

United States Department of the Interior
National Park Service

SENT TO D.C.

12-31-08

**NATIONAL REGISTER OF HISTORIC PLACES
REGISTRATION FORM**

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

1. Name of Property

Historic name: Cloud, Chalon Guard and Emma Blades, House

other names/site number

2. Location

street & number: 300 S. Washington St.

____ Not for publication

city or town: McLeansboro

____ vicinity

state: Illinois

code: IL

county: Hamilton

code: 065

zip code: 62859

3. State/Federal Agency Certification

As the designated authority under the National Historic Preservation Act of 1966, as amended, I hereby certify that this x nomination ____ request for determination of eligibility meets the documentation standards for registering properties in the National Register of Historic Places and meets the procedural and professional requirements set forth in 36 CFR Part 60. In my opinion, the property x meets ____ does not meet the National Register Criteria. I recommend that this property be considered significant ____ nationally ____ statewide x locally. (____ See continuation sheet for additional comments.)

Wendy Gilman, SHPO
Signature of certifying official

12-31-08
Date

Illinois Historic Preservation Agency

State or Federal agency and bureau

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

Signature of commenting or other official

Date

State or Federal agency and bureau

American Indian Tribe

Name of Property: Cloud, Chalon Guard and Emma Blades, House County and State: Hamilton, Illinois

4. National Park Service Certification

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

5. Classification

Ownership of Property

(Check as many boxes as apply)

- private
 public-local
 public-State
 public-Federal

Category of Property

(Check only one box)

- building(s)
 district
 site
 structure
 object

Number of Resources within Property

(Do not include previously listed resources in the count)

Contributing	Noncontributing	
<u> 1 </u>	<u> 1 </u>	buildings
<u> 0 </u>	<u> 0 </u>	sites
<u> 0 </u>	<u> 1 </u>	structures
<u> 0 </u>	<u> 0 </u>	objects
<u> 1 </u>	<u> 2 </u>	Total

Number of contributing resources previously listed in the National Register

N/A

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

N/A

Name of Property: Cloud, Chalon Guard and Emma Blades, House County and State: Hamilton, Illinois

6. Function or Use

Historic Functions (Enter categories from instructions)
DOMESTIC/single dwelling

Current Functions (Enter categories from instructions)
DOMESTIC/single dwelling

7. Description

Architectural Classification
(Enter categories from instructions)

Queen Anne

Shingle Style

Richardsonian Romanesque

Materials (Enter categories from instructions)

Foundation limestone

Roof asphalt (shingles)

Walls brick

other gables: slate lintels: sandstone
porches: wood and aluminum

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

Name of Property: Cloud, Chalon Guard and Emma Blades, House County and State: Hamilton, Illinois

8. Statement of Significance

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

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

Criteria Considerations (Mark "X" in all the boxes that apply.)

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

Areas of Significance (Enter categories from instructions)

Architecture

Period of Significance

ca. 1892

Significant Dates

ca. 1892

Significant Person (Complete if Criterion B is marked above)

N/A

Cultural Affiliation

N/A

Architect/Builder

Cloud, Chalon Guard, builder; Frank J. Schlotter, or Merritt Reid, Reid Brothers, Architects of Evansville Indiana, probable architect

Narrative Statement of Significance (Explain the significance of the property on one or more continuation sheets.) See attached.

9. Major Bibliographical References

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

Previous documentation on file (NPS)

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

Primary Location of Additional Data

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

Name of repository: Abraham Lincoln Presidential Library, Springfield; Illinois Association of Museums Library (IHPA), Springfield; McCoy Public Library, McLeansboro; Recorder of Deeds office, Hamilton County, McLeansboro; Decatur Public Library, Decatur; Peoples National Bank, McLeansboro; preparer's personal library.

10. Geographical Data

Acreage of Property .74 acres

UTM References (Place additional UTM references on a continuation sheet)

Zone	Easting	Northing	Zone	Easting	Northing
1	_____	_____	3	_____	_____
2	_____	_____	4	_____	_____

See continuation sheet.

Verbal Boundary Description

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

Boundary Justification

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

Name of Property: Cloud, Chalon Guard and Emma Blades, House

County and State: Hamilton, Illinois

11. Form Prepared By

name/title: Mary Turner, Museum Consultant

organization:

date: August, 2008

street & number: 7135 W. Cantrell St.

telephone: 217/963-1960

city or town: Decatur

state: Illinois

zip code: 62522

Additional Documentation

Submit the following items with the completed form:

Continuation Sheets

Maps

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

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

Photographs

Representative black and white photographs of the property.

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

Property Owner

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

name: Peoples National Bank

street & number: 108 N. Washington St.

telephone

city or town: McLeansboro

state: Illinois

zip code: 62859

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

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

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Chalon Guard and Emma Blades Cloud House, Hamilton County, Illinois

7. NARRATIVE DESCRIPTION

The Chalon Guard and Emma Blades Cloud House sits on the southwest corner of South Washington and West Cherry Streets and two blocks south of the central square where Mr. Cloud's bank was located. The house is on a slight rise and faces east with a garage behind it on the northwest corner of the lot. There is an empty lot to the south (#11) with a brick-faced root cellar at the back of lots 6 and 11. While the root cellar probably dates from the nineteenth century and the garage from the second quarter of the twentieth, neither were known to be associated with the house when it was built and so are not considered significant. The house was built in the Queen Anne style but shows the influence of both the Shingle and Romanesque styles on its exterior. It rests on a limestone foundation, and is built of red brick with light gray slate in the east, north, and south facing gables. The basic floor plan is L-shaped with four rooms in the main square and an ell extending from the back (west) side of the house flush with the southwest corner of the main block. However, the typically irregular footprint of a Queen Anne house is further enhanced by round turrets at the northeast and southeast corners of the front facade, two more turrets on the south side, and a short projection at the northwest corner of the main block of the building. There are three brick chimneys: one on the north façade, the second immediately south of and perpendicular to the main roof ridge, and the third rising up out of the west wall. The house is two and one half stories tall with a steeply pitched hipped roof and cross gables of various sizes allowing for a series of small rooms on the third floor. It sits on a full basement.

Chalon Cloud and his wife, Emma, purchased Lots # 3,6, and 11 in the Heards Addition of McLeansboro over the years 1884 to 1895. Chalon bought the first part of Lot 6 at the earlier date, which would have been soon after his marriage to Emma. The remaining five purchases of land were done in Emma's name. When finished, they owned the whole northeast quadrant of the block. They built their house at 300 South Washington Street in the middle of Lots 3 and 6 sometime around 1892. The finished house also appears on the Sanborn Insurance Company map of 1894. They lived in the house until Chalon's death in 1908. At that time, Emma moved to St. Louis and in 1911 John W. Wright purchased the house. His family continued to occupy it until 1982. There have been two subsequent owners.

There have been very few changes to the exterior of the house since it was first built. These are limited almost entirely to the various porches, the paint color of the trim, some windows, and the roof. There appears to be only one known historic photograph of the house, and it was published in the local newspaper on May 25, 1900, during the time that C.G. Cloud and his wife Emma lived there. The changes made in the porch configurations will be discussed below, but the trim in the photo appears to be in a very dark color, possible brown or green. It is now white. The photo is of very poor quality and detail is very difficult to see, but the roof appears to be of the same light color as the slate clad gables. This slate roof was removed and replaced with black asphalt shingles ca. 1990.

Also in the photo, there is a smaller Queen Anne house to the south of the Cloud house (in what is now the empty lot) that was probably built at about the same time. It does not appear on the 1886 Sanborn Insurance

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Company map, but like the Cloud house, does appear on the 1894 map. The root cellar is probably associated with this house or possibly the earlier house on Lot 3. The house to the north of the Cloud house, across Cherry Street, probably dates from the same decade and is also Queen Anne in style. It will be discussed later. The house across Washington Street to the east is Colonial Revival in style and dates from the 1920's or 1930's. The house on the opposite corner is a small post-World War II house. Most of the other houses further south are early twentieth century four square or Colonial Revival in style.

EXTERIOR

East Facade

The east façade of the house presents an asymmetrical face to the world, typical of Queen Anne, with both the porch and the third floor gable being offset to the south. The two front-facing turrets are of different sizes, different heights, and – while they both have conical roofs – the shorter roof on the south nestles against the side of the gable while the free-standing northern one has a much taller roof to balance the size and bulk of the gable to the south. The foundation is of limestone with small barred windows at the bottom of each turret and a stone course between the foundation and the brick walls. The walls are of smooth red brick laid in a stretcher bond. The three-bay front porch is a twentieth century replacement with turned posts and spindlework railings. It covers the first floor façade from the inside edge of the north turret to the outer edge of the south turret. Based on Sanborn maps, the original porch was smaller and was located between the two turrets. It was extended to the outer edge of the south turret sometime between 1910 (after the Cloud years) and before 1926. The front door is offset like the porch and is on the south side of the flat wall between the two turrets. It is of oak with heavy strap work iron hinges and a large pieced beveled glass window in the top half. A rectangular pieced beveled glass transom is above it. The window's pattern is a floral one surrounded by a double row of small squares and the transom's pattern is scrollwork surrounded by a single row of similar squares. A large one-over-one light double-hung sash on the north side of the flat wall balances the door. Each of the turrets has a narrower one-over-one light double-hung curved sash: the north turret window faces east and the south turret window faces northeast. The fenestration on the second floor of the turrets is similar except that the south turret window opening has a woodwork panel below it that brings it down to the level of the porch roof. It is likely that at one time an exterior door to a porch roof balcony filled this space. A small, square stained glass window is located above the front door and a narrow one-over-one light double-hung sash is above the larger window on the first floor. Both are at the same height as the second floor turret windows. All of the windows and the front door have heavy red sandstone lintels and narrower stone sills, typical of the Romanesque style. The east-facing gable above them is clad in light gray slate and is in the Shingle style. A smaller gable juts out at the top over a recessed window and the wall surface of this smaller gable curves out over the window rather like an eyelid. The two side walls going back to the window recess are also curved. The window is a double hung sash with two lights in the bottom and yellow stained glass squares surrounding four dark pink stained glass squares in the upper light. The porch, fascia board, guttering, and roof trim are all white and the windows are covered with white aluminum storm windows. The conical roof of the south turret rests against the lower end of the gable on the front and curves around to the south roof on that side. The conical roof of the north turret is freestanding and has an ogee curve at the base. There is no decorative element at the top of this roof although it is likely that there was originally.

