

**United States Department of the Interior  
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**National Register of Historic Places  
Inventory—Nomination Form**

received

date entered

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

**1. Name**

historic Bloomington Central Business District

and/or common

**2. Location**

street & number See Adenda to section not for publication

city, town Bloomington vicinity of

state Illinois code county McLean code

**3. Classification**

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

**4. Owner of Property**

name See continuation sheet

street & number

city, town vicinity of state

**5. Location of Legal Description**

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

street & number 200 McLean County Court House

city, town Bloomington state IL

**6. Representation in Existing Surveys**

Inventory of Architecture before World War II

title in Bloomington/Normal, McLean County has this property been determined eligible?  yes  no

date October, 1974  federal  state  county  local

depository for survey records Historic sites division, I.D.O.C.

city, town Springfield state Illinois

## 7. Description

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

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

The district nominated includes an area of approximately twelve square blocks located in the central business district of Bloomington, Illinois. The area contains the historic core around which Bloomington developed. The original town was laid out on an elevated ridge of the Bloomington Moraine fifty yards north of an extensive body of timber originally known as Blooming Grove and later as the Bloomington Timber. The site is generally level but north of the courthouse square the land drops steadily to a lowpoint once known as the North or Big Slough in what is now the 600 block of North Main Street. With one exception the area retains the grid pattern of streets platted by the surveyor in 1831; the exception is an intrusive angular highway crossover built in 1974-75 at the North end of the district. This crossover has been used as one of the limits of the nominated district.

Blocks were originally divided into six lots but subsequent subdivision has made a typical lot 25' X 100'. This reflects the high 19th century premium placed on prime commercial frontage. Most of the structures occupy a full lot and most have common walls with their neighbors. The district comprises a contiguous area into which only a few small parking lots intrude to break the visual unity.

The bulk of the structures are three to four story masonry buildings with slightly pitched roofs usually hidden by brick parapets. The first floors of the buildings with few exceptions were designed for, and are now used and are now utilized in, commercial activity. Upper floors were and are today used for offices, storage and apartments.

The integrity of individual structures differs greatly. As a unit the district maintains a quite high degree of integrity; the district communicates to the viewer a substantial feeling for the life, material culture, and aesthetics of Bloomington's past. As one would expect in such a continuously occupied and economically dynamic area there have been modifications. First floors were continuously being updated during the 19th and 20th centuries; indeed many first floors seem to have been designed to permit quick inexpensive alteration as fashions changed. Upper floors have been much less altered and it is here that most of the

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19th century fabric remains. Much of the alteration has taken the form of decorative coverings and signs and is thus reversible.

The district retains its 19th century appearance in three important ways. It retains a still functioning county courthouse/government building with its square and commercial buildings surrounding the square. It also exhibits two major commercial corridors, Main Street and East Front Street, which were the main arteries leading to and from the central business district and thus contained many of key retail and professional buildings; the relationship of these arteries to the central square is still clearly visible. The district also preserves an outer ring including many transportation related buildings of the early twentieth century; these structures also show their original relationship to the central commercial district.

Boundaries have been set to include the contiguous built up area of commercial buildings which includes a substantial portion of historic material. In general the boundaries have been set to exclude large modern buildings, large parking lots, and single family residential structures. Non-contributing structures within the district are listed. There is potential to expand the district boundaries at some future date.

# 8. Significance

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

Specific dates 1842-1942

Builder/Architect

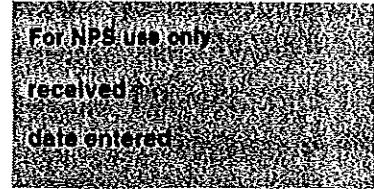
### Statement of Significance (in one paragraph)

The Bloomington central business district has both historical and architectural significance. The historical significance stems from the association of the area with people and events of national, statewide and, in particular, local importance. These events and people are particularly important in the fields of commerce, exploration and settlement, industry, and politics and government, but also examples from virtually every other category of significance recognized by the National Register. The architectural significance stems primarily from the survival of some 125 commercial structures from 1842 to 1942 and of entire blocks or significant portions of blocks representing all of the major structural and stylistic trends typical of commercial core areas in Illinois from 1855 to the present. The association of these buildings with each other and with other features combine to preserve an overall downtown landscape which has significance as an integral unit which is beyond that of any of its constituent structures. The area contains buildings and clusters of buildings of significant aesthetic value designed by architects of recognized merit. The district also demonstrates to a significant extent the use of local building materials and the development of local building technology, typical for a land-locked Midwestern City.

Throughout the period 1842-1942 the proposed district was at the center of the commercial and political life of McLean County. The area nominated is clustered around the 1901 McLean County Courthouse which is on the National Register of Historic Places. Around the courthouse and its square took place many of the key events of the county's history. Among the nationally known political figures who took part in rallies, speeches and parades at and near the square were Abraham Lincoln, James G. Blaine, Schuyler Colfax, Benjamin Harrison, Adlai Stevenson I, William Jennings Bryan, Theodore Roosevelt, and Woodrow Wilson.

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Much has occurred within the district and so many good examples of commercial buildings survive that the following pages will be separated into chronological periods: Pre-Civil War: 1842-1860; Expansion and Maturity: 1860-1900; Fire and Rebuilding: 1900-1901; and The Automobile Age: 1902-1942. For each of these periods this statement will deal with three topics: Events and People, Architects, and Materials. In these discussions many of the buildings in the district are mentioned. When first mentioned in the text the date of the structure will be given in parenthesis. A complete list of structures, dates, and addresses has been appended to the report. Failure to mention a particular structure in the text should not suggest that it lacks importance; examples have often been selected because they are typical, because they illustrate particularly well a certain trend, or sometimes simply because more happens to be known about that building than others of similar date or merit.

Throughout the report every effort has been made to place the buildings in the context of local and national trends. When reading this statement it should be remembered that it's authors feel very strongly that the significance of the downtown area rests not on the importance of any particular building but on significance the entire complex of buildings each standing in an important relationship to other buildings and to the district as a whole.

**PRE-CIVIL WAR: 1842-1860**

**EVENTS AND PEOPLE**

Before the railroad era the growth of Bloomington was fitful and painfully slow. The city had been founded in 1831 as the seat of newly-established McLean County in a location which, other than high ground, nearby timber, and potentially rich surrounding countryside had few natural attractions. It was isolated and well removed from navigable

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waterways; the growth which took place between 1831 and 1853 was due more to the drive and political sagacity of its leaders than any unique locational advantages. The material needs of the new settlement were met by local production or by the long painful haul over muddy ruts from the riverport of Pekin thirty-five miles away. Only one downtown structure, the Miller-Davis Building (1843), survives from this landlocked period. The characteristics of this period are well illustrated in its structure: vernacular design, local soft-mud brick, and home-sawn hardwoods. In 1979 this building was placed on the National Register of Historic Places.

In 1853 two railroads reached Bloomington. The Chicago and Alton and the Illinois Central triggered an economic boom which left a permanent imprint on the city. Between 1850 and 1860 the population of the city jumped from 1,611 to 7,075 making it the seventh largest city in the state. Hundreds of new town lots were surveyed. Buildings were erected at a frantic pace, accidentally burned, and rebuilt on a larger scale. By 1856 three-story brick buildings stood along many of the streets near the square. All of these, save one, have been destroyed. Some were torn down for larger replacements, but more were consumed by fire. The sole survivor is the Gridley Bank (1854) at the corner of Main and Front which, because of the aluminum cladding which covers both street facades and the unknown condition of the original material beneath the metal, has to be regarded as a non-contributing structure.

Bloomington became a service center for a zone which extended beyond the limits of McLean County. Two colleges, a rapidly expanding wholesale business, and the new shops of the Chicago and Alton Railroad attracted people from all parts of the state and nation. Most of these people were housed in wooden structures. In the Spring of 1857 a local newspaper editor reported that in a short walk he could count over a

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hundred new houses under construction; in that year the two railroads announced they had hauled over nine-and-a-half million board feet of lumber into the city. Commercial buildings presented a different problem. In the mid 1850's the city fathers passed an ordinance which profoundly affected all future downtown building. They established a fire-district which included all of the existing downtown area; later governments would extend its limits to include new commercial developments. Within the fire-district all structures had to be covered with fire-proof materials: brick, stone, or iron. Because the local iron-founding industry was still in its infancy and the nearest source of stone was over forty miles away brick became the preferred building material. Local yards expanded to meet the demand.

Several important buildings survive from the period 1857-1860. In 1856 a fire destroyed most of the block surrounded by Washington, Main, Center, and Front Streets. Rebuilding began almost at once. The large Rounds Block (1857) on Front Street is the most extensive remainder of this period, but the Phoenix Block (1857), Dr. Crothers (1858), and Dewenters (1858) on Washington Street; and Crothers and Chew (1856) around the corner on Center Street also date from the same post-fire rebuilding. In 1857, facing the square on the west side of Center Street, the large Benjamin and Shermerhorn Building was erected. Each of these buildings has something important to say to the present population of Bloomington about the nature of Commerce and life in the pre-Civil War years.

These buildings are also closely associated with individuals of local and national importance. In the upper floors of Dewenters and Dr. Crothers (1858) buildings on Washington Street were the offices of three important Civil War figures, who started their careers as attorneys on the old 8th Judicial Circuit. William Ward Orme rose to

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the rank of General and commanded the 94th Illinois Infantry. Ward Hill Lamon became Marshal of Washington D.C. and self-appointed Lincoln's body guard. The fiery abolitionist Harvey Hogg went into the cavalry, was promoted to the rank of colonel and died, sabre in hand, leading a pell-mell charge on his former home town of Bolivar, Tennessee. Leonard Swett, who was Orme's partner, became a very well known Civil War era politician who is perhaps better remembered for his contributions in the legal field; he was the first to successfully use the temporary insanity plea in an Illinois court. Later Swett became one of the best known defense attorneys in the nation taking the side of the accused in the Whiskey Conspiracy during Grant's administration and the Chicago Haymarket Riots.

In Centre Hall on the third floor of the Dewenter Building Abraham Lincoln gave his lecture "Inventions and Discoveries." Attendance was meager and the audience not much impressed. Kersey Fell, prominent local booster and friend of Lincoln's, maintained his office in the Phoenix Block and 19th century legend maintains that it was here that Fell became one of the first to try to persuade the Springfield lawyer to run for president. The Weekly and the Daily Pantagraph kept offices and composing rooms on the third floor of the Benjamin and Shermerhorn's building; by the 1850's the paper was already one of the most influential in Illinois and was attracting considerable attention for its Black Republican editorial stance.

