dignitaries were introduced, including Governor Len Small. Taft said a few words. Hamlin Garland, distinguished writer and Taft's brother-in-law, gave the principal address on 'The Westward March of the Pioneers.' Songs were sung and a benediction given. So ended Elmwood's celebration of Lorado Taft and his *Pioneers*.

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"THE PIONEERS"

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Newspapers

- Macomb (IL) Sunday Journal, 5 October 1997.
- Peoria (IL) Star, 26 September 1927.

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"THE PIONEERS"

GEOGRAPHICAL DATA

Verbal Boundary Description:

The boundaries of the property on which the statue is set are the boundaries of Central Park in downtown Elmwood. The park is bounded on the North by Evergreen Street, on the East by Rose Street, on the South by Main Street and on the West by Magnolia Street.

Boundary Justification:

The Pioneers is public art and necessarily sited on public property. Central Park is owned by the City of Elmwood.



MAGNOLIA STREET

EVERGREEN STREET

ROSE STREET

"THE PIONEERS"

SCULPTURE



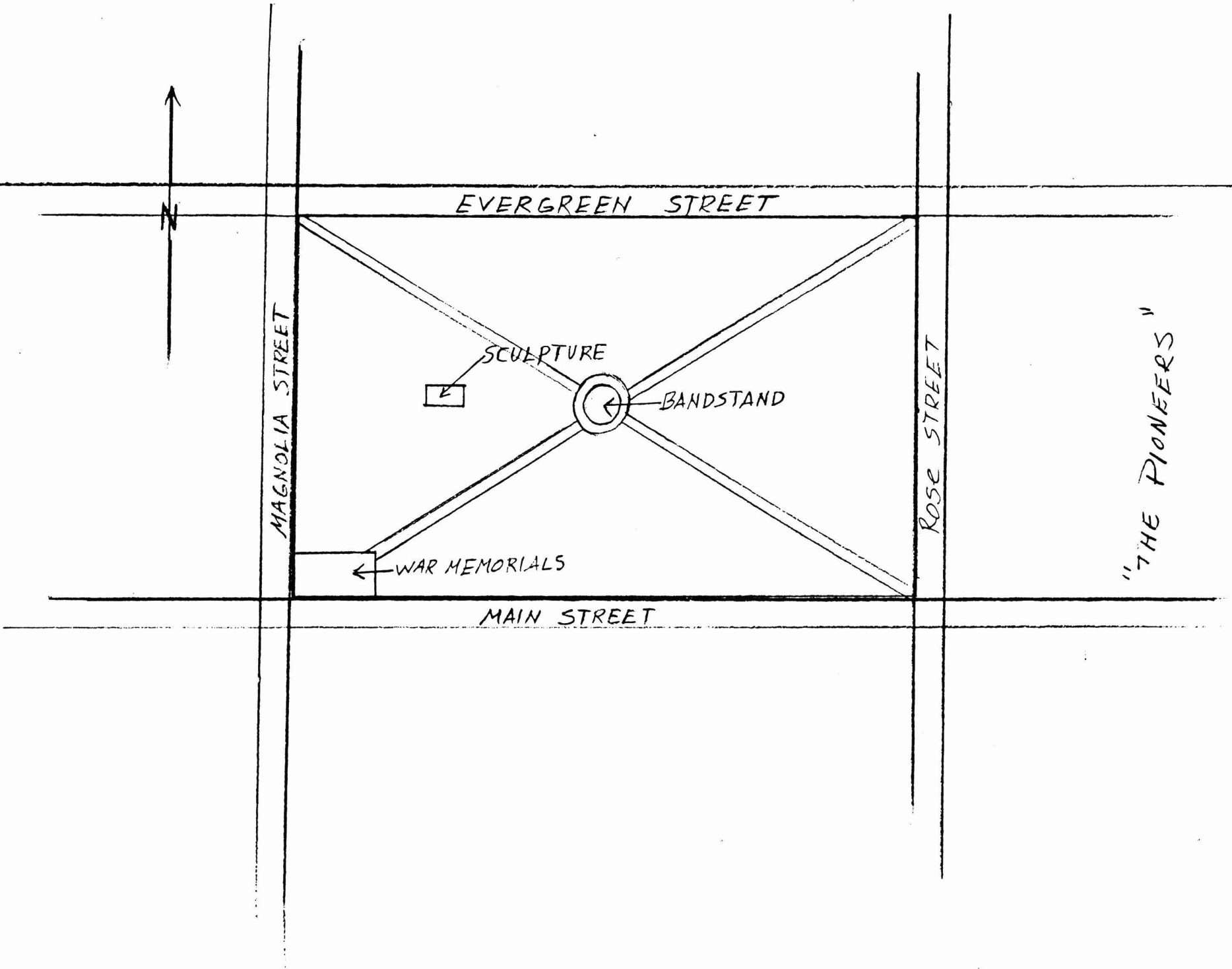
BANDSTAND



WAR MEMORIALS



MAIN STREET





UNITED STATES DEPARTMENT OF THE INTERIOR
NATIONAL PARK SERVICE

NATIONAL REGISTER OF HISTORIC PLACES
EVALUATION/RETURN SHEET

REQUESTED ACTION: NOMINATION

PROPERTY Name: Pioneers, The

MULTIPLE
NAME:

STATE & COUNTY: ILLINOIS, Peoria

DATE RECEIVED: 1/17/01 DATE OF PENDING LIST: 1/31/01
DATE OF 16TH DAY: 2/16/01 DATE OF 45TH DAY: 3/04/01
DATE OF WEEKLY LIST:

REFERENCE NUMBER: 01000117

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: Y NATIONAL: N

COMMENT WAIVER: N

ACCEPT RETURN REJECT _____ DATE

ABSTRACT/SUMMARY COMMENTS:

RECOM./CRITERIA Return

REVIEWER Boland

DISCIPLINE Historic

TELEPHONE 202-343-9545

DATE 2/23/01

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

The Pioneers
Peoria County, Illinois

National Register Comments:

The sculpture *The Pioneers* meets National Register Criterion C as a locally significant work of art. However, the nominated resource has not been adequately documented or accounted for in the description or resource count. The documentation must be completed before *The Pioneers* can be listed.