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South Facade

The south elevation is a long one including both the main block of the house and the kitchen wing extending to the west. It begins with the east-facing turret from the front façade that abuts the first of the two south-facing turrets. The east-facing turret has a pair of curved one-over-one light double-hung sashes that face southeast and match the pair that face northeast. The first south facing turret has only one set of windows: a double-hung sash filled with two elaborate stained glass lights with a single rectangular stained glass panel above it. These are in the vertical center of the tower and are above the landing of the interior central staircase. There is a large curved red stone lintel above the smaller window and stone sills beneath both windows. There is also a small single light rectangular window in the stone foundation wall at the base of the tower and a stone course runs the length of the house between the foundation and the brick walls. There is a short flat wall space between the two turrets on this side and a pair of French doors is located in this space on both floors. The porches to which these doors led are missing although the places where they were fitted into the exterior brick are still visible. However, these doors and porches were not original, as they do not appear on the Sanborn maps until 1926, long after the Clouds had moved out of the house and during the Wright family's tenure. The house was probably designed and built with one-over-one light double-hung sashes in these spaces and the Wrights made the changes. A small one-over-one light double-hung sash window is in the foundation wall below the doors. (The increased height of foundation windows is allowed by the slight decline in the elevation of the lot from the front of the house to the back.) The westernmost south-facing turret is configured like the two front facing ones; a pair of curved one-over-one light double-hung sash windows on each floor. One pair of windows faces southeast and the second pair faces southwest. A small one-over-one light double-hung sash is located on the west wall of the foundation of this turret. Both turrets have matching conical roofs that wrap around the base of the south facing gable. This gable is also faced with light gray slate and has a secondary gable curving out above its recessed window. The walls of the gable curve into the windows, and there is a pair of them in this gable. Each is a double hung sash with two lights in the bottom and yellow stained glass squares surrounding four dark pink stained glass squares in the upper light. The south wall of the kitchen ell extends in a straight line to the west from this second turret. There are two small one-over-one light double-hung sash windows in the foundation wall and two similar windows above them at the first floor level. These first floor windows appear to have been shortened at some point to accommodate a counter below them in the kitchen. Longer one-over-one light double-sash windows are at the second floor level above the first floor pair. There is a smaller one-over-one light double-hung sash in the wall space between the pair of original windows and the west wall of the turret on the second floor. This is a late twentieth century addition to allow light into a small bathroom attached to the south bedroom. While it has a "stone" lintel and sill like the other windows in the house, they appear to be made of a different material, possibly colored cement. On the roof above the center stack of windows on this wall, there is a hooded gabled dormer with a single window in it. Like the windows in the larger gables, it is a double hung sash with two lights in the bottom and yellow stained glass squares surrounding four dark pink stained glass squares in the upper light. The walls, roof, and hood of the gable are covered with the same black asphalt shingles as the roof. It is likely that they were originally covered in the same gray slate as the roof and were changed when the new roof was installed. The window trim, fascia board,

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and guttering on this elevation are all white and there are aluminum storm windows covering first and second floor windows and doors. The foundation windows do not have storms but are fitted with decorative iron bars.

The West Facade

The west end of the kitchen ell is very plain: red brick wall above the stone foundation broken only by a single one-over-one light double hung sash in the center on each floor. The first floor window was originally a door: changes in both the brickwork and the stone course between the wall and foundation are obvious. The Sanborn maps from 1894 through 1936 show a porch extending across the back of the ell that allowed access to the kitchen from the rear. There is no corresponding window in the stone foundation wall, but at the south corner there is a short wooden door with storm door attached that allows access to the basement. On the roof above the second floor window, there is a hooded gabled dormer with window that is identical to the south gable. There is a tall brick chimney immediately north of the window stack and dormer to serve the heating system in the basement. This is a different brick from both the house and other two chimneys and is a later addition. A tie rod connected to the west side of the hip roof stabilizes it.

The North Facade

The north wall of the kitchen ell has three bays. On the first floor there are two long one-over-one light double hung sashes to the west and a door with transom to the east. On the second floor there is a single long one-over-one light double hung sash to the east and two shorter one-over-one light double hung sashes to the west. These shorter windows were cut down to accommodate interior changes made in the mid-twentieth century. There is a single one-over-one double hung sash with iron bars in the foundation wall below the westernmost bay. All of the windows and door have the same stone lintels and sills as the rest of the house. There is another hooded, gabled dormer above the center bay of windows, and it is identical to the ones on the west and south elevations. A mid-twentieth century porch on limestone piers covers the door and center window on the first floor. It is attached to the north wall of the ell and the west wall of the main block of the building. It is constructed of wood with turned posts, square balusters on the railing, and spindlework squares connecting the tops of the posts. The ceiling is of aluminum siding, and a contemporary light hangs in the center. The decking and steps are formed concrete and the space between the piers has been filled in with concrete blocks to enclose the foundation. There is a single metal vent at the top of the center of the blocks. The west wall of the main block of the house, where it abuts the kitchen ell, holds three windows: two large one-over-one light double-hung sashes are close to the ell corner on each floor, and a single light foundation window with iron bars is immediately north of the edge of the porch. The first and second floor windows are below the corner of the central hipped roof that is supported above the top window by a large curved bracket attached to the ell wall.

The north elevation of the main block of the house uses the same construction materials as the others: limestone foundation and belt course, red brick walls, and black asphalt shingle roof. However, its configuration is a little different. Instead of a turret on its northwest corner, there is a large projecting bay. The west wall of this bay

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forms the inside of the previously described ell. The north face contains a small rectangular window with iron bars in the foundation and one large one-over-one light double-hung sash with sandstone lintels and sills on each of the two floors. The bay is topped with a flat slate-shingled gable with a small black asphalt shingled hood over the single window with two lights in the bottom and a top light of two pink stained glass squares surrounded by ten yellow squares. The east side of the bay is very shallow and contains one long one-over-one light double-hung sash on each floor and a small rectangular single light barred window in the foundation. These are situated very close to the corner formed by the east wall of the bay and the north wall of the main block. This short north wall is between the bay and the northeast turret on the front of the house. It also has a stack of windows: small rectangular window in the foundation wall (without iron bars), a long one-over-one light double-hung sash on the first floor and a small square stained glass window on the second floor. There is another hooded gabled dormer identical to those on the kitchen ell above the stack of windows and a chimney that serves the parlor and north bedroom fireplaces rises out of the hipped roof between the dormer and the projecting gable to the west. There is a stack of windows (facing northwest) on the northeast turret: barred rectangular single light in the foundation, a one-over-one light double hung sash on each floor.

INTERIOR

Basement

Access to the basement is through either an exterior door at the south corner of the west wall of the kitchen ell or by an interior staircase from the north side of the kitchen passageway into the dining room. Both lead to the room immediately below the kitchen. This room contains the current heating and air-conditioning unit, hot water heater, and hook ups for a washer and dryer. The first two are on the west wall and the latter is on the north wall with the vent going out under the ell porch and exiting at the metal grate inserted in the cement block foundation of the porch. There are two windows on the north side: the west one is partially blocked by the stairs to the porch and the east one is completely blocked by the porch floor and foundation. The only opening on the west wall is the small door to the exterior. The south wall has two windows. The three exterior wall surfaces are the smoothed insides of the foundation limestone blocks, and the one interior wall is of white washed red brick. The floors throughout the basement appear to be red bricks laid in dirt.

The remaining rooms in the basement mirror the layout of the first floor with interior brick walls bearing the load of the walls above. The south room immediately east of the furnace room includes the foundation for the westernmost south turret with one window on its west side, and another window is in the south wall. There is an opening into the central hall space framed in wood, but the opening into the ell room is open brick. There are no doors in any of the basement doorways. This room contains an earlier heating system that is no longer functioning. A wood framed doorway from this room leads to the southeastern room (below the living hall above). The foundations for both of the turrets on the southeast corner of the house are in this room: the one facing south has a small window facing south and a second one facing east. The foundation under the east turret has only one window that faces southeast. The north interior wall is of whitewashed brick and has a doorway into the northeastern room that has been filled in with red brick. There is also an original gaslight on this wall immediately east of the bricked-in door. The west interior wall is the foundation for four fireplaces on

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the two floors above and contains a small iron door at its base for the removal of ash overflow. A doorway opens into the hall from the northwest corner of this room.

Being an interior room, the walls in the hall are all brick with the wood framed door into the southeast room on the south and a brick door into the northeast room on the north. Apparently, the wood frame on the north door was removed to accommodate ductwork that flows across its top, as the bricks in the opening are not whitewashed.

The northwest room has a small window in the northern-most corner of the west wall, one in the center of the north wall, and a third in the northern-most corner of the east wall (these are on the three sides of the north-facing projection.) The fireplace foundations are on the east wall with a small iron door at the base for ash overflow removal. There is an open brick doorway in the southeast corner of the room that leads to the northeast room.

The north wall of the northeast basement room contains one small window and the northeast turret foundation contains two: one facing east and the second facing northwest. The interior south wall has an original gaslight mounted near the bricked up doorway to the southeast room. The northwest corner of the room is bricked in at an angle to accommodate the angled fireplaces in the parlor and master bedroom above. There is an ash removal door at the base of the foundation. There is also a painted tin cover over an opening into the chimney approximately four feet above the floor and on the north side of the angled wall, probably to vent a wood stove pipe at some time.

First Floor

Entrance to the Cloud house is through the front porch on the east façade. The door leads directly into the living hall. The first floor is divided into four rooms of approximately the same size, one in each corner of the main block of the house. There is a long central hall between the two rear rooms that leads to the back stair hall. The kitchen, a new bathroom, and back stair hall occupy the ell behind these four main rooms. The house can also be accessed through a back door that leads into the back stair hall from the ell porch. The flooring in all four rooms is identical oak strips and, in many cases, continuous through doorways. All of the door and window hardware is original with leafy scrolled doorplates and recessed pulls on the pocket doors that match.

The living hall is in the southeast corner of the main block, and its floor plan includes the first floor of the southeast turret, the main staircase going up through the first south turret, and an inglenook and fireplace opposite the front door. There are deep quartersawn oak baseboards and the oak is repeated in raised-panel paneling of a tall wainscoting, the woodwork around the windows and doors, the paneling in and around the inglenook, and the stairwell. The walls above the wainscoting are currently painted plaster, but were probably originally covered with wallpaper. An elaborate plaster molding, including dentils, circles the room, stopping just short of the stairwell. The molding is currently painted white. Because all of the remaining trim in the room retains its original finish, it is probable that this molding has always been painted. The plaster ceiling is also painted white with a stenciled pattern around its border. The original ceiling was likely stenciled but this is

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modern. The original tortoiseshell brass light fixture hangs in the center of the room and a smaller one hangs in the center of the turret. Both appear to be gas fixtures that have been converted to electricity. There is typical Queen Anne-style woodwork surrounding the two windows in the turret with carved leaf-patterned corner blocks at the top of each paneled stile and also in the center of each where the wainscoting meets the window frame. There are hinge marks on the framing for mounting shutters (they are stored in the basement.) It is unknown if the shutters are original or were a later addition. An elaborate piece of spindlework incorporating beaded fans, latticework and scrolls spans the opening into the turret. The stair hall is located in the first south turret and rises up out of the southwest corner of the living hall. The wainscoting climbs the staircase on the wall side and an open banister is located on the other side of the steps. The banister is composed of turned spool balusters with a square newel post at the bottom of the stair and a similar square post topped by a turned vase-shaped pillar supporting the upper hall floor at the turn of the stairs. There is a curved bench with turned vase-shaped legs below the tall stained glass windows on the landing. The windows are in browns, tans, creams, and gold with some clear beveled glass. The pattern is a combination of anthemion, leafy scrolls, and fleur-de-lis. The inglenook is on the west wall of the living hall and is under the second flight of the main staircase. Its face and interior consist of oak raised-panel paneling with two small benches placed on each side of a central fireplace. The carved leaf design is repeated on the fireplace surround and also around the mirror above the mantel. Immediately below the mantel "Welcome" is carved in Gothic letters embellished with more leaf patterns. Between the iron firebox edge and the oak surround are bright teal blue tiles: a large stag is on the left side of the firebox, a doe and fawn are on the right, and two running dogs are above. Each of these representations is three tiles pieced together, and small rectangular tiles laid in a stretcher pattern surround all of them. The patterned tiles are part of the "Stag" mantel facing in the 1905 catalog of the Trent Tile Company, Trenton, New Jersey. The hearth is also laid with the small rectangular tiles surrounded by larger marbled rectangular tiles in the same color. The wall of the inglenook above the north bench is open to the living hall and is topped with a spindlework panel of a beaded fan center surrounded by leafy scrolls. An identical fan panel is perpendicular to this one at the top of the doorway into the central hall. There are brackets for holding a curtain rod below the fan in the hall doorway. A wide doorway on the north wall of the living hall leads to the front parlor. It too is embellished with an elaborate panel of spindlework. Two pocket doors with raised panels slide into the walls on either side of this doorway. They are quartersawn oak on the living hall side and are painted white on the parlor side.