#### ARCHITECTS

In pre-Civil War Bloomington the functions of architect and builder were not clearly distinct. Yet, a number of men calling themselves architects were working in the city at that time and it is possible with a fair degree of certainty to assign some individual buildings



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to a particular designer. The most prominent of these early Bloomington architects was Rudolph Richter; two surviving structures in the district can be attributed to Richter.

Richter was born in Prussia about 1830. He came to Bloomington about 1854 with twelve years experience as a draftsman. Soon after his arrival he became associated with Samuel Rounds, a well known contractor and brickmaker who was responsible for much of the rebuilding after the disastrous 1856 and 1857 fires. In December 1857 Richter opened a school of instruction to teach architectural perspective and other drawing as well as "...practical parts of carpenter work and building." Later, Richter became the in-house architect for Hayes and Evans, who were contractors and operated the largest local planning mill. Until the 1870's Richter continued to design buildings in and around Bloomington. In his offices were trained many of the next generation of Bloomington architects. He was also very highly regarded as a designer of ornamental iron work, including that for the now demolished Windsor Hotel.

Richter designed all types of buildings. Surviving examples show a preference for a relatively simple Italianate with bold arched window headers and relatively high, narrow windows. Among his best surviving residential designs is Home Park Place (1869) near Towanda, Illinois. Within the district the most extensive and best preserved example of his work is the Rounds Block (1857) where four three-story Italianate stores are the only major pre-Civil War examples of a style which at one time dominated the city. Richter called attention to this block in his 1857 architectural school advertisement. Benjamin and Shermerhorn (1857) is another example of his work. This building opened as a store on October 31, 1857 and the Pantagraph was quite impressed with the front of "...fine light colored pressed brick, with large arched

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windows, and a neat brick cornice." This building was once linked to its neighbor across the alley to the north by an iron "staircase" which was also of Richter's design.

Other buildings in the district are probably Richter's work. In the Summer of 1857 Richter's employer, S.G. Rounds, had twelve buildings under contract and Richter was probably responsible for their planning; unfortunately it is not certain which specific structures were included.

There were others in pre-Civil War Bloomington who identify themselves as architects, but little is known of their work. J. Radbourn, William H. Stryker (or Styker), and a pair who identify themselves as A.G. and G.W. Stevens, surveyors and architects, were all advertising their talents in the second half of the 1850's. Research has not yet been able to assign standing buildings to any of these men.

#### MATERIALS

Brick was the most important building material for commercial structures. It had been locally made at least since the 1830's and, with one possible exception, the walls of surviving buildings from this period are made from hand-molded, soft-mud, clamp-burned, bricks which were almost certainly locally produced. The one exception is the pressed brick main facade of Benjamin and Shermerhorn (1857) which is probably also local but not in the strict sense hand-molded. Samuel D. Rounds, contractor for Benjamin and Shermerhorn and the Rounds Block was best known as a brick maker; in August of 1857 he was producing between 100,000 and 125,000 brick a week for his various projects. At that time Benjamin and Shermerhorn alone had already consumed 350,000 brick and more yet were required. Napoleon B. Heafer, another very well known brick maker whose yards were located just

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southeast of the city, is known to have done the brickwork in the Phoenix block,

Except for Benjamin and Shermerhorn, common brick was used for facing as well as all supporting walls. Decorative use of brick is confined to some cornices and a few window arches. Nowhere has mention been found during this period of brick being shipped into the city.

The railroads made some building stone from nearby counties available. Two types have been identified. The first is a tan dolomite which is popularly called Joliet Stone. It was widely used in the 1850's for sills, lintels and foundations. This stone was particularly convenient because it was quarried along the route of the Chicago and Alton Railroad. In 1856 the Anderson and Spencer and Company quarry advertised locally that they had available, "Building, flagging and dimensional stone from 2" up to 30" in thickness." In 1857 the two railroads reported that over one million cubic feet of stone was hauled into Bloomington; some of this may have been limestone for agricultural use but most probably went into buildings. The only remaining large span structural use of such stone is in one of the Rounds Block stores where four oblong dolomite blocks supported at their joints by cast iron columns form a base for the second and third floor brick facades.

The second stone in use at this time is a chalky white limestone. Outcrops of this stone are found in an extensive band through Livingston and LaSalle Counties and it could have been quarried along either the Illinois Central or the Chicago and Alton. This stone was used in the foundation of Benjamin and Shermerhorn and may be seen elsewhere in Bloomington.

Neither the limestone nor the Dolomite was particularly well suited for carving. Use is almost entirely structural rather than decora-

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tive. The only visible attempt at stone carving from this period are a series of symbols cut into the Washington Street lintels of the Dewenter Building.

Iron was used in building facades during this period but little survives. At 107 W. Front are three cast iron fluted columns with acanthus leaf capitals in high relief. William Flagg was casting iron in Bloomington when this block was built and Flagg is known to have supplied S.D. Rounds, the contractor, with architectural iron on previous occasions. It is therefore possible that these columns were locally produced and as such the oldest surviving examples of local exterior ironwork in the city.

EXPANSION AND MATURITY: 1860-1900

EVENTS AND PEOPLE

The period from 1860 to 1900 was one of rapid growth and striking change. The population increased, rail links were greatly expanded, manufacturing became much more important in the local economy, there was a deepening interest by the local population in scientific and technical advancement, and the people continued to be involved with national events. Each of these trends is reflected by surviving buildings in the district.

Between 1860 and 1900 the population grew from 7,075 to 23,283. This increase produced pressure which caused the replacement of many buildings near the town center. The Marblestone Building (1867) is a good example of this process; here a new three story building replaced an older two story structure on a valuable site facing the square. The pressure caused an outward expansion of central functions into previously residential districts. This process is excellently illustrated on North Main Street where nearly intact business blocks

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from the 70's, 80's, and 90's survive. Good examples of this are seen in the Washington Block (1871), the McClunn Block (1872), the Swann-Smith Block (1873), the Eddy Building (1887-1894) and the Jacoby Building (1899). The Loudon Apartments (1897), the best preserved multifamily structure in the district, were also built as a result of this northward expansion. In part, this growth to the north was the result of the extension of streetcar tracks and the attraction of a growing college population in Normal, but much of it was made possible by the draining of the notorious "Big Slew" which caused wags to dub the 600 block of North Main Street "Bridgeport."

The North Main Street arm of the proposed district, while it lacks the scale and uniformity of the area around the square, is much more varied and deserves particular attention because it has a great deal to say about the way in which the central business district evolved.

Similar urban extentions took place in other directions. Arms of urban activity reached south and west along principal streets but these have been completely altered by twentieth century rebuilding or obliterated by urban renewal. Growth to the east, which contained the most fashionable residential districts, was slower. However, one interesting block has survived to illustrate expansion in this direction. East Front Street seems to have had a close 19th century association with the horse; at one time there were several blacksmiths on the block and at least one important horse related building survives.

In 1860 Bloomington was the crossing point of two railroads. By 1890 this number had risen to five making the town one of the most important regional hubs in east central Illinois. One result of this growth in nodality, the increase in the types of building material available, will be mentioned later. Another, the growth of Wholesale trade, is illustrated by buildings such as the Evans Grocery (1871) and the

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R.P. Smith and Sons' Building (1878). The latter was designed and built as a center for one of the state's largest boot and shoe wholesalers.

Manufacturing development by buildings such as the Loudon Foundry (1882). This firm produced steam engines and plumbing specialties using traditional craft technology. Another manufacturing establishment was the Steffens Carriage factory (c.1893) on Center Street.

Involvement with science and technology is illustrated by several buildings. It is not surprising that this concern was focused first on the preservation and regulation of perishable foods. A most intriguing example of this survives in the 1867 Fruit House. Here water-tight iron cells were built in the basement to accommodate 200 tons of ice for the preservation of fruits and other perishables; soon the ice system was replaced with one of the first systems for chemical cooling installed anywhere in Illinois. Adjoining the Fruit House is the 1868 Market House. It was built in response to concern by the city council for the quality and safety of meat reaching the public; here, according to city ordinance, all of the city's butchers would be concentrated and their meat systematically inspected. The result of the ordinance was a suit brought by Reuben M. Benjamin, the great 19th century Bloomington anti-monopoly crusader and legal theorist. The courts disallowed the city ordinance and Fruit House spent most of the 19th century as a coffee and spice mill.

Concern for health also extended to the equine population. In the 1880's Dr. W.T. Williams decided to construct a horse hospital. Williams was a well known 19th century veterinary surgeon whose articles had appeared in the Western Agriculturist and the Veterinary Journal, published in London. The building today looks much as it did when first erected in 1883 and the outline of a large horse entrance may be seen in the east wall.

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The proposed district also includes buildings associated with men of national importance. In the Eddy Building were the offices of John B. Lennon, a mild mannered but determined man, who was one of the great labor organizers of the 19th and early 20th centuries. Lennon was a close personal friend and key associate of Samuel Gompers. From his position as head of the Journeyman Tailor's Union Lennon was able to offer support to Gompers in his effort to form a nationwide body which would encompass all skilled trade organizations. In 1888 John B. Lennon became treasurer of the newly formed American Federation of Labor and held that post for the next twenty-eight years. Often Lennon would travel 15,000 miles a year in his organizing efforts.

Fame of a different kind came to C.C. Burleigh. Burleigh became one of the best known and most widely performed of all American violin composers. His compositions were often used as recital closures in music schools throughout the nation. Burleigh received his initial musical instruction at Ashton's School of Music in the Fagerburg II Building (1888).

On the second floor of the Evans Grocery Building (1871) William Prestele in 1873 set up shop as a lithographer. The Fruit and Flower illustrations by him and his family are the subject of Charles van Ravenswaay's book Drawn From Nature published by the Smithsonian Press in 1984.

#### ARCHITECTS

During this period the professions of architect and builder becomes more distinct. Newspaper notices begin more frequently to mention the designer of a structure as well as its contractor and owner. By the mid-1880's the designs of one man, George Miller, come to dominate the downtown architectural scene, but several other architects are

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known to have been at work at this time.

