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United States Department of the Interior  
National Park Service

# National Register of Historic Places Inventory—Nomination Form

See instructions in *How to Complete National Register Forms*  
Type all entries—complete applicable sections

## 1. Name

historic East Grove Street District, Bloomington

and/or common

## 2. Location

street & number 400-700 East Grove Street \_\_\_ not for publication

city, town Bloomington \_\_\_ vicinity of

state Illinois code 012 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"/> museum
<input type="checkbox"/> building(s)	<input checked="" type="checkbox"/> private	<input type="checkbox"/> unoccupied	<input type="checkbox"/> commercial	<input type="checkbox"/> park
<input type="checkbox"/> structure	<input type="checkbox"/> both	<input type="checkbox"/> work in progress	<input type="checkbox"/> educational	<input checked="" type="checkbox"/> private residence
<input type="checkbox"/> site	<b>Public Acquisition</b>	<b>Accessible</b>	<input type="checkbox"/> entertainment	<input type="checkbox"/> religious
<input type="checkbox"/> object	<input checked="" type="checkbox"/> in process	<input checked="" type="checkbox"/> yes: restricted	<input type="checkbox"/> government	<input type="checkbox"/> scientific
	<input checked="" type="checkbox"/> being considered	<input checked="" type="checkbox"/> yes: unrestricted	<input type="checkbox"/> industrial	<input type="checkbox"/> transportation
		<input type="checkbox"/> no	<input type="checkbox"/> military	<input type="checkbox"/> other:

## 4. Owner of Property

name See continuation sheet

street & number

city, town \_\_\_ vicinity of state

## 5. Location of Legal Description

courthouse, registry of deeds, etc. McLean County Recorder of Deeds

street & number Courthouse

city, town Bloomington state Illinois

## 6. Representation in Existing Surveys

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

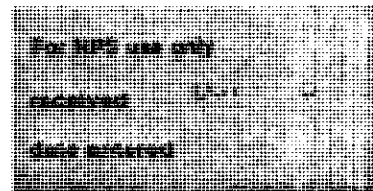
date 1974 \_\_\_ federal  state \_\_\_ county \_\_\_ local

depository for survey records Illinois Historic Preservation Agency

city, town Springfield state Illinois

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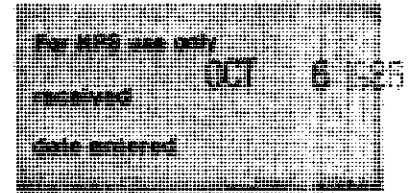


Continuation sheet    Owner of Property    Item number    4    Page    1

Building	Owner
T. W. Woods Flats 402 E. Grove 1902	Harold M. and Mary Alice Franzen Flanagan, IL 61740
Miss Mable Holmes Duplex 404-406 E. Grove c 1885/c 1914	Brett and Cynthia Reno Green 206 Imperial Drive Bloomington, IL 61701
William T. Wood House 410 E. Grove 1869	Robert Finnegan 1104 Morrissey Drive Bloomington, IL 61701
Horace McCurdy House 414-416 E. Grove 1877	Patricia Cich and Barry Spitznass 414 E. Grove Apt. #1 Bloomington, IL 61701
Prince/Mower House 418 E. Grove Pre-1855	Howard Jacobs 418 E. Grove Bloomington, IL 61701
W. Wesley Hall House 420 E. Grove 1890	Joseph L. Warner Darryl Hartweg 525 N. East Bloomington, IL 61701
Dr. D. O. Moore House 401 E. Grove 1874	James and Lucy Koehler 401 E. Grove Bloomington, IL 61701
Waldon/Funk House 407 E. Grove 1870/1911	Richard L. Jones 407 E. Grove Bloomington, IL 61701
Edward B. Gridley House 409 E. Grove 1880	Alice L. and Lee McTurnan 409 E. Grove Bloomington, IL 61701
John Roush House 421 E. Grove 1870	Arden K. Nowers 421 E. Grove Bloomington, IL 61701
John Mikel House 502 E. Grove c 1912	Mary M. Baker 502 E. Grove Bloomington, IL 61701

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Continuation sheet Owner of Property

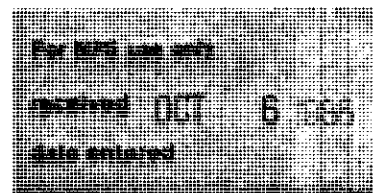
Item number 4

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Building	Owner
George Brand House 504 E. Grove 1883	Susan Neville and Katherine a. Kerestes 504 E. Grove Bloomington, IL 61701
John McMillan House 506 E. Grove c 1854	Wilbur G. and Dorothy B. Taylor P.O. Box 308 McLean, IL 61754
E. F. Klienau House 508 E. Grove 1910	Mr. and Mrs. Elfine 508 E. Grove Bloomington, IL 61701
R. M. Benjamin House 510 E. Grove 1854	James F. and Lucy Koehler 401 E. Grove Bloomington, IL 61701
Anna Merrit Apartments 512-518 E. Grove c 1905	Dennis and Sandra Brooks 50 White Place Bloomington, IL 61701
Charity Adams House 501 E. Grove c 1890	Harold F. Hill 312 Felmly Drive Normal, IL 61761
H. W. Kelley House 503 E. Grove 1906	Joseph G. Mittal 22 Robinwood Normal, IL 61761
Rev. J. H. Gilliland House 505 E. Grove c 1893	Joseph G. Mittal 22 Robinwood Normal, IL 61761
Eugene Funk House 507 E. Grove c 1895	Kenneth and Donna L. Mann 507 E. Grove Bloomington, IL 61701
George Brand House 509 E. Grove c 1886	Donna L. and Kenneth L. Mann 507 E. Grove Bloomington, IL 61701
Hadden Clinic 511 E. Grove c 1934	Edward A. and Lucy Weaver American State Bank - TR ASB 535 1242 E. Empire Bloomington, IL 61701

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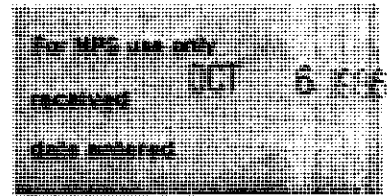
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Continuation sheet	Owner of Property	Item number	Page
	Building	4	3
	A. J. Messing House 602 E. Grove c 1910	Owner Darryl Hartweg and William Sulaski 306 N. Center Bloomington, IL 61701	
	Lucius T. Wilcox House 604 E. Grove 1894	C. Steve Pampel and R. Thomas Fogler 202 E. Front Bloomington, IL 61701	
	Charles Stevenson House 606 E. Grove c 1903	Margaret Bansan 606 E. Grove Bloomington, IL 61701	
	Sain Welty House 610-612 E. Grove c 1888	Richard Nice and Ronald Wyce 203 S. McLean Bloomington, IL 61701	
	Samuel Denton House 614 E. Grove c 1929	Lewellyn Jones 614 E. Grove Bloomington, IL 61701	
	Logan Perry House 601 E. Grove c 1915	William Partridge 601 E. Grove Bloomington, IL 61701	
	Ellis/Bodell House 603 E. Grove 1855/1916	Roger B. and Sue R. Weller 206 Grandview Drive Normal, IL 61761	
	Samuel Crawford House 605 E. Grove c 1911	John P. and Lillian P. Duetsch 605 E. Grove Bloomington, IL 61701	
	Young/Perrigo House 609-611 E. Grove 1855/1904	Mary A. Jones R. R. 2 Charterwood Bloomington, IL 61701	
	Frank D. Marquis House 613 E. Grove 1888	David D. and Kelly R. Duzan 613 E. Grove Bloomington, IL 61701	
	Augustus Elbe House 702 E. Grove c 1888	Mr. and Mrs. James P. Russell 702 E. Grove Bloomington, IL 61701	
	First ME Parsonage 704 E. Grove 1888	Harold Walters P.O. Box 760 Bloomington, IL 61701	

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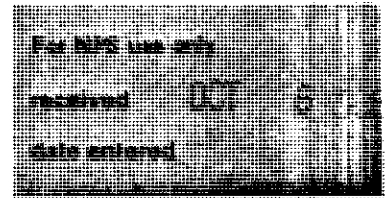
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Building	Owner
John F. Heffernan 706 E. Grove c 1892	Robert G. Russano 706 E. Grove Bloomington, IL 61701
Robert McElvain House 710 E. Grove c 1892	Anna L. Workman 1403 Mayfair Road Champaign, IL 61820
Dr. W. A. Elder House 712 E. Grove Pre-1855	J. Perry and Minnie Oznowitz Tr. Tr. 5089 R. R. 13, box 104 Bloomington, IL 61701
George Cox House 701 E. Grove c 1886	Jane Lee 701 E. Grove Bloomington, IL 61701
Elijah Horr House 703 E. Grove c 1886	Jane Lee 701 E. Grove Bloomington, IL 61701
Kersey Fell House 705-707½ E. Grove Pre-1855	Charles Mitchell 1506 Northbrook, Unit 101 Normal, IL 61761
Parker Bros. Lumber Co. House I 709 E. Grove c 1883	J. Michael and Sally A. Payne R. R. 2 Bloomington, IL 61701
Parker Bros. Lumber Co. House II 711 E. Grove c 1883	Winnifred Bates 2025 E. Lincoln Bloomington, IL 61701
Funk Barn 507 E. Grove, Rear c 1895	Donna L. & Kenneth L. Mann 507 E. Grove Bloomington, IL 61701

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Representation of

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2. Title: Inventory of Historic Landmarks in McLean County.  
Date: 1973  X  state  
Illinois Historic Preservation Agency  
Springfield, Illinois

3. National Register of Historic Places

George Cox House  
701 E. Grove  
Bloomington, IL

Ruben M. Benjamin House  
510 E. Grove Street  
Bloomington, IL

## 7. Description

<b>Condition</b>		<b>Check one</b>	<b>Check one</b>
<input type="checkbox"/> excellent	<input type="checkbox"/> deteriorated	<input type="checkbox"/> unaltered	<input checked="" type="checkbox"/> original site
<input checked="" type="checkbox"/> good	<input type="checkbox"/> ruins	<input checked="" type="checkbox"/> altered	<input type="checkbox"/> moved    date _____
<input type="checkbox"/> fair	<input type="checkbox"/> unexposed		

### Describe the present and original (if known) physical appearance

The Bloomington East Grove Street District is a grouping of mid-19th to early 20th century houses which because of their range of construction date exhibit a variety of massing, detailing and positioning which creates a distinct district. As a whole, the district retains its visual associations with its 19th Century origin.

