

Nomination Criteria

The West End Settlement (WES) merits designation as a Rock Island Landmark because it meets four criteria for that designation.

Significant Value as part of the heritage of the nation, state or community

The WES is a notable example of a structure that was designed and built for the specific purpose of serving as a settlement and was the first and only settlement building of that period in the Quad Cities. It was constructed in 1908-09 and has local and possibly statewide significance.

Associated with an important person or event in national, state, or local history

The WES has a strong association with prominent Rock Island heiress Susanne Denkmann who built and supported it, as well as with her husband, John Hauberg. Miss Denkmann was the “angel” who permitted the WES to develop and grow. John Hauberg, both before and after his marriage to Susanne in 1911, was a supporter of the WES, and was actively involved in programs there. The WES and her home are both significant buildings associated with Miss Denkmann as a single woman. Since they represent different categories of buildings, each could be considered as a major association if applying National Register of Historic Places standards.

Representative of the distinguishing characteristics of an architectural style....which retains a high degree of integrity

The WES is one of the few examples of the Prairie-Craftsman style in a non-residential building in Rock Island. The other three, with varying degrees of integrity, are fire stations built later than the WES. The WES shows and retains the character of the Prairie-Craftsman style with an outstanding degree of integrity.

Identifiable as an established and familiar feature in the community

The location of the WES on a major arterial street, 7th Avenue, has ensured its familiarity as a very established feature. Its near-adjacency to a highway exit for the past 40 years have exposed it to even more people. Those who are unfamiliar with its history still notice it and ask, “What is that beautiful building.”

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Figure 1 Below Photo Postcard of WES circa 1911,
courtesy Mary Chappell



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History

Unless otherwise indicated, historical information about the West End Settlement (WES) prior to 1912 comes from the February 24, 1912, and the November 27, 1912, issues of the Rock Island Argus. (Ref 2, Ref 3) Additional details are taken from Susanne Denkmann Hauberg's obituary, Rock Island Argus, February 13, 1942. (Ref 4) The roots of the WES date from about 1904 when Mrs. W.B. (Minnie) Barker, a preacher, wife, and mother, began holding "cottage prayer meetings" in homes in the west end of Rock Island. These meetings evolved into a Sunday school in a rented building on 7th Avenue and 7th Street. As participation grew, a former saloon across the street was also rented and an "embryo" settlement house was born. The first non-religious activities were sewing circles for girls and women.

In his archives at the Rock Island County Historical Society, John Hauberg wrote a 1953 "interview" with his wife, Susanne "Sue" Denkmann Hauberg. Since she died in 1942, this interview is from his memory rather than directly transcribed. In it, he said that Mrs. Edna Tucker was an early associate of Mrs. Barker. Reportedly, Mrs. Tucker did the actual work while Mrs. Barker was dedicated to fundraising. When Mrs. Barker contacted businessman William Reck to ask for money, he suggested she call Miss Denkmann. (Ref 5)

Unmarried at that time, Sue Denkmann still lived in the large family house on Fourth Avenue at Second Street. The Denkmann family was extraordinarily wealthy, although their patriarch had come here as a young man with few assets. The dense forests of Wisconsin and Minnesota provided the raw material for Frederick Denkmann and his brother-in-law Frederick Weyerhaeuser. The result was a lumber dynasty that began in Rock Island but eventually left for the west coast when the Midwest virgin forests disappeared. Miss Denkmann, born in 1872, was one beneficiary of that fortune. Sue Denkmann attended Wellesley and Radcliffe colleges as well as the National Kindergarten College in Chicago. She then worked in the kindergarten department of St. Bartholomew's Parish House in New York City, one of the earliest settlements in the country.

Sue and Mrs. Barker came to an agreement: Miss Denkmann would build, endow, and pay expenses for a real settlement building, unique in the Quad Cities, and she would also build a home for the Barker family where they could live forever. In return, Mrs. Barker agreed to manage the settlement without compensation.

After that agreement was reached, Mrs. Barker asked that Mrs. Tucker be dropped from any involvement. According to Mr. Hauberg, "This proved a mistake - Mrs. Tucker was the better of the two." He noted that others agreed that Mrs. Barker was highly emotional and could not work with others. (Ref 5) This may have been an issue that eventually led to the closing of the WES.

WES was built on a large, previously vacant lot at 7th Avenue and 5th Street. The top two stories were not completed until July 1909, but its work began a year earlier when the basement (the first story) was finished. There was little or no publicity in the newspapers, and even the year-end editions did not note this big new building in the area that was sometimes called "Goosetown." Meanwhile, in 1911, Miss Denkmann married John Hauberg and they moved to the Prairie style home she had built in 1909-11 on a 7 acre site above 23rd Street. (Ref 7)

Figure 2 Below Photo of WES 1914 (Ref 6)



History (continued)

Miss Denkmann was more than a financier. She and her well-to-do friends were actively involved in the settlement's work. Even John Hauberg was one of the volunteers. He started a 40 member fife and drum corps for boys, noting that, when many joined the program, they were "dirty, ragged, ill smelling and undisciplined." Despite the continuing activities of the WES, it was not until February 24, 1912, that it was featured in the Argus, illustrated with the same photo that appears on page 2 of this application.

