

United States Department of the Interior
National Park Service

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National Register of Historic Places
Inventory—Nomination Form

received

date entered

See instructions in *How to Complete National Register Forms*

Type all entries—complete applicable sections

1. Name

historic White Place Historic District

and or common

2. Location

street & number White Place, Clinton Boulevard, and east side of Fell Avenue between Empire and Emerson Streets N/Anot for publication

city, town Bloomington — vicinity of

state Illinois code county McLean code 113

3. Classification

Category	Ownership	Status	Present Use
<input checked="" type="checkbox"/> district	<input type="checkbox"/> public	<input checked="" type="checkbox"/> occupied	<input type="checkbox"/> agriculture
<input type="checkbox"/> building(s)	<input checked="" type="checkbox"/> private	<input type="checkbox"/> unoccupied	<input type="checkbox"/> commercial
<input type="checkbox"/> structure	<input type="checkbox"/> both	<input type="checkbox"/> work in progress	<input type="checkbox"/> educational
<input type="checkbox"/> site	Public Acquisition	Accessible	<input type="checkbox"/> entertainment
<input type="checkbox"/> object	<input checked="" type="checkbox"/> in process	<input type="checkbox"/> yes: restricted	<input type="checkbox"/> government
	<input type="checkbox"/> being considered	<input checked="" type="checkbox"/> yes: unrestricted	<input checked="" type="checkbox"/> industrial
		<input type="checkbox"/> no	<input type="checkbox"/> military
			<input type="checkbox"/> museum
			<input type="checkbox"/> park
			<input checked="" type="checkbox"/> private residence
			<input type="checkbox"/> religious
			<input type="checkbox"/> scientific
			<input type="checkbox"/> transportation
			<input type="checkbox"/> other:

4. Owner of Property

name Over 50 property owners, local paper is Daily Pantagraph

street & number 301 W. Washington

city, town Bloomington — vicinity of state Illinois

5. Location of Legal Description

courthouse, registry of deeds, etc. Recorder of Deeds

street & number McLean County Courthouse

city, town Bloomington state Illinois

6. Representation in Existing Surveys

title Inventory of Architecture before WW II in Bloomington/Normal has this property been determined eligible? yes no

date 1974 federal state county local

depository for survey records Illinois Historic Preservation Agency

city, town Springfield state Illinois

7. Description

Condition

excellent
 good
 fair

deteriorated
 ruins
 unexposed

Check one

unaltered
 altered

Check one

original site
 moved date _____

Describe the present and original (if known) physical appearance

The White Place Historic District is a grouping of early-twentieth century houses which exhibit much of the architectural style variety found in this period. While some of the structures were designed by local architects, a majority were probably constructed from predrawn or stock plans available from local architects or through the mail. The uniformity in mass and shape created by these stock plans has created a distinct, well defined district. The extremely low level of alteration and infilling has allowed the area to retain the character of a period more than 80 years past.

The White Place Historic District is composed of seven whole blocks and one-half block of residential structures in the near northeast portion of Bloomington. The eastern boundary is the Illinois Central Railroad right-of-way. It is bounded on the north and south by Emerson and Empire Streets respectively. The western edge is Fell Avenue. The eastern boundary is a physical barrier; the railroad tracks prohibit all interaction between the two sides except at the extreme northern and southern ends of the district. The north, south, and west boundaries were drawn on the basis of historical associations and site integrity. The homes in the neighborhoods to the south and west of the White Place Historic District were constructed twenty years earlier than the homes in the district (ca. 1870). The neighborhood to the north was formed after the period of significance for the historic district. These three neighborhoods also lack the integrity of the White Place Historic District. Many of the homes in these neighborhoods have been heavily altered and do not retain late nineteenth or early twentieth century elements. In two locations the district boundaries move away from these streets. At the northeast corner of the district, between White Place and the Illinois Central Railroad right-of-way, the boundary is moved to the north, so the district includes the heating plant and the caretaker's house on the north side of Emerson Street. These structures are important for their historical association with the district and are significant in the community planning aspect of the district. The west side of the 1300 block of Fell Avenue is included in the district because it contains excellent architectural examples from the period of significance and it provides a frontage for Fell Avenue Park.

The major thoroughfares, White Place, Clinton Boulevard and Fell Avenue, run north-south through the district. The east-west streets, University and Graham Streets, are narrower and less

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traveled. Only six of the 146 properties in the district are oriented toward these east-west streets.

Lot sizes are uniform throughout the district. The rectangular lots average 50 ft. wide by 160 ft. deep. Several houses occupy two lots, and in one case three lots, but a majority of the houses are set on a single lot. All lots back onto alleys that run down the centers of the blocks, parallel to the main thoroughfares. House location within the lot is also very uniform. The front of most of the houses is set back 15 feet from the sidewalk. The house and drive nearly fill the entire width of the lot, leaving only narrow sideyards to connect the small frontyard to the relatively large backyard. The uniformity of the house setback serves to heighten variations in color, texture, and style of neighboring facades.

The residences are predominantly balloon-frame structures set on raised brick foundations. Concrete block foundations are also present in the district. Exterior wall cladding is most frequently narrow clapboard, but wide clapboard, shingles, stucco, and brick were also used as wall coverings. Combinations of these materials on a single structure are very common. Almost all of the residences are two stories tall; only five of the 121 contributing houses are less than two stories. The most common ground plan is a simple square, followed by a simple rectangle. Among the square homes, the most common floor plan is four nearly equal size rooms; the rectangular homes most often have a central passage, double-pile floor plan.

Many early-twentieth century garages, which clearly show the evolution of garage design, remain standing in the district. The earliest structures include carriage houses or barns which were later converted for car storage. There later appeared large structures built specifically for automobiles, but placed on lots as were carriage houses, away from the house at the rear of the lot. Finally after 1910, structures appear clearly designed and situated with cars in mind. Later garages become larger as cars increase in size. Several early examples of attached garages are also present.

Relic street furniture makes an important contribution to the early-twentieth century ambiance of the neighborhood. An elaborate entryway at the south end of White Place is perhaps the most distinctive piece of street furniture in Bloomington. The arched metal name plate and the limestone columns and walls identify the distinctive White Place neighborhood. A fountain,

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which now serves as a planter, at the intersection of White Place and University Street is another feature that enhances the character of the district. Unfortunately, the brick pavements of Clinton Boulevard and Fell Avenue have been covered with blacktop. White Place retains the brick pavement, and is one of the last brick streets in Bloomington. All three streets retain their limestone curbing.

Open spaces also contribute to the period feel of the district. Clinton Boulevard and White Place have 25 ft. wide boulevards running down the center of them. The boulevards are basically rectangular with rounded ends and range from 250 ft. to 500 ft. in length. They are bounded by limestone curbing. The boulevards are mostly filled with grass, and are sprinkled with small flower beds. On the boulevards in White Place stand 1920s style concrete street light posts. More open space is found at the Fell Avenue Park. This 225 ft. x 175 ft. area, located at the northeast corner of Fell Avenue and University Street, is an open grassy playarea for neighborhood children. It contains playground equipment, a basketball court, and a small pavilion for picnickers. Purchased by the city in 1923, it was Bloomington's first municipal playground.

The post-World War II period has, on the whole, been kind to the district. Only 11 structures have been added to the neighborhood during this time. Alterations have also been minimal and for the most part have been confined to the rear of the houses. Synthetic siding has been added to 28 of the houses, but 15 retain the feel of the original wall cladding, so may be considered as contributing structures. The synthetic siding on the other 13 structures has been applied without feel for the original design and so has significantly altered the appearance of the residences. These houses are non-contributing, as are the 11 modern buildings, and one structure, the appearance of which has been severely compromised.

The White Place Historic District contains 276 structures and buildings: 146 of the buildings are houses, 127 others are garages, and the remaining structures are the steam heating plant, the limestone entryway to White Place, and the fountain. Two hundred and twelve of the structures are contributing (76.8%). This can be broken down into 122 contributing homes and 87 contributing garages, plus the heating plant, entryway, and fountain. Twenty-four of the homes and 40 of the garages are not contributing. The park at the corner of Fell Avenue and University Street is a contributing site.

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CONTRIBUTING HOMES

The contributing houses in the district are broken down and described by stylistic types. Most of the homes contain elements that are characteristic of a recognized architectural style. It should be noted that with a few exceptions, the houses in the district are not pure examples of an architectural style, but appear to be closer to vernacular homes with some "high style" details. The producers of mail order plans and prefabricated homes often decorated these structures by merely adding a few touches of the popular styles of the day to their designs. These same designers often mixed decorative features from several styles on a single home.

Prairie Influence

Simple designs influenced by the Prairie School of Architecture are the most common designs in the district. Forty-six out of the 51 Prairie influenced homes are simple squares, while four are simple rectangles. The remaining example is rectangular with irregularities. Forty-seven of the homes have low to medium pitch hipped roofs; the other four have low pitch gable roofs.

A vast majority of these homes were apparently produced from mail order plans (44 examples; Numbers 9, 15, 18, 20, 23, 28, 30, 36, 37, 38, 43, 46, 51, 56, 58 White Place; 1101, 1102, 1104, 1107, 1108, 1109, 1110, 1111, 1206, 1211, 1304, 1308, 1310, 1312, 1315, 1407, 1408, 1413, 1415 Clinton Boulevard; 1203, 1213, 1306, 1407, 1409, 1415 Fell Avenue; 501, 503 Emerson Street). These structures commonly have a three-bay main facade, with the center bay on the second story being a small decorative window. Most examples have strings of casement windows in either of the side facades. Walls are typically composed of a combination of material, with the first story composed of a different material than the second story. A string course commonly separates the two materials. Window and door surrounds are typically very simple, often just unelaborated wooden surrounds. Massive brick piers dominate the full-width, one-story porches that are found on 37 of the houses in this group. Six of the seven homes that do not have full-width porches have one-story sunroom wings to add to the horizontal emphasis of these homes. None of the homes

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with a full width porch have a sunroom wing. One area where there is considerable variation is in dormer form. Thirty-nine of the 44 Prairie-influenced homes have dormers. Fifteen of these have multiple dormers. Hipped roof and gable roof are the most common dormer roof form with 15 examples each, followed by arched (5), swept (2), palladian (1), and shed (1). Since much of the emphasis in Prairie homes is on the roofline, it seems that dormers were varied to give similar houses a different appearance.

A few of the Prairie-influenced homes were probably constructed from stock-plans modified by an architect (6 examples: Numbers 12 and 48 White Place; 1205 and 1311 Clinton Boulevard; 1313 and 1317 Fell Avenue). Two of these examples (48 White Place and 1313 Fell Avenue) utilize wide clapboard siding to give a horizontal feeling, while three houses (12 White Place; 1205, 1311 Clinton Boulevard) have exterior walls with a first story of narrow clapboard and a stucco second story. Number 12 White Place and 1205 Clinton also have Palladian dormers in common. Number 1317 Fell Avenue is a brick and stucco home with a sunroom. Casement windows provide an accent. The houses from architect-modified plans generally have a few more details like entryway off the main facade and elaborate lattice work in the porch supports.

The remaining Prairie-influenced home (2 White Place) is an architect-designed structure and is the closest to a "pure" example of Prairie architecture in the district. It was designed by A.L. Pillsbury for Amos B. Means, and constructed in 1914. Means was the owner of several grain and coal companies.

The brick-veneered house is basically rectangular, but the right half of the facade is set back slightly to give variety, and possibly the feeling of an additional wing. A centrally placed door is surrounded by battered pilasters and a curved hood. The remaining bays contain strings of casement windows. The two bays in the first story contain strings of four windows; the three bays in the second story have three windows.

Decorative elements include: a brick belt course below the first floor windows; a thinner stone belt course below the second-story windows; and recessed areas of stucco, framed by brick and concrete on the second story. A one-story sun-porch is situated to the right of the building. The decoration is set off by a low pitch, hipped roof with wide eaves, covered with tile.