Rudolph Richter remained important until the mid-1870's. In 1867 he completely redesigned the Marblestone Building at 208 North Center, raising the structure to three stories and creating round arched window headers similar to those he had earlier designed for the 1857 Benjamin and Shermerhorn Building. Several other Richter designs are known; but other buildings have yet to be identified within the district, which can be definitely attributed to him. Stylistically many surviving structures in the Italianate mode, including the market and fruit houses, the Swann-Smith Block and the McClunn Block bear close similarities to Richter's known work. In 1875 Richter moved to Indianapolis.

Richter's sometime partner was George W. Bunting. For sixteen years Bunting had worked in Philadelphia; he moved to Cairo, Illinois for one year, then, probably in 1868, he came to Bloomington where he prepared designs for a number of buildings. All of Bunting's known designs within the district have been destroyed, but he may well have been responsible for several as yet unattributed buildings. Like Richter, Bunting left Bloomington in 1875.

Henry A. Miner was also active in Bloomington during the 1870's. He was born in New York in 1835. In January 1856 he came west to Galesburg with his employer William A. Stryker and six months later followed Stryker to Bloomington. When his apprenticeship was finished he went into the planing mill business. During this period he made the plans for many local buildings including the county poor farm and the now demolished Bloomington City Hall. The Renaissance Revival inspired R.P. Smith and Sons Building (1878) is the only structure within the district which can with certainty be attributed to Miner.

W.H. Milner, an architect trained in Minneapolis and St. Paul, and fairly well known for his work in Peoria, lived in Bloomington between



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1885 and 1887. Milner designed the older part of the Eddy Building (1887) and had his name, as architect, cut into the cornerstone at the northwest corner of that Victorian Romanesque structure.

Certainly the best known of the 19th century Bloomington architects was George Miller. Miller-designed buildings are found from Michigan to Texas, he served as United States District Architect and left in Bloomington a large number of skillfully designed buildings, many of them in fanciful gothic, romanesque, and Queen Anne styles. In 1978 George Miller's home at 405 W. Market was added to the National Register of Historic Places. Thanks to the research of Evelyn Griffith a fair amount is known about Miller's life and work. He was born in Bloomington in 1856, the second son of immigrants from Wurtemberg, educated in local common schools and, in 1871, apprenticed to Rudolph Richter. After studying briefly with John T. Harris in Columbus, Ohio, and E. and F. Bauman in Chicago, Miller returned to Bloomington in time to be listed in the 1875-76 city directory. Soon after that he obtained his first independent commission and by the middle of the 1880's had become Bloomington's best known architect. Miller continued to design buildings through the first decade of the present century.

George Miller could work in any of the popular late nineteenth century styles. Yet his designs have certain notable qualities. He publicly expressed the belief that businessmen wanted their stores to be distinctive, to be clearly distinguished from those of their neighbors, so while he was aware of the planners who advocated common facades for urban blocks he argued against the imposition of such plans for major building projects. Miller delighted in the variation of colors and textures; he was particularly interested in the use of colored stone along with pressed brick to provide a surface which was harmonious and

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yet varied color and texture. Like many architects of the late 19th century he was intrigued by the abundance of new ceramic products which were coming into the market. Hemispherical, curved, and rusticated brick are common in Miller buildings. The use of bold colors, particularly terra cotta and polychrome brick, is an important Miller trait. When Evelyn Griffin compared Miller's work with that of contemporary architects working in Bloomington at the end of the 19th century, she found the Miller buildings to be consistently more highly colored. While in no sense a revolutionary, George Miller was a highly competent practitioner of styles which were nationally popular in the 80's and 90's.

Among Miller-designed buildings known to have been erected during this period within the district are the Higgins Marble Works (1886), The John Y. Chisholm Building (1888) both Victorian Romanesque, the Oscar Schmidt Oyster House (1889) Victorian Romanesque, The Elder Building (1884) Victorian Romanesque, the Renaissance Revival influenced Mason, and Elder Block (1883) and the South part of the Eddy Building (1894). Further research will certainly discover other surviving structures within the district that can be attributed to George Miller.

MATERIALS

Brick continues to be the dominant building in the district between 1860 and 1900. The great majority of this brick continues to be locally produced and hand-molded. As late as 1889, when quality brick machines had been on the market for almost fifty years, local brick makers brag that their yards are producing nothing but handmade products. For most structural walls in the downtown area, hand-molded

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brick is used throughout this period. This is not true of main facades. In the 1870's most facades are still of common brick, but in the next decade much harder burned pressed brick became the rule. It is impossible, at present, to tell how much of this facing brick is imported and how much is from local production. By the 1880's and 1890's some local brickyards are beginning to turn out large amounts of hard face brick and they are producing it in at least a limited range of colors, other than the traditional red.

In the 1890's new technologies and new clays begin to come into use, but they do not immediately replace traditional products. At least one major brick company was fairly completely mechanized by the middle of the decade. Another, the Bloomington Pressed Brick Company, has turned from the traditional surface glacial clays to the superior Pennsylvanian underclays taken as a byproduct from local coal mines. It is probably accurate to say that the great bulk of building brick used at this period was local but that certain specialty bricks were being brought in from other cities.

Both the function and source of stone changed during this period. In 1860 stone was used almost entirely as a structural material; by 1900 it had become largely decorative. Early in the period the traditional quarries along the Illinois river were still dominant, but by the mid eighties the city had come to draw its building stone from further away and the stones used in Bloomington are the same ones used in a broad zone of the Midwest. Joliet dolomite, like that used in many 1850's buildings, is still employed in the threshold and window bases of the Washington Block (1871), but the stonework on the R.P. Smith and Sons Building (1878) is much smoother, harder and more easily carved Bedford Limestone from Indiana.

For a brief period during the 1870's artificial stone was a popular building material. Such cast products were said to create the effect

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of quarried stone without the cost of cutting and carving. One local imitation stone company, I.B. Simmons, is known to have produced the cornice and window headers for the 1873 Smith Swann Block.

In the 1880's and 1890's the use of stone in building facades became much more common and the variety of stone used increased. Surely one of the finest examples of 19th century stonework in a commercial building facade survives in the George Miller-designed Higgins Marble Company built in 1886. Here local stone carvers displayed their talent in a wide range of materials including angle-cut Bedford Limestone, Indiana Marble, which technically is limestone rather than marble, St. Cloud Granite, and a true marble of unknown origin.

One of the more unfortunate choices in building stone of the 1890's was a red-brown Cambrian Sandstone from Wisconsin. This material, popularly called Superior Stone, was widely used and seems to have had a particular attraction for George Miller. It was a soft stone, easily cut, and could be used to form contrasts in color and texture in a brick facade. Superior stone is found in lintels, belt courses, arches, and water courses. What neither Miller nor his contemporaries understood was that the clay binder in the sandstone was subject to expansion and leaching by water which caused exfoliation or peeling away of the surface of the stone. Today, while its color still forms a pleasant contrast to other materials, most of the Superior Stone is badly deteriorated. Often this material can be detected at a distance or when covered with paint because of its distinctive pattern of weathering.

A great amount of local architectural ironwork was produced in this period and much of it survives in the district. The use of cast iron in Bloomington was part of a national trend; cast iron columns permitted the building designer to place large expanses of glass on the first floor of a commercial building while still supporting the

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weight of upper story masonry. This created the phenomena of window shopping and fundamentally altered the nature of downtown landscapes. Most of the ironwork in the district is of local manufacture; foundries provided the builders with stock items which were probably designed by their own draftsmen. The process of founding was fairly simple. Pig iron, none of which was locally manufactured, was shipped in, melted and poured into sand molds which had been formed from wooden master molds.

The two most common forms of ironwork surviving in the district are storefront columns and cast iron thresholds. The thresholds commonly extend across the entire storefront. These thresholds protected stone or brickwork foundations from excessive pedestrian wear and served as caps which prevented water from penetrating downward along the foundation. There is an interesting variation on threshold use at the Evans Grocery (1871); threshold sections in a non-storefront context are used here as foundation caps and extend at street level along the entire bottom of the south wall. Evans was undoubtedly concerned with keeping his basement storerooms dry. Cast iron thresholds were commonly used to advertise the maker's name and from these names it is possible to learn a good deal about who was supplying the ironwork for downtown buildings.

Most identifiable surviving iron work in the district was locally produced. The two most common names are Empire and Diedrich, which was also known as Union Foundry. Occasionally the name Soper will appear. All three firms were local. In only one instance, from the 1890's, has the name of an out-of-town foundry, Dearborn, been discovered.

Empire Foundry was the creation of William Flagg. Flagg was born in Massachusetts in 1808, came to Bloomington in 1836, and in 1847 set up a factory to produce reapers. With the arrival of the railroads

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pig iron and coal became cheap enough to permit Flagg to expand his works and begin producing a line of architectural iron. In 1870 Flagg adopted the name Empire Works. This firm supplied the iron work for the Stautz(1871), Trimmer (1871), and Dr. T. Haering (1871) Buildings. The Empire Works are also known to have provided ironwork for rebuilding after the Chicago fire, including that for the Hoyne Building at Monroe and Clark streets. The Panic of 1873 closed Flagg's factory and the works later passed into the hands of the Soper family, which was primarily interested in the manufacture of furnaces but also produced a limited amount of architectural iron work. It seems likely that much of the great amount of unattributed ironwork in buildings constructed between 1856 and 1873 is from Flagg's foundry.

While Flagg pioneered the local architectural iron business, it was a German born founder, Nicholas Diedrich, who came to dominate the local market. Diedrich was born in 1828, apprenticed in Germany, and settled in Bloomington in 1852. About 1869 he established himself as an independent founder, working first as N. Diedrich and later as Union Foundry. He seems to have made a specialty of architectural iron. Diedrich sold his products through a wide area of Central Illinois and by 1881 was shipping throughout a three-state area. At that time he had eighteen full time employees. As early as 1870 he had a pattern maker working in his firm, which suggests that many of his products were locally designed.

The best preserved example of Diedrich's work from the 1870's is found on the R.P. Smith and Sons Building (1878) at 610-612 North Main. The thresholds are marked "Union Foundry Bloomington, Ill." From these thresholds rise four columns; the columns have a thin three-quarter round front backed by a large square section with chamfered edges. The

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base and column bodies are plain, the capital is decorated with three acanthus leaves in high relief and surmounted by a rectangular box decorated with scroll work. The overall effect of the columns is one of considerable grace and delicacy. Such an arrangement of columns and thresholds must have been popular with local merchants as an identical ironwork is found on six other surviving buildings in the district. Variations of this pattern of thresholds and columns with Diedrich's name or that of Union Foundary survive on at least five other buildings. Excellent examples of Diedrich-produced newels and stair treads are seen on the North facade of the Eddy building (1887).

