

Washington, DC
12/22/93

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 "Peace" and "Harvest"

other names/site number The WPA statues

2. Location

street & number West corner of Main and Jefferson streets not for publication

city or town Peoria vicinity

state Illinois code IL county Peoria code 143 zip code 61606

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 / SHAS 12-20-93
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 certifying official/Title Date

State or Federal agency and bureau

4. National Park Service Certification

I hereby certify that the property is: Signature of the Keeper _____ Date of Action _____

- 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) _____

"Peace" and "Harvest"

Name of Property

Peoria, Illinois

County and State

5. Classification

Ownership of Property

(Check as many boxes as apply)

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

Category of Property

(Check only one box)

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

Number of Resources within Property

(Do not include previously listed resources in the count.)

Contributing	Noncontributing	
0	0	buildings
0	0	sites
0	0	structures
2	0	objects
2	0	Total

Name of related multiple property listing

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

N/A

Number of contributing resources previously listed in the National Register

0

6. Function or Use

Historic Functions

(Enter categories from instructions)

Recreation and culture/work of art

Current Functions

(Enter categories from instructions)

Recreation and culture/work of art

7. Description

Architectural Classification

(Enter categories from instructions)

Other: Works Progress Administration,
Federal Art Project

Materials

(Enter categories from instructions)

foundation Stone

walls N/A

roof N/A

other Limestone

Narrative Description

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

"Peace" and "Harvest"

Name of Property

Peoria, Illinois

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 and removed
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

1939

Significant Dates

1939

Significant Person

(Complete if Criterion B is marked above)

N/A

Cultural Affiliation

N/A

Architect/Builder

Clark, Mary Andersen

Primary location of additional data:

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

Name of repository:

"Peace" and "Harvest"
Name of Property

Peoria, Illinois
County and State

10. Geographical Data

Acreage of Property Less than one

UTM References

(Place additional UTM references on a continuation sheet.)

1 16 281070 4507670
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 Glenn W. Sunderland

organization Individual date July 28, 1993

street & number 22601 Grosenbach Road telephone 309/699-2714

city or town Washington state IL zip code 61571

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 G. Raymond Becker, Becker Brothers Construction Co. (owner of land)

street & number 1200 River Valley Plaza telephone

city or town Peoria state Illinois zip code 61602

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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"Peace" and "Harvest"

"Peace" and "Harvest" are male and female figure limestone statues that are eight feet tall. They are sited approximately fifteen feet apart in a designed plaza in the front of the Becker Building in downtown Peoria, Illinois at the west corner of Main and Jefferson Streets. The male figure has a shovel at his side resting on his leg, depicting "swords turned into plowshares."¹ The standing man, representing "Peace", is looking compassionately at the young dove held in his hand. The standing woman, representing "Harvest", is holding the fruits of her labors in her apron. These may be potatoes or apples. Originally the figures stood directly on the ground. At present the figures stand on modern stone plinths that are approximately two feet high. The statues are sited on a grass lawn area atop a raised platform near the entrance steps to the building. The raised platform area is maintained by the City of Peoria, and the City has a perpetual easement to the area where the statues are standing. Peace and Harvest Plaza is owned by G. Raymond Becker of Peoria, Illinois. The limestone statues were sculpted in 1938-1939 as part of the Works Progress Administration Federal Art Project in Illinois by Mary Andersen Clark of Chicago, formerly of Peoria.

The statues were originally sited in front of the Peoria Municipal Tuberculosis Sanitarium, where they were dedicated on September 3, 1939. Soon after the Sanitarium was closed in 1975, the statues were moved to the "grassy knoll" area of the Peoria County Courthouse Plaza. Nita Sunderland, sculptor and art professor at Bradley University in Peoria, supervised the relocation of the statues. In January, 1988 the statues were listed in the National Register of Historic Places. Due to the planned expansion of the courthouse, in March, 1988 the statues were removed from the Plaza and stored in the basement of a Peoria fire station until Spring, 1992. Prior approval of the move was not requested from the National Park Service, and therefore the statues were removed from the National Register in April 1992. In June, 1992 Ms. Sunderland again supervised the installation of the figures at the present site.

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"Peace" and "Harvest"

Ms. Sunderland has inspected these statues for their condition, and the following is her appraisal:

"Peace" and "Harvest", as limestone sculpture from the WPA era goes, are very well preserved. They are large enough to have not had to be finely detailed, and, as a consequence, they have not lost detail. Although there is some loss of material on the softer layers of the bedding planes, the harder layers are unchanged and preserve the original forms. All in all, they are well preserved and in good condition.

¹Journal Star, October 31, 1986

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"Peace" and "Harvest"

The eight-foot tall limestone figures entitled "Peace" and "Harvest" sculpted by Mary Andersen Clark (1910-) in 1939 meet Criterion C and Criteria Consideration B for listing in the National Register of Historic Places. They are significant pieces of sculpture representative of the competent quality of design created by the artists of the Works Progress Administration Federal Arts Project (WPA/FAP). Federal patronage made it possible for artists to continue to design during the Depression. The work produced under the FAP can be described as "Depression Modern," and it is related to Art Deco design in terms of its simplification of forms and streamlining characteristics. They are the only examples of Depression Modern stone sculpture in Peoria County.¹ In style and workmanship "Peace" and "Harvest" are of a quality comparable to the works of national known WPA/FAP sculptors, such as Benjamin Bufano and Robert Cronbach.²