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Craftsman elements are found on all of the contributing houses in the district smaller than two stories high, though they are also found on some of the larger homes. It is likely that a majority of the Craftsman homes were built from mail order plans (7, 11, 17, 33, 50 White Place; 1209, 1303, 1305, 1306 Clinton Boulevard; 1105, 1211, 1302, 1309, 1417 Fell Avenue; 704 Graham Street and 605 University Street), though only 1410 Clinton Boulevard has been definitely tracked to a specific mail-order company. Number 3 White Place, 1301 Clinton Boulevard and 1310 Fell Avenue are Craftsman homes built from architect-modified stock plans.

Number 1301 Clinton Boulevard is the most elaborate example of Craftsman architecture in the district. It is unknown from where the plans were obtained, but from the ornate styling it seems likely that they were produced by an architect. The two-story, side-gable, dormer front structure is topped by a green, American-Spanish tile roof. Roof beams and rafter tails are exposed and there are knee braces at the corners. The shed dormer roof overhangs and is supported by a tile parapet with wooden columns, forming a sleeping porch.

The walls are decorated by recessed areas of stucco, enclosed by raised brick and concrete borders. The front porch and rear sunroom have decorative colored tiles pressed into the stucco to form angular designs.

Another Craftsman style, architect-modified stock plan is 1310 Fell Avenue. It is an extremely large one-and-a-half story bungalow modified by A.L. Pillsbury for Ira D. Lain, a paving contractor, and constructed in 1913. The side-gable roof covers both the core of the house and a large glassed-in front porch. The roof is broken by a very large, low-slung gable dormer. The brick walls of the home are laid in a stretcher bond. This pattern is broken by a belt course of vertical-joint brick. The windows have simple wooden surrounds and concrete logsills. French doors with lighted side panels are centrally placed.

The final stock plan Craftsman style home (3 White Place) was also produced by A.L. Pillsbury. This two story, rectangular home is almost completely obscured by large pine trees, but it exhibits udor influence in the decorative half timbering under the gables.

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Slightly less ornate, the bungalow at 1302 Fell Avenue is still a nearly "pure" raftsmen home, though probably constructed from mail-order plans. The one-story brick structure is fronted by a large enclosed porch and topped by a dormer. The roofline is decorated by exposed rafter tails. Decorative half-timbering is present under the gables and on the porch front.

Number 704 Graham Street and 605 University Street are minimally decorated bungalows. Both exhibit almost no architectural detail, but are included in the Craftsman group because of their shape. Number 704 Graham Street is a side-gable, dormer-front bungalow with a large full width porch. Number 605 University Street is a gable front, brick bungalow.

Decorative half-timbering is found under the gables of the two-story, double-pile home at 33 White Place; and also on the gables and dormer fronts of 1306 Clinton Boulevard.

The decoration of most two-story, four-square examples (7, 11, 17, 33 White Place; 1209, 1303, 1305, 1306 Clinton Boulevard; 1211, 1309, 1407 Fell Avenue) is minimal, usually consisting of knee brackets at the corners of the roofline. Only 50 White Place and 1105 Fell Avenue exhibit exposed rafter tails. The four-square examples generally have exterior walls composed of combinations of textures with wide clapboard and narrow clapboard being the most common combination.

Six structures (6, 34, 55 White Place; 1201, 1404 Clinton Boulevard; 706 Graham Street) are decorated only by the presence of buttresses at the house corners. The buttresses are purely decorative and serve no function in supporting the roof or walls. Unfortunately, these structures seem to have attracted siding salesmen. Five out of the six structures are at least partially covered with synthetic siding. Only 1201 Clinton Boulevard retains all its original exterior cladding. It appears that most of these residences originally had combination wall cladding, often narrow clapboard on the first story and stucco on the second.

All of these buttressed houses also have a hip-on-gable roof. Only 55 White Place and 1201 Clinton Boulevard retain their original slate roofs. The others have been replaced with composition shingles. Front porches are variable with four of the houses having full-width, one-story porches. Number 55 White Place has an enclosed entry porch, and 1404 Clinton Boulevard has

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no porch, just a curved door hood. The similarity of the form of these houses suggests they got their plans from a common source, probably from a mail-order firm.

Number 1410 Clinton Boulevard appears indistinguishable from the other four-square Craftsman examples with knee brackets at the corners and dual-texture walls. However, it was definitely constructed from mail-order plans, as it appears as an illustration in the plan book Architectural Economy (1920), published by the Lumber Dealers Service Bureau. As this mail-order home can not be distinguished from a large proportion of the homes in the district, it suggests many of the other houses in the district were constructed from mail-order plans.

Colonial Revival Influence

The Colonial Revival category is the most variable grouping in the district. It contains four architect-drawn designs (21, 22, 24, 27 White Place), two architect-modified stock plans (1204 and 1417 Clinton Boulevard), 21 homes probably designed from mail-order plans (4, 8, 16, 40, 47 White Place; 1105, 1106, 1202, 1203, 1207, 1208, 1213, 1319, 1411, 1414 Clinton Boulevard; 1103, 1109, 1201, 1205, 1319, 1413 Fell Avenue), and one definite mail-order home (1402 Clinton Boulevard). This style experienced popularity early in the history of the district, as 17 of the 29 contributing homes built before 1910 are of the Colonial Revival style. The popularity faded after 1910, as only 11 homes of this style (out of the 93 contributing homes constructed) were built after 1910.

The four architect-designed Colonial Revival homes are clustered at the intersection of White Place and University Street and are among the largest homes in the district. These houses share a Victorian massing that is different from most of the homes in the district. They are also the earliest contributing houses, all of them were built in 1900 or earlier.

Number 21 White Place is a two-story, rectangular with irregularities, brick structure with a two-story sun room wing to the right. The architect is unknown. The house was built for Robert T. Lain, a livestock dealer.

The roof is high-pitched and hipped, with hipped dormers above the front, left, and right elevations. Curled finials top the roof peak. Almost totally obscured by evergreens, the main

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facade has three bays with a centrally-placed door. The large one-over-one double-hung windows have cut stone lintels and sills. Double front doors are set in a projecting vestibule that sets the doorway forward into the front porch. The full width one-story porch is supported by wooden columns.

An alleyway runs along the left side of the house making the left elevation the most visible. It is dominated by a large centrally placed stained glass window with an arched top and arched brick voussoirs.

Number 22 White Place is a large brick structure with an irregular floor plan. The first occupant was Emelie Lewis, a commercial traveler, who apparently rented from White. The architect is unknown, but the house may have been designed after a White family home (a picture of which was found in the White family Bible). This house has been modified both interiorly and exteriorly. Originally a duplex, so White could live with his daughter and grandchildren, the house remained that way through the 1930s. In the 1940s, the structure housed a sorority and in the 1950s, it was a nursing home. It is presently restored to a duplex. The most obvious alteration has been the removal of a large porch from the front (University Street) and the left (White Place) facades.

The main facade is oriented toward University Street with a second entrance on White Place. The roof is medium-pitched and hipped, with cross gables. The cross gables contain palladian windows. Smaller roof dormers are present in the valleys between the large gables. These may be later additions for light and ventilation in the expanded living quarters needed by the sorority and nursing home, though the present owner feels that they are original. The roof-wall junction is dominated by an extremely wide entablature.

The entryway is the center point of the main facade. Capped by a cut-stone lintel, the transom and sidelights are filled with ornate leaded glass. The transom window is etched with "22 S.R. White 22," a very personal memento of White's ownership. The secondary doorway on White Place is only slightly less elaborate. The surround contains leaded glass, but it is not etched.

Windows are one-over-one double-hung windows with cut-stone lintels and sills. Large two-story rounded bays are present on the left and rear elevations. These contain three windows on

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each floor. In both bays the central window on the second floor is partially bricked up.

Number 24 White Place is a large, frame, Colonial Revival structure with some Craftsman influence. The two-story home was designed by A.L. Pillsbury for J.J. Pitts, President of Corn Belt Bank and founder and President of the McLean County Abstract Company. It was built in 1899. Presently, it is divided into apartments.

The structure has a rectangular plan and a medium-pitch, hipped roof with lower cross gables. Presently, the rear half of the roof retains the original slate covering, while the front portion has been replaced with composition shingles. A smaller gable is inset in the left side gable, above a two-story polygonal bay window. The gables are decorated with half-timbering with stucco infilling. A large plain vergeboard covers the roof-wall junction in the gable. Decorative brackets support the gable corners. Rafter tails are exposed along the roofline and on the porch. Modillions mark the bottom of the front gable.

The doorway opens onto a side extension of the front porch. The door surround is elaborate, with molded trim and a transom. Window form is very simple. The one-over-one windows have plain wooden surrounds with no elaborations. Strings of three of these windows are present on both the first and second stories of the main facade.

The porch is full-width and one-story with an extension to the front door on the right side. It is supported by wooden columns with modified Corinthian capitals. A gable marks the entryway to the porch and a turned spindle railing frames it.

Number 27 White Place is a large, rectangular Colonial Revival house. It was designed by Paul Moratz and appears in his design book Up-To-Date Homes (1899). It was built for S.R. White, developer of the area, in 1899. He lived in the house for only four years before moving across the street to 22 White Place. It is presently used for apartments.

The frame house has a medium-pitch, hipped roof with large gambrel cross gables on the front, left, and right facades. A smaller, hipped dormer is also seen on the front facade. The roof retains its original slate covering and is crested by numerous curved finials and a lightning rod. Modillions decorate the cornice.

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Most heavily decorated is the front gable. It contains a vergeboard, a painted wall design, and a recessed porch. The other gables are less ornate, though the right gable has a smaller gambrel gable set in it. The left gable rests on a first story circular bay.

The porch dominates the rest of the house. It covers the first story of the front facade and wraps around to cover most of the right facade also. From there it turns away from the house to form a porte cochere. The porch and porte cochere are supported by wooden columns on top of battered piles of rounded concrete slabs.

Window treatment is very basic, consisting of simple wooden surrounds. The house exhibits a number of different bay windows in a number of different styles. Also set in a polygonal bay is the main entrance. The entry bay contains sidelights and a transom as well as the door itself.

The architect-modified stock plan homes are considerably smaller than the architect-designed homes. Number 1417 Clinton Boulevard is a one-and-a-half story, gambrel roof structure, built from a stock plan from the office of Arthur F. Moratz. It was built for John Rodgers in 1922.

The side gable roof is covered with flat tile. Both the front and rear rooflines are broken by large shed dormers. The dormer fronts are also covered with tile, while the lower portion of the house is brick. There is a small gable-roofed sunroom on the left of the main portion of the structure. The doorway is placed by the left end of the main facade and has a single sidelight. Supported by brick columns, the arched entry porch has a gable roof.

The architect-modified home at 1204 Clinton Boulevard is closer in appearance to the mail-order plan homes. The house was produced from a set of stock plans by A.L. Pillsbury in 1910 for Amos Clover. Built on a four-square design, the house exhibits details like a large central gable on the main facade and a palladian window in the gable.

Most of the earlier (pre-1910) Colonial Revival homes like 1105, 1202, 1203, 1207, 1208 and 1213 Clinton Boulevard, and 1109 Fell Avenue are four-square homes with a large front gable, containing a palladian window. They also exhibit elaborate door

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surrounds and a full width front porch supported by wooden columns. The other early Colonial Revival homes are missing the palladian window, but have large front gables and porch columns.

The later (post-1910) Colonial Revival homes like 40 White Place, 1411 Clinton Boulevard, and 1319 and 1413 Fell Avenue are typically double-pile houses with a centrally placed door and symmetrical facade. The porch is usually a small portico.

Number 1402 Clinton Boulevard is a Colonial Revival home that was definitely constructed from mail-order plans, as it appears in the Architectural Economy (1920) plan book. Built in 1913, it is very similar to the other later Colonial Revival homes with its double-pile floor plan, centrally placed door, and lack of an entry porch.

Spanish Influence

All of these eight Spanish Influenced homes (5 and 10 White Place; 1212, 1309, 1313, 1314, 1317, 1405 Clinton Boulevard) were apparently designed from stock plans ordered from an architect's office. They all were also erected over the short period of 1913 to 1917. Six of the eight homes are covered with stucco; only 5 White Place is covered with clapboard and 1313 Clinton Boulevard is a combination of narrow clapboard and stucco. Four of the structures are four-squares, while the other four are double-pile.