The 1880's saw the local appearance and increasing use of architectural terra cotta. Within the district the earliest extensive use of this material is on the scrolled panels which dominate the facade of the 1884 Elder Building. Four years later George Miller used polycrome terra cotta panels in the design of the John Y. Chisholm Building. By the nineties the use of terra cotta had been extended to include cornices, belt, coursing, medallions and window mouldings. None is known to have been produced locally.

FIRE AND REBUILDING: 1900-1901

EVENTS AND PEOPLE

In May, 1900, Bloomington held a celebration of the fiftieth anniversary of its incorporation. One month later, an accident at the Model Laundry caused a fire. The night was oppressively hot, the city was in the midst of an extended drought, and a fierce wind was blowing from the North. The flames spread with explosive speed and by the next day five and a half blocks of downtown Bloomington were in ruins. The buildings destroyed ranged from survivors of the 1840's

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to multi-story structures completed only a few years earlier. Losses totaled over \$2,000,000. All structures on the north and east sides of the square were destroyed, as were some on the west side of the square and many on North Main, North Center, North East and Monroe streets.

Rebuilding was remarkably rapid. By the Spring of 1901 ninety percent of the fire-district was reoccupied; the six-story Griesheim Building, reduced to rubble and twisted iron during the conflagration, was reoccupied on the hundred and sixty-fifth day after the fire. Contracts for some of the buildings on the north side of the square called for completion of the structure within four weeks of the signing of the contract. The rebuilding caused an economic boom; one author estimated that the population of the city had grown by two thousand as a result of post-fire reconstruction projects.

Fireproofing was a major concern in the new buildings. Steel framing and the replacement of wood and tin decorative elements with terra cotta were the common solution. In 1902, when a fire damaged the Marble-Thompson building and had threatened to consume its neighbors, architect George Miller commented to the press that if the old-style wood and metal cornices had been used the entire block would certainly have gone up in flames.

#### ARCHITECTS

The architects for most post-fire buildings are known. George Miller designed several, and his contributions will be noted below, but the carelessness at the Model Laundry also provided an opportunity for a new generation of Bloomington architects to establish themselves. One of these was Arthur Pillsbury. Pillsbury's advent marks a turning point in local architecture. In contrast to the shop-trained Miller,



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Pillsbury was a graduate of Harvard and the University of Illinois. He had played on the first Illinois football team, married into a prominent Bloomington family and just before the fire had started to establish a reputation as an architect. In general Pillsbury's 1900-1901 buildings are less dramatic in their use of color and with the exception on Braley-Fields, avoided the use of the Miller-favored Superior Sandstone. For the next twenty-five years Pillsbury continued to design buildings in Bloomington and the surrounding areas. On his death Lorado Taft wrote:

I have never met Mr. Pillsbury but I have seen much of his handiwork. He has done more for the various communities of Illinois where his school buildings are located than any other one man.

Pillsbury's post-fire buildings are known to include the following: Cole Brothers, Griesheim, B.S. Green, Charles H. Burr, Frevert, Pantagraph Printing and Stationary, McGregor, Colonel D.C. Smith, Weldon, Grand Leader, Lyman Graham, Braley and Braley Fields. George Miller obtained contracts for the design of the Evans, Cornbelt Bank, McLean County Bank, Metropole Hotel, George Brand, and Marble-Thompson as well as the Durley Building which has been almost completely destroyed. The Cornbelt Bank is generally regarded as the most attractive of the post-fire structures.

Another University of Illinois trained architect, Paul Moratz, got his start at about the same time. Moratz was the son of a well-known Bloomington contractor. His only known post-fire design is the Klemm Building on the north side of the square. Chicago architect Robert Newberry, who designed the Waller Building at North Michigan

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and East Chicago Avenues in Chicago was responsible for the Illinois House. So far no architects have been identified for the large Unity Building on Main Street and the Smith Building on Jefferson Street, nor is it known who designed the somewhat smaller Burke, Helbry, Sans, and Schroeder Buildings on the 300 block of North Main Street.

Regardless of architect all the post fire buildings have striking similarities. All are made of common brick, or much less commonly of paving brick, with a veneer of tinted pressed brick, on the principal facades. All make extensive use of terra cotta and molded brick; cornices are of terra cotta rather than metal and belt courses of the same material are common. Most buildings are in the Neo-Classical mode, rigidly symmetrical, with numerous classical allusions such as egg and dart designs, dentils, swags, and ogee mouldings, and cornices. George Miller, architect of the Marble-Thompson Building described this creation as "French Renaissance." Pillsbury described his Cole Brothers building as "Renaissance" and some other buildings are late victorian Romanesque.

All of the post-fire buildings have or originally had, a ground floor store with plate glass windows, recessed entrance and commonly prism glass clear stories. Most buildings are similar in volume to those they replaced and some had floor plans which were virtually identical to their predecessors, but the facades were often very different.

Similarities among post-fire buildings were not always accidental. Groups of builders had agreed to common requirements for their new structures. On July 22, 1901 five owners with property on the east side of the square met and decided their new buildings should all be four stories high, be of pressed or model brick, have a uniform grade, be built at the same time, and should be "plain and massive." The

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designers were aware of the concepts of the City Beautiful Movement but still had individual requirements and differing architects. The result of their efforts is a cluster of buildings which possesses a distinct overall character yet permits individual structures their own distinct character.

MATERIALS

Most of the structural brick used for rebuilding was locally produced. Indeed, the Pantagraph snickered about the Indiana brickmaker who, upon hearing of the fire, had loaded several railroad cars with brick and shipped them to Bloomington where they remained unsold. Complaints about the use of Chicago brick in the courthouse reconstruction were loud and bitter. Production totals for the year following the fire are incomplete, but by the end of 1900 J.H. McGregor had produced over two million brick and Bloomington Pressed Brick over six million. Other large brickyards were working to capacity.

Some post-fire rebuilding was done with recovered brick. At the site of the burned-out B.S. Green Building temporarily unemployed clerks and traveling salesmen were put to work salvaging and cleaning brick for the new building. By June 29, 1900 many young men were earning twenty cents an hour recovering brick for reuse. The Pantagraph remarked that, "work is hard but wages good." How much of the brick is present in existing buildings is uncertain; however, soon after the fire one local brickmaker estimated that only twenty percent of the pre-fire brick could be recovered and some of the rest might be broken up and used for fill and foundations.

Much comment was made on the nearly universal use of pressed brick for street-facing facades. The range of colors was extensive. The Pantagraph of November 9, 1900 refers to such brick as buff, white

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and gray. Face brick for the McLean County Bank was described as "chocolate." That in the Unity Building was "light brown," the Cole and Briesheim "Light Grey," the Grand Leader "light yellow," and the Evans "of a grayish color resembling granite closely with irregular darker spots scattered promiscuously." The last mentioned brick seems to have been quite popular and several buildings where it was used have survived. Roman Brick, longer and thinner than common, was used in the facades of several post-fire buildings. At least a substantial part of this pressed face brick was produced outside Bloomington. The local pressed brick works were at this time producing red and buff products, but no other colors were mentioned. The pressed face brick for the Hanna, and Grand Leader buildings is known to have come from St. Louis and that city had a wide well-established reputation for the production of specialty brick.

The facades of the Illinois House were of paving brick which was perhaps manufactured in Decatur. This is the earliest example of the use of shale pavers as a structural material in Bloomington. During the next ten years paving brick was to become a fairly popular structural material.

Much stone was used in the rebuilding. Several contemporary descriptions show that, although shipped from elsewhere, the stone was locally carved, turned, and polished. The Pantagraph of March 22, 1901, describes the creation of the ear-of-corn capitals on the Cornbelt Bank which over the years have attracted considerable local attention:

The sculptor who is to carve the design in the capitals of the stone pillars of the first story of the Cornbelt Bank has commenced his work. He is an expert carver and executes his work rapidly.

The kinds of stones used in post-fire rebuilding were, for the most part, those popular in the preceding decades. Particularly common were Bedford Limestone and the ill-fated red Superior Sandstone. The most extensive use of the sandstone was in Arthur Pillsbury's Braley-

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Fields Building. One new stone does appear at this time. On the McLean County Bank George Miller employed what he called Raindrop Sandstone, which he said had never been locally used before. This stone is in fact a Franconia Sandstone which takes its popular name from darker areas in the red matrix and its weathering qualities have proven to be much better than that of the Lake Superior sandstone. Although the Raindrop Sandstone has been removed or covered over at the McLean County Bank it is well displayed on several other buildings, particularly on the Cornbelt Bank and in the column bases of the B.S. Green Building.

Occasionally pre-fire stonework was retained. At the rear of the Illinois House sections of Joliet Stone foundation can be seen. This is almost certainly part of the original 1856 Windsor (Schaefer) Hotel.

In the fire district the use of cast iron is transformed from a structural function to a purely decorative function. Wrought iron and steel are the preferred structural materials and there is no reason to believe, there was any local manufacture of either material. However, to decorate and hide the beams cast iron panels, which could have been locally made, were bolted onto these structural members. Good examples of this are found on the Steven Smith Building and on the 1902 Livingston Building. So far none of the cast iron panels have been attributed to a specific manufacturer.

Significant amounts of iron work do survive on the back of many buildings. Here the older post and lintel cast iron technique is still used for many post-fire service and delivery entrances. Particularly good examples still may be seen on the B.S. Greene and Klemm Buildings. Also found on the rear facades of almost all fire district buildings are cast iron hinge pivots. These pivots, typically four to a window, are found on all post-fire rear windows with the exception

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of those few where wire-reinforced glass was installed. The hinge pivots were for fire shutters which by 1918 were mandatory for the rear of all buildings within the fire control district and may have been installed considerably before this. The 1918 ordinance specified that the shutters were to be of iron and had to be closed at the end of each business day. Examples of such shutters are still found on the Winter and Marble-Thompson Buildings.

A certain amount of steel was used in post-fire reconstruction. In the taller buildings, including the Cornbelt Bank and the recently destroyed Griesheim Building, brick piers supported steel I-beams which, in turn, supported wooden floor joists. Not until the 1902 Livingston Building was a completely steel framed structure erected in Bloomington. Steel plates were also used as bases for oricals in several post fire buildings.

