

United States Department of the Interior
National Park Service

National Register of Historic Places
Registration Form



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

1. Name of Property

historic name Vinegar Hill Historic District
other names/site number _____ 105-055-77000

2. Location

street & number both sides of E. 1st St. from Woodlawn to Jordan and S. Sheridan to E. Maxwell N/A not for publication
city or town Bloomington N/A vicinity
state Indiana code IN county Monroe code 105 zip code 47401

3. State/Federal Agency Certification

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

[Signature]
Signature of certifying official/Title
Indiana Department of Natural Resources
State or Federal agency and bureau

5/2/05
Date

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

Signature of certifying official/Title Date

State or Federal agency and bureau

4. National Park Service Certification

I hereby certify that the property is:
 entered in the National Register.
 See continuation sheet.
 determined eligible for the National Register
 See continuation sheet.
 determined not eligible for the National Register
 removed from the National Register
 other, (explain:) _____

6/17 Signature of the Keeper Patricia Andrews Date of Action 6/17/2005

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
- district
- site
- structure
- object
- landscape

Number of Resources within Property
 (Do not include previously listed resources in the count)

Contributing	Noncontributing	
71	9	buildings
8	1	sites
26	3	structures
4	1	objects
109	14	Total

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

N/A

Number of contributing resources previously listed in the National Register

0

6. Function or Use

Historic Functions
 (Enter categories from instructions)

DOMESTIC: Single Dwelling
 DOMESTIC: Multiple Dwelling

Current Functions
 (Enter categories from instructions)

DOMESTIC: Single Dwelling
 DOMESTIC: Multiple Dwelling

7. Description

Architectural Classification
 (Enter categories from instructions)

19th & 20th c. REVIVALS: Colonial Revival
 19th & 20th c. REVIVALS: Tudor Revival
 19th & 20th c. REVIVALS: Italian Renaissance
 19th & 20th c. REVIVALS: French
 19th & 20th c. AMER.: Bungalow/Craftsma

Materials
 (Enter categories from instructions)

foundation BRICK
 walls BRICK
STONE: Limestone
 roof ASPHALT
 other WOOD

Narrative Description

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

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.)

- Property is associated with events that have made a significant contribution to the broad patterns of our history.
Property is associated with the lives of persons significant in our past.
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.
Property has yielded, or is likely to yield, information important in prehistory or history.

Criteria Considerations

(Mark "x" in all the boxes that apply.)

Property is:

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

Narrative Statement of Significance

(Explain the significance of the property on one or more continuation sheets.)

Areas of Significance

(Enter categories from instructions)

ARCHITECTURE

EDUCATION

INDUSTRY

SCIENCE

Period of Significance

1926-1955

Significant Dates

N/A

Significant Person

(Complete if Criterion B is marked above)

Kinsey, Alfred

Cultural Affiliation

N/A

Architect/Builder

Grindle, Alfred (architect)

Donato, Chris (builder)

Landis & Young (builders)

9. Major Bibliographic References

Bibliography

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

Previous documentation on file (NPS):

- preliminary determination of individual listing (36 CFR 67) has been requested
previously listed in the National Register
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:

10. Geographical Data

Acreage of Property 21 acres

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

1	16	541220	4334490	3	16	542030	4334270
	Zone	Easting	Northing		Zone	Easting	Northing
2	16	542000	4334240	4	16	541880	4334300

See continuation sheet

Verbal Boundary Description

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

Boundary Justification

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

11. Form Prepared By

name/title Joanne Raetz Stuttgen
 organization _____ date 07-09-2004
 street & number 759 E. Washington St. telephone 765/ 349-1537
 city or town Martinsville state IN zip code 46151

Additional Documentation

Submit the following items with the completed form:

Continuation Sheets

Maps

- A USGS map (7.5 or 15 minute series) indicating the property's location.
- A Sketch map for historic districts and properties having large acreage or numerous resources.

Photographs

Representative black and white photographs of the property.