Central Park appears to be an appropriate significant setting in its entirety, even though it is proportionately large in relationship to the principal nominated resource (the sculpture), particularly as the artist apparently personally selected the park as a fitting location for his donation to the city. All major features within a nominated area must be described, evaluated, and counted as either contributing or noncontributing resources. In this case, because it is a discrete designed resource whose existence and character accounted for the location of *The Pioneers*, the park as a whole should be considered a contributing resource (a site). The bandstand and war memorial are two other major features. Are there others? The brief descriptions of the park and bandstand appear to be sufficient, except for the absence of dates. Please include a brief description of the war memorial (with construction date) in Section 7. If the bandstand and war memorial were already in the park at the time it was selected as the location for the statue, then likely they would be considered contributing. If they were added later, then probably non-contributing, unless they possess significance in their own right.

Please let me know if you have any questions.

Beth Boland, Historian
202-343-9545

Recommendation: SLR Return

Action: SLR Return None

DOCUMENTATION ISSUES—DISCUSSION SHEET

STATE NAME: IL COUNTY NAME Perry RESOURCE NAME The Pioneers

REFERENCE NO. 01-117 MULTIPLE NAME _____

Solution: Right!

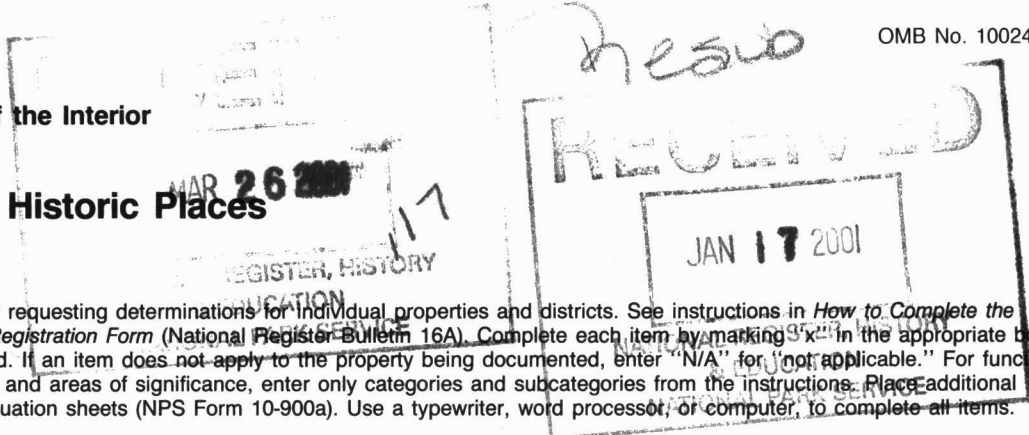
PROBLEM: If the boundaries of the nomination is the spot the other objects within the park need to be dealt with

Gazebo etc. contributing?

RESOLUTION: _____
SLR: Yes No
DATABASE CHANGE: _____

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Registration Form



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1. Name of Property

historic name "THE PIONEERS"

other names/site number "PIONEERS"

2. Location

street & number Central Park, North Magnolia Street not for publication

city or town Elmwood vicinity

state Illinois code IL county Peoria code 143 zip code 61529

3. State/Federal Agency Certification

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

William L. Wheeler / SHPO 1-4-01
Signature of certifying official/Title Date

Illinois Historic Preservation Agency
State of Federal agency and bureau

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

Signature of commenting official/Title Date

State or Federal agency and bureau

4. National Park Service Certification

I hereby certify that the property is:

entered in the National Register. See continuation sheet.

determined eligible for the National Register See continuation sheet.

determined not eligible for the National Register.

removed from the National Register.

other, (explain): _____

Signature of the Keeper

Date of Action

Beth Boland 5/4/01

Name of Property _____

County and State _____

5. Classification

Ownership of Property
(Check as many boxes as apply)

Category of Property
(Check only one box)

Number of Resources within Property
(Do not include previously listed resources in the count.)

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

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

Contributing	Noncontributing	
0	0	buildings
0	0	sites
0	0	structures
1	0	objects
1	0	Total

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

Number of contributing resources previously listed in the National Register

N/A

N/A

6. Function or Use

Historic Functions
(Enter categories from instructions)

Current Functions
(Enter categories from instructions)

Recreation and Culture/Work of Art

Recreation and Culture/Work of Art

7. Description

Architectural Classification
(Enter categories from instructions)

Materials
(Enter categories from instructions)

Other: Sculpture By Lorado Zadok Taft

foundation concrete

walls N/A

Base - Granite

roof N/A

other Bronze

Narrative Description

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

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National Register of Historic Places
Continuation Sheet

Section number 7 Page 1

"THE PIONEERS"

Elmwood, Illinois, is a small town in a farming community with a population of twenty two hundred (2200) located thirty seven miles northwest of Peoria, Illinois. According to a plat made by W.J. Phelps in 1852, it is located in Peoria County, Illinois, Town 9 North, Range 5 East of the 4th Principal Meridian.¹

Central Park is in the center of Elmwood surrounded by Evergreen Street on the north, Magnolia Street on the west, Rose Street on the east and Main Street on the south. It is rectangular in shape. The park is neat and attractive, with flags and a war memorial on the southwest corner at Magnolia and Main Streets. A bandstand is centered in the park. The bandstand is well designed with a copper roof, wrought iron railings, and it is surrounded by brick walkways and flower beds. Brick walkways also run from all four corners of the park to the bandstand in the center. The old elm trees are gone, but the park is wooded with many oak, maple, pine, locust, hackberry and gum trees. The lawn is well cared for and new benches surround the bandstand and the perimeter of the park.