The East Grove Street District is composed of eighthalf blocks of residential structures which face Grove Street near the center of Bloomington, Illinois. The western edge of this district is a few blocks southeast of the Bloomington Central Business District which was placed on the National Register of Historic Places in 1985. The boundaries of the district are formed on the east and west edges by commercial districts and on the north and south by the rear lot lines of this street which served as the main transportation street between the railroad station and the commercial heart of the city.

The site is flat and sits on a gentle southern ridge of the Bloomington Moraine. The street itself is traditionally viewed as the northern boundary of Blooming Grove, a natural feature from which the City of Bloomington takes its name. The street runs straight east and west and is intersected by streets running north and south. This makes a grid pattern which reflects all of the 19th century town plan. The street plan also creates a rectangular lot layout.

In the district, two distinct lot layout patterns are found. In the 400 block on the south side, the entire block was originally divided into four lots. These are among the largest 19th century residential lots remaining in the city. Anything larger has been subdivided, destroyed, or was originally a farmstead. The balance of the lots average 60' wide by 115' deep. The prime rate placed on frontage on a street explains the size. This lot size is of great importance to understanding the house, plans built for everything constructed must, of course, fit on the parcel of land allocated to it.

Most structures built on East Grove Street chose to reflect the rectangular forms of the lot in their design. Most of the pre-Civil War structures such as: R. M. Benjamin House (510 E. Grove), the 609 section of the Young-Perrigo House (609-611 E. Grove), and the Dr. W.A. Elder House (712 E. Grove) are in fact specific urban sub-types of popular culture house forms which developed because of the urban lot. Of houses built in this period, only the John McMillan House (506 E. Grove) has its directional emphasis parallel to the street. This pattern was not to change until the introduction of bungalow and Colonial Revival designs early in this century.

Other factors which tend to make Grove Street an interesting townscape are the variances in setback. Because each period had its own standard of where to place a house on a lot, the variety of setbacks makes a streetscape of great interest. Before 1860, houses were set with the facades a little over 10' from the sidewalks. For twenty years after the Civil War, 30' was standard for setbacks. From 1885 to 1900, 15' to 20' was preferred. The unintended affect of this is to create a sense of visual variety for the pedestrian.

The structures are predominantly constructed on a raised brick foundation, framed and covered with clapboard. There are a few brick structures and a few composite brick and frame structures. Only the Prince/Maurer House, 410 East Grove, varies from the standard, lacking a raised foundation. The houses are predominantly two story with attic and have either gable or hip roofs.

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A few relic pieces of street furniture remain, they include stone curbing and stone hitching posts. A stone capital from the 1868 McLean County Courthouse, which burned in 1900, sits on the southeast corner of Grove and McLean. Also few outbuildings remain from the 19th Century. Twentieth century garage building undoubtedly was the cause of this disappearance. Although at the Eugene Funk House (509 E. Grove), a particularly fine and well maintained two-story brick and frame urban barn remains.

Although the post World War II period has not been kind to certain structures in the district, as a whole the buildings convey their visual associations with the 19th century. Although many of the structures are covered with synthetic siding, it should be noted that in most cases the siding only covers the historic fabric. In very few cases does the synthetic siding replace original fabric. Therefore, the problems associated with synthetic siding is easily reversible.

Contributing and Non-Contributing

Of the 43 structures contained within the boundaries of the district, 25 are viewed as contributing and 19 are viewed as non-contributing. Contributing means that the building clearly conveys its historic and architectural importance by the maintaining of over 75% of the original exterior fabric. Non-contributing means that the original fabric has either been removed or is masked by modern material.

Twelve of the nineteen buildings are categorized as non-contributing because of application of synthetic siding over the historic fabric. In all twelve cases the damage to appearance is easily reversible. With this consideration, five of the 43 structures are severely compromised. Each building in the district is listed below. In the non-contributing section, the houses with easily reversible synthetic siding are identified.

Contributing

T.W. Wood Flats, 1902, 402 East Grove

The T.W. Wood Flats is a frame construction four flat structure. Rectangular in form, it has some late Victorian era detailing. Completed by Mr. Wood in 1902, work on the site was apparently started in 1900. The stucco covered frame, enclosed two-story front porch was added c. 1915. The work was by Rudy Garling. He was originally a draftsman with a local firm, A.T. Simmons & Co., who favoured stucco work. This ungainly porch probably represents his early work after leaving that firm. Garling was later known as a competent architect/contractor. It is an Arts and Crafts type design, typical of the 1910-1915 period. The building now contains 7 or 8 rental units. The primary facade is composed of two large two-story bay windows which are capped with gabled wall dormers. In the face of the wall in each dormer are thin rectangular fixed windows of 12 lights. The gable face is shingled. These two bays which define the four flat function are linked by a flat wall which contains the entrance for the upper story. This is capped by a hipped wall dormer faced with paired double sash having one over one lights. The nature of this composition is much hidden by the two-story porch. The porch itself is on the first story arcaded and features low angular arches. The porch entrance is trimmed in wood to reflect this. The upper story is closed and was undoubtedly designed as a sleeping porch.



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The long secondary facade to the west is composed of symmetrically placed windows which are trimmed with plain wood moulding. This wall has six inch beveled siding on the first story and four inch beveled siding on the second story. Transition between the two is provided by flat stock capped with slight bell casting of the first four courses of the upper story siding. Exposed wall flush chimneys run from the full basement through the roof edge at the north end. The whole is topped with a truncated hip roof with hipped dormers.

The house is in fair condition and needs repair work on many of its elements. Sensitive repairs have been made on the shingle work in the primary facade.

Miss Mabel Holmes duplex, c 1914, 404-406 East Grove

The Holmes duplex is a two-story frame structure designed in the Craftsman style. It was originally a single-family structure built c 1895 and extensively remodeled on the interior and exterior c 1914. The soft brick foundation is, perhaps, the major exterior fabric of the original c 1895 structure remaining.

This balloon framed building is rectangular in form and on the primary facade its design clearly reflects the intended purpose. Two entrance doors are situated on the outer edges and to the inside of each are single windows. A veranda with a low profile roof supported by three square wooden columns completes the composition with the center column bisecting the house. The upper story has two windows with one centered on their respective halves of the facade. On the front slope of the low hipped roof is a low gabled dormer with projecting verges which is also centered. Both the porch and the roof have wide plain fascias and soffits. The side walls have symmetrical fenestration. The whole is covered with six inch beveled siding. The windows and doors have plain wooden moulding. It is unknown when the shutters were applied.

The structure is in fair condition. The porch and roof soffits have apparently been damaged by water and boards are hanging loose. Porch skirts, which are made with fret work are hanging loose. One has fallen. Only one of the porch railings has the original ballisters intact. The other three are recent infills using a large X pattern done with 2" X 4"s. Even these very recent additions are in poor shape.

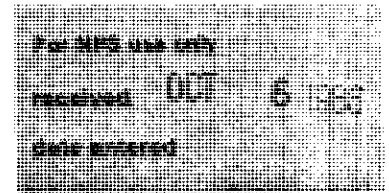
Horace S. McCurdy House, 1877, 414-416 East Grove

The Horace McCurdy house is a two-story framed structure designed in an Italianate style. It is irregular in form and has received changes and additions from c 1895 to recent times.

The primary facade of the McCurdy house is composed of a four bay front. It is arranged as a slightly offset gabled mass with wings of unequal length set to each side. The original entrance is offset to the far left of the left wing of the house.

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A later entrance, to accommodate apartments is centered on the right. Windows on the first floor front facade are relatively new installations, dating c 1960, which are not in keeping with the original design. The upper story is far more revealing. The left wing has a single two over two light window with an ellipsoid wooden header. This wing is placed behind the entrance hall. The right wing has two windows of identical design. The gabled section has a doubled window with one over one sashes. Above this is placed a wide flat hood with Victorian turnings which "drip". Beneath this window is an open balcony supported by large stick style wooden brackets. The gable has two closely placed round windows. The entire primary facade was sided with German or Novelty siding. It remains at the entrance and on the upper stories. The other facades have weather-board siding used, a less costly product. The front corners of the house are trimmed with rope moulding identical to that used on the Henry Miner remodeling of the Hudson Burr house on Franklin Square in Bloomington. The original 1877 house can be identified from windows which are identical in form to those of the primary facades. Turn-of-the-century additions have flat windowheads. Also, in that time period a large porch was added to the structure which completely overwhelmed the original design. This porch was in place as late as 1957.

The house is in good condition and interest in its preservation has been shown by the owners.