Additional items

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

Property Owner

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

name Nancy Hiestand, City of Bloomington (list available from)
 street & number P.O. Box 100 telephone _____
 city or town Bloomington state IN zip code 47402

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

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

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DESCRIPTION

ARCHITECTURAL CLASSIFICATION (CONTINUED)

Mission/Spanish Colonial Revival
Italian Renaissance
French Renaissance Revival
Bungalow/Craftsman
Late 19th and Early 20th Century American Movements
 Other: Foursquare
Modern: Art Deco
Other: Ranch
Other: Modern
Other: Functional

MATERIALS

Foundation
 STONE: Limestone
Roof
 OTHER: slate
Walls
 STONE: limestone
 STUCCO
 WOOD: Weatherboard
 WOOD: Shake

NARRATIVE ARCHITECTURAL DESCRIPTION

Named for the smell of rotting ground falls from nearby apple orchards, Vinegar Hill is a lineal residential neighborhood of approximately 20.5 acres centered on East First Street between S. Woodlawn Ave. and S. Jordan Ave., plus S. Sheridan Dr. between S. Jordan Ave. and E. Maxwell Lane. The district is located within walking distance of the south edge of Indiana University.

Vinegar Hill Historic District is eligible for the National Register of Historic Places under Criterion A, B and C. The district has strong associations with the Indiana limestone industry, Bloomington social history and nearby Indiana University. Its association with Bloomington social history lies in the interrelationship of its residents. The district's highest point, the Hill itself, located on the north side of the 1300 block of E. 1st St., provided choice home sites for wealthy quarry owners. The base of the hill—namely the 1000, 1100 and 1200 blocks of E. 1st St.—was home to several master carvers, who built compact houses rich with whimsical ornamentation that display their artistry and skill. The neighborhood was also home to many

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Indiana University administrators and professors, many of whom attained international recognition. Among its most distinguished IU residents are zoologist Alfred C. Kinsey, founder and director of the Kinsey Institute for Sex Research, and his wife, Clara. Kinsey designed his own house at 1320 E. 1st St., where he conducted research of a highly confidential nature beginning in the 1940s. Another internationally recognized scholar who resided in Vinegar Hill was Herman J. Muller, a geneticist who won the Nobel Prize in 1946. Architecturally, Vinegar Hill contains an impressive collection of early- to mid-twentieth century limestone clad houses in a variety of early twentieth-century Revival, American and Modern styles. Many houses are also covered with clapboard or faced with brick.

The period of significance is 1926-1955.

Vinegar Hill presents a unique collection of limestone resources of great variety. Of the 64 total privately owned properties, 30 are constructed primarily of limestone. These consist of individual houses, houses with paired detached garages, and eight personal folk art environments comprised of a house and/or garage and assemblage of limestone structures and objects. An objective of this nomination is to provide an inventory of historic limestone resources, so, for the purposes of this nomination, limestone resources are classified and counted as follows.

- house = one building
- detached garage = one building
- terrace, retaining wall, openwork fence, sidewalk and/or steps = one structure each. (When sidewalks and steps are joined and constitute a whole, they are counted as a single resource. When they are not joined, they are counted as separate resources. Retaining walls on both sides of a driveway are counted as one wall.)
- bench, birdbath, urn, slab base, planter/urn = one object each
- yards with three resource types = site. These are the eight personal folk art environments. Building(s) are counted separately. Individual elements are listed in the architectural description and charted in the inventory but not included in the total resource count.

All together, there are 98 contributing resources and 10 non-contributing resources as indicated in the table below. Non-contributing resources are of post-1955 construction, with the exception of 818 S. Sheridan Dr. Built in 1938, this Colonial Revival style house has undergone

RESOURCE TYPE	CONTRIBUTING	NON-CONTRIBUTING
building	72	7
structure	15	1
object	4	1
site	7	1

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significant alteration. Total resource count is 110. Unless otherwise noted, all resources discussed in the Section 7 narrative are contributing.

With four residential districts in Bloomington currently included in the National Register of Historic Places, Vinegar Hill is undoubtedly the most significant local historic district yet to be listed. Of even greater significance is that Vinegar Hill stands alone among districts throughout the state. There is no other district even remotely similar. For this reason, the City of Bloomington is seeking National Register of Historic Places designation.

The narrative statement of Section 7 is divided into four parts. First is an overview essay on architectural styles represented in Vinegar Hill. Second is a list of architects and contractors known to have designed and built houses in the district; entries are explored in depth in Section 8. Third is a description of each of 30 featured limestone resources. Last is a complete inventory of the Vinegar Hill Historic District.

Throughout this nomination, limestone resources featured in both Section 7 and 8 are in bold face type. Other resources of interest that are not limestone and featured only in Section 8 are in italic type. Resources featured in a photograph or photographs (both contemporary and historic) are underlined. Resources are named after the first owner(s) or subsequent owners of long-term occupancy. Site numbers are derived from the *Monroe County Interim Report* (2004).