The Pioneers is well sited halfway between the bandstand and Magnolia Street to the west. The site was chosen by Taft while visiting Elmwood. "Mr. Taft... chose a place in Central Park over which great native elms spread their branches. It is said to be an ideal place for a memorial of this type."²

The footing for the sculpture's granite base is approximately the same size as the base and is five feet deep. The footing depth is well below the frost line and accounts for the level and stable condition of the base after so many years. The base, made of medium gray Quincy (Massachusetts) granite,³ is in two sections. The bottom section is eighteen inches high. The lower nine inches of this section is a rectangle, 68 inches wide by 85 inches long on the front face. The top nine inches is a transitional moulding leading to the main part of the base which is a large rectangular block measuring 36 inches high by 46 inches wide by 63 1/2 inches long on the front face. Over all the base is 54 inches high and has a quotation chiseled on its front face:

¹*Elmwood (1831-1976)*, published 1976 by Elmwood Historical Society and Bicentennial Committee

²Peoria Star, September 26, 1927.

³Information from Burgoyne Monument Co., Elmwood, Illinois.

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Continuation Sheet**

Section number 7 Page 2

"THE PIONEERS"

TO THE PIONEERS
WHO BRIDGED THE STREAMS
SUBDUED THE SOIL AND
FOUNDED A STATE

The bronze base is seven inches high and all sides are recessed about two inches from the top edge of the granite base. The work is signed on the Magnolia Street (west) side of the base: "Lorado Taft Sc. 1928." "Chicago Art Bronze Works" is recessed on the back portion of the base. The heroic sculpture (ten-feet high) rises from this base and portrays a pioneer couple with baby, dog and rifle.

The man's position is primarily frontal with his head turned to the west. He has a leather strap across his chest carrying a leather pouch and powder horn. In his right hand he holds a flint lock rifle with its stock resting on the ground. His left arm is around his wife who is turned toward her husband in a westerly position. The small baby in her arms is wrapped in a fringed blanket and held in a protective manner. The heads of both husband and wife are strong, handsome and epitomize the ideal pioneer couple. Both figures are dressed in typical mid-nineteenth century clothing and are unadorned and booted.

Although the sculpture is primarily a frontal piece, the back is made more interesting by a large apron bow tied on the woman's back and a large "Collie type" dog standing behind the man. The dog is rendered in great detail with the customary Collie features, face "ruff", leg "feathers" and "flag" type tail. The dog is supported compositionally by a textured mass of water reeds.

The Pioneers was restored in the summer of 1993 by Sunderland Associates, 22225 Grosenbach Road, Washington, Illinois. The surface of the sculpture was severely and unevenly corroded, giving an unpleasant countenance to the faces of the figures and destroying the unity of the sculpture. Low pressure bead blasting, chemical patination and neutralization were used, along with coats of Incalac and paste wax.

The Pioneers is listed with the Central Illinois Landmark Foundation.

Name of Property _____

County and State _____

8. Statement of Significance

Applicable National Register Criteria

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

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

Criteria Considerations

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

Property is:

- A** owned by a religious institution or used for religious purposes.
- B** removed from its original location.
- C** a birthplace or grave.
- D** a cemetery.
- E** a reconstructed building, object, or structure.
- F** a commemorative property.
- G** less than 50 years of age or achieved significance within the past 50 years.

Narrative Statement of Significance

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

9. Major Bibliographical References

Bibliography

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

Previous documentation on file (NPS):

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

Areas of Significance

(Enter categories from instructions)

Art

Period of Significance

1928

Significant Dates

1928

Significant Person

(Complete if Criterion B is marked above)

N/A

Cultural Affiliation

N/A

Architect/Builder

Taft, Lorado Zadok

Primary location of additional data:

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

Name of repository:

Name of Property _____

County and State _____

10. Geographical Data

Acreage of Property Less than one acre

UTM References

(Place additional UTM references on a continuation sheet.)

1	1 6	2 4 9 1 4 0	4 5 1 8 2 9 0
	Zone	Easting	Northing
2			

3			
	Zone	Easting	Northing
4			

See continuation sheet

Verbal Boundary Description

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

Boundary Justification

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

11. Form Prepared By

name/title Nita K. Sunderland, 22225 Grosenbach Rd., Washington, IL 61571

organization Elmwood Community Foundation date 28 July, 2000

street & number 201 West Main Street telephone (309) 742-2351

city or town Elmwood state Illinois zip code 61529

Additional Documentation

Submit the following items with the completed form:

Continuation Sheets

Maps

A **USGS map** (7.5 or 15 minute series) indicating the property's location.

A **Sketch map** for historic districts and properties having large acreage or numerous resources.

Photographs

Representative **black and white photographs** of the property.

Additional items

(Check with the SHPO or FPO for any additional items)

Property Owner

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

name City of Elmwood

street & number 201 West Main Street telephone (309) 742-2351

city or town Elmwood state Illinois zip code 61529

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

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

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Section number 8 Page 3

"THE PIONEERS"

Criterion C

The Pioneers, a sculpture by Lorado Taft, qualifies for listing in the National Register of Historic places under Criterion C for art, as a locally significant sculpture. The period of significance is 1928, the year the sculpture was completed.

Lorado Zadok Taft was born in Elmwood, Illinois, on April 29, 1860, the son of Don Carlos Taft and Mary Lucy Foster Taft. He was the eldest of four children, with one brother and two sisters. Taft's father, Don Carlos, had graduated from Amherst College, and three years later from the Union Theological Seminary in New York City. Both were academically distinguished institutions.

In 1855 Don Carlos Taft left New York and moved to Elmwood, Illinois, to be principal of the Elmwood Academy. The academy shared a building with the Congregational Church located on the north side of Central Park. He also "occupied the local pulpit briefly until some members of the small central Illinois community found him "too liberal".¹

In 1856 Don Carlos married Mary Lucy Foster, the daughter of a Northampton, Massachusetts, doctor, at Fairbanks, Minnesota. The couple returned to Elmwood... "where they lived in a modest frame house that the teacher built himself."² The home at 207 East Cypress Street has since been demolished.