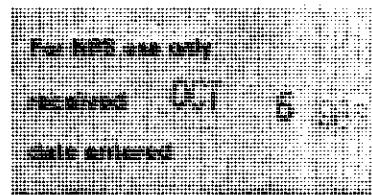
W. Wesley Hall House, c 1890, 420 East Grove

The W. Wesley Hall House is a Queen Anne style two-story frame house situated on a corner lot. It was rehabilitated in the past ten years.

This large frame house, sided with clapboard and essentially rectangular in plan, has many of the attributes of the Queen Anne style. Its neoclassical detailing lends an asymmetrical appearance with the design being dominated by a wrap around veranda from which rises a corner turret with a pyramidal roof. Other design features include a flat stock belt course in wood between the first and second story. On the first story, wide corner-boards connect to this feature. The upper story is decorated with a plain entablature placed underneath the bracket eaves. These classically inspired details are reinforced with a pedimented porch entrance, with returns on the gable and a gabled roof dormer which also has returns. Porch columns are also classical in nature being based on the Doric order. The east facade features a large side porch, a two-story bay window and a large attic story gable. This gable's face is now covered with contemporary shingle which may be covering decorative shingle work. The small gabled dormer on the primary or south facade is faced with decorative slate. Other Queen Anne details include the smooth brick base and wall of the porch and asymmetrical window placement. During the c 1975 rehabilitation, windows on the primary facade on the first and second story were removed and replaced with siding which matched the existing siding.

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Dr. D.O. Moore House, 1874, 401 East Grove

The Dr. D.O. Moore House is a large two-story framed structure. Designed in an Italianate style, it contained both Dr. Moore's residence and office.

The Moore house is not only a good example of Italianate design, it also features an interesting construction technique. This rectangular structure with a side office and rear service wing is set upon a common bond soft brick foundation. The foundation windows have semi-elliptical headers in brick. The first story walls are of heavy timber construction and have brick nogging. The nogging was a period form of insulation. The studs, sills, and corner posts are of heavier grade material than is found on balloon frame structures of this period. The upper story walls are framed as the lower story but are not nogged. The walls are faced with clapboards.

The north or primary facade is a three bay arrangement. On the first is a door on the west servicing the stair hall. This entry has a small porch of recent construction. The side light and half ellipses fan light which dated c 1950 has been removed and replaced with a plain rectangular transom light and double leaf doors of Eastlake design. The windows are two over two light sash and have elliptical wooden head mouldings. The three second story windows have flat heads with similar mouldings. The whole is capped with a low pitch truncated hip roof. The roof line is defined with a boxed cornice with a plain frieze and brackets. A wide, low pitched gabled wall dormer is found on the primary facade. The eave line is carried beneath this pediment creating the effect of gable returns. A round window is placed in the center of this dormer. On the east facade is a one story bay window and on the west is located a small office wing. The north facade of this wing has a period single leaf door placed beneath the original large and fanciful over door. Arts and Crafts period double leaf french doors have been installed on the west facade.

The interior of the house features a white marble fireplace, curved stairs, ornate mouldings and original wainscoting in the service area.

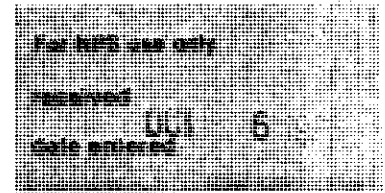
The building is in the summer of 1986 undergoing restoration. An authentic paint scheme has been developed for the house.

Weldon/Funk House, 1870/1911, 407 East Grove

The Weldon/Funk House is a large two-story masonry structure built by Lawrence Weldon in 1870 and substantially modified by Jacob Funk in 1911. It occupies a full quarter block, a typical period lot.

The original Weldon house was a cruciform brick structure, probably built out of local soft baked brick and designed in an Italianate style. Its three bay primary facade featured a door and tall windows on the first floor. A large wooden veranda ran across the front to the wings on either side. The veranda, perhaps, explains the

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lack of large stone window headers as found on the three windows on the second story. A low pitched cross gabled roof is set upon the structure. The wooden roof cornice is the most elaborate and finely worked in this vicinity. The brackets are delicate and well proportioned and the fret work on them is expressed in large fret work panels located on both the cornice freize and soffit. Dentils provide the transition between the wood and masonry. This work is repeated on the cross gables.

The building was converted to a duplex in 1911. At this time the brick was stuccoed. A contemporary description of this treatment called it "pebble and dash". A stair hall was added on the west side of the building. The veranda was removed. Twin porches now flank the house. They feature low gabled roofs, large piers and heavy plain wooden support brackets. This work created a curious hybrid of a distinct Arts and Crafts period overlay to an Italianate base. The effect is not displeasing.

John S. Roush House, 1870, 421 East Grove

The John Roush House is a two-story brick Italianate structure. The building is well maintained and in an excellent state of preservation.

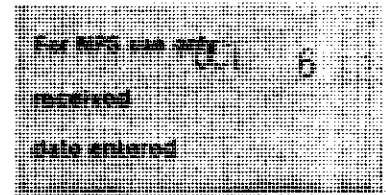
The structure is divided into two distinct parts, a formal front, cubical with a wing and a service wing at the rear. Built of local hard common brick laid in stretcher bond, it is set on a Joliet stone foundation laid in a coursed ashlar manner. The two are separated by a stone watertable. The north or primary facade is composed of three bays. On the first story two windows and an entrance at the west indicate a sidehall interior configuration. The upper story has three, two over two light windows, the upper sash of which is topped half-round neatly fitting the round window openings formed by header laid brick. This header type is used on all of the openings in the front section of the house. The service wing has all flat headers. On the east wing is a one-story brick bay window. The roof is extremely low pitched and is completely dominated by a large and highly worked cornice, featuring brackets with pendants. The cornice line is interrupted by a wall dormer centered on the primary facade and the east facade of the wing. The original wooden veranda was replaced c 1907 by the present one during remodeling for W. F. Engle. This veranda is neoclassically inspired and features large smooth ashlar Bedford limestone piers from which rise wooden columns. At the corners, these columns are interpreted as piers. To indicate entrance onto the porch, a pediment is decorated with dentils. The cornice of the service wing porch is, perhaps, a remnant of the original 1870 porch.

Edward B. Gridley House, 1886-87, 409 East Grove

The Edward B. Gridley House, a large two-story frame, is one of the finest examples of Queen Anne architecture in McLean County and is the most meticulously maintained 19th century structure in this vicinity.

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Irregular in form, it exhibits every positive aspect of Queen Anne design, rich detailing in asymmetrical placement creating a pleasing whole. To describe the structure in depth would be to detail practically every product that wood, brick, and slate manufacturers were producing in that period. Set upon a full brick foundation which features some decorative brick panels, the essentially cubical plan house on its primary facade features a two-story turret to the east balanced by an open porch which wraps around the west side. This tends to disguise a two-story bay window set off center below a large and highly decorated gable. The porch roof has a steeply pitched gable to indicate the entry. Directly above the porch gable is a second story porch which undercuts, but visually completes the large attic story gable. The roof itself is complex in forms and features a conical roof for the tower, a swept roof dormer and cross gables. The siding of the house is predominantly clapboard and features decorative belt courses and panels, fish scale shingling on the turret and diamond pattern shingling on the roof gables. Turnings are used for the porch railing balusters, posts, and porch and window eave curtains. The roof slating, which is very well preserved, consists of square, fish scale and diamond pattern shingle. The finals and ridge cups are sheet metal. Even the diamond pattern lattice work on the porch skirting is in high relief. Now painted a pale yellowish brown, the house was originally in greens and reds, highlighted with black and gold. The interior also featured frescoing by Cyrenius Russell, a local decorator.

John Mikel House, c 1912, 502 East Grove

The John Mikel House is a two-story structure of rectangular form built of wood frame with a brick veneer. Stylistically it is of the Arts and Crafts period. Its attempt to create a low swept appearance is compromised by its essentially Victorian bulkiness. In its day it would have been considered a "craftsman" style house.

The structure is rectangular in form and symmetrical in layout. The south or primary facade is composed of three bays. Set up on a higher grade from the sidewalk, the porch floor is reached by ten steps. That is very high for this essentially flat landscape. The entrance, centered on the facade, is formal and has a beveled glass door and recessed sidelights. The entrance is flanked on the right by an open veranda and on the left, the veranda has been closed. The projecting center bay on this facade is further reinforced on the second floor by paired one over one light windows. The flanking single windows on the exterior bays also have one over one lights. The west facade features the same window arrangement and center projecting bay. This sameness is relieved by stone belt courses, window sills and wide eaves, which have been recently covered with aluminum. The frame construction of the house is signaled by hipped roof dormers which are faced with wood shingle. The primary roof is also hipped.

The house is well maintained. Only the aluminum placed on the eaves seriously detracts from its appearance.

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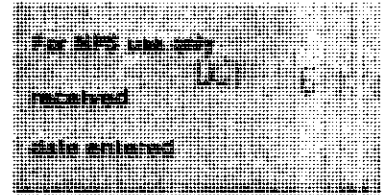
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John McMillan House, c 1854, 506 East Grove

The John McMillan House is a good example of cottage style architecture promoted by various authors in popular and nationally distributed pattern books before 1860.

This one-and-a-half story house with clapboard siding is composed as a three bay primary or south facade. Set upon a common brick foundation, the house is rectilinear in plan and has a kitchen wing to the rear. Later additions have been made to the house including the front porch. It is the front porch which obscures some of the carpentry work which typifies this style of house. The front door is flanked with two windows and each of these openings is capped with a wooden, classically inspired, cornice. The classicism is further reinforced by the wide corner pilasters and entablature. A wide freize board runs across the entire front at the roof eave.