THE AUTOMOBILE AGE: 1902-1942

EVENTS AND, PEOPLE

During this period the downtown area of Bloomington continued to be the main commercial and service center for the city and the surrounding countryside but important changes were underway. After 1900 major fires were contained to a single building and the large scale post-fire rebuilding districts which characterized earlier periods are not present. The scale of buildings changed; structures from this period tend to be either much larger than those of previous periods or small structures built to fill in gaps between earlier buildings. Above all, the downtown landscape came to be increasingly dominated by buildings related to the automobile.

Bloomington preserves an excellent group of early automobile structures. These are located just outside the traditional core of shopping buildings and show attempts to confront the particular dilemma

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posed to the early twentieth century businessman by the car. Buying automobiles was still conceived as a central function, one which could not prosper if far removed from shopping areas. Yet, automobile sales demanded large amounts of space for display and storage. The 1911 C.U. Williams and Son building and its addition, the 1915 Williams Building, show one approach to the solution of this problem. In the first building display windows were built on both the first and second floors; when this proved insufficient Williams built a six story structure next door to be used for automobile storage; Overlands were not only on floors but were also hung from the ceilings of all the upper stories to assure that the customer could have the widest selection from existing stock. Dominating the skyline of the downtown is the State Farm Building (1929 & 1941) which was largely made possible through the sale of automobile insurance.

The downtown continued to be associated with people and events of national importance. Theodore Roosevelt in 1903 expounded his progressive opinions at the Illinois House. In 1912 Woodrow Wilson excited local Democrats with his speech from the Courthouse Square. A few years later William Jennings Bryan spoke at the Second Presbyterian Church. Permanent residents with important political reputations included Adlai Stevenson I, who had his offices in the Lyman Graham Building, and former governor "Private Joe" Fifer who conducted important business as a member of the Interstate Commerce Commission in the Unity Building. Out of the Pantagraph Printing and Stationary Building came the printed reports of Illinois Supreme Court Decisions and the boast that there was never a pre-publication leak. Office in the Livingston Building were occupied by a young Jewish attorney, Sigmund Livingston, who was developing the ideas which later, in Chicago, would lead to the formation of the Anti-Defamation League

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of the B'nai B'rith.

Science and medicine were thriving. In the Braley-Field Building Albert M. Marton reestablished his studio after being burned out of its pre-fire predecessor. Marton was a pioneer in the development of ceramic photography, carbon printing and the use of screened lights in photo-retouching. He published a number of books on photographic processes. His work was fundamental to those seeking to develop stable images which were resistant to the severe problems of fading that plagued conventional photography.

Entertainment flourished. In the Chatterton Opera House (1909) performances were given by Sarah Bernhardt, Harry Lauder, Lionel and Ethel Barrymore, Maude Adams and John Philip Sousa. A.D. Loar, working out of the Cornbelt Bank Building, Loar organized Chautauqua circuits throughout the Midwest. Local musician George Goforth gained a national reputation with his Black and Gold Orchestra; the orchestra did much of its practicing in the Grand Leader Building and it was here that they rehearsed to play at the inauguration of Warren G. Harding.

Less pleasant memories are associated with the Bloomington Journal Building (1875) on Front Street. This was the home of a well-known German language newspaper. During World War I its offices were vandalized and it was ordered to cease publication. The paper acquiesced and in its last German Language issue published the order which had forced it to shut down; to avoid disgracing the German language the order was printed in English.

#### ARCHITECTS

For the first ten years of the new century George Miller continued to be active. Among Miller's known designs are the Central Fire Station



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(1902), the Livingston Building (1903), and the Akers Building (1905). The Livingston Building was said to be the first all steel frame building in Central Illinois. By 1910 Miller was almost completely retired. Between 1901 and 1925 Arthur Pillsbury undertook a number of important commissions within the district. These include the Arts and Crafts influenced People's Bank (1909), Livingston's Department Store (1917), and the large new Ensenberger Furniture (1925). The latter building was the last large store to be built facing the square and in many ways marks the end of a long tradition of downtown construction; although somewhat modified by Schaefer and Hooten in 1941 the main facade is still quite impressive. In October of 1925 while returning from a University of Illinois football game Pillsbury was killed in a car accident.

After Pillsbury's death his firm evolved into two groups; one was Schafer and Hooten, the other Lundeen and Hillfinger. Both groups designed many buildings between 1925 and 1942. Within the district Schafer and Hooten are known to have designed the Capen Building (1927), the Auto Hotel (1938), and the Kaiser-Van Lear Building (1938). The last named is the only International Style building in the district. Most of the Schafer and Hooten buildings of this period reflect the sweeping curves and visual simplification of the Art Moderne movement. Lundeen and Hillfinger were responsible for the 1942 Wabash Telephone Company.

MATERIALS

During the early years of the Twentieth Century locally produced materials lost much of their remaining importance. Superior clays, pressure brick monopolies, and economies of scale destroyed the local brick industry. By 1911 only one works, Bloomington Pressed Brick, remained in operation and by 1917 even that factory had shut down.

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New brick types from factories in other cities begin to appear. Early in the century paving brick was not infrequently used as a structural material. Perhaps the most visible example of this is the 1905 Akers Building where Decatur paving brick is used for walls. By the mid-teens rough faced or cinder brick, much of it made in Streator, had become the most popular facade brick. Many examples of this may be seen in the district including the Stephenson Auto Repair (ca. 1916) and on a rebuilt facade of a section of the McClunn Building.

Stone was widely used during this period. In the Central Fire Station (1902) George Miller used Superior Sandstone in contrasting patterns with the darker Raindrop sandstone. The effect of the contrasting stones is highlighted by the use of a rough tooth chisel to give the soft red sandstone a more distinct surface texture. Other notable uses of stone include the State Farm Building which shows several different kinds of stone including polished pygmatic gneiss and dolomite.

The use of Terra Cotta was common. Most of the main facade of the J.E. Will Building (1909/1926) was sheeted in white terra cotta which then advertised itself as "The White Front Store." This novelty was rendered less distinctive when Livingston's department store revealed its new facade of white glazed brick and terra cotta. Perhaps the most distinctive use of terra cotta came in the 1925 Ensenberger Building where Pillsbury used olive green, gold, and red terra cotta panels to create a romantic medieval appearance on a seven story furniture store. Later, a more restrained art-deco medalion was used on the State Farm Building.

Early in the twentieth century locally produced iron fell out of favor and little ornamental iron from this period survives. Other material deserves attention. About 1911 Arthur Pillsbury designed an additional story and a new roof for the Illinois House. The roof is a

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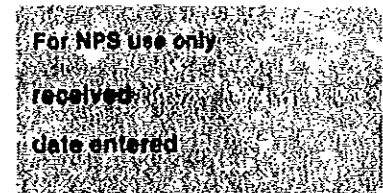
gracefully curving mansard with its edges completely clad in copper. There is no similar roof anywhere in Bloomington-Normal.

A unique survival of a once popular building material exists on the Sill Pneumatic Horse Colar Building (1905) on West Front Street. As a substitute for brick within the fire district, fire codes permitted a metal covering for wood. Such a technique was known as ironcladding and good examples of sheet steel formed in imitation of brick can be seen on the north wall of this structure.

In all the Central Business District stands as a coherent document to Bloomington's past. It is highly representative of not only the nationwide trends of thought and design which existed in the nineteenth and twentieth centuries but also of how a community using primarily its own material and intellectual resources was able to create an environment which it can claim to be uniquely its own.

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NON-CONTRIBUTING

Auto-Hotel, 1938  
112 E. Jefferson

Bloomington Federal Savings & Loan  
115 E. Washington

CII East Building  
102 S. East

C.A.R. Smith Building, c. 1870  
525 N. Main

Commercial Structure  
512 N. Main

Commercial Structure  
111 E. Monroe

Copy Shop  
519 N. Main

Durley Building, 1901  
301-307 N. Main

Greenwald Building, 1880  
110 N. Center

Gridley Bank, 1854  
102 N. Main

H. Jeter Building, 1871  
403 N. Main

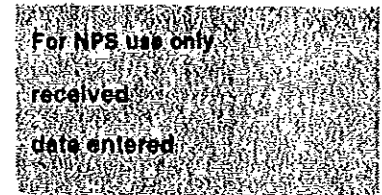
Metropole Hotel, 1901  
211 N. Main

Mini-Offices  
501-503 N. Main

National Bank of Bloomington  
121 N. Main

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Continuation sheet Addenda to Significance Item number 8.

Page 2.

Newmarket Dept. Store, c. 1916  
102-106 N. Center

Sans Building, 1091/1983  
318 N. Main

Snyder Building, c. 1980  
202 N. Center

Stutzman Building, c. 1886/c. 1945  
527 N. Main

Washington Block, 1871  
504-506 N. Main

Winter Building, 1900  
216 N. Center

CONTRIBUTING

Akers Building, 1903  
507-511 N. Main

Alcazar Saloon, 1903  
216 E. Front

Alverson Blacksmith Shop, 1903  
235 E. Front

Arnold Hotel, 1902  
310-314 E. Front

Baker-Maxon Building, c. 1927  
616-618 N. Main

B & M. Bakery, c. 1925  
301 E. Front

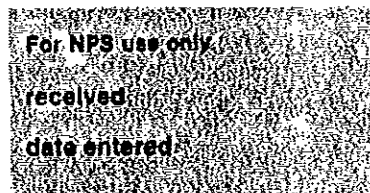
J.L. Beath Building, 1881  
422-424 N. Main

Belle Plumb Building, 1900  
317 N. Center

Benjamin & Schermerhorn Building, 1857  
210 N. Center

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Continuation sheet Addenda to Significance

Item number 8.

Page 3.

Bloomington Battery Annex, c. 1927  
234½ E. Front

Bloomington Furniture and Stove Exchange Building, 1910  
109-111 W. Market

Bloomington Hotel, 1911  
311-313 N. Center

Bloomington Journal, 1875  
217-219 E. Front

Braley Building, 1901  
113 W. Jefferson

Braley Field, 1901  
218-220 N. Center

George Brand Building, 1900  
319 N. Main

Burke Building, 1900  
309 N. Main

Charles H. Burr Building, 1901  
317 N. Center  
106-110 W. Monroe

Cable Piano Building, 1904  
505 N. Main

Capen Building, 1927  
315 N. Center

Castle Theatre, 1915  
211-213 E. Washington

Central Station, 1902  
220-228 E. Front

Chatterton Opera House, 1909  
106-114 E. Market

John Y. Chisholm, 1888  
221-223 E. Front

Cole Bros., 1901  
213-215 N. Main

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Continuation sheet Addenda to Significance

Item number 8.