The formal parlor occupies the northeast corner of the main block. The rectangular shaped room has a round turret extension in the northeast corner with two windows, a large window facing east, and another facing north. A large doorway in the west wall separates this room from the family parlor behind it. A single pocket door is on the south side of this opening. All of the woodwork in this room has been painted white with the exception of the fireplace angled in the northwest corner of the room. It is unknown whether or not the woodwork has always been white (it has been freshly painted by the current owner), but the parlor sides of the pocket doors have not been painted in many years and they are also white. The woodwork around the windows is similar to that in the living hall with the leaf corner blocks. There is a small row of raised panel paneling below each of the windows. The same woodwork surrounds the two doorways. A spindlework panel of beaded fans and scrolls marks the edge of the turret space at the ceiling level. The plaster ceiling molding in this room is an

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elaborate series of curves but is missing the dentils found in the living hall. The walls and ceiling are painted and there is no trace of earlier wallpaper or other decoration. The ceiling has a simple gold, stenciled pattern around the outer edge that has been recently added by the current owner. The original ceiling was probably stenciled. The central brass light fixture has eight arms and is original. The fireplace is the focal point of this room, immediately in the line of site when entering from the living hall. The fireplace and surround is set at an angle between the north wall of the room and the doorway into the back parlor; with the attached mirror, it covers almost the entire wall. The wood is quartersawn oak and it is carved with the same leafy details found in the living hall. The firebox is edged with an iron hooded rim and base that is decorated with cornucopia and floral motifs. There is an installation of tile around this rim in a dark rose color. As in the living hall, figural tiles are on each side and above the firebox: a young man with a flute on the left side, another with a lute on the right, and a young woman reclining with a basket above. All are in Renaissance dress, and all are composed of three tiles. They are identified as the "Music" mantel facing in the 1905 Trent Tile Company catalog. The rest of the tile surround is composed of small rectangular tiles in a stretcher pattern. The hearth is made of identical rectangular tiles with a narrow outline of darker tiles near its outer edge. The wooden surround begins at the base with two columns on square bases. Each of them stands free of the wood panel behind them and is topped with a carved scrolled leaf capital. The carved mantel rests on these columns. Two intricately carved griffins face each other from the ends of the mantel. A small square scrolled shelf rests on the top of their heads and upstretched wings. Each of these shelves supports a reeded baluster with a leaf-carved square top that, in turn, supports a hood with egg and dart molding along its top edge. Beaded molding surrounds a large mirror behind the griffins and balusters.

The doorway in the west wall next to the fireplace leads from the front parlor into what was originally the family parlor, sitting room, or music room, depending on the Cloud family's interests. This is the only room on the first floor that has only four square corners and no curved walls. There is another fireplace on the east wall of this room, immediately behind the parlor's fireplace. This is made of bird's eye maple but is much simpler in style than the one in the formal parlor. There is an embossed iron cover over the fire opening in this room. Once again there is a tile surround, this time in a slate blue with the figures of women in flowing and ruffled short gowns carrying long-handled fans on each side of the firebox and a panel depicting children dressed as royalty in a court scene above it. Unlike the panels in the other two rooms, these scenes are all one tile rather than three put together. These are also probably from Trent Tile Company although they are not listed in the 1905 catalog. Square tiles in the same blue surround these panels, and the hearth is composed of the same blue tiles surrounded by narrow dark blue ones. Bird's eye maple pilasters rise on each side of the tile surround and end with two small bas relief columns carved at their top. The mantel with egg and dart molding rests on these pilasters. Two shallow pilasters rest on the outer edges of the mantel and support a flat entablature above. These three frame a beveled mirror. Both the pilasters and entablature are carved with scrolls in fan shapes. Beyond the fireplace, there is also a window on the east wall that is wedged tightly against the north wall. There is another one on the north wall and one on the west wall. A wide doorway with pocket door is on the south wall and leads into the central hall. The window and doorway woodwork is bird's eye maple with raised panel paneling below the windows and with hinge marks for shutters similar to those in the front parlor and living hall. However, the corner blocks in this room are simple rectangles with a partial sphere carved in relief

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in the center. The two pocket door openings have identical moldings. The one into the front parlor is fitted with a curtain rod across its top and the one into the central hall has a panel of spindlework that includes beadwork and scrolls. The sides of both pocket doors that face into this room are raised panels of bird's eye maple. The brass light fixture in the center of the ceiling is original but is missing all of its glass shades. There is an elaborate curved molding around the room at ceiling level identical to that in the front parlor. It too has been painted white and the ceiling has been painted terra cotta.

The central hall is to the south of the family parlor and can be accessed from the living hall to the east, the family parlor to the north, the dining room on the south, and the back stair hall on the west. Like the living hall, the central hall has raised panel paneling above a wide baseboard along the bottom half of the walls. The door moldings match the living hall moldings with two corner blocks on each stile: one at the top and the other where the wainscoting meets the molding. The white-painted plaster molding around the ceiling also includes dentils to match the living hall. The highlight of this space is the original stenciled ceiling that is still in place and in very good condition. The background is ashes of rose with a border of two narrow brown stripes that enclose a sponged pattern of what might originally have been a metallic color. Within the inner edges of this border is a broad band of scrolls in a modified fleur-de-lis pattern. These are in terra cotta.

The dining room is south of the central hall in the southwest quadrant of the main block of the house. It is entered through a doorway that mirrors the one from the family parlor. The woodwork in this room is quartersawn oak. There is a plate rail around the room at about the center of the walls and a deep baseboard. The plate rail is old but may not be original. The door and window surrounds echo the ones in the living hall with the same leafy scroll corner blocks and dentil molding above an egg and dart molding across the top. The doorway from the central hall has a spindlework panel of beadwork and scrolls. The fireplace juts out into the room in the north corner of the east wall (sharing a chimney with the inglenook fireplace in the living hall.) Ceramic tiles again surround the firebox. There are two floral tiles in the top corners, with a set of five tiles between them. A Greek urn centers these with winged putti on each side facing a standing griffin. Tiles with leafy scrolls run down the sides of the surround below the floral tile. This is identified as the "Griffin" mantel facing in the 1905 Trent Tile Company catalog, although the corner tiles are different. Because the house was built approximately fifteen years earlier than the date of the catalog, it is likely that the company made the change in that time, although the Clouds may have requested the different corners. Small square tiles in the same rich brown surround this set of patterned tiles, and the hearth is constructed of the small squares as well. The wood surrounding the tile is quartersawn oak and is very simple and shallow as the fireplace projects out into the room. The mantel rests squarely on top of the fireplace and has two small enclosed cabinets at each end. The doors on the cabinets have leafy scrolled patterns on the bottom of their doors. There is a large beveled-edge mirror between the two cabinets and smaller ones above each cabinet. A small hood and leafy carved panel top the piece. There are two French doors in the south wall of the dining room that led to a small porch at one time (discussed in the section on the house exterior.) The second south-facing turret provides a round projection with two large curved windows on this side of the room. The door into the current kitchen is in the center of the west wall and is an original, raised-panel, hinged door.

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The door from the dining room opens into a completely remodeled kitchen that, along with a bath, basement stairs, and the back stair hall, fills the western ell of the house. The narrow pass-through space on the south side of the kitchen might have originally been a butler's pantry, but there are no vestiges of it remaining. The south wall is lined with modern cherry cabinets and a curved Formica counter top. The door for the interior basement stairs is in the north wall of the passage. The plaster walls are painted and the ceiling fixture is a modern replacement. The floor is covered with beige ceramic tile. There is a single, short window in the south wall. An unfinished half bathroom fills the southwest corner of the kitchen space. The kitchen proper is north of the bathroom with modern ovens and cabinets on the shared wall. There is a single window in the west wall (originally the door to the west porch) with the sink below it and surrounded by more cabinets. A modern light fixture hangs above the sink and another one with a ceiling fan attached hangs in the center of the room. A counter with cabinets below it juts out into the room perpendicular to the west wall. A cook top, more cabinets, counters, and the refrigerator are on the east wall. There are two windows on the north wall overlooking the current back porch. A door in the north end of the east wall leads into the back stair hall. The ceramic floor tile extends into this space, but the walls, ceilings and stairs have not been altered. The original door opens onto the back porch from the north wall. There is a darkly stained bead board wainscoting on the walls and up the stairwell. A small closet sheathed in the same material is in the northeast corner of the hall. A larger closet housing heating ducts is in the southeast corner beneath the upper flight of stairs. A door into the family parlor is on the east wall next to the latter closet. The walls above the wainscoting are plaster with remnants of several different wallpaper layers still on them. The stairs to the second floor are painted wood and the banister is solid bead board.

Second Floor

The second floor of the ell currently contains a bedroom, a bathroom and a small empty room, all accessed from a small hall off of the back stair hall. These were likely the maid's bedroom, possibly a storage room, and the now empty room was probably the earliest bathroom. The stair hall looks much like its counterpart on the first floor with dark-stained, bead board wainscoting about four feet up the sidewalls, topped with a molding, and plaster partially stripped of multiple layers of wallpaper above that. There are newel posts carved with a leafy scroll pattern and topped with a vase shaped turning at each landing and the banister is solid bead board like the wainscoting. The steps are painted gray with treads of green linoleum in the center. The small hall that forms a hub for the three rooms in the ell also sports the bead board wainscoting and has a ca. 1950's ivy patterned wallpaper above it.

The maid's bedroom is on the south side of the small hall and is a rectangular room with a small closet added in the northwest corner. The flooring is wide plank pine that has been darkened with age and wax. The deep baseboards are pine as are the windows and doors. The corner blocks are double knobs recessed into a concave circle. There are two windows on the south wall and one on the west wall; each has marks for hinges where shutters covered the glass. There is textured wallpaper, ca. 1950, on the plaster walls and a picture rail approximately two feet down from the ceiling. A modern light fixture hangs in the center of the room. The floor is covered with modern vinyl.

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There are two rooms across the small hall from the bedroom. It is probable that the original design called for only one room here, but it is difficult to tell at this point. The larger room is in the northwest corner and is currently a modern bathroom. It has white ceramic tiles half way up the walls and the top half is painted plaster. There is a tiled shower built into the southwest corner of the room opposite the door from the hall. The toilet is next to the shower enclosure also on the west wall, and an approximately one foot square bump out is in the northwest corner. A small window is on the north wall with woodwork that matches the other bedroom. Plumbing for a sink and an opening for an inset cabinet are on the east wall next to the doorway. The smaller of the two rooms on this side of the ell was probably fitted as a bathroom sometime early in the twentieth century. It too has a small window with matching woodwork but this one has been painted white. The wall dividing this room from its larger neighbor cuts into the west side of the window surround indicating that it is probably a later addition. Wainscoting with a top molding is on the side walls, and there is wallpaper over the plaster. However, the wallpaper has been painted. The floor is covered with an early twentieth century ceramic tile. It is possible that the Clouds added this bathroom sometime after 1899, as that was the date that McLeansboro began providing water to its citizens.

The main block of the house is accessed from the back stair hall through a raised panel door into the central hall. There is a single light transom above the door and the woodwork is maple on the hall side, with leafy scroll corner blocks and a dentil molding across the top. The floor is wide planks and the plaster walls have been stripped of paper and painted white. The ceiling and ceiling molding have also been painted white. A modern wall sconce has been added to the south wall. There are two doors, identical to the back stair hall door, on the south and north sides of the hall. The south door opens into the south bedroom; the north door into Emma's bedroom. The east end of the central hall opens into the upper stair hall and is marked with a beadwork panel of fans and scrolls at the ceiling level.