The highly pitched roof, which parallels the street, is bisected by a steeply pitched wall dormer which has a triple window reminiscent of a palladium window. The gable is faced with a classic profile moulding. The windows on the secondary facades have plain moulding. A bay window is located upon the east facade. Modern wood has been applied over the base of the bay window.

E. F. Klienau House, 1910, 508 East Grove

The E. F. Klienau House is an excellent example of the craftsman style house of the midwest. The design is essentially a four square with wing. Yet the window placement and detailing certainly suggest that it was not produced from nationally distributed plans.

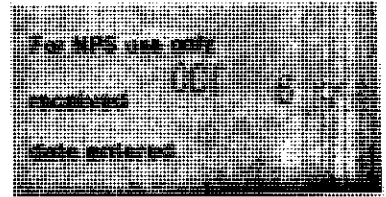
This clapboard sided frame construction, two-story house is essentially a three bay composition. The asymmetrical placement of the multi-light casement windows on the first story in relationship to the symmetrical upper story windows and dormer suggest a careful hand. The first story windows are visually secured in their placement by the basement windows found directly below them. The entrance to this four square is at the east side of the facade which is highly unusual for a house of this plan. Brick stoops are arranged in front of tapering brick piers which flank the entrance from which a gabled over door is supported by large craftsman style brackets. The upper story which is defined by a wood belt course at three-quarter wall height, features six long rectangular light over one light windows. On the hip roof centered between the upper story windows is a gabled dormer with a widely projecting overhang. The 16 light rectangular dormer is framed by two squat wooden pilasters above which is verticle wooden board siding with chamfered ends creating a folk-like appearance. This work is reflected in the overdoor on this first story. A sun room wing is placed on the west facade, it features wide eaves.

The house is well maintained and perhaps only the white paint is in variance with the original intent.



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square wooden columns. The columns appear to be inset into the fascia, a decorative effect achieved by hollow flat stock brackets supporting a flat stock extension of the fascia. Asymmetry is found on the first story where the off center door is arranged with a three leaf casement window. The door features a large beveled glass cameo light. It also slightly projects from the facade which creates an interior air-lock, important for north facing entrances. The casement lights are leaded clear and colored art glass designed in the craftsman style. On the right is large picture window with a craftsman style leaded glass placed above the transom. The second story facade is distinguished by a wooden belt course at three-quarter wall height. Above the belt course are two windows whose sills are created by the belt course. The whole is capped with a moderately sloped hip roof featuring a slight bell cast at the eaves. Centered is a hipped dormer with double windows. The eaves project widely and the soffit is sloped.

All original architectural elements of this house are present, excluding the roofing material. The primary facade was painted recently but the other facades have peeling paint.

Rev. J. H. Gilliland House, c 1893, 505 East Grove

The Reverend J. H. Gilliland House is a two-story frame, clapboard sided structure in Queen Anne style design. It is a good example of the more conservative type of this design and most of its decorative elements are intact.

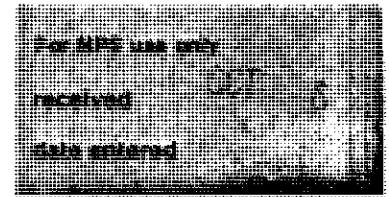
This structure, irregular and asymmetrical in form and layout presents a three bay front on its primary facade. Entrance is provided through a small, yet highly detailed porch on the far left of the facade. The entry door faces west. It is uncertain whether this is its original position. Porch decoration includes turned posts, newell and balusters. The porch roof is highly pitched and features applique decoration on the gable face of an urn and flower motif. Centered on the first story facade is a large fixed glass window with a transomed light above. At the left of this is a one over one light sash window. This story has a six inch weather clapboard and the window lintels are decorated with bull's-eyes. Flat stock is used for corner boards and a belt course between the first and second story windows. On the second story, four inch to weather clapboards are used and two sash windows are placed beneath the attic story gable. These windows are also decorated with bull's-eyes. The roof is cross gable in form and on the primary facade the gable is decorated with alternate coursings of diamond and fish scale shingle. Centered in the gable four over four light double windows. On the west facade the gable is identical and caps a two-story bay window. Decorative brackets are placed where the bay undercuts the gable.

The house is in good condition and is simply in the need of a coat of paint.



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Eugene Funk House, c 1895, 507 East Grove

The Eugene Funk House is a very late example of a Queen Anne style house. It is a two-story clapboard sided frame exhibiting features associated with structures of the previous decade. It is a very well preserved house.

Essentially symmetrical this two bay front house with irregular plan is approached through an L shaped porch which maintains its original intricately detailed decoration, which are in excellent condition. The lowly pitched hip porch roof is supported by turned posts. The porch fascia has small brackets, and larger brackets connect it to the posts. Above the entry stairs are two connecting brackets with pendant which creates an arch-like appearance.

Connecting to the right of the porch is a front projecting two-story gabled wing. Centered on this on the first story is a large fixed window with a transomed light. This window lintel is decorated with a bull's-eye and floral motif, as are all most other windows and the front door. The first and second stories are distinguished by the use of larger siding and corner boards and the first and the belt course between the two stories made from moulding and projecting siding courses. The upper story openings are placed above the first. The attic story is composed of a hip with gables projecting over the primary facade wing and a two-story bay window on the west facade. On the primary facade the gable is decorated with fish scale and diamond shingle. Centered in the gable is a large rectangular fixed light surrounded by small square lights. Above this is a decorative panel. The gable cornice is boxed and has high relief moulding. At the eaves are closely spaced brackets on a plain soffit and fascia.

At the rear is a brick and frame urban barn in excellent condition. It is the best example of this type of structure in Bloomington. See page 7-16a for description.

The house and barn are in a state of excellent preservation. It is obviously well cared for and apparently every effort has been made to preserve its distinguishing architectural features.

A. J. Messing House, c 1910, 602 East Grove

The A. J. Messing House is a two-story stuccoed brick structure. In consideration of its detailing, it could be considered California Mission Style, although it is an overlay on a Colonial Revival floor plan. It is in fair condition.

The exterior walls of this center hall structure are soft baked local brick covered with stucco. Entrance is provided through a wide veranda of brick and frame construction. Piers at either end of the veranda rise to the railing height, are capped with stone from which rise two square piers which are themselves capped with stone and form a half round arch which is a continuation of the pier. Between these piers span a low and graceful arch which gives the structure its California Mission signature. At the center of the arch, a large oval and cruciform decoration in wood

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is inset in a step and half round false gable. The primary facade is a three bay composition. The center bay, which projects, houses the front entry door which has recessed side lights. The flanking bays have large one over one light windows and stone sills. The second story windows are the same except the center, which is double. The attic story features a low pitched gabled roof with a centered wall dormer capped with a gable composed of steps, quarter rounds and half rounds. The east and west facades have symmetrical window placement of identical construction of the primary facades, the wide projecting eaves and cornice return.

The house is similar in layout to 502 East Grove and similar in form and layout to 605 East Grove.

The structure is in fair condition, needing stucco repair. Because of the apartments it is probable that much interior detailing has been lost.

Lucius T. Wilcox House, 1893, 604 East Grove

The Lucius T. Wilcox House is an excellent example of Queen Anne architecture. It is a two-story frame structure of irregular form and plan. It is sided with clapboard. The structure is in good condition and all decorative work excluding porch rail balusters appear to be intact.

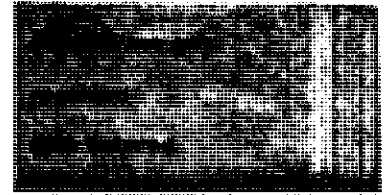
The primary facade is composed of a four bay front. Essentially asymmetrical in appearance and rich in detailing, the irregular plan is expressed by the use of towers, multi-story bay windows, oriels, and off-center positioning of major structural components. Entrance is made through an L shaped porch which features a low pitched projecting pedimented gable over the stairs. The gable face is decorated with stamped sheet metal shingle. Porch posts are high relief turnings. Spindle work is used in wooden eave curtains. Under the gable this is worked to create a graceful arch. The window headers on this story are decorated with applied wooden bull's-eyes.

The second story, divided from the first by a projecting clapboard belt course, is expressed by the multi-plane surfaces formed from the bay windows and it features a small porch which is decorated with two semi-circular wooden curtains. The attic story is dominated by a pedimented gable which overhangs one-half of the front facade except in the area occupied by the corner bay. The underside of the projection is decorated by long thin eave brackets. The gable face in which is place two windows is decorated with decorative shingle work. Competing for attention as the structure's cap is a small gable with a window and a tall conical tower roof which is slightly bell cast.

The structure is in good condition, the only noticeable problem being the front porch which has apparently settled. Attempts to correct this problem has left the roof and porch columns jacked away from the column bases. The porch roof on one side is being supported by three large boards.

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Judge Sain Welty House, c. 1888, 610-612 East Grove

The Judge Sain Welty House is a tall two-story brick structure of irregular plan of late Victorian design. Alterations made between 1896 and 1901 caused removal of a large front porch and the addition of a small room to the first story. This work was probably done to convert the structure into a duplex.