Number 5 White Place is probably the simplest of these homes. It was built for Alonzo Dolan, Vice-President of The Pantagraph Printing and Stationary Co. The floor plan was produced by the office of A.L. Pillsbury. A simple square structure with a two-story sunroom wing, the only detail it contains is a shaped door header that gives it a Spanish feel.

Stucco walls and a tile roof give 10 White Place its Spanish feel. A string of leaded casement windows and the centrally placed door are a part of the decoration of this double-pile structure. It has a one-story sunroom wing.

Number 1212 Clinton Boulevard is an L-shaped, stucco-covered structure designed by A.L. Pillsbury for Milton Livingston, a prominent local businessman. The walls are decorated by belt courses above and below the second story windows. The main decorative element is a small entry porch. A S-curved porch hood

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is supported by two Tuscan columns. The inset of the L was originally a patio area, but is now filled with a metal-roofed screen porch. Segmental windows are present below each of the roof peaks.

A simple stucco-covered, double-pile home, 1309 Clinton Boulevard has a tile covered gable roof. The main decorative emphasis is on the doorway which is covered by a small, gabled entry porch supported by two large Tuscan columns and has exposed roof beams. Designed by A.L. Pillsbury, this home exhibits design similarities to 5 White Place and 1212 Clinton Boulevard.

The focal point for 1313 Clinton Boulevard is the area near the doorway. The entire left portion of the front facade projects forward and is covered with stucco, instead of the clapboard and shingles that clad most of the house. This has the effect of forming an enormous door surround. The door itself is surrounded by architrave lights and is protected by a small cantilevered roof. Above the door is an elaborate string of casement windows, partially filled with stained glass, with mullions that extend below the sill.

Number 1314 Clinton Boulevard is a large, rectangular gable front house, designed by Aaron T. Simmons for Samuel Livingston. The main facade exhibits a variety of textures. The lower portion is brick veneered up to about three feet, except at the corners. At the corners, the brick forms pilasters topped by platforms. While the rest of the facade is stucco, the central bay projects forward to create a feeling of three distinct divisions.

The area around the doorway reflects the patterns seen at the corners. Three brick pilasters of different heights are present on either side of the door. The central pilaster, which is shorter than the other two, is topped by a round shelf and a small leaded window. The two outer pilasters end at brackets that support a small arched entry porch roof. Just under the arch is a half circle, decorated, terra-cotta area.

The roof is covered with round tiles. A large, top-linked chimney provides a focal point. A shed dormer roof projects through the arched opening between the two stacks.

The main facade on 1317 Clinton Boulevard is oriented toward the right, rather than onto Clinton. It is dominated by a

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centrally placed, two-story tower. The stucco covered home has a hipped roof and a string of casement windows around the rear.

A stock plan produced by Arthur F. Moratz for his brother Theodore, 1405 Clinton Boulevard clearly has Spanish Eclectic ties. The square stucco covered structure is decorated by arched brickwork, that contains a diamond-shaped design over full-length casement windows. The red brick provides a strong contrast to the white stucco background. A large trellis porch forms the entryway.

Vernacular

Six of the structures (29, 35, 41 White Place; 1401, 1416, 1418 Clinton Boulevard) have no architectural ornamentation. Most of these double-pile gable-roofed homes are among the latest contributing structures in the district, dating to the 1920s, and so represent a different design. Only 35 White Place predates the 1920s. Because it was apparently used as a rental property, it was probably constructed less elaborately than the other residences in the area.

Other Styles

One of the more interesting structures in the district, 1302 Clinton Boulevard appears to have Second Empire features, however, no record of it appears before 1900. A photograph of a similar structure appears in Paul Moratz's plan book (1899). This suggests that similar structures were built up to the twentieth century. The house was built for John P. Walker, a leather worker and milk dealer. It is presently subdivided into apartments.

Built of brick laid in common bond with six stretcher-courses for each header, this square structure has a brick foundation separated from the rest of the structure by a cut-limestone water table. The exaggerated mansard roof has a flat upper section and a strongly concave lower section. Round arched dormers with coupled windows are present above the front, left and right facade. A classical swag is present on the pediment of each dormer, which is topped by a small ball and finial. The one-over-one double-hung windows have cut-stone lintels and sills. The small main entry porch has a segmental arched hood

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with a sunrise design in the pediment. The porch hood is supported by small wooden columns.

A massive structure, 1111 Fell Avenue, was designed in the Richardsonian Romanesque style by George Miller. Most of the construction work was done by Mike Walsh, the first owner. He was a stonecutter and had a stoneyard in Bloomington. The house cost more than \$16,000 to complete in 1906.

Built entirely of cut limestone laid in a rock face coursed pattern, this square home features large projecting bays topped by centered gables on the front, left, and rear facades. The front projection is the most elaborate. It contains the front doorway and is fronted by an entry porch. The porch front is marked by a large Syrian arch and the top is decorated with battlements. Pilasters are cut into the porch supports and the projection above the porch. The gable is parapeted and the corners are marked by stone finials. This front projection contains a half-round and an arched-top window.

The projection from the left facade is slightly less elaborate. It is fronted by an entry porch, which was added after 1906, with massive pillars and topped with battlements. There are no pilasters, but the gable is parapeted and marked with piled stone finials. Like the front gable it contains a half-round and an arched stained glass window.

The rear projection has little ornamentation. It contains only three one-over-one double-sash windows. A fascia board fronts the gable. The main walls of the house are decorated with quoins at the corners and several belt courses around the entire structure.

The window surrounds are made completely of stone. Cut-stone lintels, sills, and jambs are all chamfered. The doorway also has cut-stone lintels. The door surround contains recessed side-panels and a transom.

Practically the only non-stone pieces on the house are the tile truncated-hip roof and the wooden soffit. Each of the tile ridge-lines are ended by a specially molded tile.

Detailing, such as the stone rail to the porch and the stone grate in the ventilation-openings below the porch, make it obvious that this was the work of a master craftsman. Walsh

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worked for two years and did most of the labor himself to create this masterpiece.

Only one standing structure predates the surveying of the Whites Place Addition in 1898. Built in 1895 for Frank Rieggar, a molder for the Co-Operative Stove Company, the Folk Victorian house at 1103 Clinton Boulevard has been modified over the years. The main facade of the structure has been shifted from facing toward Empire Street to Clinton Boulevard and two large wrap around porches have been removed. Original features that remain on the house include the decorative shingles on the dormers, and the decorative window surrounds.

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List of Contributing Houses

2 White Place	1101 Clinton Boulevard	1407 Clinton Boulevard
3 White Place	1102 Clinton Boulevard	1408 Clinton Boulevard
4 White Place	1103 Clinton Boulevard	1410 Clinton Boulevard
5 White Place	1104 Clinton Boulevard	1411 Clinton Boulevard
6 White Place	1105 Clinton Boulevard	1413 Clinton Boulevard
7 White Place	1106 Clinton Boulevard	1414 Clinton Boulevard
9 White Place	1107 Clinton Boulevard	1415 Clinton Boulevard
10 White Place	1108 Clinton Boulevard	1416 Clinton Boulevard
11 White Place	1109 Clinton Boulevard	1417 Clinton Boulevard
12 White Place	1110 Clinton Boulevard	1418 Clinton Boulevard
15 White Place	1111 Clinton Boulevard	
16 White Place	1201 Clinton Boulevard	1103 Fell Avenue
17 White Place	1202 Clinton Boulevard	1105 Fell Avenue
18 White Place	1203 Clinton Boulevard	1109 Fell Avenue
19 White Place	1204 Clinton Boulevard	1111 Fell Avenue
20 White Place	1205 Clinton Boulevard	1201 Fell Avenue
21 White Place	1206 Clinton Boulevard	1203 Fell Avenue
22 White Place	1207 Clinton Boulevard	1205 Fell Avenue
23 White Place	1208 Clinton Boulevard	1211 Fell Avenue
24 White Place	1209 Clinton Boulevard	1213 Fell Avenue
27 White Place	1211 Clinton Boulevard	1302 Fell Avenue
28 White Place	1212 Clinton Boulevard	1306 Fell Avenue
29 White Place	1213 Clinton Boulevard	1309 Fell Avenue
30 White Place	1301 Clinton Boulevard	1310 Fell Avenue
33 White Place	1302 Clinton Boulevard	1313 Fell Avenue
34 White Place	1303 Clinton Boulevard	1317 Fell Avenue
35 White Place	1304 Clinton Boulevard	1319 Fell Avenue
36 White Place	1305 Clinton Boulevard	1407 Fell Avenue
37 White Place	1306 Clinton Boulevard	1409 Fell Avenue
38 White Place	1308 Clinton Boulevard	1413 Fell Avenue
40 White Place	1309 Clinton Boulevard	1415 Fell Avenue
41 White Place	1310 Clinton Boulevard	1417 Fell Avenue
43 White Place	1311 Clinton Boulevard	
46 White Place	1312 Clinton Boulevard	704 Graham Street
47 White Place	1313 Clinton Boulevard	706 Graham Street
48 White Place	1314 Clinton Boulevard	
50 White Place	1315 Clinton Boulevard	605 University Street
51 White Place	1317 Clinton Boulevard	
55 White Place	1319 Clinton Boulevard	501 Emerson Street
56 White Place	1401 Clinton Boulevard	503 Emerson Street
58 White Place	1402 Clinton Boulevard	702 Emerson Street
	1403 Clinton Boulevard	
	1404 Clinton Boulevard	
	1405 Clinton Boulevard	

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NON-CONTRIBUTING HOUSES

The most common reason a house has been considered non-contributing is that synthetic siding has been added without any consideration for the texture of the building. Window and door surrounds and decorative elements have routinely been covered up, giving the structure an extremely flat look. Fortunately, in most cases this damage is reversible. The siding is usually placed over the original fabric instead of replacing it. This siding could be removed at some date and the structures would possibly become contributing.

The second most common reason for a house being non-contributing has been that it was not constructed during the period of significance (1895-1928). Eleven homes were constructed after the period of significance. Only one structure had been so severely modified as to compromise its integrity. The non-contributing houses and the reasons they are non-contributing are listed below.

Siding Carelessly Applied (12)

1 White Place
8 White Place
26 White Place
31 White Place
49 White Place
59 White Place
1412 Clinton Boulevard
1101 Fell Avenue
1107 Fell Avenue
1207 Fell Avenue
1209 Fell Avenue
1411 Fell Avenue

Built after the Period
of Significance (11)

13 White Place
14 White Place
25 White Place
32 White Place
45 White Place
53 White Place
57 White Place
1406 Clinton Boulevard
1409 Clinton Boulevard
1315 Fell Avenue
608 University Street

Compromised (1)
39 White Place

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Though often less visible than the houses, the garages in the district add to the ambiance. A total of 132 of the 146 houses are associated with a garage. Forty of the garages were not built during the period of significance or have been substantially altered, so are not included as contributing buildings. Eighty-seven garages are included as contributing buildings. Five of these garages serve two homes.

A majority of the contributing garages are distinct buildings, removed from the home. Eighty are detached garages, six are attached to the house and one is integrated into the house. The detached garages are nearly evenly divided between one and two stall structures; 35 are one stall, 44 are two stall, and one is three stall. Fifty-eight of the garages have wooden wall cladding; 13 are brick, four are stucco, three are concrete block, and two are combinations of brick and wood. The break down is given at the end of this segment.

The garages in the White Place Historic District show the evolution of a structure designed to house domestic animals to one designed to house automobiles. The earliest structures, built around 1900, were built for the housing and feeding of horses. They were often two stories, the upper level used for feed storage. They were also large, the extra space being used for the horse-pulled vehicle, harnesses and other accessories.