The south bedroom is a classic Queen Anne space – full of angles and curves. The floor is of the same material as the rest of the second floor and the woodwork in this room was painted blue at some time. It is currently being stripped of its paint, and it appears to be pine beneath the paint. It is possible that the woodwork in this room has always been painted. The walls, ceiling, and ceiling molding have been painted as well. The original central light fixture has been replaced with a modern one with circulating fan attached. The door into the room is on the north wall and that is the only uninterrupted wall in the room. The fireplace is on the east wall at the north end and originally projected out into the room. The walnut mantel has very simple paneled sides with a rounded and reeded post at each corner. This surrounds an inset of majolica tiles in shades of brown and teal around the firebox. The hearth is composed of similar tiles. Two small reeded brackets on the panel above the firebox support the mantel. Two candlestick spindles with square tops are at the outer corner of the mantel top and support the outer corners of curvilinear shelves. Scrolled brackets also support the shelves and are perpendicular to the post tops. Two more candlestick posts are on the center edges of the two shelves, and they support a top shelf that runs the width of the overmantel. Two small beveled glass mirrors are above and below the center shelves on each side and a larger one is in the center. The panel above the top shelf is carved with leafy scrolls and decorated with a series of knobs in the center. Sometime in the twentieth century a closet was built into the recessed section of the east wall between the fireplace and the south wall. It had two raised-panel

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doors below and, at one time, had two small doors above them to allow access to storage space in an upper section. This storage area appears to have retained early wallpaper, possibly the original paper. Like the dining room below it, the south wall has a pair of French doors that were added in the early years of the twentieth century. They have pine woodwork with double knobs in a concave circle corner blocks similar to those in the ell rooms. Next to the French doors, the western-most turret projects out providing a sunny space. The two windows share the same woodwork as the doors and have raised panel paneling below them. The turret wall curves into the west wall of the room that is broken by a door into a modern bathroom. This bathroom is actually in the ell with the maid's bedroom to the west and the stair hall to the north of it. A small window has been added to the south wall with a built-in sink also on that wall. A shower stall and toilet are on the west wall. Beige ceramic tile forms a wainscoting on the walls and the plaster above it is painted. The floor is modern vinyl and the light fixtures are all modern.

What is believed to be Mrs. Cloud's (Emma's) bedroom is immediately across the central hall from the south bedroom. This room, in the northwest corner of the main block of the house, has the same flooring as the rest of the second floor and cherry woodwork around all doors and windows as well as the baseboard. The door into the room from the central hall is in the south wall. The west wall contains one large window with recessed sphere corner block and a dentil molding above. There is raised panel paneling below the window. The north wall contains an identical window. A narrower window wedged into the north corner, the fireplace, and a wide doorway into Chalon's bedroom break the expanse of the east wall. A raised panel pocket door with cherry on the west side and mahogany on the east side slides into the wall to the south of the doorway. A small closet has been added at an angle from the edge of the east wall doorway to the edge of the south wall door into the hall. It's woodwork matches that of the other doors and windows. The fireplace surround in this room is simpler than in many of the others. The iron firebox rim is the most decorative part of the whole: there is an elaborate pattern of anthemion and bellflowers around the top and sides with a series of columns across the bottom. The firebox is covered with a black iron face embossed with a faux coat of arms and crossed palms. The tile surround is two rows of small brown and tan squares. The stepped wood panels on the sides are decorated with a single line of beads. An added panel immediately below the mantelshelf has leafy scrolls carved at each end. Two slim candlestick posts with carved brackets above them support two small shelves on either side of a central beveled glass mirror. Two cartouches of scrollwork carving rise above the two shelves. The walls and ceiling in this room are painted plaster, and the central light fixture is a modern replacement.

Chalon's bedroom can be accessed through the wide pocket doorway from Emma's room and occupies the northeast corner of the main building. This room's shape mirrors the parlor below it exactly with an angled fireplace in the northwest corner and a turret on the northeast corner. The window configuration is also identical with the exception of the north wall: instead of a large window overlooking the yard and Cherry Street, there is a smaller stained glass square. The glass is a modified fleur-de-lis pattern in shades of brown and tan with clear beveled glass included. The stained glass window is fitted with shutters but they do not appear to be original. The woodwork around all windows and doors in the room is mahogany as is the side of the pocket door separating this room from Emma's room. The corner blocks contain the same recessed sphere and there is a dentil molding above. The south wall contains a door with transom that goes into the upper stair hall, and two

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doors wedged tightly together at the east end of the wall. The outer door of the two leads into Chalon's study and the one next to it into a small closet. As in the parlor below it, the fireplace is angled from the side of the pocket door on the west wall over to the north wall. It is in the Colonial Revival style and has very simple lines with a bit of Queen Anne flair. The hooded firebox rim is very ornate with cornucopia and flowers in abundance. In contrast, the tile surround is "Colonial" from Trent Tile Company's 1905 catalog. Composed of tan ceramic tiles, it has the shape of a Greek Revival molding enclosing loops of beads and flowers across the top and bellflower drops down the sides. Small rectangular tiles in the same color fill the inner edges of the decorative tiles and make up the hearth in front of the fireplace as well. The wooden surround is a series of stepped back panels trimmed with a single line of bead molding. Egg and dart molding trims the bottom of the narrow mantelshelf. Two round columns with floral capitals are positioned at each end of the mantel and support another shallow shelf over the beveled glass mirror. The two side panels of the surround rise up outside the mantel to become square reeded columns with Ionic capitals at the top. The walls and ceiling in this room are painted plaster and the molding around the ceiling is painted as well. The central light fixture appears to be old but not original.

Chalon's study and the upper stair hall fill the southeast corner of the second floor. The study can be reached either through an open doorway from the stair hall on its west wall or through a narrow door and short passage from Chalon's bedroom on the north. It is a fairly small room with very irregular walls. The woodwork is all bird's eye maple. The southeast turret provides two windows and has an early fixture hanging from the ceiling. The window facing northeast (over the front porch roof) has been altered: the raised panel paneling below it has been removed and replaced with a single panel of plywood. It would appear that a door (possibly onto a roof balcony) was put in its place at one time. This might have been done at the same time the two sets of French doors were added to the south rooms. The original window without its paneling is now in place. The other window in the turret has retained its paneling. A modern wall sconce has been added to the wall next to the southeast window. The east wall holds another stained glass panel in browns, tans and beveled glass – this time in a leafy scroll pattern. There are hinge marks for shutters but the panels are missing. The door to Chalon's bedroom is at the north end of the east wall. It has been fitted for a drapery rod as well as having a raised panel door in place. The south face of this door is bird's eye maple and the north side is mahogany. It appears that a wall was built in the middle of the passage at some time, probably to provide another closet for Chalon's room. The wall has been removed, the baseboards repaired, and the floorboard replaced. There is a picture rail around the room and it has not yet been replaced in this space. A small closet with the door facing south is between the wall to the upper stair hall and the passage to the bedroom. The walls and ceiling are painted plaster.

The upper stair hall contains the top flight of the main staircase coming into the hall from the first south turret. The hall is open to the stairwell with a banister identical to that on the stairs wrapping around the floor. This allows access to the light from the stained glass window and the original tortoise-shell brass hanging fixture above the landing. The opening into Chalon's study is on the east wall of the hall with a shallow closet next to it. The door to Chalon's bedroom is on the north wall and the opening into the central hall is on the west wall. There is a beadwork panel at ceiling level dividing the stair hall from the central hall. A new light fixture hangs at the top of the stairs. All of the door and window frames in this space are quartersawn oak to match the

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staircase and the corner blocks contain leafy scrolls. The plaster walls, ceiling, and ceiling molding are painted white.

Third Floor

The third floor can be accessed only by way of the back stair hall. This third level of steps is identical to those leading to the second floor: bead board wainscoting with a molding above, plaster walls with several layers of wallpaper still attached in places, gray painted wooden steps with green speckled linoleum treads in the center, and newel posts with leafy scrolls carved into the sides and topped with vase-shaped turnings. The floor at the top of the stairs is covered with dark red, brick-patterned linoleum. The walls of this hall also sport the bead board wainscoting below plaster walls with peeling painted wallpaper, and a modern light fixture hangs in the center of the ceiling. The doorframes in the hall are both pine with a raised panel door with a single light transom above it leading to a central hall to the east. A small room west of the stair hall takes up most of the remaining space in the ell. It was converted in the mid-twentieth century into a kitchen with a sink hung on the north wall. A door next to the sink opens into a half bath inside the north-facing dormer. The walls of the bath are painted wallpaper over plaster with a linoleum wainscoting on the wall behind the sink and toilet. The floor is covered with linoleum. All of the woodwork is painted white and the doorknob is white china. In the kitchen, the west-facing dormer is around the corner from the sink in the west wall of the room, and the south-facing dormer is opposite the sink in the south wall. The ceiling is angled to fit the shape of the hip roof and various gables. The walls are painted paper over plaster, and the woodwork is white. The floor is covered with blue linoleum.

The door on the east side of the stair hall leads into another hall that allows access to the remaining three rooms on the third floor. It is unknown at this time what the intended use of these rooms was, but more recently they have been used as bedrooms and storage rooms. They also comprised the main body of an apartment during the middle years of the twentieth century. Each of them has a doorway identical to the one from the stair hall: pine frames with recessed double circle corner blocks, and transoms above raised panel doors. The hall walls are painted wallpaper over plaster and there is a modern light fixture in the center of the ceiling. East of the light fixture there is a wood-framed attic opening with a wooden cover, and next to that is a modern attic fan.

The south room is basically rectangular with variously sloping walls and ceiling heights that follow the contour of the roof and gables. The south wall is the face of the south gable and contains the two windows in the center of the gable. The east wall holds a doorway into a small closet. The floor is wide plank pine. The walls are painted wallpaper over plaster, and there is a modern light fixture in the ceiling.

The room to the north of the central hall has the same wide plank floors as the other rooms, but in this case it is partially covered with various large and small pieces of linoleum. An alcove to the east of the doorway is fitted with built-in shelves. The single window is in the end of the north gable enclosed by the sloping roofline of the gable. The west wall is full of angles and breaks based on the roofline above it. The walls are paint over plaster and the woodwork has been painted white. There is a modern light fixture in the center of the ceiling.

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The room at the end of the hall, facing east, is the largest and most spacious of the four on the third floor. The large window on the east wall is the face of the eastern gable. To the south of the window there is a small closet built into the southeastern tower. The wall on the south side of the room has only a shallow slope to the ceiling. The ceiling slopes down sharply in the northeast corner of the room, but the north wall is open with a dormer and window cut into the center of it. The west wall has only the doorway into the room in its center. The walls and ceiling are painted plaster and the woodwork is dark pine identical to what is in the hallway. There is a modern light and fan in the center of the ceiling. The floor is bare pine planks.

Summary

The Chalon Guard Cloud House was built sometime between 1890 and 1894 and is a classic Queen Anne residence showing the heavy influence of both the Shingle style and the Richardsonian Romanesque style that were also very popular in the 1880s and 1890s. The main body of the house with its four rooms on each of the three floors maintains amazing integrity. The first floor rooms in this section still have all of their original woodwork, fireplace surrounds and tiles, ceiling moldings, and hard wood floors. The only changes made since the house was built are the re-plastered ceilings in the two parlors and the living hall, and the addition of French doors (to a now non-existent porch) in the dining room. On the second floor, the four rooms in the central block also remain very much as they were when the house was built: woodwork, fireplaces, floors, and windows are all original. The only changes made on this level were to add the French doors in the south bedroom, and to remove a window and add a door to a roof porch from the turret in Chalon's study. The current owner has returned the latter to its original configuration. The four third-floor rooms in the central block show little change from their original construction, retaining their original woodwork, windows, and flooring.

The kitchen ell or west wing of the house has experienced the most change. On the first floor, the area that was probably a butler's pantry and kitchen has been reconfigured into a kitchen and a half bath. The two south windows in this space have been shortened and a short window replaced the original door to the west porch. The Wright family probably did this structural change in the middle years of the twentieth century although this has not been documented. The current owner replaced all of the cabinetry and fixtures within the last two years. While the kitchen is now modern, an effort was made to make it compatible with the rest of the house.