In 1916, Mrs. Hauberg paid for a separate home for the Barkers just south of the WES on a site where a smaller, older house once stood. Called the "matron's house," it was built of structural tile covered with stucco and was designed by Rock Island architect Cyrus D. McLane in a Prairie style that complemented the WES architecture. (Ref 8)

Only seven years later, in 1923, Mrs. Hauberg said that improved conditions in the west end made the WES unneeded and she opted to close it and end the \$9,000 annual support she had been providing. Her decision may have been influenced by deteriorating relations with Mrs. Barker as noted in the John Hauberg interview. The Haubergs announced the donation of the WES building - main building, house, and small shed - to the downtown YWCA, who planned to use the house as an adjunct to their Third Avenue dormitory. (Ref 9)



Figure 3 Above - Architect's drawing of WES Matron's house 1915 (Ref 8)

However Mrs. Hauberg's decision was challenged in a lawsuit filed by Mrs. Barker, who asked that the WES property, then worth \$100,000, be deeded to her along with \$10,000 a year for maintenance. After long court battles, the Barkers won the house only as well as cancellation of a \$5000 debt to the Haubergs. (Ref 5) The home remained in the Barker family for many more years. It was demolished circa 2003 after being vacant for a long time.

In the early 1930s, the WES building was sold to the Belgian American Brotherhood (BAB), who dedicated it with a parade, food, rolle bolle and boxing on October 7 & 8, 1933. (Ref 10) They added a low one-story frame structure to the west for rolle bolle courts that is now masonry covered. Despite the size of that addition, it is surprisingly unobtrusive. The BAB remained through 1981. (Ref 11) More recently, the former WES houses the Elite Temple 1265, an Elks group, and Esquire Lodge 1648, a social organization. Despite its age, the exterior remains virtually the same as when it was built.



Figure 4 Above Current view of WES west side with BAB rolle bolle court addition (Ref 12)

Description

Exterior The West End Settlement (WES) was built on a formerly vacant lot. When constructed, the WES was described as three story stone and brick, “following somewhat in the mission style of architecture.” (Ref 2) Today, we recognize it as a building that we would call a combination of Prairie and Craftsman or Arts-and- Crafts styles, all of which evolved more or less concurrently in the early 1900s. The Prairie style is characterized by a strong horizontal emphasis and the use of natural appearing materials in its construction. Both the Craftsman and Arts-and-Crafts style also emphasize natural materials as well as exposed structural elements, such as rafters and support brackets. Although Prairie buildings often have nearly flat roofs, the shallow hipped roof is also common and is less prone to leaking.

When the WES first appears on Sanborn maps, it is shown as solid masonry, 24 feet to the eave line, with a wall thickness of 16 inches on the first floor and 12 inches on the second. It has steam heat and electricity. The footprint is rectangular, slightly more than twice as long as wide. The blue on the map indicates stone and the pink is brick. (Ref 13)



Figure 5 Above Updated 1906 Sanborn map with first showing of WES (Ref 13)

A later “pasted over” update to the first Sanborn map, shows that the name is still WES but there is an attached one-story yellow, meaning frame, addition for autos on the west. An even later third change, with the BAB, shows the large addition that is present today. It is of frame construction and is called a hall. (Ref 13) The current masonry may be a later addition.

Figure 6 Right Second update 1906 Sanborn map showing WES & garage (Ref 13)



The brick second story and hipped roof with gabled dormers create a strong Prairie-Craftsman impression. With the exception of the small-paned windows, which are more reminiscent of old colonial

architecture, and the not-quite-craftsman brackets, the style influences are clear. Prairie windows often used small panes, but with a decorative effect, often in leaded casements. There is a strong symmetry between the front and back upper levels, with minor fenestration variations that reflect the internal use.