There are two excellent examples of this type of garage in the district, behind 21 and 27 White Place. Behind 21 White Place is a large, three stall carriage house. It was built around 1900 and was utilized by the original occupants of 21, 22, and 24 White Place. The brick-lower, frame-upper structure is dominated by an enormous overhang that is supported by four battered pillars of cut stone. The lower rear portion has a gable roof, while the overhang is hipped with a central gable. The central gable is fronted by decorative fish-scale shingles and contains a half-round window. Original to the garage are its wooden folding doors.

Up the street, a second carriage house is located behind 27 White Place. It is a two-stall, frame structure, topped by a hip-on-gable-with-center-gable roof, covered with slate shingles. The square structure exhibits a few Colonial Revival attributes, such as modillions under the overhang in the central gable and

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eight-over-eight double-hung windows. One of the garage doors maintains its original folding door, while the other has been modified by a lift door. Above the garage doors, in the center gable, is a double three panel door surrounded by two eight-over-eight windows. This door probably provided access to a hayloft or storage area.

Between 1900 and 1910 structures were built to house the new "horseless carriages." The first autos were hand-built, relatively rare and expensive. In general, cars require much less maintenance and storage room than horses. However, these early garages retained the size of the earlier carriage houses, and may have housed both cars and carriages. A common form was a simple two-story square (like 1105 and 1107 Clinton, and 1203 Fell) with a hipped roof. These frame structures often had a sliding door for access. They were placed in the lot like carriage houses. The most common location was the back corner, far from the house.

After 1908, when the Ford Motor Company introduced the Model T, automobiles became more available and less expensive. Soon structures were designed especially to house the car. These early garages were often very small and were constructed of brick or wood (4 White Place; 1204, 1403 Clinton Boulevard; 1306, 1317 Fell Avenue). As cars became larger, the garages were made larger and two-stall garages became common. By 1920, the most common garage form was the two-stall, with a hipped roof. The location shifted from the back of the lot to near the house. The flat roof garage seems to be a later innovation, appearing in the 1920s. Attached garages appeared in the late 1910s and became more common through time. The single integrated garage in the district is in a house constructed in 1917 (10 White Place). This house and its integrated garage is a good example of car storage becoming part of the residential structure.

A number of the garages exhibit architectural details that echo those seen on their associated houses. For example, the garage at 6 White Place is the same shape as the house, only in miniature. The garages at 33 White Place and 1319 Fell Avenue carry over the half-timbering seen under the gables on the home. Garages at 1309 and 1407 Clinton Boulevard mimic the stucco walls and tile roofs of the main structures. The garage at 1415 Clinton Boulevard goes a step further, copying the brick window-surrounds found on the house. At 2 White Place, the garage carries over Prairie design elements seen on the house. While at

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1301 Clinton Boulevard, the Craftsman detail of the house is matched by the garage.

The most ornate garage in the district is located at 1314 Clinton Boulevard. It has an irregular shape and a gable roof with a shed addition. The two-stall, two-story structure is covered with stucco. The front facade is trimmed with brick to mimic the front facade of the house.

Being less visible and more subject to technological change, garages have been modified more often than houses. Several have had new doors cut in them (for example 1104, 1109, 1111 Clinton Boulevard, 1111 Fell Avenue). Many others have been lengthened to accommodate larger cars by the addition of a small shed at the rear of the garage (for example 503 Emerson Street, 18 and 20 White Place, 1304 and 1306 Clinton Boulevard) or by lengthening toward the door (1401 Clinton). The most common alteration is the replacement of the original folding or swinging doors with a lift up "garage" style door.

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ONE STALL DETACHED GARAGES

Wooden Siding

Hipped Roof (1)

- 4 White Place
- 9 White Place
- 1201 Clinton Boulevard
- 1204 Clinton Boulevard
- 1206 Clinton Boulevard
- 1308 Clinton Boulevard
- 1317 Clinton Boulevard
- 1403 Clinton Boulevard
- 1415 Clinton Boulevard
- 1306 Fell Avenue
- 706 Graham Street

Gable Roof (10)

- 6 White Place
- 34 White Place
- 36 White Place
- 40 White Place
- 41 White Place
- 46 White Place
- 49 White Place
- 51 White Place
- 1417 Fell Avenue
- 503 Emerson St.

Masonry Siding

Hipped Roof (4)

- 37 White Place
- 1104 Clinton Boulevard
- 1317 Fell Avenue
- 605 University Street

Gable Roof (1)

- 33 White Place

Stucco Siding

Gable Roof (1)

- 1309 Clinton Boulevard

Flat Roof (1)

- 1405 Clinton Boulevard

Concrete Block

Flat Roof (1)

- 1319 Fell Avenue

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TWO STALL DETACHED GARAGES

Wooden Siding

Hipped Roof (16)

11 White Place
12 White Place
22 White Place
28 White Place
43 White Place
1202 Clinton Boulevard
1203 Clinton Boulevard
1303 Clinton Boulevard
1319 Clinton Boulevard
1408 Clinton Boulevard
1410 Clinton Boulevard
1414 Clinton Boulevard
1105 Fell Avenue
1309 Fell Avenue
1313 Fell Avenue
501 Emerson Street

Gable Roof (8)

40 White Place
1305 Clinton Boulevard
1311 Clinton Boulevard
1401 Clinton Boulevard
1412 Clinton Boulevard
1201 Fell Avenue
1205 Fell Avenue
1302 Fell Avenue

Flat Roof (4)

5 White Place
55 White Place
58 White Place
1209 Clinton Boulevard

Masonry Siding

Hipped Roof (4)

2 White Place
1301 Clinton Boulevard
1407 Clinton Boulevard
1111 Fell Avenue

Gable Roof (1)

3 White Place

Concrete Block

Hipped Roof (2)

15 White Place
1211 Clinton Boulevard

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COMPLEX GARAGES

Serve Two Houses (5)

1402-1404 Clinton Boulevard
1304-1306 Clinton Boulevard
1310-1312 Clinton Boulevard
1211-1213 Fell Avenue
18-20 White Place

Carriage House or Stable (4)

17 White Place
21 White Place
26 White Place
27 White Place

Two Story Forms

Simple (5)

56 White Place
1102 Clinton Boulevard
1105 Clinton Boulevard
1107 Clinton Boulevard
1203 Fell Avenue

Elaborate (1)

1314 Clinton Boulevard

ATTACHED GARAGES

One Stall (4)

1109 Clinton Boulevard
1111 Clinton Boulevard
1417 Clinton Boulevard
1409 Fell Avenue

Two Stall (2)

1212 Clinton Boulevard
1310 Clinton Boulevard

Integrated into House (1)

10 White Place

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GARAGE NOT CONTRIBUTING (40)

7	White Place	1101	Clinton Boulevard	1101	Fell Avenue
8	White Place	1108	Clinton Boulevard	1103	Fell Avenue
13	White place	1110	Clinton Boulevard	1109	Fell Avenue
14	White place	1205	Clinton Boulevard	1207	Fell Avenue
16	White place	1207	Clinton Boulevard	1315	Fell Avenue
19	White place	1208	Clinton Boulevard	1407	Fell Avenue
23	White Place	1213	Clinton Boulevard	1411	Fell Avenue
29	White place	1313	Clinton Boulevard	1413	Fell Avenue
30	White Place	1315	Clinton Boulevard	704	Graham St.
31	White Place	1406	Clinton Boulevard		
32	White Place	1409	Clinton Boulevard		
35	White Place	1411	Clinton Boulevard		
38	White Place	1413	Clinton Boulevard		
39	White Place	1416	Clinton Boulevard		
48	White Place	1418	Clinton Boulevard		
50	White Place				

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HEATING PLANT AND CARETAKER'S HOUSE

Located at the northeast corner of White Place, the heating plant and caretaker's house were part of the original amenities supplied by S.R. White. These structures are included in the district more for their historical association with the district and their contribution to the district's significance in the area of community planning than for their architectural merit.

The heating plant is a large, rectangular, concrete block building. The front and right walls are constructed of rusticated concrete blocks, while the rear and left walls are plain concrete blocks. The roof is flat. The roof-wall junction is parapeted and is capped with tile. When the heating plant was operational, there was a large, square, brick smokestack directly behind the plant to vent the smoke from the coal fired boilers. The heating plant is presently used for a warehouse and truck storage.

It is not known exactly when the steam plant was constructed, but it is mentioned in the 1899 Biographical Record of McLean County and it is visible in a photograph in the 1912 Souvenir of Bloomington, so it was definitely operational by that time. It operated until the late 1940s.

Next to the heating plant is a small, two story, frame house (702 Emerson Street). Covered with shingles and set on a concrete block foundation, the second story and roofline have been altered, but the basic appearance of the house remains. According to the city directories, this structure was occupied by an employee of the heating plant from when the house was constructed until the plant was shut down. This employee apparently served as a caretaker of the steam plant.

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The sweeping entrygate to White Place was designed by Paul Moratz for S.R. White in 1898 and is included in his planbook Up-To-Date Homes (1899).

Two 14-foot tall, massive limestone block piers capped by a molded concrete block mark the center of the entryway. These pillars support an iron arch with the name "WHITE PLACE" in it. This name plate has been slightly altered over the years. According to legend it originally read "WHITES PLACE," but when White died in 1917, a resident, feeling that White had exerted too much influence over the area, declared "It's no longer ownership!" and climbed up and tore the S off the arch. Also the date, 1898, which appears above the name on several early photographs is no longer present. Recently (about 1980), residents raised the name plate five feet higher on the piers so it would not be struck by trucks traveling beneath it.

The upper portions of the piers are decorated with an acanthus leaf design and are topped by light globes. Outward from the pillars is a gable roof that covers the sidewalks. The outside of the roof is supported by a smaller, 7-foot pillar.

On both sides in front of these pillars is a sweeping limestone block wall with concrete obelisks on either end. These walls extend for 15 feet on either side of the pillared entry and curve forward toward Empire Street. The entryway creates a feeling of elegance and richness and sets the tone for the entire White Place Historic District.

FOUNTAIN

A second prominent piece of street furniture is the fountain located at the intersection of White Place and University Street. A 1912 photograph of the fountain shows it as a simple structure with a circular 15' diameter basin and a single projection for water in the middle. The basin, made of poured concrete with straight sides, is still present, but it has been filled with soil. It now acts as a decorative planter. The central projection has been replaced by a street light.

8. Significance

Period	Areas of Significance—Check and justify below			
<input type="checkbox"/> prehistoric	<input type="checkbox"/> archeology-prehistoric	<input checked="" type="checkbox"/> community planning	<input type="checkbox"/> landscape architecture	<input type="checkbox"/> religion
<input type="checkbox"/> 1400-1499	<input type="checkbox"/> archeology-historic	<input type="checkbox"/> conservation	<input type="checkbox"/> law	<input type="checkbox"/> science
<input type="checkbox"/> 1500-1599	<input type="checkbox"/> agriculture	<input type="checkbox"/> economics	<input type="checkbox"/> literature	<input type="checkbox"/> sculpture
<input type="checkbox"/> 1600-1699	<input checked="" type="checkbox"/> architecture	<input type="checkbox"/> education	<input type="checkbox"/> military	<input type="checkbox"/> social/
<input type="checkbox"/> 1700-1799	<input type="checkbox"/> art	<input type="checkbox"/> engineering	<input type="checkbox"/> music	<input type="checkbox"/> humanitarian
<input checked="" type="checkbox"/> 1800-1899	<input type="checkbox"/> commerce	<input type="checkbox"/> exploration/settlement	<input type="checkbox"/> philosophy	<input type="checkbox"/> theater
<input checked="" type="checkbox"/> 1900-	<input type="checkbox"/> communications	<input type="checkbox"/> industry	<input type="checkbox"/> politics/government	<input type="checkbox"/> transportation
		<input type="checkbox"/> invention		<input type="checkbox"/> other (specify)

Specific dates 1895 - 1928 Builder/Architect N/A

Statement of Significance (in one paragraph)

The White Place Historic District in Bloomington is architecturally significant for it contains well preserved examples of early twentieth century homes. The contributing homes and garages in the district exhibit much of the variety in architectural style of the period 1895 to 1928. Some of the homes were constructed from predrawn plans available by mail order. Local architects also used predrawn plans and the work of several local architects is present in the district. As the first suburb of Bloomington with developer provided amenities, White Place Historic District is also significant for its importance in the history of community planning in Bloomington.