The second floor of the west wing has also been altered to provide bathrooms for the second floor bedrooms. A small bath with shower was put into what was probably a storage room off of the west side of the south bedroom. The small room north of the doorway into the maid's bedroom appears to have been a very early bathroom: it has early twentieth-century tiles on the floor, wainscoting typical of the period, and plumbing pipes that have been cut off at the floor. The current bathroom, just west of this small early bath, has been recently remodeled. It was probably added late in the twentieth century. Both of these small rooms maintain the original woodwork on windows and doors, but the windows have been cut short to accommodate fixtures. As in the kitchen, an effort has been made to make the modern spaces compatible with the original parts of the house.

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On the third floor of the kitchen ell, changes were made to accommodate an apartment sometime around the middle of the twentieth century. The west room served as the kitchen so a sink has been added to the north wall. A half bath was put into the dormer over the north porch. Original plaster, woodwork, and flooring all remain intact. The back stair hall on all three floors retains its original wainscoting, banisters, and flooring. Pieces of linoleum were added in the 1950s to some of the treads of the staircase.

The exterior changes include the shortened windows in the first floor kitchen and second floor bath, the addition of the window for the small bath off of the south bedroom, and the two sets of French doors to now-lost balconies from both the south bedroom and the dining room. The only other exterior change was the removal of the slate roof and its replacement with asphalt shingles in the 1990s.

The house has remained a single family dwelling through all the years of its existence and maintains amazing integrity. The characteristics that make it a classic Queen Anne house are still in place: the beautiful and elaborate woodwork, the asymmetrical footprint and facades, the basic floor plan, and even some of the stenciled ceilings. Luckily, the beautiful slate gables with their recessed windows and eyebrow dormers so typical of the Shingle style are still intact as well. And the Richardsonian Romanesque brick exterior with the heavy stone lintels and sills, and the expanded living hall space with the inglenook fireplace are also still in place as they were designed by that unknown architect sometime around 1892.

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Statement of Significance

The Chalon Guard and Emma Blades Cloud House has local historical significance and is eligible for listing on the National Register of Historic Places under Criterion C, in the area of Architecture. The Cloud House would probably be considered unique in any community, as it is the synthesis of three different architectural styles popular in the last decade of the nineteenth century. It sits in a town with many lovely Queen Anne houses, but it is still one of a kind. It is one of only two to show the influence of the Shingle style of architecture in its slate covered gables. And it is the only one to bear the masonry walls of the Richardsonian Romanesque style. It also appears to be the best preserved of all the houses of its type in town, having kept most of its exterior intact and much of its interior integrity, especially within the main block of the house. The period of significance is ca. 1892, about the time the house was built.

McLeansboro and the Cloud Family

McLeansboro was founded in 1821 and was named for the owner of the town's first house, Dr. William B. McLean. The original town was laid out in eight squares around a central square. Main and Market Streets form the south and north boundaries of the square respectively. Washington and Jefferson Streets are on the west and east sides. By the time C.G. and Emma Cloud built their house, around 1892, the population was between 1600 and 1700. By this time, the town boasted several dry goods and grocery stores, two drug stores, furniture stores, undertakers, blacksmiths and livery stables, boot and shoe stores, lumberyards, a book and news store, two meat markets, two hotels, a boarding house, an ice cream parlor, and two banks, one of which belonged to C.G. Cloud. Being an agricultural community, the town was also home to a woolen mill and three grain mills. One of the latter was also a sawmill producing lumber. A volunteer fire department was established in 1894. Electricity was available in the city by 1897, and its production was controlled by the city. City water was provided after 1899.¹ Heards first addition (where the Chalon Cloud House is located) was added in 1853.²

The town was also a rail hub between Evansville Indiana and St. Louis Missouri, with branches south to Shawneetown and eventually rails north to Chicago.³ Service between McLeansboro and Evansville was so efficient that in the early 1880s letters to Evansville could be sent on the morning train and responses were written and returned on the afternoon train. The letter would be received by evening and another response sent the next day.⁴ In 1888, the importance of McLeansboro as a shipping point became an object of pride for the local newspaper. The *McLeansboro Times* ran a front page story in January 1888 on the statistics for 1887: 1,010 carloads of freight had been shipped to the town in 1887 and 2,000 carloads had been shipped out. The material shipped out was primarily agricultural including 44,315 head of domestic animals (horses, cattle, mules, sheep, and hogs); another 253,332 head of grass-fed cattle; 1,265,442 fat hogs; and 265,228 fat sheep. One assumes that the latter three categories were headed to slaughterhouses while the first was for sale to other farmers. They also sent butter, wool, honey, corn, wheat, oats, apples, potatoes, hay, sorghum, and tobacco to markets outside the area.⁵ This was obviously rich farmland at the time and the town benefited greatly from the

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wealth that surrounded it. There was enough wealth to produce many lovely Queen Anne houses during this period.

Aaron Guard Cloud and his wife, Ellenor, moved to McLeansboro in September 1852. They had two children: C.G. was born in 1846 and Mary Ellen in 1848.⁶ Aaron opened a mercantile business but did not limit himself to selling goods; he also was active in buying and selling real estate and provided banking services. Aaron was a very prudent businessman and an extremely exacting paymaster, often taking possession of real estate when borrowers defaulted on their loans. As one researcher put it "Aaron Cloud was one of the most honest men of his day, yet along with his own ethical code of behavior went a strict, inflexible attitude towards the payments of one's debts."⁷ The Cloud's were all active members of the Methodist Episcopal Church and from all accounts were a closely-knit family. Aaron made certain that his wife was provided for financially, and provided excellent educations to both his children. Both C.G. and Mary Ellen married relatively late in life and remained close until Chalon's death in 1908. Mary Ellen was actively involved in her father's business and especially in her brother's bank – very unusual for women of her day.⁸

C.G. Cloud was well educated with degrees from Asbury University (now DePauw University) in Greencastle, Indiana, and Nelson's Business College in Cincinnati. He returned home in 1871 and founded the Hamilton County Bank in that same year.⁹ He served as the bank's president until his death in 1908. His father, Aaron Cloud, became his silent partner in the bank in 1872 and in 1880-1882 was actively involved in the building of the bank building that still stands on the west side of the McLeansboro square. On April 18, 1883, C.G. married Emma E. Blades, a twenty-one year old native of McLeansboro.¹⁰

The Chalon Guard and Emma Blades Cloud House

Thirteen months after his marriage, C.G. purchased part of the south half of lot six (6) in the Heards Addition to the town of McLeansboro.¹¹ This was the first in a long chain of purchases that would result in a site for the Cloud House. Interestingly, this is the only piece of the property to be in C.G.'s name. In 1889, James M Blades, Emma's father, sold all of lot three (3) to Emma. This is the corner lot at Washington and Cherry Streets. Lot six is the second lot south. The deed identifies the property as "the homestead of the Grantor."¹² The Sanborn Insurance Company Map of 1886 shows a residence and several outbuildings located on lot three; presumably they are the Blades family home.¹³ The next year, Emma purchased part of the north half of lot six (6) from Samuel M. Blades and his wife and the next year another piece from Laura Stelle and her husband.¹⁴ It is possible that these were siblings or relatives and she was buying the rest of the family homestead from her siblings. Also in 1891, Emma purchased the south half of lot six (6) and all of lot eleven (11) from Charles Eudaley and his wife.¹⁵ Lot eleven is the third in the row, and this purchase gave the Cloud's control of almost all of the northeast quadrant of the block bounded by Washington, Cherry, and Pearl Streets and Charles Avenue. All of the Sanborn maps from 1894 through 1936 show a house on lot eleven although the lot is empty at this time. A personal note in the *McLeansboro Times* in July of 1888 mentions that James Blades was building a new house on Washington Street.¹⁶ It is possible that the house on lot #11 is the Blades' new home but that has not been documented. Emma made one final purchase of part of the north half of lot six in 1895 from Charles Blades and his wife.¹⁷ However, it is obvious that they did not wait to have control of all of the

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property to build their house: the Sanborn Insurance Company map of 1894 shows the distinctive outline of the Cloud House built squarely between lots three and six. There is also a note in the "Local News" columns of the McLeansboro Leader of June 25, 1891:

C.G. Cloud is preparing to build a fine residence on the site of the present residence of J.M. Blades. The Blades house will be moved south to the Rathbone lots and the old Rathbone house will be moved to Pearl Street.¹⁸

There is a second mention of the house in the local news: The Clouds were in Chicago "purchasing material for their new residence" during the week of February 18, 1892.¹⁹ Sadly, there was no mention of their move into the finished home, but it can be surmised that the house was probably built sometime around 1892 and certainly before 1894.

The bank building and C.G.'s father's first home next to it (now the McCoy Memorial Library) were designed by the Reid Brothers, Architects, of Evansville Indiana.²⁰ The Cloud family seems to have established a close relationship with the two brothers as they were both invited to C.G. and Emma's wedding. Merritt attended the ceremony and brought an impressive enough gift to warrant mention in the local newspaper coverage.²¹ Local history maintains that the Reid Brothers also designed Aaron Cloud's second home as well as C.G. and Emma's house approximately a decade later. This has been much more difficult to document although there are several interesting similarities between these last two houses that lend credence to the supposition that they were designed by the same architect. Although one is brick and the other is clapboard, they share almost identical slate gables. The bank and first home (in the Second Empire style) were designed and built in the early 1880's and the Reid Brothers' involvement is very well documented in the bank's archives. In 1886, James Reid – the elder of the two brothers – moved to San Diego California to build the Hotel del Coronado and to establish what would become a lucrative and nationally known practice on the West Coast. The second brother, Merritt, remained in Evansville until 1891 when he joined James in California. At that time, the firm maintained an Evansville office under Frank J. Schlotter for five years until Schlotter bought the business and changed the name.²² The timing of Merritt Reid's move creates a number of possible scenarios, none of which have been documented so far: 1) Merritt Reid designed C. G. and Emma's house before he left for California; 2) Frank Schlotter designed the house under the Reid Brothers name; or 3) it was designed by another architect either from Reid Brothers or another firm. Because Aaron spoke so highly of the Reid Brothers as architects, and especially because of the Shingle influences in both houses and the Richardsonian Romanesque attributes of Chalon's house, it seems likely that either Merritt Reid or another Reid Brothers architect did the original drawings. Research continues into the design's roots.

Emma and C.G. Cloud lived in the house from approximately 1892 until his death on August 28, 1908. They are listed as residents of the house in the U.S. Census of 1900²³ and were joined at that time by a niece and nephew, Pearl and Fred Dennis. It is probably safe to assume that these were from Emma's side of the family, as C.G.'s only sister, Mary McCoy, had no children. At some point after C.G.'s death, Emma moved to St. Louis, but she does not appear in either McLeansboro or St. Louis for the census of 1910. On November 11, 1911, Emma sold the house and lots #3 and #6 to John W. Wright.²⁴ Mr. Wright was the owner/operator, with

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his father, of the T.B. Wright & Son lumber yard. In 1910, their business covered most of a city block, Dunn and Bradstreet rated them, and they served all of southern Illinois, “doing business from Danville to Cairo, and from East St. Louis to Evansville [Indiana].”²⁵ The Wright family was responsible for most of the changes in the house. The addition of the French doors and balconies happened between 1910 and 1926 as the balconies first appear on the Sanborn Insurance Company map of the latter year.²⁶ Because the expansion of the front porch occurred during that same period, it is likely that the window in the turret of Chalon’s study was changed to a door and a roof balcony was put above the front porch at the same time that it was enlarged. Interior changes are much harder to document as many of the original remodelings have been redone two or three times in the intervening years. As stated earlier, McLeansboro began providing water in 1899²⁷, so it is possible that the small room with the very early floor tile that is on the north side of the second floor wing was converted to a bathroom by the Cloud’s sometime between 1900 and 1908. The Wright family was probably responsible for shifting that bathroom further back into the larger of the two rooms (where the bathroom is now.) They may also have added the small bath off of the south bedroom. Sometime in the early 1950s, Mrs. Wright – by that time, a widow – remodeled the third floor into an apartment that was rented to the local librarian for many years. The Wrights also probably rearranged and remodeled the kitchen at some point in their tenure in the house.