Under the auspices of the Works Progress Administration in Washington, D.C. each state administered its own art project. The Illinois Art Project was one of the largest programs among all the states, along with New York, California, Ohio, and Pennsylvania. During its existence from late 1935-early 1936 to May, 1943 the Illinois Art Project employed 770 artists, and it contained several design units including painting (both mural and easel), graphic arts, sculpture, dioramas, poster design, and the Index of American Design, a documentation unit. The sculpture unit alone boasted sixty artists by 1938. This is an impressive figure when it is understood that many smaller states had no sculpture units at all. George C. Thorp, Director of the Illinois Art Project described the purpose of the project as follows:

To employ needy artists to produce mural paintings, pictures, sculpture and other works of art for public buildings and institutions; to advance art as a definite asset to the state; to integrate the fine with the practical arts; to produce for the state works of permanent value; to establish a closer relationship between artists and the public; to encourage a great democratic art movement already well underway in the United States; to expose people who never go to museums or art galleries to see works of their contemporaries; to educate them to recognize art as a personal expression of interesting individuals; to teach them that it is a nature phase of life not

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"Peace" and "Harvest"

dependent upon dogma or creed; to present to them many different points of view in terms of art . . . ³

Mary Andersen Clark received her training at the Carnegie Institute of Technology (1929-1930), the British Academy in Rome (1930-1931), and the Art Institute of Chicago (1931-1933). She came from a prominent Chicago art world family, and her uncle was the well-known sculptor, John Storrs. Her work was exhibited at the Art Institute of Chicago Thirty-ninth Annual Exhibition of Artists of Chicago and Vicinity (January 31-March 10, 1935), The Art Institute of Chicago exhibition, "Art for the Public by Chicago Artists of the Federal Art Project, Works Progress Administration" (July 28-October 9, 1938), and the Forty-fourth Annual Exhibition by Artists of Chicago and Vicinity at the Art Institute of Chicago (March 14-April 14, 1940). The quality of her work was recognized outside of the artistic community as school principals asked for her by name when they wanted FAP works for their schools.

The following is a recounting of the events leading to the installation of the figures. A feature article in the Peoria Star, January 31, 1937, announced that civic and cultural leader Julia Proctor White, chairman of a special committee, was seeking donors to underwrite the cost of two heroic-size figures which might be secured for the Peoria Municipal Tuberculosis Sanitarium. Sculptress Mary Andersen Clark of the Illinois Art Project had designed the figures "Peace" and "Harvest" statues for an unspecified civic institution. It was explained that if Ms. Clark were commissioned to proceed with the sculptures, they could be made available to a public institution for the cost of the limestone, the pedestals, and transportation from Chicago. The Sanitarium Board, although unable to supply the money from its budget, had expressed pleasure at the possibility of having the statues on the Sanitarium grounds. Within a few days, Mrs. White received an offer from Dr. George A. Zeller, Superintendent of Peoria State Hospital, Bartonville, to furnish the necessary funds as an anonymous donor.

It took more than a year of intensive work for Ms. Clark to model the figures up to half the final size so they could be mechanically pointed into stone under her direction, and then to supply the finishing touches. On September 3, 1939, "Peace" and "Harvest" were unveiled on the Sanitarium grounds.⁴

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"Peace" and "Harvest"

According to Prof. George J. Mavigliano of Southern Illinois University at Carbondale, co-author of the book The Federal Art Project in Illinois: 1935-1943, "Peace" and "Harvest" "represent the very best of Ms. Clark's work and more than typify the best of WPA art nationally. No other example, except possibly the "Ram" figure, which is now in Washington and part of the National Collection of American Art, is equal to the stylistic simplicity and grace displayed by "Peace" and "Harvest".⁵ Also, the larger-than-life figures were technically more difficult to design and execute. Because of the higher cost of producing large, public and free standing sculpture, most FAP commissioned pieces were created in clay, plaster or wood and on a small scale. Only the very best, those specifically commissioned or earmarked for public display, were completed in stone and in full-scale. To receive this commission Mary Andersen Clark competed against all the other sculptors in the Illinois Art Project.

"Peace" and "Harvest" also meet Criteria Consideration B because although the statues were first moved to a new location in 1976, and again to the present location in 1992, neither the integrity nor the artistic significance of the figures has been adversely affected. The statues were originally designed for public display for an unspecified public institution. The present location is compatible with the original location in that both are public outdoor settings with the statues prominently displayed.

Endnotes:

- ¹Letter from Mrs. Mary Andersen Clark, July 25, 1987
- ²Stated by Prof. George Mavigliano, Southern Illinois University at Carbondale, November 4, 1987
- ³Peoria Illinois Journal Transcript, September 4, 1938
- ⁴Pollak, Bertha S., unpublished essay on "Peace" and "Harvest"
- ⁵Mavigliano, op. cit.

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"Peace" and "Harvest"

SECTION 9 -- Bibliography

Mavigiliano, George J. and Richard A. Lawson, The Federal Art Project in Illinois, 1935-1943. Carbondale and Edwardsville: Southern Illinois University Press, 1990.

O'Connor, Francis V., Art for the Millions. Greenwich: New York Graphic Society, 1973.

O'Connor, Francis V., The New Deal Art Projects. Washington, D. C.: Smithsonian Institution, 1972.

SECTION 10 -- Geographic Data

Verbal Boundary Description

The boundary line encompasses the ground on which the statues stand.

Boundary Justification

The boundary only includes the land on which the statues stand.

Property Owner -- continued

Commercial Bank of Peoria
Community Bank Building
Peoria, IL 61602
Trust No. 91-686