The blocks of White Place, Clinton Boulevard, and Fell Avenue which are included in the proposed district constitute the best preserved, early twentieth-century residential area in the city. It is an area that has many historical associations and one that is usually pointed out as being visually attractive. Residents and visitors to the neighborhood are attracted by the "big old houses" and often comment on the nostalgic feeling the district gives them. These houses represent a mix of the architectural styles that were popular near the turn of the century. Motifs from Prairie, Craftsman, and Colonial Revival styles are often mixed on a single structure, with very few "pure" architectural style homes being found. This mixing, which gives the homes a unique charm, may be the result of the use of mail-order plans, as the designers tried to please the most people with the fewest possible designs.

The turn-of-the-century residential development was the first time that the business owners and other members of the upper and upper-middle class were able to establish homes away from the downtown business area. Around this time, they started to move into a new type of housing development, the suburb. The White Place Historic District represents an excellent example of an early suburb in Bloomington. These new suburbs required several changes in how Americans visualized their home. Each dwelling was intended to sit on its own plot of ground, like the rural home of earlier America, yet it also had to relate to other houses on the street, like older urban row houses. New house designs were required as a result. Because each house was separate, yet laid out close to its neighbors, the side and rear elevations required some embellishments. Essentially this created a house with three or four facades. Often important decorative elements, such as specially designed or stained glass windows, were found on the side facades rather than on the front.

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This emphasized the side facades of the home. These facades were not identical to those of neighboring homes, as in older row houses. Each home maintained its own individuality, but because of the proximity, was related to the neighbors. This district is composed of these new suburban homes and so is distinct from the surrounding parts of Bloomington.

Many of these homes seem to have been built from predrawn or stock plans. Books of predrawn plans, by this time, were not a new idea; published house designs were common from the 1840s onward. Plan books were published by a variety of mail-order architectural firms. Usually, these books contained a series of photographs or drawings to show what the exterior of the home would look like and a floor plan to show how the interior space was divided. The rest of the blueprints and specification sheets were available for purchase through the mail from the architectural company. The customer would look through the book and select a design that fit his needs. Then, for a small fee, the architectural company would mail the remainder of the plans.

These architectural services by mail were provided by a large number of companies. The two biggest were the Radford Architectural Company of Chicago and the Gordon-Van Tine Company of Davenport, Iowa.

Radford proclaimed itself "The Largest Architectural Establishment in the World," supplying the complete plans and specifications for over 1000 kinds of buildings. For only \$8 and \$15 they would supply what otherwise would be "\$75 and \$100 plans." Their catalogs were book size, containing plans and elevations of hundreds of homes. Beneath each plan and elevation, it was promised:

If a plan in this book pleases you, if the arrangement of the rooms is satisfactory, and if the interior is pleasing and attractive, we claim that it can be built as cheap or cheaper than if any other architect designed it. Blue prints consist of foundation plan; floor plan; front, rear and two side elevations; wall sections and all necessary interior details. Specifications consist of twenty-two pages of typewritten material.

Full and complete working plans and specifications of this house will be furnished for \$5.00. Cost of this house is from about \$1,250.00

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to about \$1,450.00, according to the locality in which it is built.

Radford obviously aimed to provide the widest possible range of designs. The practical result of this was that many of Radford's designs were very similar, with only minor variation in the windows or trim. Plans similar to the bungalow at 1302 Fell Avenue appear in both of Radford's bungalow design books.

The Gordon-Van Tine Company, though it featured many suburban house elevations and plans, seem to have pitched more toward the rural builder. Their catalogs often proclaimed: "distinctly a farmer's home"; and "every farm home should have a good porch."

To architectural historians, generally the best known of the mail-order plan suppliers was The Ladies Home Journal, which published the plans for three Prairie style homes by Frank Lloyd Wright. Most of the plans published by Ladies Home Journal, however, were Colonial Revival designs. Among the homes in the historic district, the projecting vestibule on 1213 and 1403 Clinton Boulevard and 1413 Fell Avenue seems to be closely tied to The Ladies Home Journal Colonial Revival designs. An illustration in Radford's Cement Homes and How to Build Them is very similar to the Colonial Revival concrete block home at 1207 Clinton Boulevard.

Designs were also available from a number of smaller companies and from other magazines, such as The Craftsman published by Gustav Stickley. The Craftsman was the leading proponent of Craftsman styling, which was very popular on smaller homes during the first two decades of the twentieth century.

Because of the number of firms offering designs, and the similarity of designs between firms, or even within a single firm's offerings, it is difficult to assign specific homes to specific mail-order plan companies. Only two structures have been definitely identified as being constructed from mail-order plans. The Colonial Revival structure at 1402 Clinton Boulevard is shown as residence No. 4008, and the Craftsman home at 1410 Clinton Boulevard is shown as Residence No. 4007 in the plan book Architectural Economy which shows designs by the Lumber Dealers Service Bureau. Lumber Dealers Service Bureau was a relatively small mail-order architecture company that operated out of Chicago. It apparently used local lumber yards to display its planbooks, as the copy in the McLean County Historical Society

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Library was utilized in a lumber yard in Colfax. These two homes are basically indistinguishable from the homes where the source of the plans is unsure, suggesting more of these unattributed homes are from mail-order plans. Sixty-seven of the 90 unattributed homes are four-squares, the remaining 23 are central hall, double-pile homes. None of the homes appear to have the more elaborate floor plans seen in homes attributed to architects. These 90 homes are also the most minimally decorated in the district. Each home exhibits only a few distinctive design features. This minimal decoration is frequently seen on the houses shown in mail-order catalogs.

Many of the unattributed homes can be put into groups that are so similar they are nearly identical. For example, the six buttressed homes are differentiated only by their color and porch details. Also, there are four-square, Colonial Revival homes with a front gable and palladian window that seem to be the same design. Twelve of the Prairie style homes are almost identical in their window and door placement, form, and roof shape. It seems likely that the builders of these houses were working from plans obtained from a common source, most probably a mail-order firm.

Another possible source of plans for home designs in the district are those produced by local carpenters from the minimal illustrations in mail-order catalogs. In order to attribute any of the houses in the district to local carpenters, it would be necessary to inspect interior floor plans and construction techniques. It is hoped that future research on the historic district will result in attribution of specific house designs to local carpenters.

Implicit in many of these architect-by-mail building plans is the idea of supplying precut building materials. Supplying not only the architectural plans, but also the construction material itself would eliminate the mistakes and misinterpretations of local contractors and carpenters. Would-be homeowners could order the total house, have all the parts precut, numbered, and placed in a crate transportable by mail. Then the purchaser could assemble it by number upon preconstructed foundations, by themselves, on their own lot. The development of this house-by-mail concept was a revolution in mail-order architecture in the early twentieth century.

Exactly who first hit upon the idea of mass-prefabrication of buildings is hard to determine. The ordering of ready-made

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parts of buildings -- doors, porches, steps, and scrolled ornaments -- out of catalogs had been going on since before the Civil War. But it was not until the turn-of-the-century that a number of companies appear that offered a complete prefabricated building.

One of the largest build-it-yourself companies was the Aladdin Company of Bay City, Michigan. Founded in 1904, the Aladdin Company claimed to be "the largest conveyor of finished lumber in the world" and thereby saved the housebuilder money by eliminating the local lumber dealer and high-priced carpenters.

In Aladdin's view, mass production allowed for greater economy:

Modern power-driven machines can do BETTER work, at lower cost than hand labor. Then every bit of work that CAN be done by machine SHOULD be so done. The steelworker with a little hack-saw trying to cut and fit the steel girders of the modern skyscraper should be no more out of place than the modern carpenter cutting sills, joists, and rafters. The skyscraper framework is cut to fit by machines in the steel mills, marked and numbered, ready for erection. The lumber in the Aladdin house is cut to fit by machines in the Aladdin mills, marked and numbered ready for erection.

Aladdin's designs were well received, and they sold well. In 1926, Aladdin's best year, 3600 houses were sold.

Perhaps the most famous purveyor of prefabricated housing was Sears, Roebuck and Co. Sears entered the architecture by mail business around 1907 or 1908. Until the 1920s, Sears did not rival Aladdin in volume of house sales. However, Sears had one advantage; they offered financing for the house, and at times for the lot and foundation. One-quarter down and the rest over five years made the Sears home very attractive. By 1928, the Sears' Honor Built Modern Homes catalog listed almost 100 house models, and had a sales volume running into the thousands of units.

Montgomery Ward was also active in mail-order housing at this time and at a similar volume. The Depression caused both of these firms to drop out of the housing market in the late 1930s.

No structures in the district have been identified as being

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prefabricated. It is possible that prefabricated homes are present, but the number is probably low. The use of mail-order plans was probably much more common than prefabricated homes in this district, because prefabricated dwellings were often seen as being "cheap" or "flimsy" and not suitable for the upper-middle class occupants of the White Place Historic District. In addition, S. R. White asked that those living along White Place not erect prefabricated homes, so this portion of the district should not contain them. Mail-order and prefabricated homes could be differentiated by their millwork and further documentary study.

A final method of utilizing predrawn plans suited the sensibilities of many of the upper-middle class occupants of the district. Plan books could be obtained from a number of architectural firms in Bloomington. The number of houses (26 in all) connected to local architects is an interesting aspect of the historic district. After a suitable floor plan had been selected, an architect would assist in the addition of stylistic elements to the various elevations. This method had the advantage of retaining the prestige of an architect, but had a lower cost because of the predrawn floor plan. This was a widely used method in the White Place District and a number of different architects maintained stock plan books. Spanish style homes at 1212, 1314, and 1405 Clinton Boulevard, and 5 White Place; Prairie influenced homes at 1304 and 1311 Clinton Boulevard, 12 and 48 White Place, and 1313 Fell Avenue; the Colonial Revival at 1204 Clinton Boulevard; and the Craftsman bungalows at 1301 Clinton Boulevard and 1310 Fell Avenue were all designed with a stock floor plan and architect-modified facades. Many of the local architects that utilized predrawn plans had an arrangement with a local planing mills to provide the precut materials for their stock designs. In fact, one of the local architects who used stock plans, Paul Moratz, ran his own planing mill.

The houses based on mail-order plans or prefabricated homes tend to have only minimal decoration. They were relatively simple in design because they were designed to appeal to a large number of people. The houses based on stock plans from an architectural firm were more elaborate because the architect could alter the facade by changing the detail.

Generally, even more elaborate were the architect-designed homes. In these cases, the owner would give his specifications and desires to an architect. The commission for such a job varied depending on the reputation of the architect, the size of

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the job, and the complexity of the specifications. However, it was much more than the cost of a stock plan design.

Stock plans were widely used by architects in the early-twentieth century to allow their clients to get more house for their money. George L. Miller, who designed 1111 Fell Avenue, seems to have been the only Bloomington architect who did not use them, but Miller was the most prestigious architect in the area and could survive on the commissions from the elite of Bloomington.

Lesser-known architects commonly used stock plans to provide house plans that their less wealthy clients could afford. A.L. Pillsbury was apparently the most active architect in the White Place District, supplying both stock plan and commissioned designs (but this appearance may be a result of the fact that his account book has survived, while books of no other architect have--thus, we know of most of the structures Pillsbury designed, which is not the case for other architects). Pillsbury was closely associated with the design of Illinois Wesleyan University, located a few blocks to the west of the district. He designed the Illinois Wesleyan Gymnasium in 1920, the Buck Memorial Library on the Wesleyan campus in 1922, and the Illinois Wesleyan School of Music Building in 1928. He also designed the animal house for the Miller Park Zoo, on the west side of Bloomington, in 1913. Homes Pillsbury designed in the district include the J.J. Pitts home at 24 White Place (1900), and the A.B. Means residence at 2 White Place (1914). Stock-plan designs attributed to Pillsbury include 3 White Place (1920), 5 White Place (1915), 12 White Place (1909), 48 White Place (1920), 1204 Clinton Boulevard (1914), 1212 Clinton Boulevard (1912), 1304 Clinton Boulevard (1912), 1309 Clinton Boulevard (1912), 1311 Clinton Boulevard (1912), 1310 Fell Avenue (1912) and 1313 Fell Avenue (1912). He was also involved in alterations at 40 White Place (1921), 1105 Clinton Boulevard (1913) and 1208 Clinton Boulevard (1909). His designs were extremely variable and he designed homes in Prairie, Craftsman, and Mission styles.