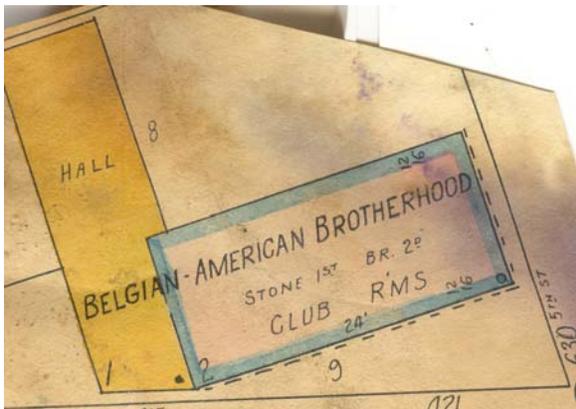


Figure 7 Left Third update 1906 Sanborn map showing WES and BAB addition (Ref 13)

The roof is a shallow hipped style with a wide overhang. It holds four gabled dormers on each long side and one slightly larger gabled dormer on the east side. Each dormer holds a pair of double-hung multipaned windows. The windows on the north and south are 3 over 3 while the larger pair on the east are 8 over 8. One upper sash on the east has been replaced with a vent. The dormer sides are covered in the same material as the roof, which has

Description - exterior (continued)



Figure 8 Above Current view of south façade looking northwest (Ref 14)

a slate-like appearance. The roof was originally wood shingles as indicated by the “X” on the Sanborn maps. The larger east dormer has stone headers and sills and brick sides while the other dormer windows have wood headers and sills and extend to the edge of the dormer. There is no dormer on the west side. The hipped roof and the many dormers provide a usable third story while keeping a low visual profile. This makes the building very compatible with its neighborhood of mostly single and 1-1/2 story homes.

The second story is brick above a partly painted masonry belt course with a visual height approximately equal to that of the stone first story. Again there is a high degree of symmetry from front to back. The

front has six ranks of windows placed in pairs with each pair sharing a stone sill. Most of the windows are triple hung with 8 over 8 over 8 sashes except for one pair of shorter double hung 8 over 8 above



Figure 9 Above Current view of north façade looking south Ref 14

the entrance. Between each pair of windows are paired solid simple ogee brackets with a curly flourish on the end farthest from the wall. They are not the typical Craftsman bracket, either in their configuration or in the fact that they are paired.

The back façade is nearly the same as the front except that one of the triple windows has been replaced with a door and steel stairway, possibly a later fire safety change. An odder anomaly is the large chimney that causes one triple-hung window to be eliminated and results in an oddly placed bracket. The belt course is painted only on the front façade.

Description - exterior (continued)

The shorter ends of the second story of the building also show a symmetry with each other. Each end has four pairs of eave brackets which create three spaces. Each end has a single window between the brackets on the edges. The east, street-facing, end has a pair of windows in the center, aligned beneath the gable windows. There are neither center windows nor a dormer in the western end, probably because there was an auditorium at that location.

Figure 10 Right Current view of east side (Ref 12)



While there is a general order to the second story and roof, there is seemingly little or no planning or design at the first story level. It contains eleven courses of a heavily textured rectangular stone with the appearance of Bedford limestone that is topped by a stone belt course and rests atop a masonry sill. The



Figure 11 Above Current view of west side (Ref 12)

single pair of double hung windows on the east façade have the same width as those above and are located directly beneath them and the dormer. These windows are 12 over 12. There are no windows on the west, but they may have been covered with the long, one-story BAB addition, which is virtually featureless except for small horizontal openings which are now covered. That addition is now concrete block on the west and brick on the main façade.

On the main façade, the windows are oddly placed. There is a pair, single window, pair, single window, entrance, then three single windows with random spacing. These windows are all 9 over 9 double hung except for one which has been filled with an opaque material. The windows do not align in any way with those of the upper story nor are they the same width, although they are identical to each other. Each window has its own stone header and rests on the foundation sill. On the rear elevation, the placement of the openings is similarly random, with no relation to the upper floor. There is a door at the rear, which may be original or may have replaced a window.

The main entrance is asymmetrically set in the south façade, just east (right) of center. It has a shallow gabled portico that extends a very short distance from the building plane. The original stone frame remains, but is painted red. The carved “West End Settlement” above the door is covered and original double doors with small-paned glass, 3 panes wide, have been replaced with a single door framed by glass block. The date for this change is unknown, but likely dates to the BAB years.

Figure 12 Right Main Entrance, 1917 (Ref 15)



Interior Description

The February 4, 1912, and February 27, 1912, editions of the Argus described the interior of the WES as it related to the usage. Although the Landmark status would not provide any control over interior modifications, that descriptive information is included for the sake of completeness.

“On the top floor of the building is the domestic science room fitted with working room, glass top tables, cooking utensils, gas burners, etc. for a clas of 14. Off this room is a small dining room where the pupils are taught to set a table properly and attractively and to serve a meal correctly. There is a well filled fruit closet, a china cupboard, and a number of supply rooms and lockers for work.

“On the second floor are the living apartments of the Settlement workers, an assembly room with seating capacity of 300, and two classrooms.

“On the first floor are the gymnasium, the kindergaten room, the baths, toilets, and furnace rooms.”