Lorado's father and mother had a strong influence on his entire life. His father, who instilled in him a strong intellectual and philosophical desire to learn and to teach, tutored him at home. This developed into Lorado's lifelong role as a teacher, art missionary and lecturer, as well as sculptor.

His mother's influence is best described by a letter written by Lorado Taft in 1927. "My mother's love for art and all things beautiful is interwoven in my earliest memories. It forms a rich and glowing background to the marvelous discoveries of childhood ... Her

¹ Lewis W. Williams II, *Lorado Taft: American Sculptor and Art Missionary* (Chicago, Illinois: March, 1958), p.3.

² Don Carlos Taft. A notebook dating from 1857-1858, MS

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"THE PIONEERS"

gentle enthusiasm was constant; an unending inspiration."³ In 1871 the elder Taft was appointed assistant professor of geography at the new "Illinois Industrial University" at Champaign, Illinois. Champaign became young Lorado's second hometown. He entered the university in the fall of 1875 with no prior formal schooling, but with special dispensation, since he was only sixteen years of age.

The turning point in young Taft's life seems to have been precipitated by the far sighted Dr. John Milton Gregory, first regent of the university, who conceived and funded an art gallery. He went to Europe and bought plaster casts, which were in those days primarily of classical statuary, and had them shipped to the university. When they arrived they were badly broken. The indomitable regent, Professor Taft, and young Lorado set to work on this three dimensional jigsaw puzzle. Lorado spent all of his free time repairing the fragments.

An itinerant Belgian sculptor and drawing master, James Kenis, was hired to assist in the plaster restorations and to teach modeling classes.

Freehand drawing had been offered since 1871, but the clay modeling classes, instituted in 1875, were among the earliest art practice courses in the midwest. Lorado always drew, but did not plan to devote his life to art until Mr. Kenis came... The first time Lorado went in and saw him at work he said that settled it; he would become a sculptor. It did settle it. Taft never wavered from that desire for sixty-one years. From that time on the boy haunted the modeling room and followed the Belgian, as he said, "like a stray dog."⁴

Taft was the youngest member of his graduating class in June 1879. His family had agreed that he should study abroad, but they felt he was too young to go at that time. A year later, on June 9, 1880, the Illinois Industrial University (University of Illinois) awarded the future sculptor a Master of Letters degree. He left for Paris, France, the next day.

Taft's Paris years (1880-1885) at the Ecole des Beaux-Arts were important to the development of young Taft. Paris was the art center of the western world, and

³ Williams, p.4

⁴ Ibid, p.8.

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"THE PIONEERS"

museums, artists and educational opportunities abounded. In spite of financial hardships and the demands of professional training, Taft thrived.

He was a diligent worker and pursued every opportunity to improve his abilities in this highly competitive and conservative environment. Aside from his constant work at the Beaux-Arts, Taft became deeply involved with the McCall Protestant Mission where he taught English, Sunday school, and Bible study classes.⁵ In his final year he was taken on as a private student in the atelier of Mercie', one of the most important sculptors in Paris. Before leaving Paris, Lorado was awarded the Prix d'Atelier as the best student in the class, the only American so honored that year. Several of his plaster casts of portrait busts and the figure of St. Genevieve were accepted in the annual salons of 1881, 1882 and 1885.⁶

In mid-January 1886, Taft moved to Chicago where he established a studio. The young sculptor was to have many lean years in Chicago earning a living as a lecturer, teacher and doing portrait commissions and minor works. His success in speaking at the Chicago Art Institute led to an appointment to teach there for the fall of 1886. He took charge of the classes in modeling and taught there for twenty-five years. His professional work at this time was largely portraiture and military monuments.⁷ Larger monuments and fountains occupied his later years. Throughout his career lecturing, teaching, writing and participating in the various arts organization occupied much of his time.

"He first attracted national attention... at the Columbian Exposition (1893) in Chicago, Illinois where he created two groups: *Sleep of Flowers* and *Awakening Flowers*. For the next four decades Taft's 'Midway Studios' were busy with poetic ideal pieces and large scale symbolic works."⁸ His typical style was of beaux-arts, neo-renaissance classicism and, despite some simplification and stylization, Taft remained a staunch supporter of the

⁵The American National Biography, p.225.

⁶Ibid, p 225.

⁷Lorado Taft, *History of American Sculpture*: (New York, McMillan Co., 1925) p 527.

⁸Wayne Craven, *Sculpture in America*, (Newark: Univ. of Delaware Press, 1984)p 528.

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"THE PIONEERS"

conservative National Sculpture Society throughout his career. "Taft himself was completely specific about his role as an artist when in 1899 he declared that the goal of every great artist's ambition is the rendering of the human body... The body to him is the fairest thing in nature."⁹ Art was to convey a noble message, to teach, to uplift.

By the 1930's Taft, like many other artists, suffered from the changing position of public monuments in society. The decline was from a sure and prestigious career for a sculptor who made a living my means of a judicious mixture of portraiture and ideal and monumental works between 1900 and 1930 and an establishment not even sure it wanted monuments. "Before the First World War, and even after it, the elite of a country's sculptors were identified with those who made public statues. In the United States we group Saint-Gaudens, Daniel Chester French, Taft... as just such an elite."¹⁰

From the time of the 1893 Worlds Columbian Exposition until his death in 1936 Lorado Taft was the most distinguished artist in Chicago.¹¹ Because of his national reputation he had received important commissions throughout the country and had written two significant books, *The History of American Sculpture*, first published in 1903 and revised in 1924, and *Recent Tendencies in Sculpture*, published in 1921.