The designer of 1317 Fell Avenue (1913), a Prairie influenced home was Harold R. Dyer. Dyer was listed in the 1911 and 1913 city directories as a draftsman for A.L. Pillsbury. Though not a licensed architect, Dyer's name appears on the blue prints and Pillsbury's name or seal is not on them. This suggests the plans did not come through the regular channels in the architect's office. It has been passed through the four

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previous owners that Dyer was the son-in-law of W.L. Pemberton, the first owner, and he drew up the plans as a family favor.

Paul O. Moratz was the architect most closely associated with the early development of White Place. He designed the entrygate and S.R. White's first house in the neighborhood, 27 White Place (1899). Moratz was born in Germany in 1866; he came to the U.S. with his family in 1868. After attending the School of Architecture at the University of Illinois, he moved to Bloomington and started to practice. His most famous commission was the Coliseum/Armory on the west side of downtown Bloomington. In addition to the two structures we know he designed, architectural similarities between the house he designed at 27 White Place and the carriage house behind 21 White Place suggest that Moratz had a hand in designing 21 and 22 White Place. Because his account and design books were destroyed, we do not know what, if any, other structures in the district Paul Moratz may have designed.

Moratz' book of house plans, Up-To-Date Homes (1899), includes an artist's conception of the newly laid out White Place. In addition, under the plans for the entryway is an advertisement for lots in the new subdivision that reads "Beautiful Lots, Including all Street Improvements, For Sale," so he appears to have been closely tied to the early development of White Place.

Paul's brother, Arthur F. Moratz, also worked as an architect. He worked in Bloomington with his brother from 1899 to 1909 and as an independent architect from 1913 until his death in 1960. His account books were also destroyed, but his daughter remembers that he designed 1417 and 1405 Clinton Boulevard. Number 1405 Clinton Boulevard was occupied by a third Moratz brother, Theodore, who was a drugstore owner. A fourth Moratz, Max, lived at 1213 Clinton Boulevard, but it is unknown if either Paul or Arthur had a hand in designing that home.

A final architect known to have worked in the district was Aaron T. Simmons. Only one house, 1314 Clinton Boulevard, has been definitely attributed to him. However, after working for Paul Moratz from 1902-1910, Simmons had his own practice until 1924. During this time, he designed all of the homes in the Cedar Crest Subdivision along Clinton Place in Normal. So it is possible more of the homes in the district may have been designed by Simmons.

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The occupants of the district have always been proud of its appearance and the homes in it. The homeowners have been willing to work to maintain the area. This pride has been maintained by a long tradition of owner-occupants. It manifested itself in the late 1910s with the establishment of Fell Avenue Park. In 1917 there were five vacant lots at the northeast corner of Fell and University which were rapidly becoming a dump. Piling debris, tree parts, and other rubbish formed an ugly conglomeration. A group of neighborhood citizens led by Frank R. Sack, 1203 Fell Avenue, decided to put the land to some useful purpose, as well as ridding the area of an eyesore.

After obtaining the consent of the owner, they used volunteer labor to level the area, and make the tract into a baseball diamond, tennis court, and playground. Fell Avenue Park officially opened July 4, 1920. Run by a committee of local people, the park was very popular in the neighborhood. Ice cream socials and evening entertainments were common events and were used to raise funds for the park. In 1923, the owner attempted to reclaim the land to sell it. The boosters, understandably loath to give up the park, convinced the city to buy it and donated much of the \$7,500 purchase price. At that time Fell Avenue Park became Bloomington's first municipal playground. This pride manifests itself today in groups like the White Place Association, which helps to maintain the entryway and boulevard.

Part of the consistency of the White Place Historic District comes from the fact that most of the structures were built over a relatively short period of time. After 1898, when S.R. White laid out the street that bears his name, house construction quickly filled the area. Most of the lots were occupied by 1918. In-filling of vacant lots continued slowly until 1929 when the Great Depression and World War II virtually eliminated home construction (Table 1). This short construction period of 1898 to 1929 allows a large number of homes from the same period to be viewed together and compared.

Table 1

Date of Construction of White Place Historic District Homes

Pre 1898	1	1915 - 1919	21
1898 - 1904	18	1920 - 1924	16
1905 - 1909	17	1925 - 1929	9
1910 - 1914	52	Post 1929	11

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The oldest structures are clustered around the intersection of White Place and University Street. Then there is a general pattern of settlement from southwest to northeast; so the oldest houses are near the intersection of Fell Avenue and Empire Street and the most recent homes are near the intersection of Emerson Street with White Place and Clinton Boulevard.

Much of the history of the White Place Historic District can be seen as a reflection of national social and economic trends. Much of the area was subdivided into the Empire Addition in the 1887, while the northern portion remained undivided farm land. However, settlement was slow; the 1895 plat of Bloomington shows only four structures in this subdivision. The city directories of this period indicate that the occupants of this area had relatively low social status, having occupations like laborer, teamster or whitewasher.

In 1897, S.R. White purchased all of the Empire Addition, except for one lot, from Samuel Walker, then in 1898, he resurveyed the eastern portion of this area and subdivided it into the Whites Place Addition. The western part of the district was resurveyed into the J.P. Walker's Addition and the Ijams, Sutherland & Henry's Addition at the same time. Also at this time, what had earlier been Garrison Street was renamed Fell Avenue. The earlier occupants were bought out and their homes demolished. Only one structure remains in the district from this earlier period of settlement, 1103 Clinton Boulevard is a small Folk Victorian house built in 1895. It was owned by Frank Rieggar, a molder for the Co-Operative Stove Company. His wife occupied this house until the late 1940s.

Samuel R. White was 51 years old and a highly successful local businessman when he had the Whites Place Addition laid out. White was born in Huntington, Indiana on December 27, 1846. At 19 he started serving as a carpenter's apprentice in Wabash County, Indiana. He moved to Bloomington in 1870. It was White's intention to move elsewhere, but while seeking a favorable opening, he began working as a carpenter in town. Business grew until 1879, when he turned to other lines that he thought would be more profitable. In 1873, he established a coal and lumberyard, which he also operated until 1878.

In that year, White started the manufacture of house furniture in an old mill. In 1883, he was able to erect a planing mill and factory. The S.R. White Manufacturing Company opened at 304 Douglas Street, and he soon shifted his emphasis

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from furniture to sashes, doors, and blinds. In 1884, fire destroyed White's new plant, so he purchased his old mill and erected on the site a three-story brick structure. Later he purchased the remainder of the half-block on which the plant stood and built an addition. At that location, he manufactured store furniture, lumber, sashes, doors, and blinds. Besides the planing mill, White was involved with the following Bloomington companies: Bloomington Store Fixture Co., Corn Belt Printing and Stationary Co., Novelty Manufacturing Co., B.S. Constant Elevator Supply Co., A.N. Stevens Wholesale Grocery Co., Corn Belt Creamery, and Herberling Medicine and Extract Co.

White was also an expert insurance adjuster, working for several companies. He spent several months in San Francisco, settling insurance claims, after the 1906 earthquake and in Baltimore after a large fire destroyed much of the business area.

Samuel White, after spending \$13,000 on improvements for the Whites Place Addition, was not one to be an absentee owner. He quickly moved into the first house completed on White Place (No. 27) and lived on that street for the rest of his life, moving to 22 White Place in 1904.

Colonial Revival homes at 21, 22, and 24 White Place and a Queen Anne house with a turret (26 White Place, not contributing) were soon erected after the White Place development opened. All were occupied by 1901. The first home occupied on Clinton Boulevard was at 1302, constructed in 1900.

In general, Colonial Revival style homes dominated the first years of the district. During the first five years of the period of significance (1899-1904), 10 out of the 12 (83.3%) contributing houses were built in the Colonial Revival style (16, 21, 22, 24, 27, 47 White Place; 1105, 1203, 1206 Clinton Boulevard; 1103 Fell Avenue). The remaining two houses were an early Prairie example (1111 Clinton Boulevard) and the Second Empire inspired house at 1302 Clinton Boulevard.

During the next five years the Colonial Revival style declined in popularity, while the Prairie style became more popular. During the period from 1905 to 1909 the two styles were built in just about equal frequencies. Seven Colonial Revival homes were built (4, 8 White Place; 1106, 1202, 1207 Clinton Boulevard; 1109, 1205 Fell Avenue), along with eight Prairie influenced homes (12, 30 White Place; 1101, 1102, 1104, 1108, 1211 Clinton Boulevard). The Craftsman style first appeared in

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1909 with two examples (17 White Place; 1105 Fell Avenue). The Richardsonian Romanesque structure at 1111 Fell Avenue was built in 1904-06.

The period from 1910 to 1914 marked the time of heaviest house construction in the history of the district. This occurred just before World War I in the years 1912 to 1914 when almost all of the 1300 and 1400 blocks of Clinton Boulevard were built. These years, just before the American involvement in the war, were among the best Bloomington and McLean County ever experienced. Because of the fighting, European demand for grain was extremely high, and central Illinois was the place to grow it. During this time, Bloomington was described as the center of "the wealthiest agricultural county of not only the United States, but probably of the world." Bloomington was "a city of refinement and beautiful homes, a residence city without peer," boasting miles of paved streets, and ornamental lights along streets "resplendent with handsome shade trees." (Illustrated Bloomington 1916) And the White Place District was one of the show places of that booming town. The architect-designed homes and even the stock plan houses built along White Place, Clinton Boulevard, and Fell Avenue are the best examples of early twentieth century houses in Bloomington.

A large minority of the fifty contributing houses constructed during this pre-war period were in the Prairie style (21 out of 50; 42%). A majority of those 21 houses were constructed along Clinton Boulevard (2, 9, 15, 19, 20, 36, 38 White Place; 1109, 1205, 1206, 1304, 1308, 1311, 1312, 1315, 1407 Clinton Boulevard; 1203, 1213, 1306, 1313, 1317 Fell Avenue). This period saw the peak in construction of Craftsman style homes. Twelve (24%) Craftsman homes were built during this time (7 White Place; 1209, 1301, 1303, 1305, 1306, 1410 Clinton Boulevard; 1211, 1302, 1309, 1310 Fell Avenue; 605 University Street). Spanish style homes also peaked at this time with six examples (12%) (1212, 1309, 1313, 1314, 1317, 1405 Clinton Boulevard).

The late 1910s showed a lull in construction, probably due to the economic conditions and man-power shortage created by World War I. Through this period Prairie structures still dominated. Eight out of the 20 houses built during this period were Prairie style (18, 37, 43, 56, 58 White Place; 1110, 1310, 1413 Clinton Boulevard). Craftsman style decreased in popularity, but was still the second most frequently constructed type, with five examples (3, 11, 50 White Place; 1417 Fell

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Avenue; 704 University Street). Spanish style also lost much of its appeal with only two houses constructed (5 and 10 White Place).

During the 1920s, the Prairie style maintained a high frequency of use (12 out of the 21 contributing houses constructed; 23, 28, 46, 48, 51 White Place; 1408, 1415 Clinton Boulevard; 1407, 1409, 1415 Fell Avenue; 501, 503 Emerson Street). Craftsman's popularity faded totally. Only one example was built in this period, and that was in 1921 (33 White Place). Colonial Revival made a small comeback with four examples (1411, 1414, 1417 Clinton Boulevard; 1319 Fell Avenue). Vernacular houses with little ornamentation (29, 41 White Place; 1401, 1416, 1418 Clinton Boulevard) first appeared in the late 1910s and continued through the 1920s.