ARCHITECTURAL STYLES

The architectural development of Vinegar Hill is easily traced by decades. The decade of the 1920s was dominated by period revival dwellings, including representations of Colonial Revival (including Georgian and Dutch), Spanish, Tudor, Mediterranean, and French Provincial Revival styles. The 1930s and 1940s saw more of the same, plus a single example of the Italian Renaissance style and a number of American Prairie-inspired Foursquares, three with Art Deco carvings on the front elevation. The 1950s and 1960s were characterized by Ranch houses and several Modern split-level and rambling owner-designed houses, plus a late Tudor-inspired model. The last house in the district, built in 1974, represents a modern, functional style.

EARLY TWENTIETH CENTURY REVIVALS

COLONIAL REVIVAL

According to Virginia and Lee McAlester in *A Field Guide to American Homes*, “the term ‘Colonial Revival’ refers to a rebirth of interest in the English and Dutch houses of the Atlantic seaboard” (324). The Philadelphia Centennial of 1876 is credited with awakening America’s interest in its architectural heritage. In 1877, architects McKim, Mead, White and Bigelow took a widely publicized tour through New England to document Georgian and Adam buildings. By 1886, they had executed two landmark houses in the style, one in Massachusetts, the other in

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Rhode Island. These and other early examples of Colonial Revival were rarely historically correct copies but were instead free interpretations with details inspired by colonial precedents.

During the early decades of the twentieth century, interpretations of the style became more studied and accurate, with an increase in popularity due in large part to a number of books and periodicals that featured photographs and measured drawings of authentic colonial buildings. The Depression, World War II and changing postwar fashions led to a simplification of the style in the 1940s and 1950s. Thus, the popularity of the style approximately spanned the years 1880-1955.

Identifying features of the Colonial Revival style include a symmetrical façade, typically with a central entrance accentuated with a decorative pediment, pilasters or porch columns, fanlights and/or sidelights. Double-hung sash windows usually have multiple lights in one or both sashes and frequently appear in pairs.

In Vinegar Hill, Colonial Revival was a popular choice for the district's wealthy and moderate-income residents. Two examples faced with brick the brick-faced B. Frank and Johanna Leonard House at 720 S. Ballantine (46) and the Moenkau-Cleland House at 1300 E. 1st St. (39) (see historic photograph).

The Georgian Revival subtype, in the form of a two-story rectangular side gabled mass, two rooms wide and two rooms deep, with end chimneys, a centrally placed ornamented entry, and symmetrically placed multi-paned windows, is twice represented in Vinegar Hill. The brick clad William and Clyde Alexander House at 714 S. Ballantine (44) features a pedimented entry framed by full height limestone pilasters. The Hoadley-Hope House at 800 S. Sheridan Dr. (53) is featured below.

Four examples of the Dutch Colonial subtype, with its distinctive gambrel roof, are found in Vinegar Hill. The Claude and Mary Shoulty House at 1006 E. 1st St. (19), features a front facing gambrel. The *Willis and Edith Farris House at 1017 E. 1st St. (02)*, is the more typical side gambrel model.

An example of Colonial Revival style with a vernacular Cape Cod cottage influence is the one-story Barker-Beck House at 1220 E. 1st St. (38). (It is not featured because only its front façade is limestone.) A handful of other examples are found throughout the district.

TUDOR REVIVAL

The Tudor Revival style, popular in America from approximately 1890-1940, is loosely based on a variety of late Medieval English prototypes, ranging from thatch-roofed folk cottages to grand manor houses. These traditions are freely mixed in their American eclectic expressions but are united by an emphasis on steeply pitched, front-facing gables and decorative elements

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such as tall, narrow windows of multiple lights; massive chimneys; half-timbering; and masonry, stucco or stone faced walls.

There are numerous impressive examples of the Tudor Revival style in Vinegar Hill, and many are featured below. These include the **Kenneth and Dorothy Cline House at 1323 E. 1st St.** (16).

Less pretentious interpretations loosely based on a folk or vernacular English cottage style became popular among Americans of average means between the two World Wars. Though produced in endless variations, the middle-class Tudor Revivals retained the characteristic steep gables; casement windows; wall cladding of shingles, stucco, and masonry; and decorative half-timbering. A notable example is the *Alfred and Clara Kinsey House at 1320 E. 1st St.* (40). The Kinseys designed the rusticated brick house themselves.