The Wright family owned and occupied the house from 1911 until Gerald (Jerry) Sloan bought it from the Wright Estate in 1982.²⁸ At the time of purchase, Sloan – a native of McLeansboro – was the head coach of the Chicago Bulls basketball team and the house was his off-season home. The next year (1983), he became a scout for the Utah Jazz basketball team. He was elevated to assistant coach in 1984, and head coach of the Jazz in 1988, a position he currently holds. We believe that the Sloan family also remodeled the kitchen while occupying the house and are probably responsible for the last modernization of the small bathroom off of the south bedroom. He maintained the Cloud House as his second home until its sale to the current owner in 2005.²⁹ The current owner has also remodeled the kitchen and half bath on the first floor and replastered the ceilings in the living hall, both parlors and some of the second floor bedrooms.

Queen Anne Style

“Vilified as a gilded age, and praised as a golden age, this was, finally, an age of enormous energy.”³⁰ Thus, Carole Rifkind describes the architecture of homes built between 1860 and 1900. It could also describe the home built by Chalon Guard (C.G.) and Emma Blades Cloud sometime around 1892 in McLeansboro, Illinois. It was built by one of the wealthiest men in the area, incorporates some of the most popular architectural styles of the time, and gives the appearance of a structure squarely based on its plot of land but always in motion. It is a unique house built by a unique man.

The Queen Anne style of residential architecture grew in popularity from the time of the Philadelphia Centennial Exhibition in 1876, when it was introduced to this country, to its peak in the 1890’s. By 1910 it had become passé and new styles had evolved from it or supplanted it. The visiting public as well as the professional world of architects and builders greeted English architect Richard Norman Shaw’s houses for the British Pavilion at the Exhibition with enthusiasm. While the style is more Elizabethan in character than

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anything built during the reign of Queen Anne, it still appealed to the American public. According to Marcus Whiffen, it represented "a renewed interest in picturesque qualities, while it conjured up a period of the past that was just distant enough to appear rosy in the eyes of an America that had lost so much of its confidence in the future during the financial panic of 1873."³¹ Queen Anne became the architecture of the masses with many journal articles and pattern books hitting the market filled with floor plans and optional spindlework to be added at appropriate corners and across doorways.³² Millwork was mass produced and readily available.

Most resources agree on the typical characteristics of the exterior of the style: an irregular footprint and massing; turrets, bays, and projecting eaves; high roofs with multiple angles and gables; a wide variety of ornament and porches.³³ Most Queen Anne exteriors were clapboard or included wooden shingles; the few brick examples to survive are elaborately patterned with different colored bricks, raised paneling and parapets.³⁴ The interiors include open floor plans with wide doorways between rooms, multiple windows of various shapes and sizes often including stained glass, and elaborate spindlework or carved ornament on the woodwork both inside and out.

Shingle Style

In the urban areas of the country and especially on the East and West Coasts, the Queen Anne style was supplanted by the Shingle style. This was particularly true for homes of the wealthy that were designed by independent architects. This style is easily recognized by its use of shingles (usually wood, sometime slate) to cover almost all surfaces. It borrowed many characteristics from its contemporary, the Queen Anne style: wide porches, shingled surfaces, hipped roofs with cross gables, and asymmetrical forms on the exterior.³⁵ To these borrowed characteristics, the Shingle architects added recessed gable windows, eyebrow dormers, and strong horizontal lines emphasized by bands of windows. The interiors of most of these houses are more casually arranged than the typical Queen Anne with free flowing traffic from an enlarged stair hall or living hall that usually included a fireplace and built in seating, through living and entertainment spaces that often included porches and verandas. The style moved from New England and New York to Chicago where Frank Lloyd Wright used it to build his own home. It was also popular on the West Coast, particularly in San Francisco and southern California. The Reid Brothers were certainly familiar with the style when they left Evansville. As Whiffen puts it: "The Hotel del Coronado, near San Diego, built in 1886-1888 to the designs of the brothers James and Merritt Reid, must be the largest Shingle Style building still standing."³⁶

Richardsonian Romanesque

A third architectural style was also popular during the last two decades of the nineteenth century. First conceived by Henry Hobson Richardson, the style now bears his name: Richardsonian Romanesque. While it incorporates the round Roman arches typical of all Romanesque revivals, Richardson's work is very distinctive. The walls were often heavy masonry, usually squared stonework; most towers were round with conical roofs, and facades were usually asymmetrical.³⁷ While he was still alive, very few architects copied his style, but after his death in 1886, replication of some of his ideas appeared in architect-designed houses throughout the 1890's.

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Many times this meant adding Richardsonian details to a typical hipped-roof-with-cross-gables Queen Anne house.³⁸

The Cloud House

It is the combination of these three styles that makes the Cloud House distinctive and unique. It is primarily a classic Queen Anne design with a very irregular footprint. Having four turrets, two porches, a projecting bay, and an ell off the back all produce that typical asymmetrical shape. The hipped roof with intersecting gables – in this case on all four sides – is also typical of the Queen Anne style. The existence of two porches with spindlework details is characteristic as well. The interior also maintains many original Queen Anne details: the raised-panel wainscoting in the living hall and stair well, the spindlework in many of the doorways and at the openings of the turrets, the rest of the woodwork in the house, and especially the fireplace mantels and surrounds in all of the public spaces of the first floor and in most of the bedrooms. Even minor details such as the brackets for curtain rods still on the molding of many of the doors are reminiscent of the Queen Anne interior. The original light fixtures still hanging in many of the rooms are also of the style.

However, the architect was also experimenting with the other styles popular at the time. The three gables facing north, south, and east are all in the Shingle style: on two of them, the window is recessed with curved shingled walls going back into the recess. On both the east and the south gable, there is a second smaller gable curving out over the windows and recesses (similar in shape to an eyebrow dormer), again typical of the Shingle style. Atypically, these shingles are not wood but are slate as was the original roof. On the interior, there are fewer signs of the style evident except in the living hall. The expanse of this room with the fireplace and inglenook under the stairs is very much in keeping with Shingle design.

The third style that has been incorporated into this house is Richardsonian Romanesque, and it is only on the exterior. Brick houses in the Queen Anne style are not uncommon, but they are never as severe as the Cloud House appears. They are usually patterned with different colored bricks, their elaborate chimneys are paneled, and walls are inset with terra cotta panels. The Cloud House has none of this ornamentation. While it has stonework only in its foundation – a common material for Romanesque houses – it does have the strong horizontal lines of the smoothed stone course between the foundation and the brickwork that is commonly found in Romanesque buildings. The pattern of the bricks and the windows also adds to the sense of horizontal layers. The lintels and sills of rough stone on the windows and doors are also typical of the style as are the round towers with conical or convex roofs.

It is this unusual synthesis of three architectural styles popular around 1892 that make the Cloud house so unique and make it eligible for the National Register of Historic Places.

Other Queen Anne Houses

There are several other classic Queen Anne houses in McLeansboro, but none of them share the same qualities as the Cloud House.

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101 North Pearl Street: Built in 1892 for Aaron Cloud (Chalon's father) and his second wife, Sallie, this house also has ties to Reid Brothers, Architects, of Evansville Indiana. It is a classic Queen Anne with a hipped roof and multiple gables. The two facing east and south are similar to the gables on Chalon's house except that they do not have tower roofs incorporated into their design. They are slate covered with recessed windows and the eyebrow covering the windows is part of the larger gable rather than a separate extension. The house was originally white clapboard and is now covered with a synthetic siding. There is a three-story tower with a bell shaped roof on the southeast corner, a two-story tower under the main gable on the northeast corner, and a porte cochere with colonial columns on the south side. There is also a double bay porch on the east side with single bay balcony above it.

102 North Pearl Street: This is a smaller Queen Anne house also built with a hipped roof and cross gables. The west gable tops a cut-away bay on the first and second floors and there is a small porch next to the bays leading to the front door. The original siding has been replaced with a synthetic surface and the decorative brackets under the gable and on the porch are also replacements.

204 Broadway Street: Another hipped roof Queen Anne house with two lower cross gables facing south and west. A two-story cut away bay is under the south gable, and a veranda wraps around the house from the east side of the bay to the west side of the house. The veranda columns are not original and the clapboard siding has been replaced with a synthetic surface, either vinyl or aluminum.

240 South Washington Street: This house is across Cherry Street from the Cloud House and has been restored to its original look. It has the typical hipped roof with cross gables with a cut away bay under the east gable and a bump out bay on the northeast corner. A porch stretches from the northern bay to the side of the south bay and a pedimented gable faces east over the front steps. There is a small roof balcony above the gable that is accessed through a second floor door. There is a projecting bay on the south side with the first floor cut away. Decorative spindlework trims the porch and balcony, and elaborate brackets brace the roof and upper floor above each cut away section. The original clapboard siding has been replaced with either a vinyl or aluminum siding.

300 North Pearl Street: A two-story tower with convex roof over the entry and a wrap around porch distinguish this cross-gabled Queen Anne. There is a bay at the end of the south-facing gable giving the illusion of another tower. The west-facing gable has an interesting cut away arch on the second floor protecting a large window. The original clapboard siding has been replaced with a synthetic. Because there was a mail box at the main entry way and a second one at a secondary entrance at the other end of the porch, it would appear that the house has been converted to at least two apartments and is no longer a single family dwelling.

111 South Silas Street: This hipped roof with cross gables Queen Anne appears to have its original exterior still intact. There is a two-story cut-away bay under the west-facing gable with scrolled brackets under the gable ends. A three-story tower anchors the northwest corner of the house and a small porch wraps around the base of the tower and the entry. There is a small balcony above the entry porch and both have what appears to be

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original spindlework. There is a small projection on the north side of the house with a larger ell on the east side. The windows in the face of the east bay, on the third floor of the tower, and on what is probably a stair landing on the north side are small square stained glass panes around a larger central clear pane over a single pane of clear glass. The siding is a combination of clapboard and shingles with a wide band of the latter running horizontally between the windows, covering the pediments of the gables, and running in horizontal bands around the tower.

As pointed out earlier, the Cloud House is unique among Queen Anne style houses in McLeansboro. While it shares some design similarities with the second Aaron Cloud house on Pearl Street, its exterior is all original while the Pearl Street house has been re-sided. The house on Silas Street appears to be original and might predate the Cloud House, but it does not share its Richardsonian Romanesque and Shingle influences. The Chalon and Emma Cloud House is the only one of its kind in McLeansboro giving it local significance under Criterion C.

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- ³ *McLeansboro Times* special supplement, May 25, 1900, p. 3
- ⁴ J. Michael Raley. *The Early History of the Peoples National Bank, McLeansboro, Illinois* (Peoples National Bank: McLeansboro), 43
- ⁵ *McLeansboro Times*, January 12, 1888, p. 1
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- ⁷ *Ibid*, 5
- ⁸ *Ibid*, 11
- ⁹ *Ibid*, 18
- ¹⁰ *Ibid*, 21
- ¹¹ Hamilton County Deed Book 44, page 228; Theodore L. Lockhart to Chalon G. Cloud, June 26, 1884.
- ¹² Hamilton County Deed Book 53, page 204; James M. Blades to Emma E. Cloud, May 27, 1889.
- ¹³ Sanborn Insurance Company, McLeansboro, Illinois Map, 1886.
- ¹⁴ Hamilton County Deed Book 54, page 280; Samuel M. Blades and Clara N. Blades to Emma E. Cloud, August 5, 1890.
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- ¹⁹ *McLeansboro Leader*, February 18, 1892, col. 1, p. 1
- ²⁰ Raley, 40.
- ²¹ *McLeansboro Times*, April 25, 1883, col. 5, p. 1
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- ²⁵ *McLeansboro Times Special Supplement*, November 3, 1910, (republished by McLeansboro Historical Society, 2008), 45
- ²⁶ Sanborn Insurance Company, McLeansboro, Illinois Map, 1926.
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- ³⁴ Virginia and Lee McAlester, *A Field Guide to American Houses*, New York: Alfred A. Knopf, 264
- ³⁵ *Ibid*, 290
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Chalon Guard and Emma Blades Cloud House, Hamilton County, Illinois

Boundary Description

The Chalon Guard and Emma Blades Cloud House sits at 300 South Washington Street. The nominated area is comprised of Lots Three (3), Six (6), and Eleven (11) of Heards Addition to the City of McLeansboro, Hamilton County, Illinois (see attached map.) According to the survey done in 1982, the house was built on the line between Lots Three (3) and Six (6), but the Clouds originally owned all three lots.