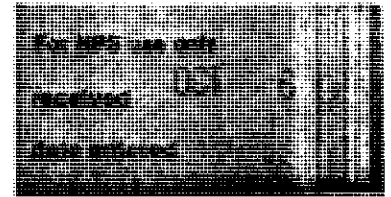
Essentially three bay in composition, the primary facade is plain and is dominated by large transomed windows centered on the first and second stories. On the east is a two-and-a-half story rectangular bay window. The bay features narrow and tall one over one sash windows on the short walls and on the long wall at the first story is another large transomed window. Entrance is gained through double leaf single glazed 16 panel doors.

The tall and rectangular nature of the entire composition is broken at the attic story where is found a gable. Contained in the gable is a triple window which features nine over one sash. Offset from the gable is a half hexagonal dormer, the base of which is decorated with feathered shingle. It is roofed with a low pyramid like structure. The bay window at the attic story contains a triple window at the long wall. The tall pyramid roof, the eaves of which are bracketed, is shingled with slate. The rest of the roof is shingled with composition roofing. The fascia is highly unusual being constructed in a panel and rail metal and having two courses of panel designed in a brick like manner.

Painting of the brick walls has obstructed certain decorative elements. At least two colors of brick are used on the structure. Some of the color variation may, however, relate to the turn of the century remodeling. Basket weave pattern brick panels are found at the eaves and in places between the first and second stories. Stone is used in the structure for a watertable, window sills and headers. The concrete entrance steps are of an unknown date.

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Logan Perry House, c 1915, 601 East Grove

The Logan Perry House is a one-and-a-half story framed structure covered with stucco. American Bungalow in design, it is typical of the type of house built from purchased plans obtained either mail order or through a lumber yard.

The primary facade is a three bay front with a centered door and two flanking windows. The deep veranda dominates the facade. It is composed of four large limestone capped cinder faced brick piers from which rise the four support columns. The outer columns are massive in appearance and the inner columns which flank the stairs are relatively spindly in appearance. These columns support a long ellipsoid porch roof fascia. The stairs have large cinder faced brick stoops which are capped with limestone. The porch skirting is made of lattice work and the porch railings and balusters are rectangular.

Centered to the rear of the low sloping porch roof is a large dormer. It is decorated with false half-timbering and centered in it is a double window. These windows are one over one sash as are all the windows in the structure. The half story is formed by a low pitched gable and it has widely projecting eaves with a plain fascia but no soffit. The side walls of the house rise from a cinder faced brick foundation above which is a wooden watertable. The walls are stuccoed.

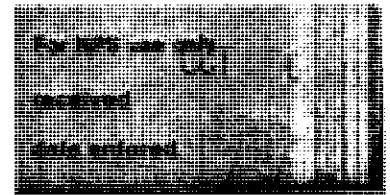
Samuel Crawford House, c 1911, 605 East Grove

The Samuel Crawford House is a two-story masonry structure. In design it is a California Mission style overlayed on a Colonial Revival plan. As such, it closely resembles the A. J. Messing house at 602 East Grove. The two structures are undoubtedly designed by the same person who, at this point in time, is unknown.

The primary facade is composed of three bays. This arrangement is reflected in the porch where entrance is made through the center of a three bay arranged porch. Although the porch is frame, it has been stuccoed to match the remainder of the structure. The four porch piers flare to quarter round tops which support the large parapet of the porch. The parapet decoration is composed of a semi-circular projection the face of which is decorated by an oval and cruciform inlay of wood. The parapet slopes down from this projection to exterior corner piers. The front door is situated on the projecting center bay and has large one over one light sash flanking it. On the second story this arrangement is maintained but the center bay features a double window with one over one sash. At the attic story the projecting bay ends as a hipped roof wall dormer with a fixed four light sash centered in it. This dormer

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projects from a moderated pitched gabled roof. Eave returns on the gable ends, an exterior chimney, and the general symmetry of composition lend the structure its colonial associations.

Young/Perrigo House, c 1855/1904, 609-611 E. Grove

The Young/Perrigo House is a New England side hall type house similar to 510 E. Grove which was enlarged to a multi-family structure by an addition designed by a local architect. This clapboard sided structure was originally intended to be a duplex but is now in four or more units. Structurally it appears to be in good condition.

The primary facade is composed of a five bay front; three associated with the c 1855 structure and two associated with the 1904 structure. Entrance to the two parts is gained through a double porch divided by a set of double columns which are flanked on their respective ends by large square recessed panel columns. The columns rise from three brick piers capped with clapboard sided bases. The Pillsbury designed addition on the left has two bays which have a door and two windows on the first story and one single and one double window on the second story. The roof to this part is a low pitched hip with a bay dormer offset on the roof.

Dr. W.A. Elder House, c 1855, 712 E. Grove

The Dr. W.A. Elder House was built sometime between 1853 and 1855. It is a two story frame structure which features an original front wing built in a side hall arrangement. The structure has an extensive history of additions being made to it, the most recent and major one dating c 1905.

As a three bay front the primary facade maintains an appearance typical of the side hall house. Its front door is to the left and on the right are two symmetrically placed windows. These windows have four over one sash and plain mouldings. The upper story has three openings directly above the lower but a door has been added to permit access to the upper story porch. The two level porch generally obscures the facade although because of other changes to this c 1855 structure the porch does not detract from it. It is supported by three large tapered wooden posts. This system is duplicated at the upper story where the posts support a porch roof. On both levels ballisters are made of flat stock wood. Perhaps the most unique aspect of this structure is the apparent lack of a deep foundation. The only other structure in the district (418 E. Grove) with this feature also dates from this period.

Because of numerous changes to the rear wings only a thorough physical examination would allow a dating of their sequence of development.

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George Cox House, 1886, 701 E. Grove

Presently on the National Register, the nomination prepared by Jane Lee stated "This two-and-a-half story Queen Anne style brick and frame residence with attic stands on the south east corner of Grove and Clayton Streets. Six wide curved limestone steps rise to a three-quarters circular wraparound entrance porch. Curved wooden porch railings are supported by balusters turned in a highly figured design. The circular porch roof, supported by turned wooden columns, rises gently to a small circular balcony with a decorative railing. Behind this facade is an octagonal tower, 15' in diameter, rising to a height of more than 40' from the ground. At the half-story level, there are stained glass windows on the four completely visible sides of the tower. The tower roof is a slightly belled octagonal dome. To the immediate right is a larger, partially enclosed and recessed balcony whose railing echoes that of the smaller, lower balcony. A gable over the larger balcony is finished with false half-timbering. An ornamental brick chimney shaft rises beyond this roofline.

The body of the house consists of six different sized rectangles set together asymmetrically in three projecting wings, producing a total of twelve bays. The overall dimensions of the house are approximately 30' X 70' on a relatively small lot, 70' X 125'. The foundation and first story are constructed of dark red brick, trimmed with limestone and decorative brickwork. The second, half-story and attic levels are of various types of shingles and clapboard, currently painted dark buff. There are three porches, three chimneys, and a large number of decorative elements, including dormers and an oriel. Slate gray shingles cover the original ridged and hipped T-shaped slate roof. There is a narrow cemented driveway but no outbuildings. The lot is developed into lawn, with flower gardens on all sides of the house. The house has decoratively bordered sidewalks, tall trees, strips of lawn, wide stone steps to Grove Street and stone curbing separating it from the asphalt covered brick streets."

Mrs. Lee has recently undertaken an extensive restoration of the front porch. It is being done according to the Secretary of the Interior's Standards .

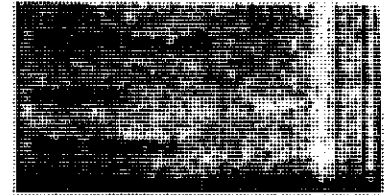
Parker Bros. Lumber Co. House II, 1883, 711 E. Grove

The Parker Brothers Lumber Company House II is a two story frame structure of a rectilinear plan. It is nearly identical to 703, 709 E. Grove Streets and 310 E. Walnut Street in Bloomington.

The structure has a three bay primary facade with entrance gained through a vestibule on the right bay. This vestibule is constructed in a rail and panel technique and feature side lights and large diamond lights on the side walls. Porch columns are constructed from rock-faced concrete block indicating a c 1910 date for the sleeping porch which dominates the second story facade. The house has its original clapboard siding. Other features are bullseye decorated lintels and corner blocks on the windows. The roof structure is a truncated hip with gables and eaves are boxed diagonally with decoratively figured material. The gables are also decorated. The building is in poor shape.

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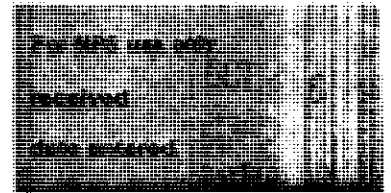
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Funk Barn, c. 1895, 507 East Grove

The Funk Barn is a two story masonry and frame outbuilding. Rectangular in layout, the carriage entrance is on the west and the access door is towards the house, on the north or primary facade. The first story is composed of common brick laid in common bond. The brick has been painted. Adjacent to the north door, which has four lights, is a single two over two light sash window. The second story is frame and is sided with shingles. The bottom courses of shingle project providing water protection for the brick. In the center of the north facade is another two over two light sash window. The attic story gable is composed of courses of decorative shingle alternating with plain shingle. The slate roof is finished with scroll finials. This impressive barn clearly reflects the rural pride and origin of Eugene Funk.

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Non-Contributing

William T. Wood House, 1869, 410 E. Grove

The William T. Wood House is a two story frame structure originally Italianate in design. It is presently covered with stucco, applied c 1950.

The house maintains its original Italianate form, a three bay primary facade and low hipped roof with paired roof brackets. From earlier photos it can be seen that the house had beveled wood siding, a one-story veranda with considerable decoration.