Elsewhere in the article, it notes that, “There are six paid workers: a nursery matron, kindergaten teacher, settlement worker, housekeeper, janitor and a physical culture director.” These were in addition to Mrs. Barker, who was the general supervisor of all the workers. (Ref 2, 3) Before their matron’s house was built, the Barkers lived on the second floor. Later, at least some of the six paid workers were the likely occupants of the apartments.



Figure 13 Above Mothers and children inside WES 1914 (Ref 16)

The interior of the BAB one-story addition had a floor made of hard packed earth during the tenure of that organization. There were four rolle bolle courts in the addition. (Ref 17)

Settlement Work at West End Settlement (WES)

The west end of Rock Island served as a port of entry for many working and job-seeking poor. New immigrants, single men hoping to make enough money in local industry to support a family, and married men waiting to bring their wives when their personal economy improved. There were mansions on Second Avenue, but the area south was a neighborhood of mostly poor people living in small homes. The streets were unpaved and there were no sidewalks and saloons were everywhere. The neighborhood was edged on the west by riverside industry - from the huge Weyerhaeysler & Denkmann sawmills, to Kahlke boatmakers. There were soap factories and foundries. Earlier Sanborn maps show slaughter houses, and rendering and fertilizer operations. While workplaces were easily accessible, the smells and sounds of industry were also close.

The following description of the work done at the WES is taken from the February 24, 1912, and February 27, 1912, editions of the Rock Island Argus.

“Membership in the Settlement is not limited to any one class of people, but all.....aremade welcome. It is a Christian institution.... It is non-sectarian, and anyone except negroes (sic) ...may become a member. There is no fee for membership except in special classes and the only requirement.....is attendance at either the Sunday School, Wednesday night prayer meetings, or Sunday night gospel services at least three times in succession..there is an enrollment of 310 men, women, and children, with an average attendance of 230.”



Figure 14 Right - Group outside WES 1914 (Ref 18)

Although Negroes were specifically excluded, Jews, too, were a default exclusion because of the strict Christian worship requirements. There was a Jewish immigrant population, including a synagogue, centered in the nearby 9th Street area.

A girls' sewing class, with an average attendance of 50 girls between 6 and 14 met on Saturday afternoons at a fee of one penny per week. The teacher cut the fabric, but it was stitched by hand by the



Figure 15 Left - Garments made at WES 1917 (Ref 19)

girls, who were allowed to keep the “fruits of their labor.” Among the skills they learned were mending, darning, hemming, and embroidering.

Mothers also learned sewing at a penny a week. They met on Thursday afternoons with an average attendance of 18 to 29. They could bring their “babies” under 6 years, who were cared for while the mothers stitched. A “good, substantial, warm, lunch” was served. The Settlement provided all sewing materials and fabric, but also kept the finished product. These were given to needy people or sold at a very low cost. The small charge was made so that the recipients would not feel like charity cases.

Settlement Work at WES (continued)

The young men's cooking class was one of the most enthusiastic. The fee was 5 cents per class, which met on Thursday evening with 13 boys between 14 and 22. "The young men do most excellent work, and as a rule excel the girls.... They have made bread, biscuits, cakes, cookies, puddings, etc., and the finished product belongs to the maker." The girls' cooking classes were conducted on Tuesdays after school and were similar to that of the boys, except the girls were much younger at 12 - 14 years.



Figure 16 Above Children gardening near WES, 1914 (Ref 20)

There was a morning kindergarten five days a week at a charge of one penny a day that included a lunch of milk, oatmeal crackers, and bread. Mothers could use the service as a baby sitter while they worked a half day. At a day nursery for babies, mothers were taught proper child care. Babies could get free milk and nursing care and crippled children were provided therapy and braces. (Ref 4) Some of these activities took place in a home "adjacent" to the Settlement, although the specific location was not mentioned.

"Physical culture," and basketball were popular with all ages. Spectators were encouraged and the gym (on the first floor) is "always packed with players and spectators." Bathing privileges were also an option for members, with two showers and two tubs for public use. Those younger than 17 were charged 2 cents, while those older paid 3 cents. Non members could also bathe by paying 5 cents. The fee included warm water, soap, bowls, brushes, etc. Mondays, Thursdays and Saturdays were the days allotted to men, while women had only Tuesdays and Fridays.

Children were taught to respect their elders, to use good grammar without slang, and to try to restrain themselves from the use of intoxicants and tobacco. And there was fun - picnics, concerts, plays, and parties for many holidays with John Hauberg's wife and drum corps occasionally performing.

The grounds surrounding the Settlement held playgrounds, baseball diamonds, and gardens attended by Settlement patrons. The photo to the right shows a Christmas party behind the WES, with the matron's house in the background.