Page 4.

Fagerburg Paint II, c. 1888  
516 N. Main

Fruit House, 1868  
107 W. Market

Granada Theatre, 1928  
107 W. Market

Grand Leader Building  
315 N. Main

B.S. Green Building  
115-117 E. Monroe

Dr. T. Hacrinny Building, 1871  
413 N. Main

Hanna Building, 1900  
105-109 N. Center

Harber Bros., 1886  
428-430 N. Main

Harlan Buidling, 1871  
105-107 N. Main

Harwood & Cass Building, c. 1908  
215 E. Front

Heffernan Building, c. 1870  
106 E. Front

Helbig Building, 1901  
312-314 N. Main

Hewitt-Wilson Building, 1881  
417-419 N. Main

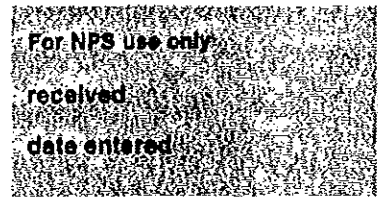
Higgins Marble Works  
227-229 E. Front

Holder Hardware Building, c. 1895/1929  
105-107 N. East

B.F. Hoopes & Sons Stables, c. 1903  
411-413 N. Center

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Continuation sheet Addenda to Significance

Item number 8.

Page 4.

Commercial Structure, c. 1865  
115 W. Front

Commercial Structure  
305 E. Front

Corn Belt Bank, 1901  
101 W. Jefferson  
306 N. Main

Dr. Crother's Building, 1857  
116 W. Washington

Crothers and Chew Building, 1856  
111-113 N. Center

Dewenters Building, 1856  
118 W. Washington

Eddy Building, 1887-1894  
421-427 N. Main

Elder Building, 1884  
416 N. Main

Ensenbergers, 1926  
212-214 N. Center

Erwin Meat Market, 1888  
202 E. Front

J.W. Evans Planning Mill, c. 1893  
511 N. Center

The Evans Building, 1901  
103 W. Jefferson  
308 N. Main

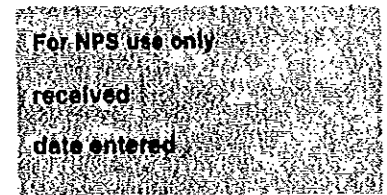
Evans Grocery Building, 1871  
401 N. Main

Fagerburg Paint, 1808  
514 N. Main



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Continuation sheet Addenda to Significance

Item number 8.

Page 4.

Kaiser-Van Leer Building, c. 1900/1938  
503 N. East

Illinois House, 1902  
201-207 W. Jefferson

Jacoby Building, 1899  
513-515 N. Main

Kirkpatrick 2nd Hand Furniture, c. 1908  
108-114 W. Market

Kirkpatrick Furniture Building, 1894  
522 N. Main

Klemm Building, 1901  
105-107 W. Jefferson

The Livingston Building, c. 1903  
102-104 W. Washington

Livingston's Department Store, c. 1917  
110-114 W. Washington

Loudon Building, 1882  
620-622 N. Main

R. Loudon Flats, 1897  
102-116 W. Locust

Lucca Grill, c. 1908  
116 E. Market

Lutz Building, 1913  
529 N. Main

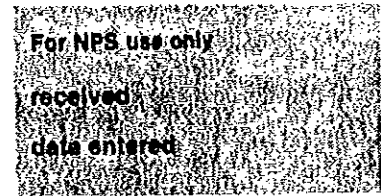
Lyman Grahm Building, 1901  
320 N. Main  
104 W. Monroe

McClun Block, 1872  
402-412 N. Main  
101-103 W. Monroe

McGregor Building, 1901  
311 N. Main

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Continuation sheet Addenda to Significance

Item number 8.

Page 5.

R.R. McGregor Plumbing Building, c. 1890  
105 W. Market

McGregor and Waddington, 1896  
518 N. Main

McIntosh Building, 1875-1895(?)  
426 N. Main

McLean County Bank Building, 1901  
201 N. Main

McMillian Grocery Building  
113 W. Front

Maddux Grocery Building, 1884  
237 E. Front

John Maloney Building, c. 1894  
523 N. Main

Marblestone Building, 1869  
208 N. Center

Marble-Thompson Building, 1901  
109-111 W. Jefferson

Market House, 1867  
109-111 W. Monroe

Mason & Elder Block, 1883  
418-420 N. Main

Medicine Factory, 1876/19?  
230 E. Front

Miller Davis Building, 1843/1981  
101-103 N. Main  
102 W. Front

Moy Sam Laundry, 1883/1928  
624 N. Main

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Item number 8.

Page 6.

Mueller Building, c. 1895  
106 W. Market

Myres Cabinet Shop, c. 1908  
213 E. Front

F. Niergarth Building, 1871  
409 N. Main

Noe Cleaners, c. 1927  
614 N. Main

Oscar Schmidt Oyster House, 1889  
214 W. Jefferson

Pantagraph Printing and Stationary Co. Building, 1903  
215-217 W. Jefferson

Pantagraph Printing and Stationary Co. Annex, c. 1903  
213 W. Jefferson

Peoples Bank, 1909  
116-120 N. Center

Phoenix Block  
106-108 W. Washington

Pike Building, 1877  
531-533 N. Main  
103-103½ E. Mulberry

Reece-King Printing, 1885/1941  
214 E. Front

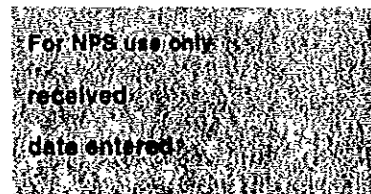
Rounds Block, 1857  
105-111 W. Front

Phillip Ryan Building, 1887  
414 N. Main

Schroeder Building, 1901  
316 N. Main

Sein-Advance Building, c. 1927  
232-234 E. Front

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Continuation sheet Addenda to Significance

Item number 8.

Page 7.

Sill Pneumatic Horse Collar Co., c. 1903  
315 E. Front

Col C. D. Smith Building, 1901  
313 N. Main

Smith Building, 1901  
115-117 W. Jefferson

R.P. Smith & Sons, 1878  
610-612 N. Main

Dr. W.H. Smith Building, 1880  
415 N. Main

State Farm Building, 1929-1941  
112 E. Washington  
115 E. Washington

Stautz-Major Building, 1871  
405-407 N. Main

Steffens Carriage Factory, c. 1893  
415 N. Center

Stevenson Auto Repair, c. 1916  
508 N. East

Strain Cigar Factory, c. 1894  
218 E. Front

Swann-Smith Block, 1873  
602-608 N. Main

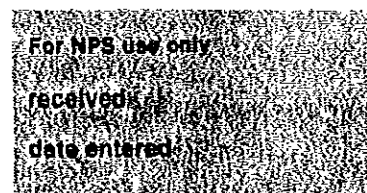
Trimter-Reibsame Building, 1871  
411 N. Main

Wabash Telephone Co. Building, 1942  
109 E. Market

Washington Block, 1871  
502 N. Main

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Continuation sheet Addenda to Significance

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Page 8.

Weldon Building, 1901  
317 N. Main

C.U. Williams Building, 1910  
207-209 E. Washington

J.C. Wildberger Building, 1876  
520 N. Main

J.E. Will Building, 1909-1926 (?)  
508-512 N. Main

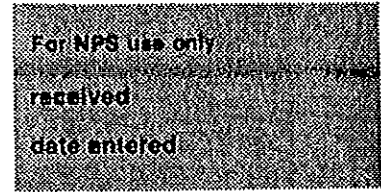
Williams Horse Hospital, 1883  
236 E. Front

Winslow Building  
204 E. Front

Unity Building, 1901  
203-209 N. Main

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Continuation sheet Addenda to Significance

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Page 9

Buildings have been judged contributory or non-contributory based upon the following criteria.

Contributory structures are those buildings which were erected during the period of significance (1842-1942) and which, in the field surveyors' opinion, retain sufficient material integrity to represent the period of their construction. It should be noted that some structures considered contributory have false facades of non-period material. This designation was made based on close inspection of the structure. In these cases it was ascertained that beneath the false facades lay the original fronts largely intact.

Non-contributory structures are those buildings which were erected after 1942. And those structures, which because of major changes to the primary facade(s), have lost material integrity.

# 9. Major Bibliographical References

See continuation sheet

# 10. Geographical Data

Acreeage of nominated property 34

Quadrangle name Bloomington East, IL

Quadrangle scale 1:24000

UTM References

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

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

C	1 6	3 3 1 1 8 0	4 4 3 2 7 0 0
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D	1 6	3 3 1 3 2 0	4 4 8 2 6 6 0
---	-----	-------------	---------------

E	1 6	3 3 1 3 2 0	4 4 3 2 5 6 0
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F	1 6	3 3 1 0 8 0	4 4 8 2 5 6 0
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G	1 6	3 3 0 8 4 0	4 4 8 2 6 0 0
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H	1 6	3 3 0 8 4 0	4 4 8 2 8 5 0
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Verbal boundary description and justification

see continuation sheet

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

state	code	county	code

# 11. Form Prepared By

Greg Koos, Archivist, McLean County Historical Society  
name/title William Walters, Professor of Geography, I.S.U.

organization McLean County Historical Society

date 10-3-84

street & number 201 E. Grove Street

telephone (309) 827-0428

city or town Bloomington

state Illinois 61701

# 12. State Historic Preservation Officer Certification

The evaluated significance of this property within the state is:

national  state  local

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

State Historic Preservation Officer signature

title

date

For NPS use only

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

date

Keeper of the National Register

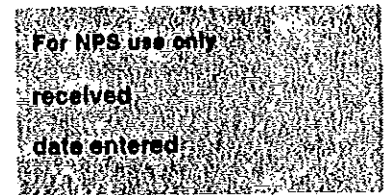
Attest:

date

Chief of Registration

United States Department of the Interior  
National Park Service

National Register of Historic Places  
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Major Bibliographical

Continuation sheet

References

Item number 9.

Page 1.