Presently the house bears little resemblance to the original. The veranda has been remodeled, the French windows replaced with smaller ones and filled with siding. The door has been decorated with wooden pilasters and entablature in an effort to make the house appear "colonial". On the second story the original six over six light window sash remains.

For a house that was substantially rehabilitated 25 years ago it is in poor condition. But sufficient photographic and documentary evidence remain for an accurate restoration to be accomplished. The structure is an important part of the Grove Street area and should be preserved.

Prince/Mower House, c 1855/c 1900, 418 East Grove

The Prince/Mower House, the east half of which dates c 1855, is a frame structure of parallel rectangles in plan. It had gained its present form by 1901 although shingle siding was applied to it later in this century.

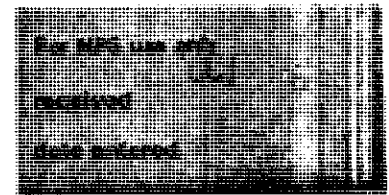
As it stands today, the Prince/Mower house is a 1 1/2 story house of two bays on the prime facade. Each bay is set on the two parts of the house which are of two distinct periods. Entrance is gained from a small porch on the left bay, the roof of which is supported by three neoclassical wooden pillars. Above the porch is a steeply pitched roof. A low hipped dormer is centered on this roof. The half story gable has two windows centered in it. The roof pitch ends midway on the slope for it is intersected with a 1 1/2 story low pitched roof for the rear wing.

The right section of the house, dating c 1855, is perhaps typical of the quickly built, low cost housing associated with the railroad boom of the period 1853-1857. Entrance to this section is gained from a door on the east facade. It is unknown whether this is the original entrance location or whether it was on the primary facade. This section sits very close to the street, is one story, and has a moderately pitched roof.



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George F. Brand House, c 1883, 504 East Grove

The George F. Brand House was a Queen Anne style two-story frame structure. Because of extensive modification which took place in the past 10 years, no historic features remain. From the general form it can be said that it had the detailing and asymmetrical layout typical of the Queen Anne period. All windows have been replaced with modern sash inappropriate to the scale of the house. All exterior walls are covered with aluminum siding.

Anna Merrit Apartments, c 1905, 512-518 East Grove

The Anna Merrit Apartments are a four-flat multi-family structure, frame in construction and neoclassical in design. It has been sided with aluminum.

The structure, in form, is two rectangles faced with bay windows separated in the rear by an air shaft and connected in the front by the upper story entrances. The two first-story flats are approached by large porches which are placed at the far left and right on the primary facade. The upper story flats are approached by a double porch which is centered on the facade. All porch columns are Doric. On the second story, the cornice line is carried beyond the bay windows which create small porch-like constructions which are placed above the four entrance doors. The projecting cornice line is carried by three columns also designed in the Doric order. Centered on the two rectangular masses are two lowly pitched roof pediments with boxed cornices. Between these is a lowly pitched hip roof which has a hipped roofed, two window dormer. Fan lights are set in the roof pediments. On the east and west facades are two-story bay windows capped with roof pediments. Large wooden verandas extend along the rear.

The building structurally is in fair condition. The out-of-sight, out-of-mind philosophy upon which aluminum siding sales is based is reflected in this structure. Those structural and decorative elements which have not been entombed in aluminum are in bad need of maintenance. Columns, railings, and porch floors are in need of repair and paint. Porch skirtings are in some cases pushed in and are laying on the ground. Panes of glass in the fan lights are broken out. Brick porch piers and the foundation in some places is in need of tuckpointing. An unknown amount of damage is taking place under the aluminum siding. A complete exterior restoration would be easily accomplished by removal of the siding and repair of all features which have deteriorated.

Charity Adams House, c 1888, 501 East Grove

The Charity Adams House is a large two-story frame house built on an irregular plan, in a Queen Anne style. Application of asbestos siding c 1950 destroyed much of its detailing.

Set upon a brick foundation, this house exhibits asymmetrical layout, facade and roof typical of the Queen Anne period. The primary facade is a three bay front. The

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front has an L-shaped veranda capped by a low hipped roof with turned wooden posts. The veranda ends with a pedimented and projecting entry porch also supported by turned wood posts. The pediment is decorated by a machine carved wing motif panel. Also centered on the facade is a double leaf door with a transomed light. To the left of the door is a small multi-paned hall window. To the left is a large six light window which may have had art glass panels. On the second story, one over one light windows are placed above the first story windows. The right hand window bay is carried to completion by an attic story gable decorated with a small bisected rectangular window. This gable projects from the low pitched hip roof. Dominating the roof is a tall corbeled brick chimney stack. The west facade features a two-story bay window centered on the facade and a side porch at the south end. This porch is original and has turned posts identical to those on the primary facade. Other features on that facade remain on the attic story. They include a clipped corner, a gabled dormer and a complex double hip inset in a gable which completes the bay window.

The house is in fair condition. From the relief of the asbestos siding from the plain window frames which appear to be original, it is possible that most of the decorative clapboard and shingle expected to be found on this type of structure remains.

George Brand House, c 1886, 509 East Grove

The George Brand house is a two-story frame house layed out in an Italianate plan but detailed with Eastlake inspired features. Green asbestos siding and modern porches detract from its original appearance.

Built as a three bay front with side hall entrance, the first story is completely obscured by a glass enclosed sun porch or room and a small entry porch. Above this are three, one over one light window sash. The attic story is the only exterior part of the structure which maintains any integrity. The truncated hip roof features a boxed cornice and wide fascia which is decorated with one-quarter wheel spoked bracket made of fret work. Centered on the primary facade is a gabled wall dormer with a recessed double window. A gable screen is made of a half wheel fret work design panel, supported by two brackets. On the west facade attic story, a gabled wall dormer feature boxed cornice and brackets with the eave decoration carried beneath the gable creating the effect of gable returns.

Although it is structurally in sound condition, from a historical viewpoint, the house little resembles the structure which Brand had erected. It is difficult to estimate how much of the original exterior wall material remains under the asbestos siding. Documentation for any restoration plans could be soundly based in the excellent photo of the house which was published in Bloomington Illustrated, 1889.

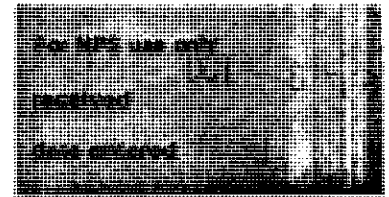
Hadden Clinic, c 1954, 511 East Grove

The Hadden Clinic is a two-story commercial structure erected by Dr. Harold Hadden, a foot specialist. It is out of character for the entire neighborhood and was undoubtedly built before zoning was particularly enforced. The Brunery/Reibsame House which sits immediately behind this structure was moved to open this lot c 1947.



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Frank D. Marquis House, 1888, 613 East Grove

The Frank D. Marquis House is a two-story frame structure of late Victorian period design. Because of the heavy coverage of aluminum siding, it is difficult to ascertain the original design concept although it probably closely resembled 507 East Grove.

The house has a two bay primary facade. On the first story, the porch is the only detail left intact. It features a shingle roofed gable with a sunburst design in the gable face. The whole is supported by square columns and on the sides has wooden eave curtains of spindle work. The window has a triple sash with a large center and two flanking sash. An upper story window has an art glass transom. The structure is topped with a cross gabled roof, steeply pitched which maintains its original slating. The aluminum siding apparently covers much intact original siding and shingling.

Augustus Elbe House, c 1882, 702 East Grove

The Augustus Elbe House is a large two-story frame structure designed in the Queen Anne style. Its wall surfaces and window and door mouldings have been covered with aluminum siding.

Because of the residing, it is difficult to assess the original design emphasis. It can be safely said that it has a three bay primary facade. The structure is dominated by a large rounded tower with a conical roof. The residing has left the towers relationship to the house similar to a silo and barn. Beneath the siding undoubtedly lies a very beautiful house. Other features of note are front doors, porch columns, eave and fascia detailing and gable barge boards and panels.

First M. E. Parsonage, 1888, 704 East Grove

The First M. E. Parsonage is a two-story frame structure so severely altered from its originally designed appearance that it barely falls into the purpose of this nomination. It should suffice to say that of the house George Miller designed, only the roof line remains.

John F. Heffernan House, c 1892, 706 East Grove

The John F. Heffernan House is a two-story frame structure built in a Queen Anne design. It has been altered by a front porch which dates later than the remaining structure. The structure has aluminum siding over stucco. The stucco was probably applied over the original clapboard and decorative shingling typical of this style structure. The first renovation probably occurred c 1915.

The primary facade has a three bay front with the center projecting bay on the first story holding the entrance. The entry way features a segmental arch transomed

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light above double leaf eight panel doors. Flanking the entry are large one over one light sash. The second story has three identical windows centered in the three bays. At the attic story, the center bay forms a gabled wall dormer and is flanked on the left by a truncated tower with a pyramidal roof. The roof is in essence a cross gable type but is asymmetrical by suggestions of gambrels, towers, and gables projecting above the attic story.

Robert McElvaine House, c 1892, 710 East Grove Street

The Robert McElvaine House is a modest late Victorian structure of a type described as a Princess Anne by Old House Journal publisher Clem Labine. It is a two to one-half story frame structure covered with aluminum siding. Its design is perhaps a stock plan published for national use and sold either by mail order, or through a local lumber yard.

Entrance to the house is gained through a straight side stair onto a porch which dates c 1920. Aluminum siding covers most of the historic material, although it can be seen that on this three bay structure window mouldings were plain. All windows are one over one sash and are set singly except a double window in the projecting full second floor bay on the primary facade.