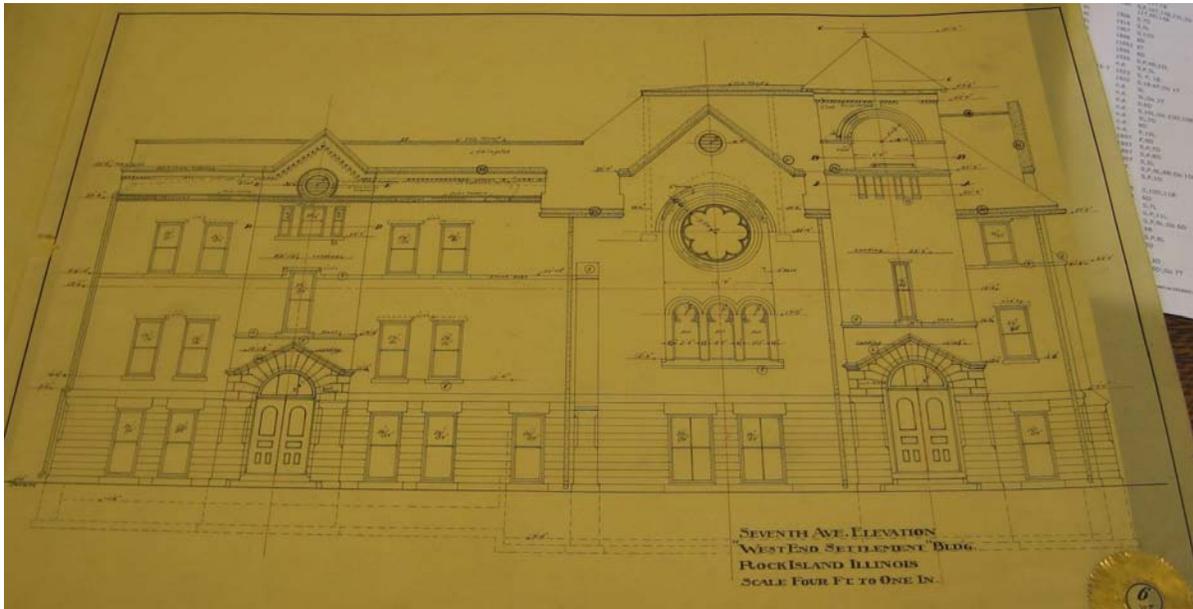


Figure 17 Right Christmas tree at WES 1915 (Ref 21)

The Architect

For some time, it was believed that George Stauduhar was the architect of the West End Settlement (WES), since his archives at the University of Illinois list a drawing for a “West End Settlement Building” dated 1907. (Ref 22) Thanks to Dr. Barbara Burlison Mooney, Associate Professor in the School of Art and Art History at the University of Iowa, who is doing extensive research on George Stauduhar and who has photographed many of his drawings, it is clear that that the 1907 drawing is quite different from the WES as built.

Figure 18 Below Drawing of WES 1907, from George Stauduhar Archives (Ref 22)



The drawing shows a much more “ecclesiastical” building, complete with a tower, rose window, and Romanesque windows. It is reminiscent of Rock Island’s Sacred Heart Catholic Church, built in 1901, which Mr. Stauduhar designed. He was well known for his church designs, so his WES design is no great surprise. But what happened? If this monumental building - 3 1/2 stories - had been built, it would have dominated its neighborhood of 1 and 1-1/2 story homes and perhaps intimidated the Settlement patrons. Why did the building change and who designed the changes?

There are three possibilities. It may have been George Stauduhar himself, it may have been local architect Cyrus D. McLane who designed the matron’s house a few years later, or it may have been an unknown Chicago area architect, perhaps an apprentice working in Robert Spencer’s office while Mr. Spencer was designing Miss Denkmann’s home. Arguments can be made for and against each of these.

Closer comparison of the Stauduhar drawing and the current settlement house show that, when construction started, Stauduhar’s plans were at least partially followed. The fenestration and doorway openings shown on the drawing are similar to those on the WES first floor. Moreover, the drawing shows eleven courses of stone topped by a belt course. That is the same as seen in the current building.

It is almost certain that construction started before the final plans were created, which is why the first story looks as it does. If Stauduhar had designed the building as a complete entity, he could have done a better job aligning and sizing the windows between the two storys, with minimal construction changes. Even the awkwardly placed rear chimney could have been made an interior chimney if it were planned before construction began.

The Architect (continued)

Once Susanne had (presumably) decided that she did not like the churchy effect but wanted a more Prairie design, would she have continued with Mr. Stauduhar? One argument for the Stauduhar design of the upper stories is the fact that he did show a Prairie/Craftsman influence in the Minnie Potter House (1907), where he included Classical details. His Fire Station No. 5 in Rock Island is a Prairie Style building (1915), but with small-paned windows, similar to those seen in the WES. The brackets on the WES are more typical of a Stauduhar eclecticism than a true Craftsman or Prairie building.