During his years of "maturity and accomplishment 1910-1922"¹² his most important works were a series of monumental fountains. The first was *The Fountian of the Great Lakes* where the group and spatial composition is cleaner and more fluent, and he used water as a design element. The allegory is simple and unobtrusive, and it became Taft's must successful large group up to this time in his career. He had denounced the French sculpture which he had previously so admired and advocated symbolic and ideal

⁹*The Old Guard and the Avant-Garde*, University of Chicago Press, 1990, p 238

¹⁰ "Sculpture after Rodin, 1900-1945," *Oxford History of Art*, Penelope Curtis 1999, p 69

¹¹*The Old Guard and the Avante-Garde*: University of Chicago Press, 1990, p 39

¹²Williams, p179

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"THE PIONEERS"

memorials.¹³ *The Thatcher Memorial Fountain, Fountain of Creation, and Fountain of Time* followed. The latter of colossal size was cast in concrete as an experiment and opened up new possibilities for sculpture.

An analysis of Taft's sculpture of this important period preceding *The Pioneers* follows. There is "a consistent preference for closed monumental forms; a rejection of a rather unmodified realism for a broader and more simplified treatment of surface and detail; a predilection for the themes of human significance; a talent for monumental schemes; and an ability to adapt to varied kinds of sculptural problems."¹⁴ Within a few years these same characteristics would apply to *The Pioneers*.

In the last phase of Taft's work, 1922-1936, he spent considerably more time in his crusade for art in American life. He believed that, "one owes something more than taxes to the community... something special and precious that the artist could contribute... Finer than being an artist is to be an artist-citizen"¹⁵ He actively pursued this ideal.

Taft was from a pioneering family which had come to Elmwood in 1855, and the theme had been of interest to him as early as 1890. The fact that in his final phase of work he had a tendency to return to earlier ideas is important. His work of earlier periods portrayed a classic-allegoric female figure, which had now become less ideal, more human, less Renaissance, more Midwestern. Taft's ideal American type was finally realized in *The Pioneers* of Elmwood.

The sculpture depicts a young pioneer standing erect... "and alert, his arm protectively around his wife who holds an infant in her arms. The powerful dog behind them adds compactness to the composition."¹⁶

¹³Ibid, p182

¹⁴Ibid, p.192

¹⁵Ibid, p.184

¹⁶Ibid, p.120

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"THE PIONEERS"

Although the figures are fully in the round, their frontality gives more of a frieze effect than a freestanding sculpture which is typical of many sculptures of this period. The figures are facing the west, an indication of the western movement and have a certain posed effect. The sculpture is executed in Taft's traditional style but moderated and more simplified. It is characterized by dignity and strength and symbolizes the spirit of the pioneers. The scale of the sculpture is appropriate for the space and properly proportioned to the base. It is an impressive work that has profound meaning for the citizens of Elmwood and the State of Illinois. *The Pioneers* fulfills Lorado's philosophy that art was to convey a noble message to teach and to uplift. It is one of Taft's major sculptures and is most revered. Its place in art history is illustrated by the following references:

---- *The Pioneers* of Elmwood is listed in *Major Sculptures* by Lorado Taft, *Lorado Taft Papers*, University of Illinois Archives.

---- It is included in Allen Weller's chapter Three of *The Old Guard* and the *Avant-Garde*, p. 40: "During the 1920's Taft continued to produce major works in the traditional style which was the basis of his work such as the *Lincoln* and *Alma Mater* in Urbana, Illinois (1927-28), and *The Pioneers* in Elmwood, Illinois (1928)."

----In Wayne Cravens' *Sculpture in America*, p.495: "Among the work of Taft that should be noted are the gigantic *Black Hawk* (1911) in Oregon, Illinois; the *Fountain of the Great Lakes* (1913) in Chicago... For the town of Elmwood, Illinois, the place of his birth, he made a *Pioneer* monument (1928)."

There are two versions of how the Taft sculpture, *The Pioneers*, came to Elmwood. The first version was related in the Williams dissertation on Taft. For some years Taft had been toying with the idea of presenting the city of his birth with a work of sculpture.

The problem of financing the gift, the usual problem, was solved in this case forthrightly asking the town if they would pay the mechanical costs if the sculptor would donate his own work. They would and did. If the origin of *The Pioneers* is actually indicated in a faded photograph of

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"THE PIONEERS"

Taft's studio at about 1890 which shows a sketch of a similar two-figure group, the gestation period was indeed a long one.¹⁷

The second account of the origin of *The Pioneers* is accorded to W.B. Carithers in a reprint from the Galesburg Daily Register of Friday, April 29, 1955.

On September 12, 1925 a small group of Elmwood folks advances the idea that one of his masterpieces belonged to his home town. Taft agreed. He offered to donate his work if the town could raise \$15,000 to pay for the casting and mounting.

In either case fundraising began in earnest. A prominent citizen donated \$5,000. A committee was formed. Help came from all directions, the Kiwanis Club, Boy Scouts, numerous women's clubs and school children. A high school typing class sent out 2,700 letters to friends and former residents. The Elmwood Gazette was generous with its stories about the project. By February 1, 1926, \$17,589.40 had been secured or pledged. The goal had been oversubscribed and Taft was notified. On September 24, 1927 the *Peoria Star* reported that Lorado Taft had recently completed work on the model of the memorial to be placed in Central Park in honor of the pioneers. "Mr. Taft has been at work for several years on the group which he has said he hopes to be the best of his career, and in a short time the work of casting will begin."

On May 14, 1928, Taft told the Elmwood residents that the sculpture was finished and said, "This is not my gift to you, but rather a gift to yourselves."¹⁸ There were committees for invitations and publicity and programs. Streets and stores and houses were to be decorated. Traffic was to be handled by a squad of Peoria motorcycle police. On Wednesday, May 23, the ten-foot high bronze statue arrived by train. The 3,500 pound sculpture was transferred by truck to its base in Central Park.

The day before the dedication, visitors came in by train and cars. Bleachers were erected in the park. A sound system was installed. Restaurants and hotels were ready with plenty of food.

¹⁷Ibid, p.117

¹⁸*The Sunday Journal*, October 5, 1997.