Elijah Horr House, c 1886, 703 East Grove

The Elijah Horr House is a two-story frame structure of a rectangular plan. It is nearly identical to 709 and 711 East Grove and also 310 East Walnut Street in Bloomington.

Entrance to the house on the primary facade is through a large L-shaped porch which dates c 1925. The porch is enclosed with screen. The left bay provides an original entrance. Much of the original wall detailing is underneath asbestos siding which dates post World War II. Window mouldings remain and have bull's-eye decorated corner blocks. Wooden eave curtains decorate a bay window on the west facade. The roof structure is a truncated hip with two gables. Eave and soffit is covered with a 45 degree diagonal trimboard which is figured. Both gables have window vents, have decorated trim boards and decorative shingle work. The house is in apparently good structural condition.

Kersey Fell House, Pre-1855, 705-707½ East Grove

The Kersey Fell House is a large two-story house which was perhaps originally built as a duplex. Its distinguishing 19th century characteristics have been removed through application of aluminum siding.

The house was originally clapboard sided and presents on its primary facade a five bay front. It was perhaps, originally a New England side hall house with a wing to the

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east. There are presently three entrances on the primary facade. Besides the recent work, certain remodeling was done c 1905, in 1890 and perhaps earlier. The c 1905 remodeling left the house with a double porch supported by round wooden columns. Window trim was also changed on the first story. Original pre-1855 detailing existed as wide pilaster boards, eave brackets and wide renaissance inspired wooden window mouldings. The gable window had a superb window and vent arrangement with a pedimented cornice and flat wall brackets dominant.

Parker Bros. Lumber Co. House I, 1883, 709 East Grove

The Parker Brothers Lumber Company House I is a two-story frame structure of a rectangular plan. It is nearly identical to 703 and 711 East Grove Street and also 316 East Walnut Street in Bloomington.

The structure has a three bay primary facade with entrance on the right bay. It has a vestibule built out from the wall at the front door undoubtedly to provide protection from this area's prevailing northern winter winds. The vestibule structure has been paneled over. At the left is a large fixed glass transomed window. It is uncertain as to whether that is an original element. The entire house, save the front gable has been covered with aluminum siding. That gable shows a fanciful imitation half-timber design.

Samuel Denton House, c 1929, 614 East Grove

The Samuel Denton House is a framed cube with cinder faced brick veneer typical of the style of structure known as an American Foursquare. It is surprising that a structure of this type of design typical of a period 15 years previous, was built as late as 1929.

# 3. Significance

Period	Areas of Significance—Check and justify below			
<input type="checkbox"/> prehistoric	<input type="checkbox"/> archeology-prehistoric	<input 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)

<b>Specific dates</b>	1850-1915	<b>Builder/Architect</b>	See Section 8
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**Statement of Significance (in one paragraph)**

The East Grove Street District in Bloomington is architecturally significant for it contains examples of almost every major housing type of the elite from 1855 through 1915. Many of the structures were designed by local architects. Insofar as the temporal range and type of activities of the residents is so broad, it can be fairly said the residents of the District contributed to most of the areas of significance that can be checked. Specifics are discussed in the body of the statement of significance.

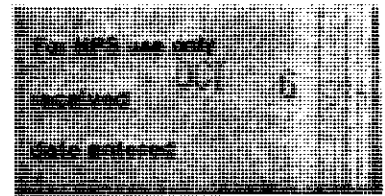
The blocks of Grove Street which are included in the proposed District constitute what is the sole remaining 19th and early 20th century rail-to-business district residential corridor in Bloomington. It is a street which is filled with historical associations and one which is generally pointed out to visitors as one of the most visually attractive in the city. This tradition of community pride dates from the streets original function as a show street. John Jakle has noted that the residential corridor from the railroad station to the business district was a show street. Property was valued higher because efforts were made to keep the street passable for longer periods of time. The District is threatened by absentee landlords and some of the historical material has been destroyed or covered over. The same geographical forces which permitted the survival of so many 19th century houses now make it a tempting target for those who are looking for large close-in buildings to subdivide for profit or to strip and aluminum side for quick tax write-offs.

Much of the explanation for visual attraction and the survival of the Grove Street buildings lies in location. Had developments been different, Grove Street might have become one of the major east-west thoroughfares of Bloomington. At one time the main road leading southeast out of the city angled away from the end of the 400 block of the street and there was a good deal of town-to-country traffic, but the Illinois Central Railroad truncated this road and it relocated much further to the east. Front and Washington, the next two streets to the north, developed as more important commercial locations. Moreover, for many years, Asahel Gridley, the town's notoriously bad-tempered millionaire held on to almost all of the 300 block on the south side which retarded nearby development.

All landscapes are in some measure reflections of past economic trends. This is certainly true of Grove Street which fairly closely mirrors the economic development of Bloomington. From the mid-1850's, when the first small frame houses began to appear, until the years just before the First World War, when almost all of the building lots had been occupied, Grove Street participated in each of the town's major epochs. While it is certainly true that most housing construction takes place in a relatively small number of years, it is also true that this process produces fundamentally different landscapes in small towns than in larger ones. In a large city sudden bursts of building produce large numbers of blocks built in substantially the same type; variations between

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periods are often lost to the eye because transitions are made over substantial distances. This is not true of Bloomington in general nor of this district. The town was small enough so that the mass of housing generated in any particular boom was frequently insufficient to fill entire blocks. Therefore the next surge of building, rather than creating its own distinctive streets, often simply filled in some of the intercies left by the previous period. This process of infilling is important in understanding how Grove Street developed.

Grove Street landscapes are not those of a single period. A good measure of the charm of the street comes from the blending of simple side-hall houses of the pre-Civil War era with turreted Queen Anne mansions. It is the only place in this community where in a four block area can one see the entire spectrum of American residential design from 1850 to 1915. It is this extremely eclectic collection that provides the interest in this urban landscape.

This is not to say that all periods between 1850 and 1915 are equally represented. The survey has developed dates for each house which are sufficiently accurate that a chart of the date of construction of the houses presently standing on Grove Street can be created. The chart reveals a number of important features about the Grove Street District. It illustrates the explosive growth of Bloomington in the years immediately following the railroad. Between 1850 and 1860, the population of Bloomington jumped from 1,611 to 8,000. There followed a lull in building which corresponded to the manpower shortages and diversion of money which came with the Civil War. From 1866 until the 1880's a number of very fine Italianate houses were constructed, but Grove Street was clearly a backwater and the general level of building was low. About 1880 a great surge of building began, Grove Street had become fashionable, many smaller structures were moved or demolished, and Queen Anne houses began to appear in the spaces between the remaining older and more staid structures. Construction of houses slowed slightly around 1900 and when it again resumed, the new dwellings included more and more Arts and Crafts influenced designs of relatively modest size.

TABLE I

DATES OF CONSTRUCTION OF GROVE STREET BUILDINGS

1854 - 1859	7	1896 - 1900	0
1860 - 1865	0	1901 - 1905	3
1866 - 1870	3	1906 - 1910	3
1871 - 1875	1	1911 - 1915	3
1876 - 1880	1	1916 - Later	2
1881 - 1885	4		
1886 - 1890	10		
1891 - 1895	6		

Dates are those of initial construction of the first major building episode.









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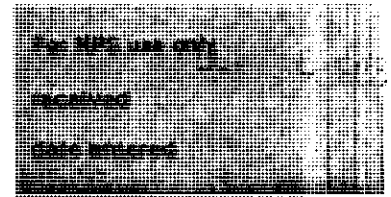
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for slaying the dragon rebellion and for doing so while wearing the coat of a simple private. The problem was how to combine this classical republican simplicity with a home which would make a clear statement about the family's new-found prosperity and social position. Italianate architecture provided the answer. John Maas has written of Italianate homes:

Their ground plans are open and informal, featuring bay windows and sliding doors; their outward aspect is an interesting free arrangement of blocks and wings; the roofs have wide overhangs; the first floor rooms open onto terraces and loggias for outdoor living. All these amenities anticipate the same features in present day houses by more than a century!  
(P. 97 - The Gingerbread Age)

Certainly these qualities are present in many Grove Street homes. In a visual sense the Italianate homes along Grove Street tend to be dominated by their more architecturally aggressive Queen Anne neighbors, but there remain a number of exceptionally fine Italianate houses in the district.

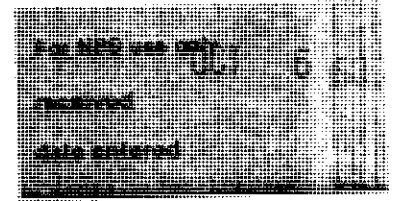
Once the financial confusion and the manpower shortages of the Civil War had been overcome, building once more began on Grove Street. The first of the Italianate structures built after the war was the William T. Wood home at 410 East Grove erected about 1869. Time has not been kind to the architectural details on his house, but its basic form reveals all of the virtues which Maas so admired, particularly the low hipped roof and irregular massing. Unfortunately, the beveled wood siding, the once extensive terraces and the tall French windows have all been stripped away. Its builder, William Wood, was a successful wholesale grocer, but the house is best known as the boyhood home of William's son Richard. Richard Wood had a considerable artistic talent and an eye for the follies of human nature. He moved on to St. Louis where he began to draw political cartoons for the Post Dispatch. By the turn of the century he was nationally syndicated and was one of the best known political cartoonists in the country.