Figure 19 Above Fire Station No. 5 (Ref 23)



Figure 20 Above Minnie Potter House (Ref 24)

Another argument for Stauduhar as architect, is what Dr. Mooney has found in her Stauduhar research. “Stauduhar seems to have come to terms with dealing with clients with limited means by promoting a build-as-you-accumulate-funds plan. While Ms. Denkmann doesn't sound short of funds, her example might have provided him with the idea and experience to have planted the seeds for his professional survival in the 1920s when farm income dramatically declined and small towns were hard pressed to complete an entire building at one felled swoop.” She cites as an example his design of St. Peter's Evangelical Church in Kewanee, Illinois, where there is a “strange, partially submerged building” that is used as a church office. She also notes Stauduhar's St. Mathias church in Windsor, North Dakota, where the first story adheres to one of his standard church schemes with battered buttresses, while there is a clearly modern roofline. (Ref 25)

Cyrus D. McLane could also have designed the upper portion of the WES. He was a graduate of the University of Illinois and a teacher there until 1904 when he moved to Rock Island and became associated with a Davenport firm that became Temple, Burrows, & McLane. He remained with that firm until 1910 before striking out on his own with an office in Rock Island. (Ref 26) By 1915 he had been retained by the Denkmann-Hauberg family to design the matron's house. However even earlier, since he was a Rock Island resident, Miss Denkmann would likely have been acquainted with him and could have retained him to finish the Stauduhar work. An argument against such a scenario is that it could have caused hard feelings between two local men engaged in the same profession. Even if offered the opportunity to complete the WES, Mr. McLane may have declined.

The third possibility is that a Chicago architect, possibly someone in Robert Spencer's office designed the upper two stories of the WES. At the time the WES building was being built, Miss Denkmann had purchased her 7 acre lot and was working with Mr. Spencer. The WES could have been a “trial” to see how easy it was to work with her out-of-town architectural firm.

At the present time, there is no conclusive evidence in favor of a particular architect for the completion of WES although it seems clear that George Stauduhar's design was at least partially followed for the first floor.

Significance

The West End Settlement (WES) meets four criteria for significance according to the Rock Island Preservation Ordinance, heritage - settlement house movement; association with important persons - Susanne Denkmann Hauberg and John Hauberg; architecture - Prairie/Craftsman style; and established and familiar feature in our city.

Heritage: Settlement Houses The WES is significant locally and perhaps even statewide for its history as a settlement. In an era before social work was considered a legitimate government function, settlements provided services to the poor. The settlement movement was an outgrowth of London's Toynbee Hall, established in 1884, but its first manifestation in the US came in 1886, when Stanton Coit founded the Neighborhood Guild, later renamed University Settlement, on New York City's lower east side. The philosophy of the settlement was the belief that students and people of wealth should "settle" in poverty-stricken neighborhoods both to provide services to improve the quality of life, as well as to evaluate conditions and work for social reform. (Ref 27) Settlements were more commonly found in larger cities and, like Hull House, often were started in homes that were owned by well-to-do patrons.

Some credit the women's suffrage movement for the early growth of settlements because“the Progressive campaign of which it was a part propelled thousands of college-educated white women and a number of women of color into lifetime careers in social work. It also made women an important voice to be reckoned with in American politics.” (Ref 28)

In Illinois, credit for the first and most famous settlement is given to Jane Addams who, with Ellen Gates Starr, founded Hull House in Chicago in 1889, although as shown later, that claim may be untrue. (Ref 29) Few are unfamiliar with the accomplishments of Jane Addams and her colleagues at Chicago's Hull House, a landmark, both figuratively and literally, in the history of social work and social welfare in America. The settlement initially occupied a single building, the former Hull family mansion on Polk and Halsted streets. At that time, this was an immigrant and working-class neighborhood on the city's west side. By 1907, there were thirteen buildings at Hull House, which comprised one of the largest institutions of its kind in the United States. Its included a day nursery, gymnasium, meeting and recreation rooms, arts-and-crafts workshops, classrooms for adult education, a music school, a theater for amateur dramatic performances, and a social service center.