The Great Depression and World War II ended all construction in the area. After World War II, new subdivisions like the area east of Oakland and Mercer Avenues became the locales for upper class residences and the White Place District became sort of a genteel backwater. Houses built after World War II were much smaller and less ornate than the earlier structures. The old houses, however, were well maintained and remain that way today.

Right from the start, the inhabitants of the White Place District maintained an upper social class standing. Moving on to White Place right after S.R. White, were J.J. Pitts (24 White Place), President and founder of McLean County Abstract Company and later President of Corn Belt Bank; Robert T. Lain (21 White Place) cashier (later Vice President) at McLean County Bank, and stockdealer; Emelie Lewis (22 White Place) commercial traveler; and Albert Longworth (26 White Place) retired.

All through the 1910s, 1920s, and 1930s, common occupations for the inhabitants of the White Place Historic District included doctor, dentist, lawyer, store proprietor, grain dealer, bank officer, real estate dealer, minister, and college instructor. These people were the upper and upper-middle class of Bloomington. They included some of the most influential members of Bloomington society.

Louis FitzHenry built and lived in the house at 706 Graham Street from 1916 to 1919 and lived at 1106 Clinton Boulevard from 1919-1922. FitzHenry was born in Bloomington in 1870 and attended Illinois Wesleyan University where he studied law. He

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then went into journalism, acting as the court reporter for the Pantagraph for several years. He was admitted to the bar in 1897 and served as Bloomington City Attorney for two terms, 1907 to 1911. In 1911, he was elected to Congress, where he served one term, 1912-1914. After several years in private practice, FitzHenry was made Federal Judge of the Southern Illinois District. On October 3, 1933, Franklin Roosevelt appointed him to the Circuit Court of Appeals, where he served until his death in November 1935.

Watson W. Gailey, nationally known eye specialist, lived at 5 White Place from 1920 to 1944. Gailey started his practice in 1908 after graduating from the College of Physicians and Surgeons at the University of Illinois. He served as a captain in the Medical Corps during World War I and spent several years studying in London, Vienna, and Berlin. Recognized as an international expert on eye surgery, Gailey was instrumental in setting up one of the first eye banks in the United States at Mennonite Hospital. While living at 5 White Place, Gailey started his eye clinic on Main Street in Bloomington which is still operating.

Thaddeus Stubblefield lived at 1407 Clinton Boulevard from 1915 to 1928. Stubblefield is known as the man who established the trusts to protect Funk's Grove. He was directly descended from the Funks and Stubblefields who were among the earliest settlers in McLean County. When he died in 1948, his will set up a trust fund for the preservation of Funk's Grove church, cemetery, and wooded area. It set up the provisos that no timber was to be removed and that it was to be accessible to the public, thus preserving one of the most beautiful spots in McLean County.

Edward Holland, mayor of Bloomington from 1907 to 1911, resided at 1213 Clinton Boulevard from 1913 to 1924. After his term as mayor he served as Deputy State Fire Marshall and Commissioner of the Three I Baseball League.

These residents are just a few examples of the prominent businessmen and social leaders who lived in the district. Residents like William Tilden (43 White Place, 1916-1927); Frederick Ashton (1205 Fell, 1905-1922); Ned Dolan (4 White Place, 1908-1927); L.E. Hersey (8, 20, and 22 White Place, 1906-1936); Julius P. Klemm; Elmer Folsom (1208 Clinton, 1904-1922); Milton Livingston (1212 Clinton, 1914-1938); Samuel Livingston (1314 Clinton, 1914-1936); James Clark (1404 Clinton, 1913-1954); and L.E. Slick (1301 Clinton, 1914-1919) were the most influential businessmen in Bloomington during the 1910s and

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1920s. A person living along White Place, Clinton Boulevard, or Fell Avenue during this time could truly be said to be living among Bloomington's most influential citizens.

The White Place Historic District is also significant in the history of community planning in Bloomington. City planning in the United States during the nineteenth century was the result of free enterprise. Entrepreneurs laid out new towns or additions to existing population centers in the hope of quick land sales and profits. In most areas no laws or regulations controlled the establishment of real estate developments. The usual process was the simple plotting of streets in a gridiron pattern and the subdivision of blocks into lots for sale. Then through heavy use of advertising prospective buyers were attracted. However, during the last two decades of the nineteenth century converging ideas on the improvement of sanitary conditions, the beautification of cities, and housing reform led to the development of suburbs which were laid out to promote civic beauty and provide many of the amenities required by the occupants.

S.R. White, being a smart businessman, tried to select the best possible time to lay-out a new subdivision and in this he was fortunate. The period from 1895 to 1929 was one of the most prosperous Bloomington had ever seen. Central Illinois farms were experiencing their most prosperous years yet. Trade was growing, and business, both locally and nationwide, was booming. During this 35 year period, only a couple of minor recessions slowed the rapidly expanding economy. Many of the families in Bloomington who had laid secure economic foundations in the last decades of the nineteenth century, now felt secure enough to demonstrate their wealth in prestigious new homes. In the nineteenth century, it was necessary to live near the business district so that one could walk to work. But in the early twentieth century, a great extension of paved streets, the new electrified trolley, and the increasing popularity of the motor car made the distance from residence to downtown workplace less critical. This allowed new areas to be opened up for residential development.

At this same time, there was a great deal of concern about neighborhood planning. Although it is now taken for granted, urban planning was a new concept at the turn of the century. During the last half of the nineteenth century, as the population of cities expanded, districts within them became crowded. Narrow streets increased this feeling, and both the streets and the

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buildings that stood on them were filthy with soot from coal burning factories and trains. Despite these conditions in certain parts of the city, large tracts of land stood vacant, not only in the outlying areas, but interspersed among the settled sections as well. These conditions were present in medium size cities like Bloomington as well as in larger cities. It was obvious social reformers of the day that comprehensive plans were necessary for cities to deal with this disparity of vacant and crowded parcels and with other issues such as transportation, the location of different building types and public works projects that should be undertaken.

Several prominent authors such as Charles Mulford Robinson and Frederick Law Olmsted promoted the concepts of civic beauty, and the importance of parks and other open space, plus an adequate street system in achieving that beauty. White seems to have been influenced by these concepts.

White's development attempted to fill all the aesthetic and practical needs of its inhabitants. A contemporary source describes the area as such:

In the center of the tract is a broad street 70 feet wide. This is divided into three equal sections, the center being transformed into a park adorned with trees, grass, flowers and a fountain. On each side, brick paving extends for sixteen feet. The lots are sixty feet wide and a building line insures the beauty that arises from uniformity. The sewer, water and gas connections have all been made through the alleys in the rear, and heavy teams are also able to deliver their goods through that way, so that the boulevard is used only for pleasure driving. All of the buildings will be heated by steam, and White's Place will eventually become one of the most beautiful districts of the city (The Biographical Record of McLean County p. 61).

A steam heating plant was constructed just north of Emerson Street to provide heat for homes on White Place and Clinton Boulevard. The house to the west of the heating plant was occupied by a heating plant employee, who was responsible for keeping the plant operating. The coal fired steam boilers operated until the late 1940s, when the wooden casing around the steam pipes started to leak and it was uneconomical to repair.

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The subdivision was tied into the city gas, water, and sewer lines prior to any house construction.

White's concern for aesthetics is also evident. The sweeping entryway sets the tone for the entire White Place Historic District. Grassy, open spaces are found in the boulevard running down the center of White Place. The original plans called for the construction of a park and lake to the north behind the heating plant. The lake was partially built, then filled in after White's death in 1917. Finally, White included a fountain (now a planter) at the intersection of White Place and University Street to beautify the area.

It was stipulated in the property deed that each lot buyer erect nothing less than a two story house. In addition, White asked that prefabricated homes not be used in an attempt to make the neighborhood more stately. With these provisos, White attempted to have the lot owners contribute to his aesthetic concepts.

The practical and aesthetic concerns were echoed in the early advertisements for White Place. "You will not be annoyed by loaded wagons dumping their loads in front of your door.... You will escape the annoyance of having your streets and front yards torn up as all water, steam, and gas pipes are in the alleys." White Place was claimed to be "the only addition in this city where you can get all of these improvements with the purchase of a lot."

Houses on the east side of Clinton Boulevard had access to these amenities through the alley that also backed on lots on White Place. Houses on the west side of Clinton Boulevard and on the east side of Fell Avenue did not have access to these amenities, but the houses follow the same architectural lines and the plans came from the same sources (local architects or mail-order architectural companies). The residents along Clinton Boulevard and Fell Avenue were also influenced by many of the same community planning ideas as White. The development, by the community, of Fell Avenue Park exhibits their interest in community beautification and the provision of play areas.

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National Park Service

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Continuation Sheet**

Section number 10 Page 1

White Place Historic District

Beginning at its intersection with Fell Avenue, proceed east along the south side of Emerson Street for +760 feet to the east curblineline of White Place. Go north 140 feet along White Place to the rear property line of 702 Emerson Street, then turn east and proceed 140 feet to the west edge of the Illinois Central Railroad right-of-way. From this point, follow the west edge of the right-of-way south-southeast for +1560 feet to the southeast corner of the 7 White Place property. From this point go west 80 feet to the west side of the alley that runs behind White Place, follow the west side of the alley south to the north curblineline of Empire Street. Proceed west along Empire Street +900 feet to the east curblineline of Fell Avenue. Go north along Fell Avenue to the northeast corner of University Street and Fell Avenue. From this point, follow the north side of University Street west +220 feet to the rear property line of 1302 Fell Avenue, go north along the rear property line of 1302 Fell Avenue and the side property line of 421 Phoenix Avenue +290 feet to the south curblineline of Phoenix Avenue. Proceed east along Phoenix Avenue to the east curblineline of Fell Avenue. Follow Fell Avenue north to the south side of Emerson Street, the point of beginning.

9. Major Bibliographical References

See Continuation Sheet

10. Geographical Data

Acreege of nominated property 36.8 acres

Quadrangle name Bloomington East

Quadrangle scale 1:24000

UTM References

A

1	6	3	3	1	6	3	0	4	4	8	4	1	7	0
Zone	Easting			Northing										

B

1	6	3	3	1	9	2	0	4	4	8	4	1	9	0
Zone	Easting			Northing										

C

1	6	3	3	1	9	1	0	4	4	8	3	6	3	0
Zone	Easting			Northing										

D

1	6	3	3	1	6	3	0	4	4	8	3	6	3	0
Zone	Easting			Northing										

E

Zone	Easting			Northing										

F

Zone	Easting			Northing										

G

Zone	Easting			Northing										

H

Zone	Easting			Northing										

Verbal boundary description and justification

See Continuation Sheet

List all states and counties for properties overlapping state or county boundaries

state code county code

state code county code

11. Form Prepared By

name/title Frederick Thomas Technician

organization Midwestern Archaeological Research Center date January 12, 1988

street & number Illinois State University telephone (309) 438-2271

city or town Normal state Illinois

12. State Historic Preservation Officer Certification

The evaluated significance of this property within the state is:

national state local

As the designated State Historic Preservation Officer for the National Historic Preservation Act of 1966 (Public Law 89-665), I hereby nominate this property for inclusion in the National Register and certify that it has been evaluated according to the criteria and procedures set forth by the National Park Service.