SPANISH COLONIAL REVIVAL

An oft-repeated choice among Vinegar Hill residents is the Spanish Colonial Revival style popularized by the Panama-California Exposition held in San Diego in 1915. An offshoot of the earlier Mission style characterized by a freer adaptation of traditional Hispanic design elements common in the American Southwest, the Spanish Colonial Revival is based on architectural precedents found throughout Latin America. Identifying features of the style include a low-pitched roof with red clay tile covering; little or no eave overhang; arched doors and windows; stucco wall surface; and a symmetrical façade. Common decorative elements include doors accented with columns, pilasters, carved stonework or patterned tiles; focal windows; decorative window grilles, arched walkways and round or square towers.

Notable examples of the Spanish Colonial Revival style in Vinegar Hill include the **Harry and Christina Donato House at 1116 E. 1st St.** (18); the **Charles B. and Lula Townsend House at 1123 E. 1st St.** (11); and the house at 1026 E. 1st St. (24).

FRENCH PROVINCIAL

Exposed to architecture of the French countryside during World War I, Americans returned home and built copies of the houses they had seen. The French Provincial style is characterized by a tall, steeply pitched hipped roof without a dominant front facing gable; slightly bell cast eaves, and brick, stone or stucco wall cladding. Though the style is relatively uncommon, it appears thrice in Vinegar Hill. The two most significant examples are the former is the **Humphreys-Boerner House at 1213 E. 1st St.** (13) and the **B. Winfred and Mary Merrill House at 824 S. Sheridan Dr.** (55), designed after a vernacular French farm house by architect Ernest Flagg. Both houses are featured below.

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ITALIAN RENAISSANCE

Drawing on first hand knowledge of Italian architecture derived from visits to Italy and ready access to accurate photographic representation of authentic models, American architects revived an interest in the Italian Renaissance style. The first landmark execution was the 1883 Villard House in New York designed by McKim, Mead and White. The style's identifying features include a low-pitched hipped roof, typically covered by tiles; arched doors, windows and porches; symmetrical façade; and an entrance area accented by small classical columns or pilasters.

Primarily a style for architect-designed urban landmarks prior to World War I, vernacular interpretations spread widely with the perfection of masonry veneering techniques during the 1920s. The style spans the period 1890-1935.

Two vernacular examples are found in Vinegar Hill. The *Prescott and Daphne Townsend House at 1200 E. 1st St.* (33) is clad with brick. It has a hipped roof, arched panels of decorative brickwork over the first floor ribbon windows and a recessed entry accented by attenuated classical columns. More difficult to classify is the **Crescenzo “Chris” and Mary Donato House at 1107 E. 1st St.** (05). Built by a retired quarry owner and master carver, this resource is featured below.

EARLY TWENTIETH CENTURY AMERICAN MOVEMENTS

CRAFTSMAN AND FOURSQUARE

The Craftsman and Foursquare styles, as well as the Prairie style, which is not represented in Vinegar Hill, grew out of the English Arts and Crafts movement, which held that purposeful, skilled hand manufacture was the means of mitigating the dehumanizing effects of industrialization. Central to the movement—as much social philosophy as artistic expression—was an embracing of natural materials, a stripping of extraneous ornamentation, and truthfulness and purity of structure.

One of the few indigenous American architectural styles, the Prairie style developed in the Chicago studios of Louis B. Sullivan and Frank Lloyd Wright. It evolved, or was reduced, to the Foursquare, its most common vernacular form, which quickly spread across the country through pattern books, popular magazines and kit homes.

The Foursquare is well-represented in Vinegar Hill. Among the most notable examples are three houses with Art Deco influence built by Crescenzo “Chris” Donato: the **Jwaideh House at 1019 E. 1st St.** (03); the **Charles and Cecile Waldron House** next door at **1025 E. 1st St.** (04); and a rental property attributed to Donato at **1111 E. 1st St.** (07). A fourth Foursquare built by Donato but devoid of the Art Deco decoration is the **Norman and Barbara Pratt House** across the street at **1010 E. 1st St.** (20). All are featured below.

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BUNGALOW/CRAFTSMAN

The prototype of the omnipresent American box bungalow is the massive shingled bungalow designed by Greene and Greene in southern California from 1903-09. Scaled down to modest size, means and materials by countless pattern book architects and designers, the bungalow quickly became the house type of choice among America's middle class.