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"THE PIONEERS"

The Peoria Transcript of Monday, May 28, 1928, reported the event:

On Sunday, May 27, 1928, at 1:30 p.m. the Elmwood band began a concert. Ten thousand people had jammed their way into the park and Elmwood's biggest day was at hand. At 2:30 was the invocation by Reverend Turner, followed by a song by the grade school chorus. Then a presentation by Dr. Hieronymous, Community Advisor, University of Illinois. Then, Marian Brown Pollitz of Kewanee and Taft's daughter, Emily, pulled the veil aside and the heroic sized *Pioneers* was seen officially for the first time. The mayor accepted the work of art for the city. Dignitaries were introduced, including Governor Len Small. Taft said a few words. Hamlin Garland, distinguished writer and Taft's brother-in-law, gave the principal address on 'The Westward March of the Pioneers.' Songs were sung and a benediction given. So ended Elmwood's celebration of Lorado Taft and his *Pioneers*.

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"THE PIONEERS"

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Newspapers

- Macomb (IL) Sunday Journal, 5 October 1997.
- Peoria (IL) Star, 26 September 1927.

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Section number 10 Page 12

"THE PIONEERS"

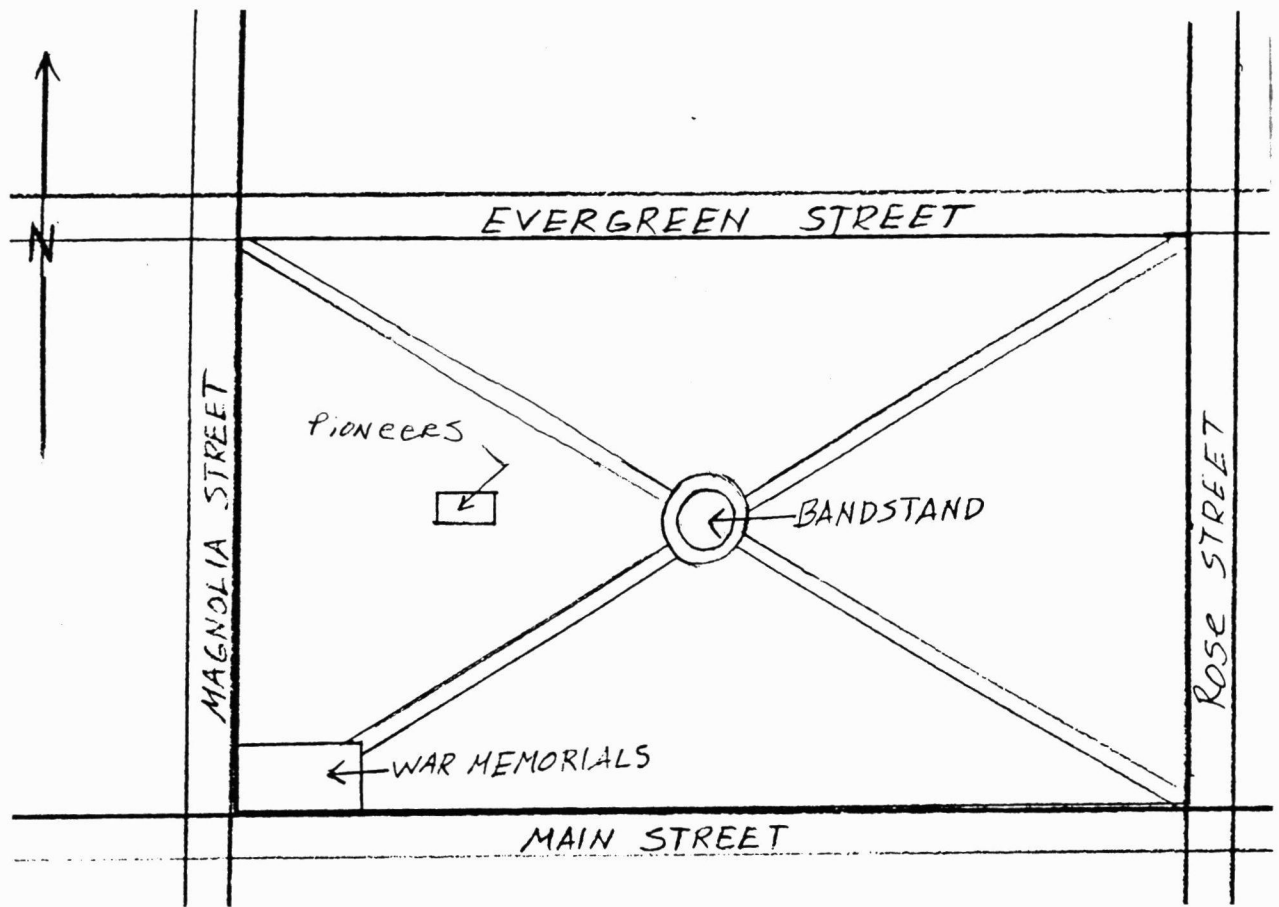
GEOGRAPHICAL DATA

Verbal Boundary Description:

The Pioneers is located in the center of the west half of Central Park between the bandstand (center of the Park) and Magnolia Street in the NW1/4, SE1/4, SW1/4, NE1/4 of Township 9 North and Range 5 East of the 4th Principal Meridian.