The "firsts" at Hull House for Chicago include public baths, public playground, public swimming pool, public kitchen and public gymnasium. Hull House also housed the first little theater in the United States, and offered the first citizenship preparation classes. Hull House residents performed Chicago's earliest investigations into truancy, sanitation, typhoid fever and tuberculosis; the distribution of cocaine, and midwifery. Settlement-sponsored research led to creation and enactment of Illinois' first factory laws and the first model tenement code as well. Labor unions were organized at Hull House, among them the Women Shirt Makers, Women Cloak Makers, the Dorcas Federal Labor Union and the Chicago Woman's Trade Union League. (Ref 30)

Although Hull House is justly famed, there were others doing what could be considered settlement work. According to the University of Illinois Chicago archives, other groups were doing settlement work in Illinois in the early 1900s, but all included in these archives were located in Chicago. One settlement was established in 1883 at the corner of Maxwell and Newberry Streets in Chicago. This would actually predate Hull House. In 1896, a three story building was constructed for the organization and named the Elizabeth E. Marcy home. The name was changed to Newberry Avenue Center in 1936. (Ref 31)

Significance (continued)

Heritage (continued)

Another settlement was the Henry Booth House, which was established in Chicago in 1898 by the Ethical Humanist Society and named for the Society's first president, Judge Henry Booth. The founders sought to improve living conditions in their surrounding neighborhood, promote good citizenship, strengthen family life and the sense of community, and enrich the lives of the House's staff. It was re-organized as a separate not-for-profit corporation in 1914. (Ref 32)

The Off-The-Street Club is claimed to be Chicago's oldest boys and girls club. Originally named "Juniors," it was founded by John McMurray in 1898 as a safe place for unsupervised children to play. The Club was funded in its early years by the Chicago Advertising Club. Gradually, the Club began expanding its services from simply providing facilities to sponsoring programs including health care programs, and a summer camp in Wheaton, Illinois. In 1955, the Club moved from its Jackson Boulevard premises to the West Garfield Park community. (Ref 33)

Firman House is a quasi settlement house that began as a Congregational Church and later changed to a mission. After reorganization and consolidation, much of which is not clear, the church transitioned into Firman House in 1912. It was named for the first superintendent of the Ewing Street Congregational Church which later became Firman Church. Two of the church's early members included Jane Addams, co-founder of Hull House, and Florence Towne, leader of Erie House. Firman House moved several times, but continued as a church-based mission. Today, Firman Community Services is a full-service, neighborhood-based social service agency providing services at ten locations. (Ref 34)

Bethlehem Center and Howell House were church-related neighborhood houses serving the Pilsen area on the near west side. They provided religious and social services, as well as personal welfare assistance to a middle-European immigrant community. The two centers cooperated throughout their history, merging in 1961 as the Neighborhood Service Organization. The Neighborhood Service Organization, called Casa Aztlán, continues to serve the same area. Archives indicate at least one of these organizations dates to 1894. (Ref 35)

Erie House, mentioned above, was established in 1870 in the settlement house tradition. It evolved into one of the first comprehensive social service agencies in Chicago and is active today. Erie's educational programs reach over 4,500 participants annually, providing a pathway to success and strengthening communities. (Ref 36)

Another Chicagoan, Ida B. Wells-Barnett, helped found and became president of the Negro Fellowship League in 1910. That organization then established a settlement house in Chicago to serve the many African Americans newly arrived from the South. She worked for the city as a probation officer from 1913-1916, donating most of her salary to the organization. But with competition from other groups, the election of an unfriendly city administration, and Wells-Barnett's poor health, the League closed its doors in 1920. (Ref 37)

Online searches for settlements in other large Illinois communities found only one, located in Evanston. It dates to January 1891, when the President of Northwestern University, Henry Rogers, his wife Emma, and two faculty members founded the Settlement Association. They planned to use the University Settlement model developed by Toynbee Hall "to elevate the neglected area of West Town/Humboldt Park". The first location was above a feed store on Division Street and they quickly added an adjacent storefront building, which they named Evanston Hall.

Significance (continued)

Heritage (continued)

In 1894, the settlement established a free medical dispensary and legal aid clinic under the leadership of Northwestern University professors. In 1895, the Settlement relocated to 252 Chicago Avenue. In 1897, a day nursery was established to care for children of working mothers, a vacation camp for working girls was started in Wisconsin, and the settlement began to distribute pasteurized milk for babies. The settlement continues its work today in greatly expanded facilities. (Ref 38)

Every settlement had a slightly different approach to the issues of poverty and deprivation, yet there were many commonalities among them. Missions have changed since the early days of settlements with most of those that have endured becoming social welfare agencies, with large staffs and equally large expenses. The typical activities of early settlements can be found online and are very consistent with the work done at the WES.

The WES is locally significant as the first settlement in the Quad City area (Refs 2, 3, 4). It appears to be of statewide significance because the settlement model was generally confined to large cities and no settlements have been found in communities smaller than Chicago and Evanston. Moreover most settlements operated for many years in buildings intended for other uses. The WES is uncommon in that its building was designed and built specifically for settlement work not long after settlement activities began.