The research for this nomination was primarily drawn from the files of the Bloomington Weekly Pantagraph, 1854 - 1905, and year end building reports contained in the Bloomington Daily Pantagraph, 1902 - 1925. Each issue of the Weekly Pantagraph was read and this search yielded 70% of the information concerning dates and activities concerning specific buildings. Also of great usefulness was the directories of the City of Bloomington from 1855 to the present. Because of the extensive nature of these citations, they have been omitted from the formal bibliography as found below

Architecture Catalog Co.

1938 "... A selection from the work designed in the offices of Schaeffer and Hooten, Architects, Bloomington, Illinois", Architecture and Design 2:3

Bloomington Association of Commerce

1916 Illustrated Bloomington

Bloomington: Illustrated Publishing Company

Burnham, J.H.

1890 Bloomington, McLean County, Ill. Its situation; its industries; its advantages  
Bloomington: Bloomington Club

Chapman Brothers

1887 Portrait and Biographical Album of McLean County, Ill.  
Chicago: Chapman Brothers

Commercial Club

n.d. Souvenir of Bloomington, Illinois

Bloomington: Interstate Engraving Company  
(c 1911)

Duis, Dr. E.

1874 The Good Old Times in McLean County  
Bloomington: Leader Publishing and Printing House

Flemming, Ronald Lee

1982 Facade Stories

Cambridge: The Townscope Institute

George L. Mesker & Co.

1905 The 1905 catalog of iron store fronts designed and manufactured by George L. Mesker & Co., Architectural Iron Works, Evansville, Indiana  
A.P.T. 9:4



United States Department of the Interior  
National Park Service

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Major Bibliographical

Continuation sheet

References

Item number 9.

Page 2.

Gravure Illustration Company  
1904 Art Work of Bloomington, Illinois  
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Griffith, Evelyn Shirley  
1985 "An Architectural Success of Central Illinois: George H. Miller (1856-1927)"  
Unpublished Masters thesis, University of Iowa (Draft)  
On file McLean County Historical Society.

Hasbrouck, Jacob L.  
1924 History of McLean County, Illinois  
Topeka: Historical Publishing Co.

Jandl, H. Ward ed.  
1983 The Technology of Historic American Buildings: Studies of the Materials, Craft Processes, and the Mechanization of Building Construction  
Washington, D.C.: Foundation for Preservation Technology

Koos, Greg  
Walters, William D.  
1984 "Structural & Historical Inventory of Buildings in the Central Business District of Bloomington, Illinois" unpublished manuscript on file, McLean County Historical Society and Historic Sites Division, Illinois Department of Conservation

Land & Land  
1881 Historical and Descriptive Review of the Industries of Bloomington  
Bloomington's Land & Land

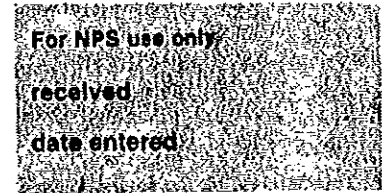
Lawrence, R.S.  
1871 The Evergreen City: Past, Present and Future of Bloomington, McLean County, Illinois.  
Bloomington: R.S. Lawrence

Merriman, Prof. C.P.  
Burnham, Capt. J.H.  
1879 The History of McLean County, Illinois  
Chicago: William LeBaron Jr. & Co.

Munson, Don  
Wyckoff, Martin  
Koos, Greg  
1981 The Illustrated History of McLean County  
Bloomington: The McLean County Historical Society

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Major Bibliographical  
References

Continuation sheet

Item number 9.

Page 3.

H.R. Page & Co.

1889 Bloomington Illustrated  
Chicago H.R. Paye & Co.

Pantagraph Printing and Stationary Co.

1896 Illustrated Bloomington and Normal, Illinois  
Bloomington: Pantagraph Printing and Stationary Company

Pantagraph Printing and Stationary Co.

1907 Picturesque Bloomington  
Bloomington: Pantagraph Printing and Stationary Co.

Pillsbury, A.L.

1899-1925 Index to Drawings on File, Mills and Associates,  
Bloomington, Illinois

Pillsbury, A.L.

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Bloomington, IL.

Prince, Ezra M.

Burnham, John H.

1908 Historical Encyclopedia of Illinois and History of McLean County  
Chicago: Munsell Publishing Co.

Sanborn-Perris' Map Co.

1901 Insurance Maps of Bloomington, Illinois  
New York: Sanborn-Perris Map Co.

S.J. Clark Publishing Company

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

Wagner, Karen

1984 "Paul O. Moratz" unpublished manuscript on file, McLean County Historical  
Society.

Walters, William D.

1982 Nineteenth Century Midwestern Brick  
Pioneer America 14:3

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Continuation sheet Geographical Data

Item number 10.

Page 1.

The Bloomington Central Business District is composed of the following lots, blocks, additions and subdivisions to the Original Town of Bloomington and including certain lots and blocks and subdivisions of the Original Town of Bloomington; all in the City of Bloomington, Illinois:

Of Allin, Gridley, and Pricketts Addition to the Original Town of Bloomington:

Block 24, Lots 2, 3, 5, 8, and 9; and also E. Steven's and Company's subdivision, Lots 4, 5, and 6; Evans subdivision, Lots 2, 3, 6 of Block 25 and Lot 7 of Price's Subdivision, and Lots 7, 8, 9, 10, Block 25 of K.H. Fell's Addition; Price's Subdivision Lots 1, 2, 3, 4, 5 of Block 25 of K.H. Fell's Addition; and subdivision of Lot 5 of Block 25, K.H. Fell's Addition of K.H. Fell's Addition, Block 36, Lots 1, 2, 3, and 6 and also subdivision of Lots 4, 5, 7, 8, 9 and 10 of Block 36, K.H. Fell's Addition.

Of Grey's Subdivision of the Original Town of Bloomington Lots 1, 2, 3, 4, 5, 6, 7, 8, 9, and 10.

Of the Assesor's Subdivision of Lots 10, 11 and 12 of the Original Town of Bloomington, Lots 1, 2, 3, 4, 5, 6, 7, 8, 9, and 10.

Of County Clerk's Subdivision, Lots 2, 3, 6 and 7 in Block 19 of Durley Addition, Lots 17, 18, 19, 20, 21, 22, 23, 24, 25.

Of Durley's Addition, Block 19, Lots 10, 11, 14, and 15.

Of Demange and Kennedy's Subdivision of Block 19 of Durley's Addition Lots 6, 7, 8, and 9.

Of Walton Plow Company's Subdivision of Block 18 of Durley's Addition, Lots 14, 15, 16 and 17

Of Durley's Addition Block 20, Lot 1 and the North 18 feet of Lot 4

Of the Assesor's Subdivision of the West ½ (one-half) Block 20 of Durley's Addition, Lots 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14

Of Proprietors Subdivision of Lots 1, 2, 3, 4, 5, and 6 of the Original Town of Bloomington Lots 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, and the vacated alley contained therein,

Of the Original Town of Bloomington Lots 16, 17, 18, 43, 44, 45, 48, 49, 64, and

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National Park Service  
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Continuation sheet Geographical Data

Item number 10.

Page 2.

the vacated alleys contained therein.

Of the subdivision of Lots 4, 5, 6, and 7 of the Assessor's Subdivision of Lots 31, 32, 33, 35, and 36 of the Original Town of Bloomington, Lot 1

Of the Assessor's Subdivision of Lots 31, 32, 35, 56 of the Original Town of Bloomington Lots 1, 2, 3, 8, 9, 10, 11, 12, 13, 14, 15, and 16 with a vacated alley contained therein

Of the Assessor's Subdivision of Lots 46 and 47 of the Original Town of Bloomington Lots 1, 2, 3, 4, 5, 6, 7, and 8

Of the Subdivision of Lot 61 and the East 16 feet of Lot 62 of the Original Town of Bloomington Lots 1, 2, 3, 4, 6, 7

Of the Owner's Subdivision of Lots 65 and 66 of the Original Town of Bloomington Lots 1, 2, 3, 4, 5A, and 5B.

Of the Assessor's Subdivision of Lots 55, 56, 57, 58, 59, and 60 of the Original Town of Bloomington Lots 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, and 25.

Of the Assessor's Subdivision of Lots 50, 51, 52, 53 and 54 Lots 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19.

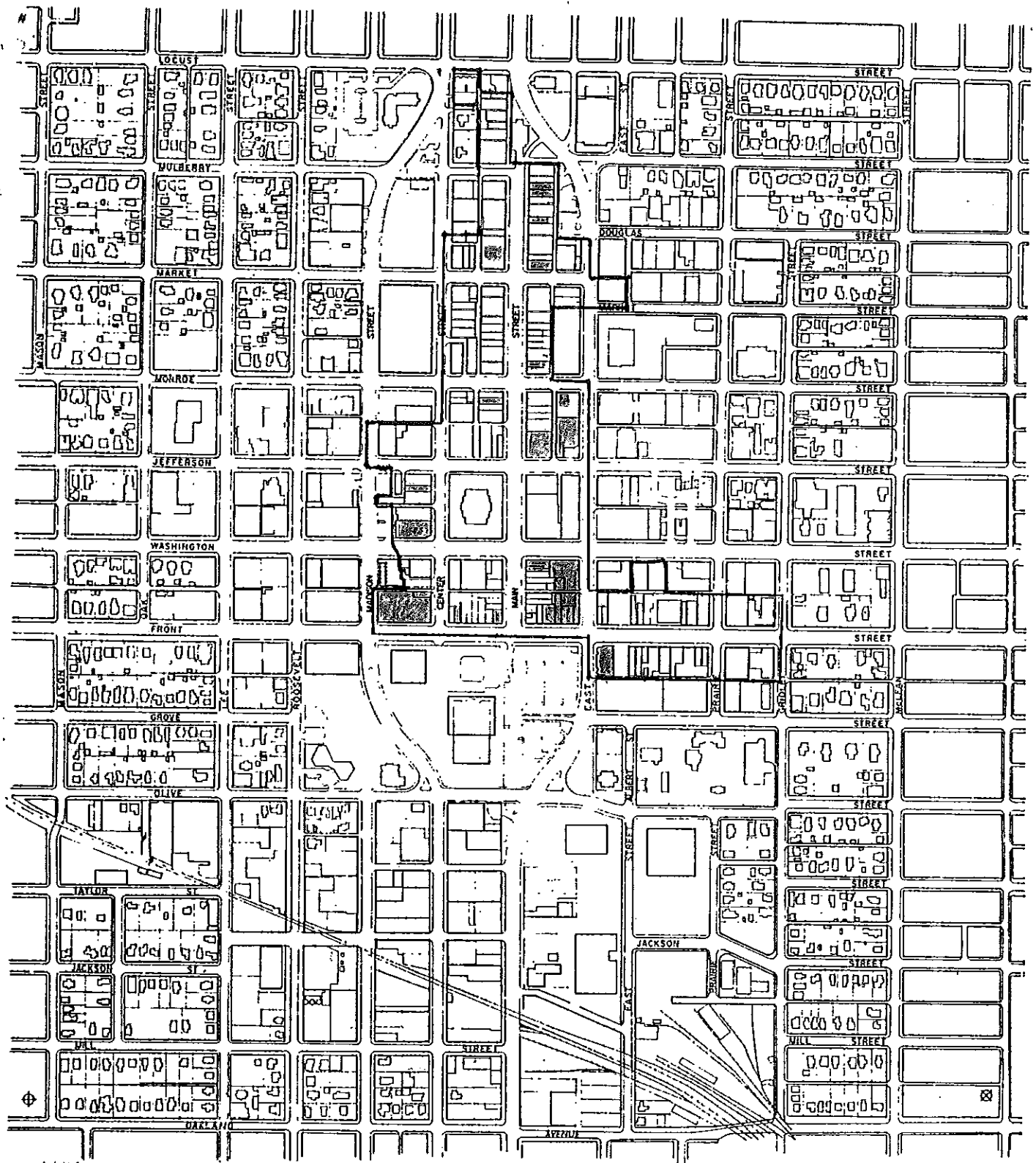
Of the Subdivision of Lot 116 of James Allins 2nd Addition Lots 1, 2, 3, 4, 5, 6, and 7.