More a house type than a style, the popular bungalow has a relatively consistent form and massing, which is creatively altered with a variety of decorative stylistic features. One example is found in Vinegar Hill. The William J. and Grace Franzmann House at 1014 E. 1st St. (21) was built c.1928. It has been identified by Rosemary Thornton, an authority on kit homes, as a Vallejo model manufactured and distributed by Lewis Manufacturing Company,

MODERN MOVEMENTS

ART DECO

The Modern styles originated in 1922 with Eliel Saarinen's much-publicized second-place Art Deco design for the *Chicago Tribune* building. By 1930, the popular architectural fashion had both influenced and been influenced by contemporary industrial design, out of which came streamlined steamships, airplanes, automobiles and kitchen appliances. Hallmarks of the Art Deco style include smooth stucco wall surfaces, usually of stucco; zigzags, chevrons and other stylized geometric motifs used as decorative elements; and towers and other vertical projections above the roof line that give vertical emphasis.

Three of the four Donato-built Foursquares display an Art Deco influence: the Jwaideh House at 1019 E. 1st St. (03); the Charles and Cecile Waldron House next door at 1025 E. 1st St. (04) and the house at 1111 E. 1st St. (07). All are featured below.

RANCH

The rambling one-story Ranch house originated in the 1930s with several California architects. With its efficient one-story plan, large lot well suited to suburban subdivisions and attached garage, it became the most dominant middle class style by the 1950s and 1960s. Four examples are found in Vinegar Hill, two of which were built during the period of significance. The house located at 1126 E. 1st St. (31) was built in 1950, while the Leonard-Hokanson House at 839 S. Sheridan Dr. (63) was built in 1954.

CONTEMPORARY

Several Vinegar Hill houses of post-1950 manufacture represent the Modern and Functional styles. Of these, the Hugh and Edith Temple House at 1208 E. 1st St. (35), was designed by its original owner-occupants. The Albert and Kathryn Hoadley House at 835 S. Sheridan Dr. (60), is a rambling limestone and wood contemporary style home built on a corner lot.

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DESIGNER/ARCHITECTS AND CONTRACTOR/BUILDERS

The following designer/architects and contractor/builders are associated with the design and construction of individual houses in the Vinegar Hill Historic District. Detailed information about each is found in Section 8.

1. Joseph Anthony, Bloomington – builder
10 **Joseph and Julia Anthony House 1119 E. 1st St.**

2. Burns and James Architects, Indianapolis
Lee Burns, David Burns, Edward James
46 **Letsinger-Will House, 721 S. Ballantine** (see historic photo)

3. xxx Carnivalli – builder
55 **B. Winfred and Mary Merrill House • 824 S. Sheridan Dr.**

4. Crescenzo “Chris” Donato, Bloomington – builder
03 **Jwaideh House, 1019 E. 1st St.**
04 **Charles and Cecile Waldron House • 1025 E. 1st St.**
05 **Crescenzo “Chris” and Mary Donato House • 1107 E. 1st St.**
07 **1111 E. 1st St.**
20 **Norman and Barbara Pratt House • 1010 E. 1st St.**

5. Harry Donato, Bloomington – builder
28 **Harry and Christina Donato House • 1116 E. 1st St.**

6. Ernest Flagg, New York, NY – architect
55 **B. Winfred and Mary Merrill House • 824 S. Sheridan Dr.**

7. James D. Foley, Indianapolis – architect
53 **Hoadley-Hope House • 800 S. Sheridan Dr.**

8. Alfred Grindle, Fort Wayne, IN – architect
17 **Glen and Ella Woodward House • 1327 E. 1st St.**
47 **Matthews-Temple House • 725 S. Highland** (see historic photo)

9. Cecil E. Harlos, Bloomington – contractor/builder
63 Dunn House • 841 S. Sheridan Dr. (attributed)

10. Hughes Brothers & Co., Bloomington – contractor/builders
David Hughes, Louis Hughes

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- 06 *1109 E. 1st St. • Winthrop and Luella Kellogg House*
61 *W. Earl and Mabel Sullivan House • 837 S. Sheridan Dr. (see historic photo)*
11. Alfred and Clara Kinsey -- designer/architects
40 *Alfred and Clara Kinsey House • 1320 E. 1st St*
12. Landis and Young, Bloomington – builder/contractors
Rex D. Landis, Ernest P. Young
48 **700 S. Jordan • Jesse and Jessie Ray House** (attributed)
49 **710 S. Jordan • Rex and Blanche Landis House** (attributed)
50 **701 S. Jordan • S. Erwin and Ethel Alexander House** (attributed)
51 *719 S. Jordan • Wendell and Alita Wright House* (attributed)
52 **727 S. Jordan • Alfred and Kathleen Evens House** (attributed; see historic photograph)
13. Lewis Manufacturing Company, Bay City, Michigan – designer/architect
21 **William J. and Grace Franzmann House • 1014 E. 1st St.**
14. Domenick Mazzullo – builder
18 **Domenick and Concetta Mazzullo House • 1002 E. 1st St.**
42 **Domenick and Concetta Mazzullo Duplex • 715-717 S. Woodlawn Ave.**
15. Ralph W. Miller – architect
61 *W. Earl and Mabel Sullivan House • 837 S. Sheridan Dr.*
16. Charles F. Mustard – contractor/builder
53 **Hoadley-Hope House • 800 S. Sheridan Dr.**
17. Charles Pike – contractor/builder
15 **David G. and Florence Wylie House • 1319 E. 1st St.**
58 *Charles and Sarah Pike House • 840 S. Sheridan Dr.*
18. Jack Rogers – architect
60 *Albert T. and Katherine Hoadley House • 835 S. Sheridan Dr.*
19. Edith Temple -- designer/architect
35 *Hugh and Edith Temple House • 1208 E. 1st St.*