Boundary Justification

The Peoples National Bank is also the current owner of all three lots. The garage on the northwest corner of Lot Three (3) and the root cellar on the line between Lots Six (6) and Eleven (11) are non-contributing structures because they do not date from the time the Cloud's built the house, the period of significance.

UTM's

Zone 16

4217 000 Northing 365 320 Easting

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Chalon Guard and Emma Blades Cloud House, Hamilton County, Illinois

Additional Documentation

Photographs

The following items are common to all modern photographs accompanying this nomination:

1. The Chalon Guard and Emma Blades Cloud House
2. Hamilton County, Illinois
3. Mary Turner, photographer
4. May or June, 2008
5. Digital photos

Description and photo number (6. & 7.):

Exterior

1. IL_HamiltonCounty_Cloud1 – east façade from across Washington Street
2. IL_HamiltonCounty_Cloud2 – south façade from the back of Lot #11
3. IL_Hamilton County_Cloud3 – north and west facades from north side of Lot #3

First Floor

4. IL_Hamilton County_Cloud4 – living hall from the central hall doorway
5. IL_Hamilton County_Cloud5 – main staircase from the front parlor doorway
6. IL_Hamilton County_Cloud6 – stained glass window from the base of the stairs
7. IL_Hamilton County_Cloud7 – front parlor east wall from the door into the family parlor
8. IL_Hamilton County_Cloud8 – front parlor west wall from east wall of the parlor
9. IL_Hamilton County_Cloud9 – family parlor east wall from the door into the central hall
10. IL_Hamilton County_Cloud10 – family parlor south wall from the north wall of the family parlor
11. IL_Hamilton County_Cloud11 – central hall from the back stair hall door
12. IL_Hamilton County_Cloud12 – dining room east wall from kitchen doorway
13. IL_Hamilton County_Cloud13 – dining room south wall from the door into the central hall

Second Floor

14. IL_Hamilton County_Cloud14 – south bedroom east wall from the door of the small bathroom
15. IL_Hamilton County_Cloud15 – south bedroom south wall from the door into the upper central hall
16. IL_Hamilton County_Cloud16 – upper stair hall east wall and Chalon's study from the top of the stairs
17. IL_Hamilton County_Cloud17 – Chalon's bedroom east wall from the door into Emma's bedroom
18. IL_Hamilton County_Cloud18 – Chalon's bedroom north wall from the door into the upper stair hall
19. IL_Hamilton County_Cloud19 – Emma's bedroom east wall from the door into the upper central hall

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Chalon Guard and Emma Blades Cloud House, Hamilton County, Illinois

Third Floor

- 20. IL_Hamilton County_Cloud20 – third floor back staircase from the top of the stairs
- 21. IL_Hamilton County_Cloud21 – east wall of third floor east room from the door into the third floor central hall
- 22. IL_Hamilton County_Cloud22 – north wall of the third floor north room from the doorway into the central hall

Basement

- 23. IL_Hamilton County_Cloud23 – northeast basement room from the door into the northwest room

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Chalon Guard and Emma Blades Cloud House, Hamilton County, Illinois



RESIDENCE OF MR. C. G. CLOUD

*McLeansboro Times. McLeansboro Illinois Illustrated. May 25, 1900, page 28 in reprint
by the Hamilton County Historical Society, 2008.*

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Chalon Guard and Emma Blades Cloud House, Hamilton County, Illinois

1982 Survey Map

9665

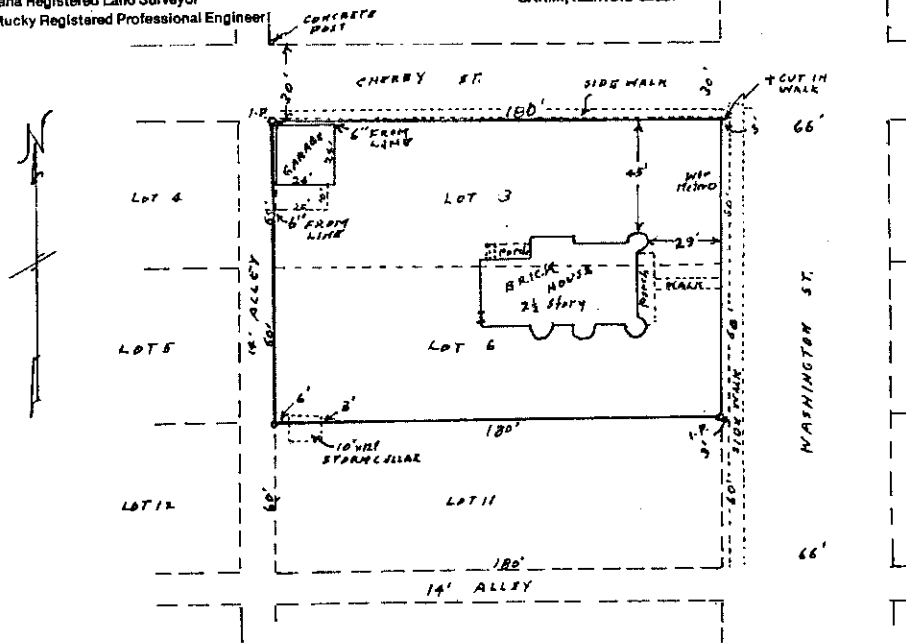
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Telephone (618) 384-3031

KENNETH B. ALLDREDGE
Civil Engineer

Illinois Registered Land Surveyor
Illinois Registered Professional Engineer
Indiana Registered Land Surveyor
Kentucky Registered Professional Engineer

5 Montgomery Circles
CARM, ILLINOIS 62821



SURVEY PLAT FOR
WRIGHT ESTATE and JERRY SLOAN
Lots 3 and 6 HEARDS ADDITION
To McLeansboro, Ill.
Scale: 1"=50'

I hereby certify that I have surveyed Lots 3 and 6 of Heards Addition to City of McLeansboro, Hamilton County, Illinois, as per the Plat of said Heards Addition, which is recorded in Deed Record "G", page 528 in the Hamilton County Recorder's Office, and that I have prepared the above Plat of said survey, which shows the improvements as they exist on said Lots 3 and 6, and also shows that a partially under-ground storm cellar infringes on said Lot 6, as shown on the above Plat, which is true and correct to the best of my knowledge and belief.

Dated this 6th day of July, 1982
Surveyed by: *Kenneth B. Alldredge*
Ill. Reg. Land Surveyor #354298



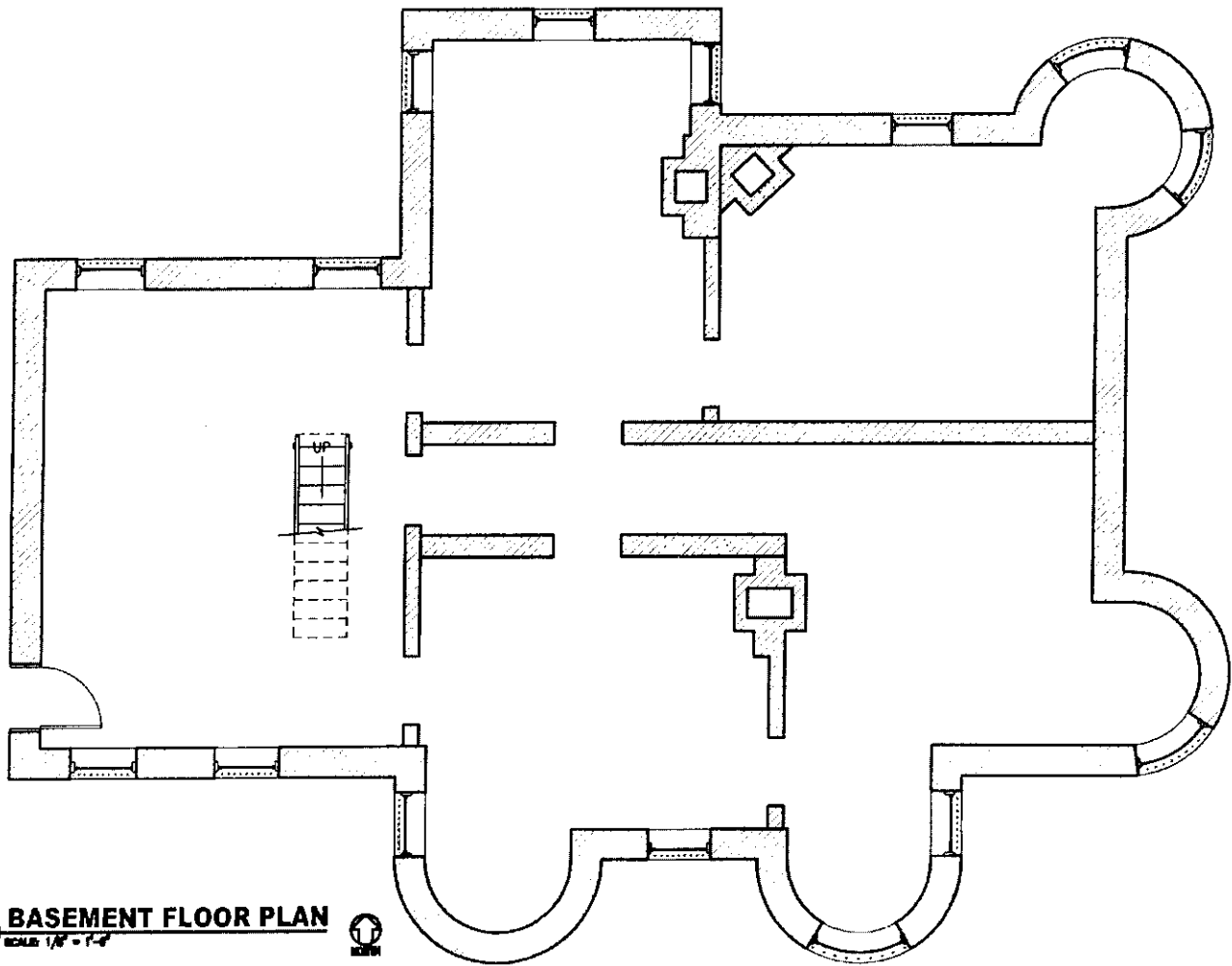
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Chalon Guard and Emma Blades Cloud House, Hamilton County, Illinois

Cloud House Basement



BASEMENT FLOOR PLAN
SCALE: 1/8" = 1'-0"