The John E. Roush house, at 421 East Grove, is much better preserved. Indeed, it is one of the finest Italianate buildings in Bloomington. Although a few changes have been made, particularly in the massive Colonial Revival details, the house remains essentially as it appeared when built in 1870. Of particular note are the wide highly decorated cornice featuring brackets with pendants and round topped windows at the front of the house with hoods formed of header-laid brick. The style is reminiscent of much of the work of Bloomington architect Rudolph Richter who was known to be active at this period. Like Wood, Roush was a very successful wholesale grocer. Richter was born in Prussia about 1830 and came to Bloomington in 1854. His earliest known work in this area is the Rounds Block, 105-111 West Front in the Bloomington Central Business District. Richter apparently left Bloomington during the financial panic of 1873.

The growing political importance of Bloomington is represented by the Weldon/Funk house. The owner Lawrence Weldon was a friend and close political associate of Abraham Lincoln. He practiced law on the 8th Judicial Circuit and in 1861 was appointed

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Federal States Attorney for the southern district of Illinois. Weldon was always close to the center of power in local Republican politics; when the veterans' monument was erected in Franklin Square in 1868 he was selected to deliver the dedicatory address. In the same year he was appointed as one of the judges on the United States Court of Claims. No doubt the highpoint of Grove Street's political importance came in 1880 when a grand reunion of veterans of the Civil War was held in Bloomington. Former President and commander, Ulysses S. Grant was the featured speaker and while in Bloomington he stayed at the Weldon/Funk house. After the death of Lawrence Weldon the house passed to Jacob Funk, a descendant of well-known Funk family of Funks Grove, and the president of one of Bloomington's most powerful and successful banks. Although the house was stuccoed in 1911 and converted into a duplex its basic design and much of the Italianate detailing remain as they were when the house was built in 1870.

The essential richness of that detailing is a reflection of the nature of Pennington and Coultas, the builders/architects. Apparently neither of these gentlemen had formal architectural training but were both highly regarded contractors. The fret work on the cornices should be viewed more as a folk ornamentation than as a recommended architectural treatment. Coultas, who was the carpenter, was anxious to show his ability to design and work in wood. No formal biographical material is available concerning these men.

GROVE STREET MATURES: 1882-1901

The twenty years which followed 1882 witnessed the most striking change in the history of Grove Street. It went from a semi-rural lane to a closely built avenue dominated by soaring towers. The full force of the English Queen Anne revival brought with it a much wider range of materials than had been previously used, particularly slate and decorated brick. There was a change in the relationship house and exterior environment. In contrast to the Italianate openness, the Queen Anne house was designed to flirt with the street on which it was located. There were features which were the architectural equivalent of the bustle and the low cut dress, interior arrangements hinted at by exterior features. Tucked away beneath the eaves of upper floors were half concealed porches screened by a latticework of milled balustrades and yet set into the structure of the house and hinting at access. High pitched roofs feature small dormer windows which attracted the eye and suggested human activity within. It was an architecture of light and shadow, half revealed spaces, blatant appeal to emotions. Many of the builders of these houses were second generation Bloomingtonians, children of business professional people, men and women for whom the house was an advertisement of success. But Grove Street also features a number of more modest Queen Anne houses which, while they lack the scale of their larger neighbors, they often possess some fine Queen Anne details.

It is possible to break the homes built between 1882 and 1901 into two classes. On one hand there are the high-style Queen Anne houses, quite large, with the fanciful towers which had suddenly become popular, and a group of slightly smaller houses which,











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The early 20th century buildings on Grove Street show that national changes in taste were being quickly adopted by Bloomington builders. Certainly the most striking of these changes was the arrival of California Mission style architecture with its full width semi-enclosed porches, low roofs, and frequently decorated stucco sides. The proposed Grove Street District has three examples of Mission architecture: the Messing House, 1910; the Crawford House, 1911; and the Perry House, 1915. In their own way each has considerable architectural merit. The Crawford House is the largest and most elaborate of the three, with Spanish feeling suggested by the stuccoed sides decorated in front by an oval and cruciform inlay in wood and by the almost fortresslike bay which continues upward from the second story. The Messing House is similar but the porch is spanned by a single shallow arch and the wooden inlay decoration is repeated on both the attic pediment above the bay and porch pediment. The Perry House is more modest, a story and a half bungalow, but again the theme of wooden decoration. This time false half-timber work on the stuccoed dormer is repeated.

Other styles were popular. The John Mikel House at 502 E. Grove is an example of what contemporaries liked to call a Craftsman Style. Emphasis was placed on horizontal lines in an attempt to create a clean low slung appearance. Here the horizontal lines are formed by the flat capped dormers, the unbroken line of the eaves above the second story, and the flat boldly projecting porch roof. This line was reinforced by horizontal stone sills and bases and further emphasized by horizontal stone belt courses. John Mikel had been a farmer and stockman in Downs and Old Town Township. The agricultural prosperity of the period enabled him to sell his 450 acres and about 1912 to build this handsome house for his retirement. Indeed, Bloomington possesses a large number of substantial houses built by retiring farmers during this period.

The Colonial Revival style, which was also becoming increasingly popular at this period, is represented in the Anna Merritt apartments. Here each flat is entered by its own porch complete with doric columns and dentilled cornice.

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Technology too was changing house design. The houses in this period begin to have noticeably smaller windows, a change probably due to the belated realization by architects that the electric light was here to stay. A secondary result of shrinking window size was that more wall space was exposed and the wall surface itself, often stuccoed or veneered with rough faced cinder brick, became a major decorative element. The pitch of roofs was becoming lower; attic space was intended more for storage rather than as quarters for increasingly expensive servants. Multi-family dwellings show another development. Designers in the east had become increasingly concerned with the dark and airless interior tenements; as a solution they advocated dumbbell-shaped structures where living spaces alternated with open air indentations. This arrangement is found in the Anna Merrit apartments.

New elements were also added to the streetscapes. Reinforced concrete mounting blocks became popular and several of these survive. In 1900 the McLean County Courthouse burned and large blocks of carved limestone lay strewn about in the rubble. At first it was thought that they might be of use in rebuilding but this idea was quickly abandoned. Instead it became fashionable for residents to haul away the blocks and use them as lawn decorations: they have become a feature of the Bloomington landscape, one about which newcomers frequently comment. An excellent example is found at the corner of Grove and McLean Streets.

During the first 20 years of the new century Grove Street continued to be both fashionable and lively. At 409 lived a young lawyer, Huber Light. His sister, whom Bloomington had once known as Maud Light, had become the nationally known actress Margaret Illington. She visited her brother frequently and each visit was the occasion for considerable festivity. One December she astounded travelers on the Chicago and Alton by bringing with her a huge fully decorated Christmas tree. It seems that she had been starring in Chicago in a seasonal play called "His House in Order". One of the sets featured the tree and Margaret began to think longingly of her brother's home and children. She had the tree loaded into the train and then it was taken to her brother's home on Grove Street.

## GROVE STREET AS AN HISTORIC DISTRICT

The proposed district already includes two homes which are on the National Register. While the George Cox and Ruben Benjamin homes are interesting by themselves, they are much more meaningful when seen as part of a larger historic landscape. The surrounding

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district provides a historic context and a setting which greatly enhances the viewers ability to understand the existing National Register structures. Without their neighbors, these buildings become limited case studies, boxes in which people ate and slept, but locations devoid of their geographical associations and therefore much less meaningful.

Grove Street is not a pristine district. The proposed historic area covers eight half blocks near the center of a dynamic city. Some houses have been altered, others have had aluminum siding tacked over historic features, the west end has changed considerably during the 20th century. An historic district which covers a substantial area ought not to be judged by the standard of near complete integrity, but by the standard of sufficient historic mass to convey a substantial impression of past environment. Grove Street certainly meets this standard. In a comparative sense, there is no area in Bloomington which, for a comparable period, preserves as much of historic value as does Grove Street.

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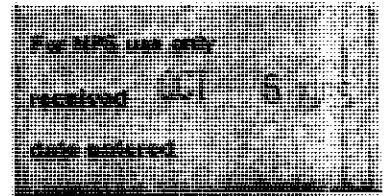
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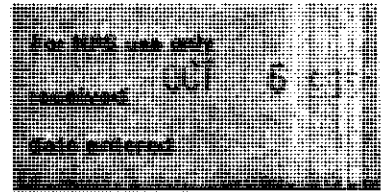
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**United States Department of the Interior  
National Park Service**

**National Register of Historic Places  
Inventory—Nomination Form**

Major Bibliographical



Continuation sheet References

Item number 9

Page 4

S. J. Clark Publishing Company  
1899 The Biographical Record of McLean County, Illinois  
Chicago: S. J. Clark Publishing Company

Smith, Oliver P.  
1854 The Domestic Architect  
Facsimile published, 1978, as "Victorian Domestic Architect"  
Watkins Glen, NY: American Life Foudnation





# 9. Major Bibliographical References

See continuation sheet.

# 10. Geographical Data

Acres of nominated property 9.73 Acres

Quadrangle name Bloomington East, IL

Quadrangle scale 1:24,000

### UTM References

A	116	331	3210	414	812	5410
	Zone	Easting		Northing		

B	116	331	71810	414	812	5410
	Zone	Easting		Northing		

C	116	331	4210	414	812	3910
	Zone	Easting		Northing		

D	116	331	4210	414	812	3910
	Zone	Easting		Northing		

E	116	331	3110	414	812	4510
	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
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state	code	county	code
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# 11. Form Prepared By

name/title Greg Koos, Principle Surveyor  
William Walters

organization McLean County Historical Society

date December 2, 1985

street & number 201 E. Grove Street

telephone (309) 827-0428

city or town Bloomington

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

date 9-22-86

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