Significance (continued)

Association: Important Persons Both Susanne Denkmann (1872-1942) and her husband John Hauberg (1869-1955) were prominent local citizens. As the youngest daughter and heiress of lumberman and founding partner in the Weyerhaeuser - Denkmann lumber empire, Frederick Denkmann, Sue could have lived a life of luxury and tea parties. Yet she and her family took the responsibilities of their wealth very seriously. Her father was a major donor for the construction of the downtown public library in the early 1900s. The Denkmann children, Sue and her siblings, donated the magnificent Denkmann Memorial Library, built 1909-11, to Augustana College.

Sue Denkmann first attended Rock Island schools, then east coast schools where she graduated from Dana Hall in Wellesley, Massachusetts. She later attended both Wellesley and Radcliffe before going to the Chicago Kindergarten College. A friend invited her to New York where she worked at the St. Bartholomew's Parish House, an early settlement, in the kindergarten department. (Ref 4) This, rather than Chicago's Hull House, may have been her primary inspiration for the WES. St. Bart's was located in a building expressly built in 1891 for the social work needs of the community. (Ref 39)



Figure 21 Above St. Bartholomew Parish House (Ref 39)

In 1916, when Oberlin College graduate Beryl Titterington, a Rock Island native, started a movement to create a Young Women's Christian Association in Rock Island, Sue Hauberg was one of her first supporters. Later in the year, she was elected the first president of the YWCA while Miss Titterington served as the secretary. (Ref 40)

Susanne Denkmann Hauberg was amazingly independent for her time in history, especially when she was yet unmarried. She made decisions that most women relied on husbands and men to make. She basically founded the WES and ensured its success. She was a founder of the local YWCA and was active in the movement, both in its day-to-day work and finances. She commissioned and built a magnificent house as a single woman. (Ref 41) Both her home and the WES are strongly associated with Susanne Denkmann Hauberg according to National Register standards. After she wed John Hauberg in 1911, the couple continued their philanthropic leadership.

John Hauberg is recognized today as one of the prime historians in western Illinois. His collections of photos, interviews, reminiscences, etc., provides a window on the history of the Illinois Quad Cities and Rock Island County. These archives are held by Augustana College and the Rock Island County Historical Society. Mr. Hauberg was instrumental in securing Black Hawk's Watch Tower as a state park in 1927 and donated much of his personal collection of native American artifacts to create the John Hauberg Indian Museum there. A complete biography can be found at <http://www.augustana.edu/library/SpecialCollections/Biography/jhhbio.html>

John and Susanne lived in the Quad Cities until their deaths, Susanne in 1942 and John in 1955. Their legacy of philanthropy continued, when their heirs donated the former family home and 7 acre grounds, an architectural treasure, to the City of Rock Island. It is now known as the Hauberg Civic Center.



Figure 22 Right Denkmann-Hauberg House (Ref 41)

Significance (continued)

Architecture: Prairie-Craftsman Style; Settlement Although the architect cannot be confirmed, the WES is nonetheless an outstanding design that is obviously professionally executed. It does not reflect a pure style of architecture, but its eclectic use of elements of the Prairie and Craftsman styles with some Colonial touches, blend to create a pleasing building that retains an uncommonly high degree of integrity for a century-old building. Except for a very small amount that has been painted, the masonry retains its original appearance and the windows are original. Even the added one-story rolle bolle extension, which may date from about 1933, can be considered historic in its own right. At best, it is relatively unobtrusive. The only significant change to the building is the replacement of the original front doors, which could easily be reversed if desired.

Surprisingly, the dichotomy between the upper stories and the ground level do not greatly detract from the overall satisfying appearance. When viewing the WES, the first story actually reads as a basement, as it was called in the 1912 newspaper accounts of the building. Although it is not common, especially in the Quad Cities, to have the grand entrance in the basement, the entrance does draw our eyes and lead them to the nicely designed upper stories and intricate roofline. Moreover the ground floor is beautifully constructed of neatly cut stone laid in a running bond.

The architectural importance is also enhanced by the fact that this was a building designed specifically for its use as a settlement. Its exterior appearance reflects the interior use. The many very large windows provided natural light and ventilation. The west second story wall with “missing” windows marks the location of the assembly room. The comparatively few windows on the first story reflect its utilitarian use as a gymnasium, bath and shower rooms and furnace room.

Familiar and Established Feature: It would be hard to imagine 7th Avenue without the WES. It has become the major architectural feature of the entire west end of that street. Heading east, there is nothing that is even as remotely as eye-catching until after 17th Street. Because 7th Avenue is a major thoroughfare, the significance and importance of the building is enhanced. Whether passing through on the way to the western riverfront, to industries, or accessing the highway interchange a block away, the presence of the WES cannot be avoided. Many still refer to it as the BAB building, as few still living are old enough recall the actual West End Settlement. The fact that 7th Avenue takes a slight turn at 5th Street makes the building even more visible.

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