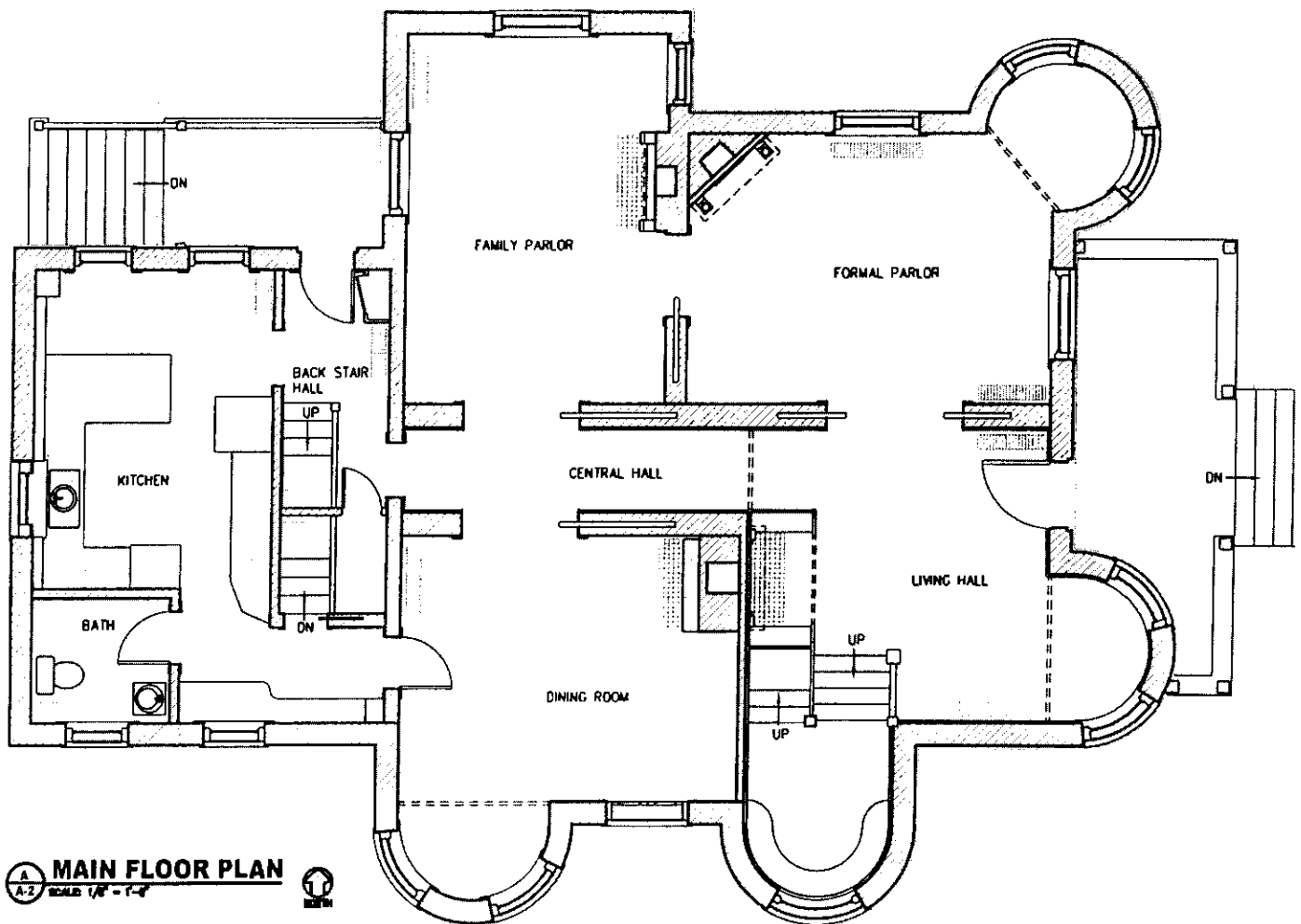
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Cloud House First Floor



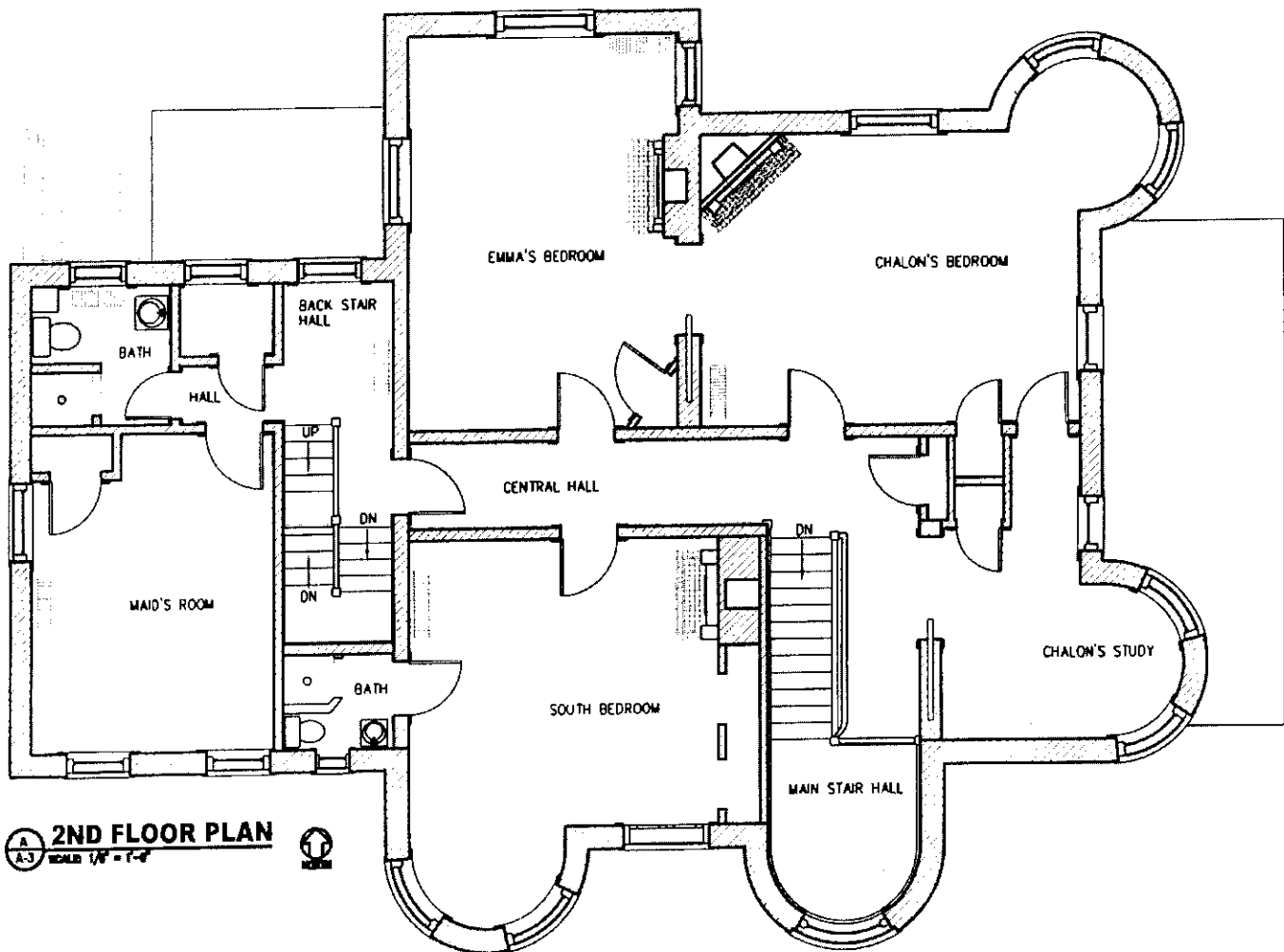
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Cloud House Second Floor



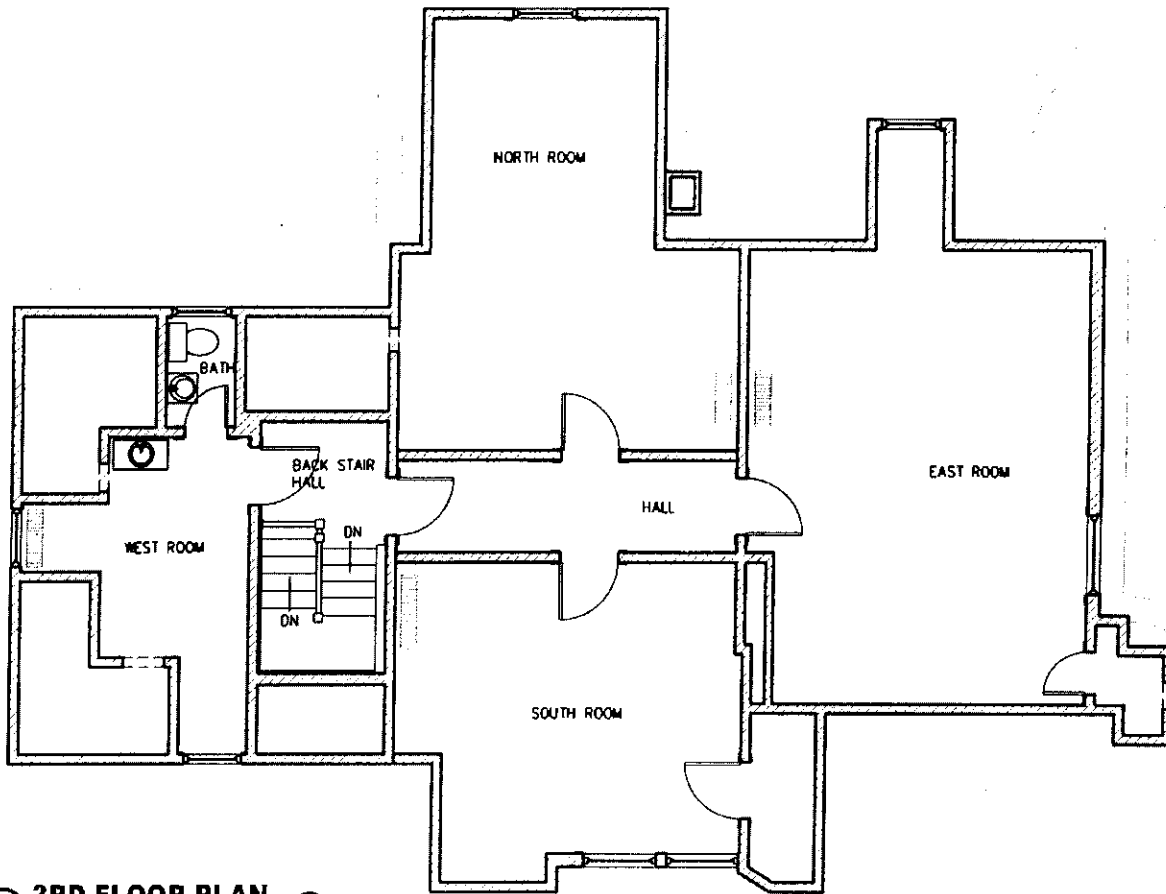
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Chalon Guard and Emma Blades Cloud House, Hamilton County, Illinois

Cloud House Third Floor



3RD FLOOR PLAN
SCALE 1/4" = 1'-0"



you.

If you have any questions or concerns in this regard please contact Alexis Abernathy, alexis_abernathy@contractor.nps.gov, 202-354-2236.

February is African American History Month. Celebrate with the National Register: <http://www.nps.gov/history/nr/feature/afam/INDEX.HTM>

WEEKLY LIST OF ACTIONS TAKEN ON PROPERTIES: 2/17/09 THROUGH 2/20/09

KEY: State, County, Property Name, Address/Boundary, City, Vicinity, Reference Number, NHL, Action, Date, Multiple Name

**GEORGIA, HENRY COUNTY,
Lawrenceville Street Historic District,
Lawrenceville St. roughly between the Henry County Courthouse square and GA 20,
McDonough, 09000054, LISTED, 2/20/09**

**ILLINOIS, COOK COUNTY,
Independence Park,
3945 N. Springfield Ave.,
Chicago, 09000023,
LISTED, 2/18/09
(Chicago Park District MPS)**

**ILLINOIS, COOK COUNTY,
Inland Steel Building,
30 W. Monroe St.,
Chicago, 09000024,
LISTED, 2/18/09**

**ILLINOIS, COOK COUNTY,
Spiegel Office Building,
1038 W. 35th St.,
Chicago, 09000025,
LISTED, 2/18/09**

**ILLINOIS, HAMILTON COUNTY,
Cloud, Chalon Guard and Emma Blades, House, 300 S. Washington St., McLeansboro,
09000026, LISTED, 2/18/09**

**ILLINOIS, KANE COUNTY,
Wing Park Golf Course,
1000 Wing St.,
Elgin, 09000027,
LISTED, 2/18/09**