State Historic Preservation Officer signature 

title Director, Illinois Historic Preservation Agency date 6-27-88

For NPS use only

I hereby certify that this property is included in the National Register

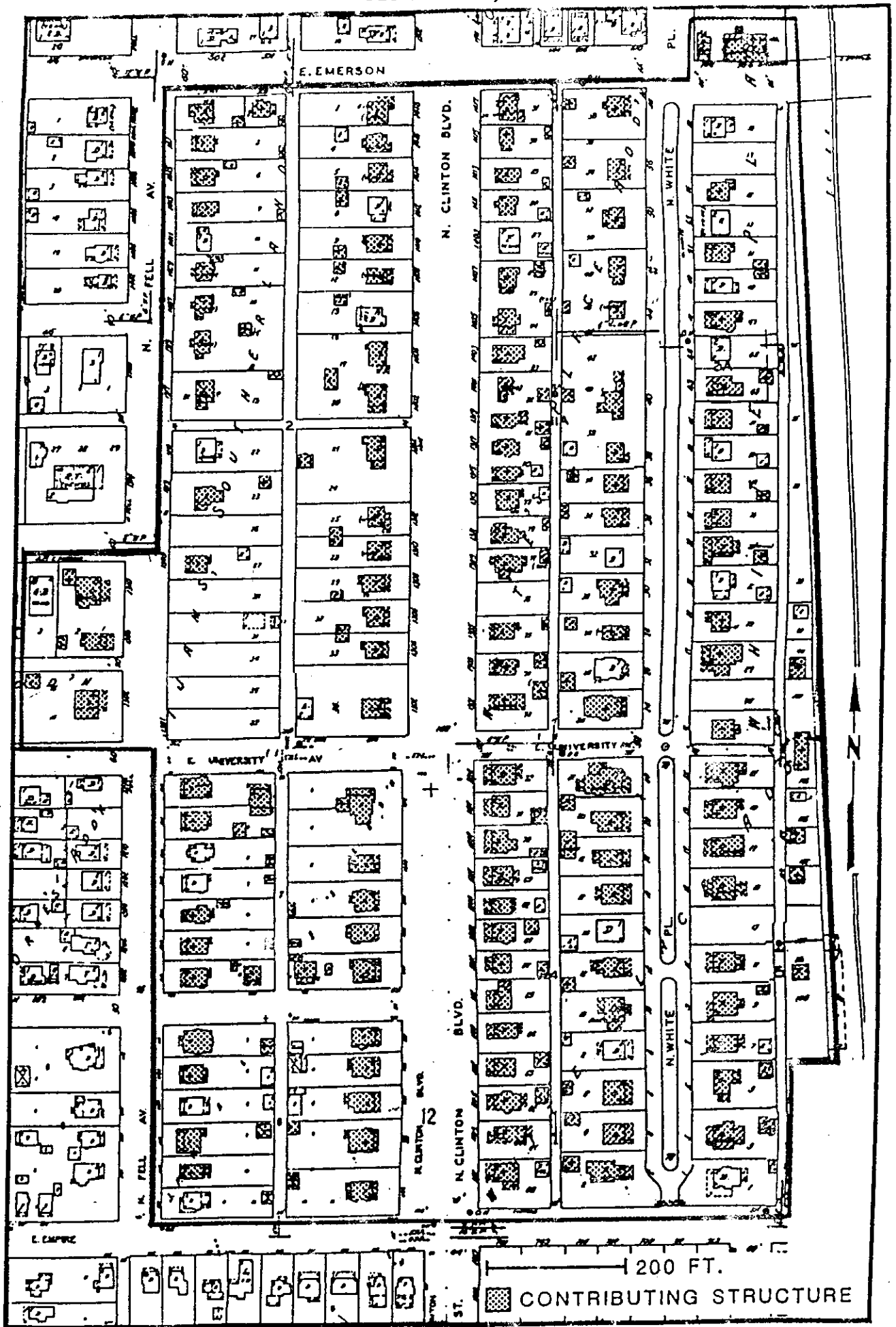
date

Keeper of the National Register

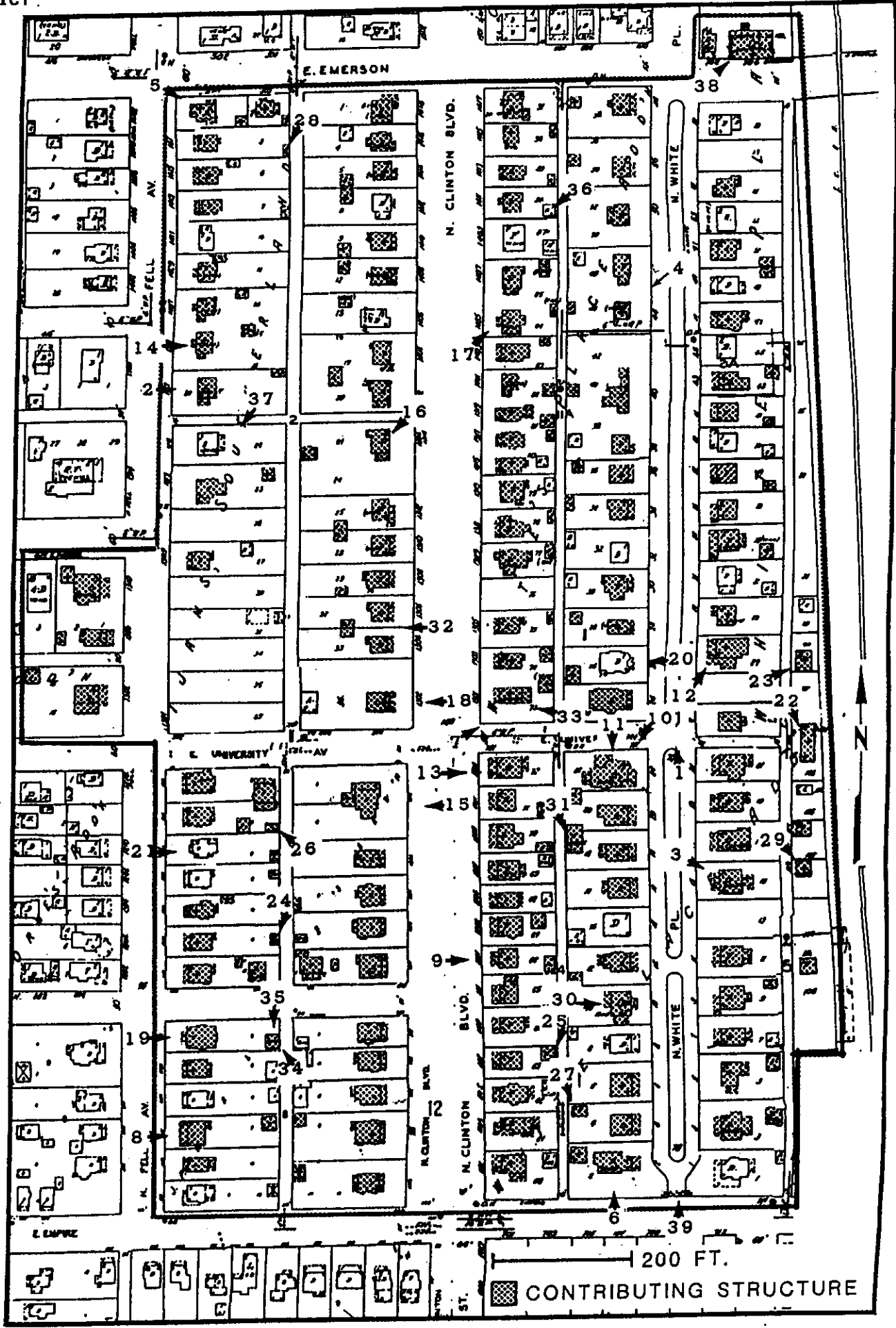
Attest:

date

Chief of Registration

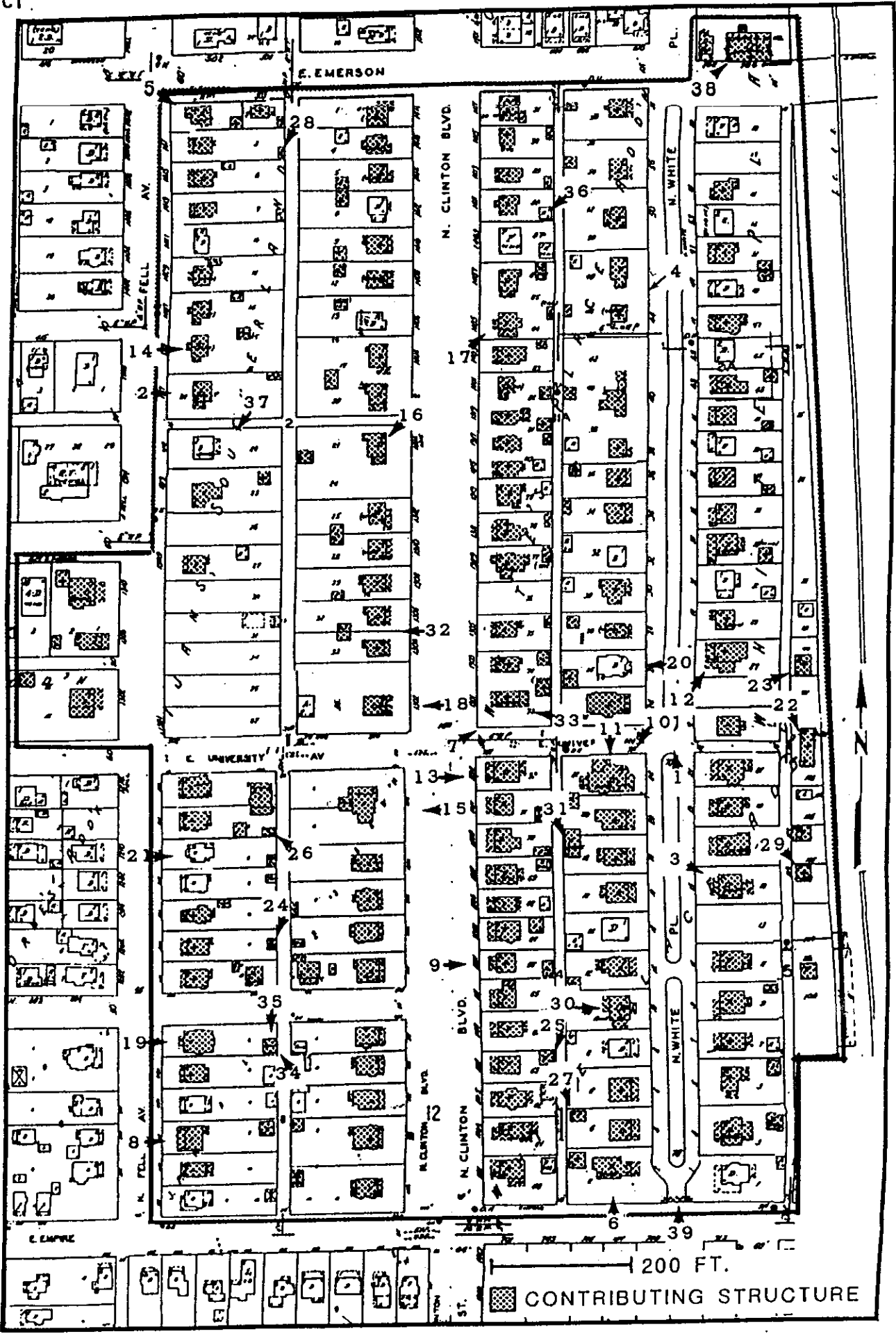


HISTORIC DISTRICT
WHITE PLACE



HISTORIC DISTRICT
WHITE PLACE

PHOTO KEY



UNITED STATES DEPARTMENT OF THE INTERIOR
NATIONAL PARK SERVICE
P.O. BOX 37127
WASHINGTON, D.C. 20013-7127

AUG 19 1988

The Director of the National Park Service is pleased to inform you that the following properties have been entered in the National Register of Historic Places. For further information call 202/343-9552.

WEEKLY LIST OF LISTED PROPERTIES
8/08/88 THROUGH 8/12/88

KEY: Property Name, Multiple Name, Address/Boundary, City,
Vicinity, Certification Date, Reference Number, NHL status

COLORADO

Eagle County

Woods Lake Resort

11 mi. N of Thomasville at Woods Lake
Thomasville vicinity 8/11/88 88001226

FLORIDA

Sarasota County

Lemon Bay Woman's Club

51 N. Maple St.
Englewood 8/11/88 88001150

GEORGIA

Fulton County

Southern Belting Company Building

236 Forsyth St., SW
Atlanta 8/10/88 88001174

ILLINOIS

McLean County

White Place Historic District

White Pl., Clinton Blvd., and E side of Fell Ave. between Em
pire and Emerson Sts.

Bloomington 8/12/88 88001230

Rock Island County

Connor House

702 Twentieth St.
Rock Island 8/11/88 88001227