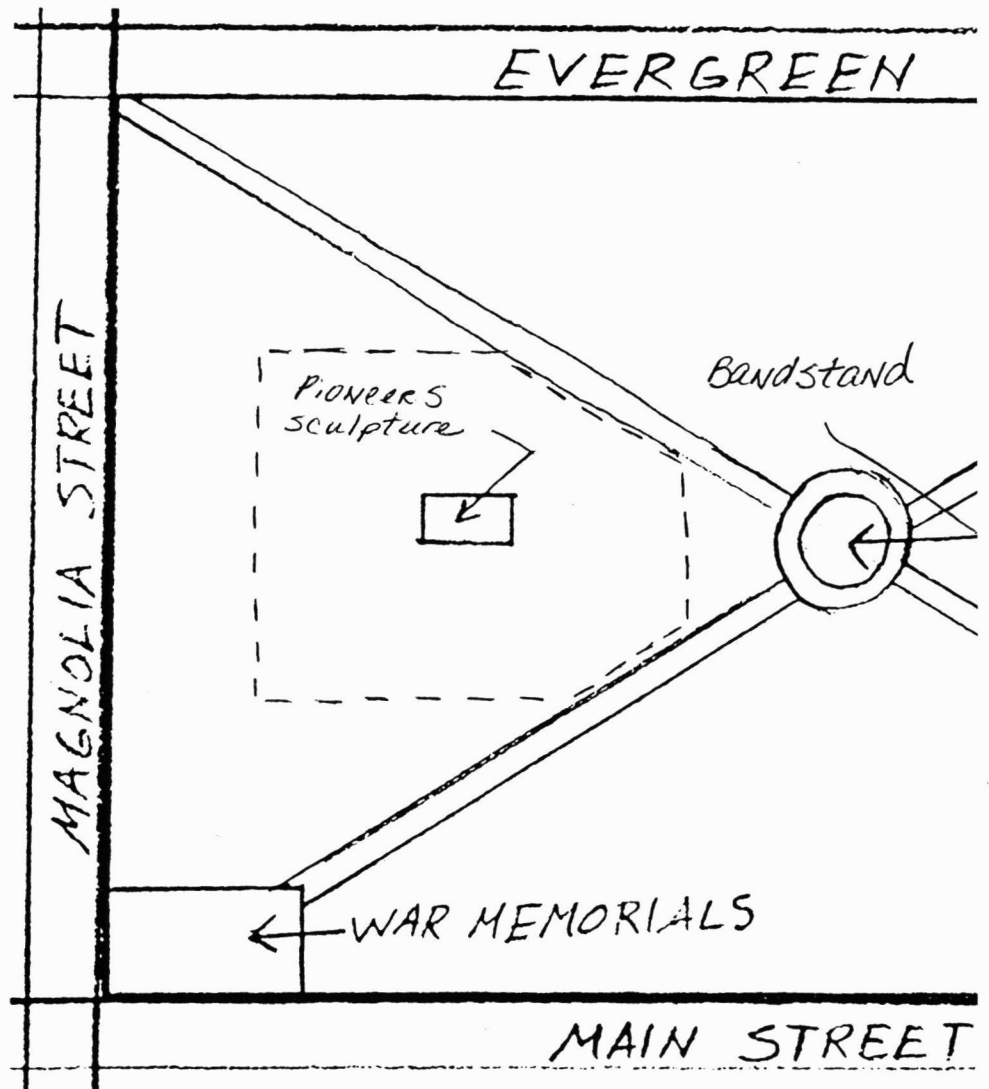
Boundary Justification:

The nominated property includes the sculpture and a twenty-five foot area surrounding the sculpture.



"The Pioneers"

dash line reflects boundary of nominated property



UNITED STATES DEPARTMENT OF THE INTERIOR
NATIONAL PARK SERVICE

NATIONAL REGISTER OF HISTORIC PLACES
EVALUATION/RETURN SHEET

REQUESTED ACTION: RESUBMISSION

PROPERTY Name: Pioneers, The

MULTIPLE
NAME:

STATE & COUNTY: ILLINOIS, Peoria

DATE RECEIVED: 3/26/01 DATE OF PENDING LIST:
DATE OF 16TH DAY: DATE OF 45TH DAY: 5/11/01
DATE OF WEEKLY LIST:

REFERENCE NUMBER: 01000117

DETAILED EVALUATION:

ACCEPT RETURN REJECT _____ DATE

ABSTRACT/SUMMARY COMMENTS:

The state erred in describing the boundaries as the whole park in the original nomination. The intent all along was to nominate only the statue and enough setting to "Island" it. The NPS now specifies a 25' square around the statue.

RECOM./CRITERIA Accept - C

REVIEWER Boland

DISCIPLINE Historic

TELEPHONE _____

DATE 5/4/01

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



TO THE PIONEERS
WHO BRIDGED THE STREAMS
SUBDUED THE SOIL AND
FOUNDED A STATE

"The Pioneers"

Peoria Co., IL

Whitney & Assoc.

9/2000

Front of sculpture

1



"The Pioneers"

Peoria Co, IL

Whitney & Assoc.

9/2000

Side of sculpture

3

LORADO TAFT Sc. 1928

"The Pioneers"

Peoria Co., IL

Whitney & Assoc.

9/2000

Base detail

5

TO THE PIONEERS
WHO BRIDGED THE STREAMS
SUBDUED THE SOIL AND
FOUNDED A STATE

"The Pioneers"

Peoria Co., IL

Whitney & Assoc.