Of Bloomington Town Survey Lots 8, 9, 10, 11




Of Assessor's Subdivision of Lots 1, 2, and 3 of Gridley's Addition Lots 1, 2, 3, 4, 5, 6, and 7 and that parcel of land measuring 34 feet in breadth and 115 feet in length lying East of Lot 1 and West of Lot 10 of White's Addition

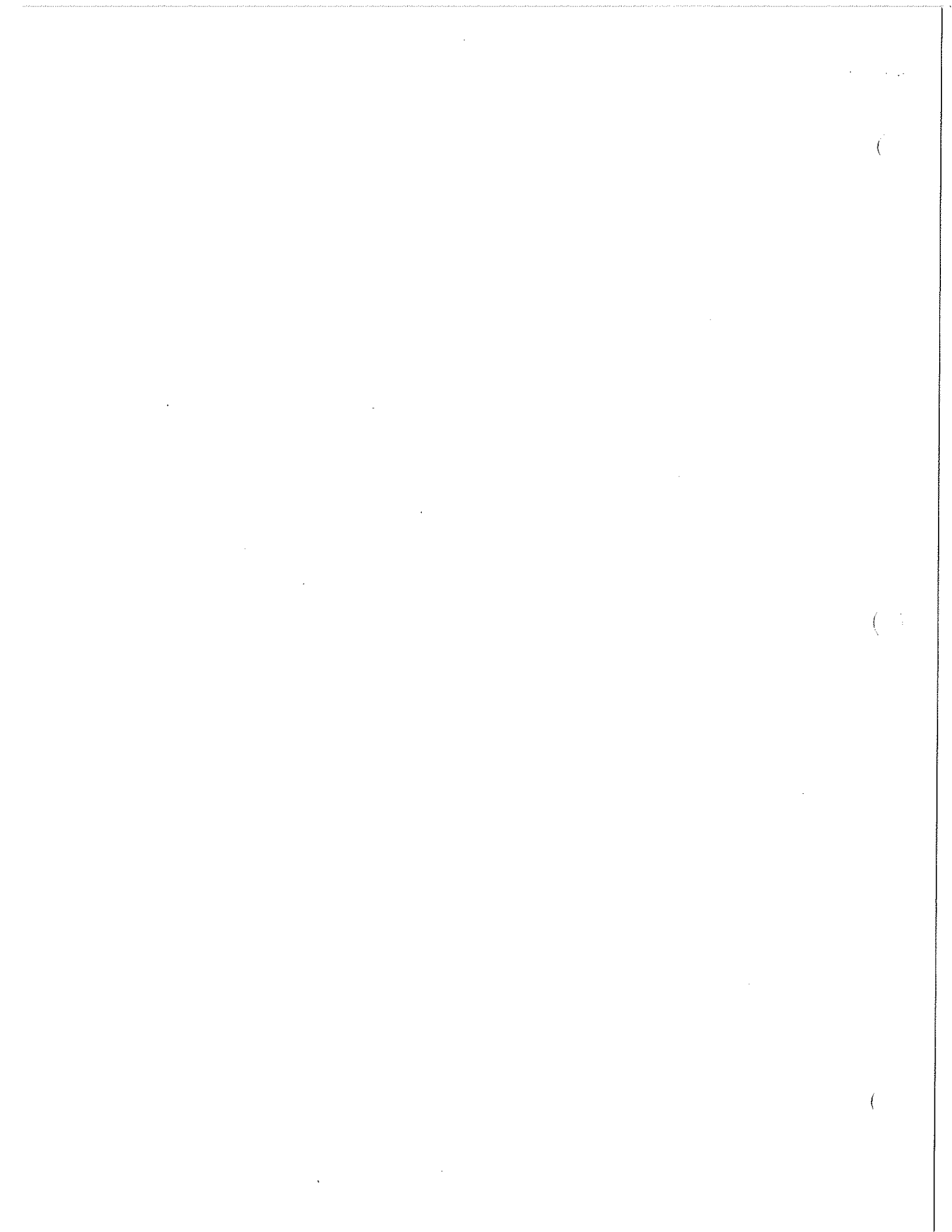
Of White's Addition Lots 6, 7, 8, 9, 10, 11, 12, 13, 14, and 15 including that parcel of land measuring 20 feet in breadth and 115 feet in length lying West of Lot 11 of White's Addition and East of Lot 11 of Bloomington Town Survey.

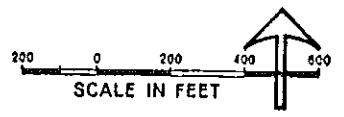
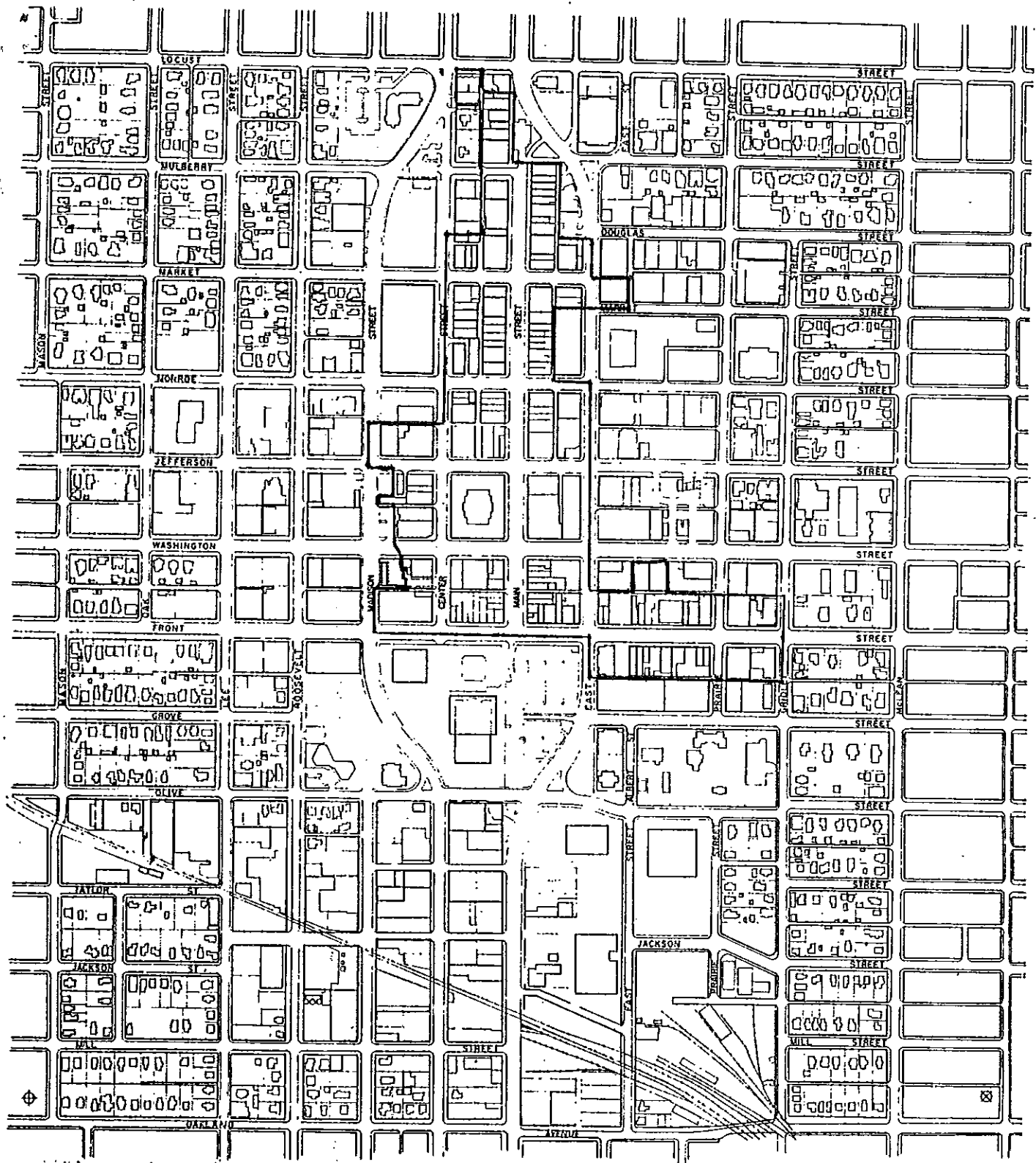
And all streets and alleys contained within these Additions, subdivisions, lots and blocks of the Original Town of Bloomington.



**Central Business District  
Bloomington, Illinois**

-  = National Register Historic District Boundary
-  = Contributing Buildings
-  = Non-Contributing Buildings





Central Business District  
Bloomington, Illinois