9/2000

Base detail - dedication

6

Missing Core Documentation

Property Name
Pioneers, The

County, State
Peoria, Illinois

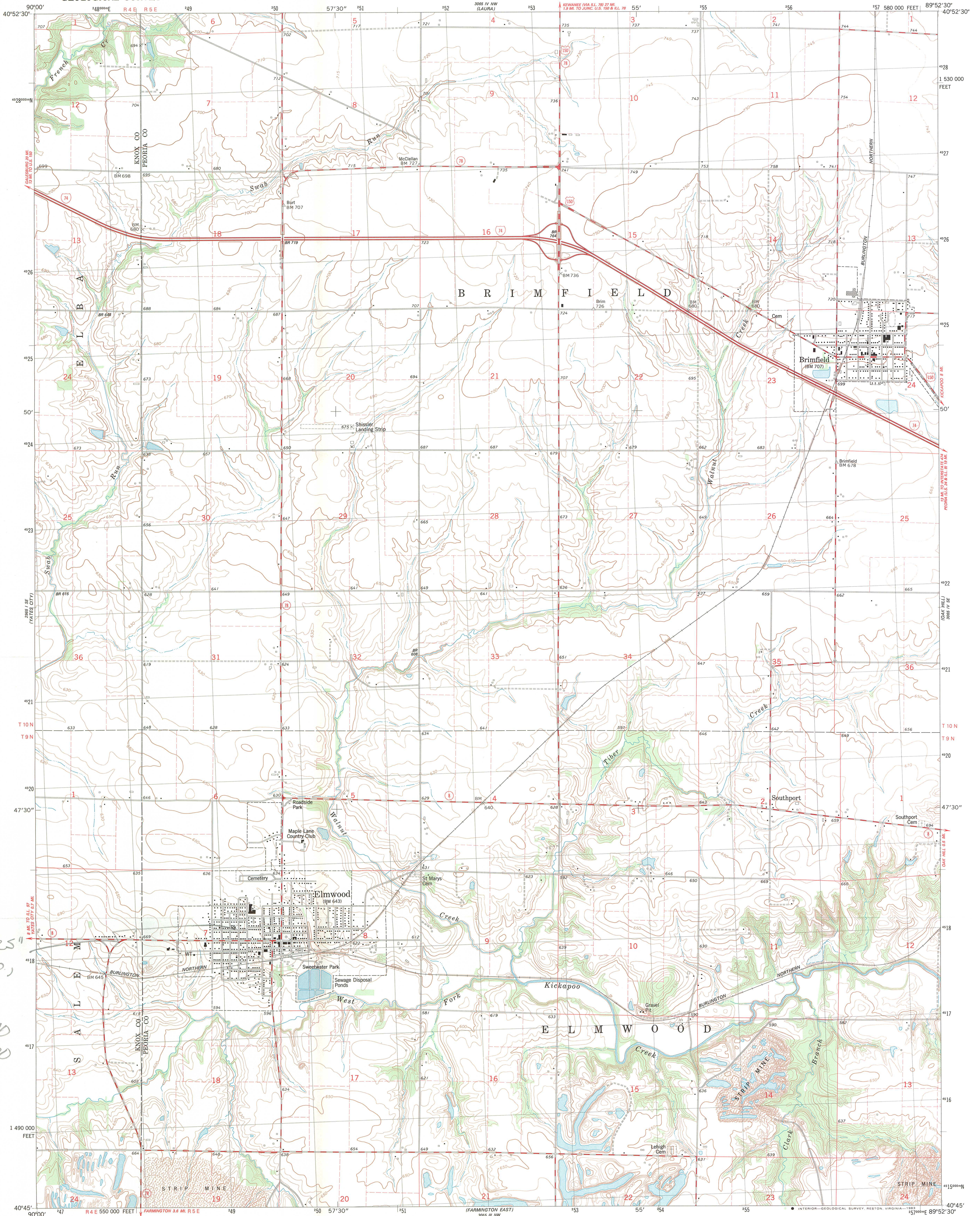
Reference Number
01000117

The following Core Documentation is missing from this entry:

Nomination Form

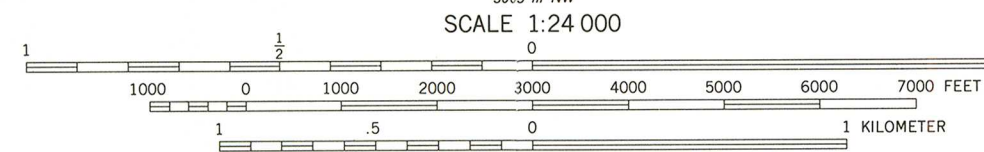
Photographs (Photo #2, 4)

USGS Map



"The Pioneers"
Peoria Co.,
IL
ZONE 16
E 249140
N 4518290

Mapped, edited, and published by the Geological Survey
Control by USGS and NOS/NOAA
Topography by photogrammetric methods from aerial photographs
taken 1975. Field checked 1979. Map edited 1982
Projection and 10,000-foot grid ticks: Illinois coordinate
system, west zone (transverse Mercator)
1000-meter Universal Transverse Mercator grid, zone 16
1927 North American Datum
To place on the predicted North American Datum 1983
move the projection lines 1 meter north and
9 meters east as shown by dashed corner ticks
Fine red dashed lines indicate selected fence and field lines where
generally visible on aerial photographs. This information is unchecked



CONTOUR INTERVAL 10 FEET
DOTTED LINES REPRESENT 5-FOOT CONTOURS
NATIONAL GEODETIC VERTICAL DATUM OF 1929

THIS MAP COMPLIES WITH NATIONAL MAP ACCURACY STANDARDS
FOR SALE BY U. S. GEOLOGICAL SURVEY, RESTON, VIRGINIA 22092
AND BY THE STATE GEOLOGICAL SURVEY, CHAMPAIGN, ILLINOIS 61820
A FOLDER DESCRIBING TOPOGRAPHIC MAPS AND SYMBOLS IS AVAILABLE ON REQUEST

ROAD CLASSIFICATION

Primary highway, hard surface	Light-duty road, hard or improved surface
Secondary highway, hard surface	Unimproved road
Interstate Route	U. S. Route
	State Route

ELMWOOD, ILL.
SW/4 ELMWOOD 15' QUADRANGLE
N4045-W8952.5/7.5

1982

DMA 3065 IV SW-SERIES V863



**Illinois Historic
Preservation Agency**

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

January 9, 2001

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

Dear Ms. Boland:

Enclosed please find the following property that was nominated to the National Register of Historic Places by the Illinois Historic Sites Advisory Council at its December 8, 2000 meeting and nominated by the State Historic Preservation Officer:

“The Pioneers”

Thank you for your attention to this matter.

Sincerely yours,

Tracey A. Sculle
Acting Survey and National Register Coordinator

enclosures



**Illinois Historic
Preservation Agency**

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

March 20, 2001

Ms. Beth Boland
National Register Program
National Park Service
Department of the Interior
1849 C Street, N.W., Suite NC400
Washington, D.C. 20240

Dear Ms. Boland:

Enclosed please find the resubmitted National Register of Historic Places Registration Form for the "The Pioneers" in Elmwood, Illinois. The nomination was returned to our office because the geographical data—boundary description and justification—did not properly describe the nominated property. The information has been corrected. I apologize for the confusion. Thank you for your attention to this matter.

Sincerely yours,

Tracey A. Sculle
Survey and National Register Coordinator

enclosure