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DESCRIPTIONS OF FEATURED PROPERTIES

03 1019 E. 1st St. • Jwaideh House Built c.1941 by Crescenzo “Chris” Donato, this Foursquare house is faced with ashlar limestone, presumably from the Heltonville quarry which Donato had owned. It is one of three Art Deco-influenced houses in Vinegar Hill built by Donato. (The others are 1111 E. 1st St. [07] and 1025 E. 1st St. [04]. A fourth house, also a Foursquare but lacking the Art Deco ornamentation, built by Donato is located at 1010 E. 1st St. [20].)

The box form is decorated with stylistic chevron panels below the windows and around the entrance. The hipped asphalt roof has a gable front dormer. Windows are four over one double hung wood sash. A limestone exterior chimney is found on the east wall. A small porch with limestone newels leads to the paneled wood door. A frame garage with limestone front facing is located off the northwest corner of the house.

04 1025 E. 1st St. • Charles and Cecile Waldron House Nearly identical to the houses at 1111 and 1019 E. 1st St. (03 and 10, respectively), this Art Deco inspired American Foursquare was built in 1940-41 by Chris Donato. The box form is decorated with stylistic chevron panels below the windows and around the entrance. The asphalt roof is hipped. Windows are four over one double hung wood sash. A small porch with limestone newels leads to the replacement door. A small frame mud room addition is found on the west side. A frame garage with limestone front facing is located off the northwest corner of the house.

05 1107 E. 1st St. • Crescenzo “Chris” and Mary Donato House This property consists of two buildings (house, garage) and one site comprised of three historic elements (retaining wall, steps, birdbath basin).

Crescenzo “Chris” Donato opted for the Tudor Revival style interpreted in ashlar limestone for his own house, believed to have been built in 1938. The rectangular form has a steeply pitched slate roof and a central projecting front cross gable. Intricately carved arched panels are found over the 16-light metal casement windows and the entrance. Similar carved panels are found on the low porch wall at the southwest corner. The porch floor is glazed tile. A chimney of ashlar block protrudes from the roof plane over the projecting entrance. A two-car detached garage faced with ashlar block and topped by a pyramidal slate roof is located behind the house.

Limestone steps framed by wrought iron railings lead to the paneled wood door with three elongated rectangular lights. Four additional limestone steps ascend from the city sidewalk. The riser of the topmost step is incised with the house number. A rustic birdbath carved to resemble a tree trunk is located in the west side yard. The basin, with carved logs in the bowl, is vintage. The tree trunk pedestal is a recent replacement. A limestone block retaining wall is found west of the house.

Inside, the house boasts a delicately carved limestone mantle. The kitchen and bathroom walls are covered with pigmented structural glass.

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07 1111 E. 1st St. • House Built by Crescenzo “Chris” Donato, this American Foursquare house in the Art Deco style is one of three similar houses in Vinegar Hill. (Compare 1019 E. 1st St. [03] and 1025 E. 1st St. [04].) The box form is decorated with stylistic floral motif panels below the second story paired windows and around the entrance. Under the lower band of three windows is found the same stylistic chevron carvings seen on the other two houses. The asphalt roof is hipped. Windows are four over one double hung wood sash. A limestone exterior chimney is found on the west wall. A small porch with limestone newels leads to the paneled wood door. In the front living room is a carved limestone fireplace mantel with rope braid and a floral motif medallion.

A non-contributing two-car garage accessed via an alley is found at the northeast corner of the rear lot.

10 1119 E. 1st St. • Joseph and Julia Anthony House This property consists of one building (house) and one contributing site comprised of four historic elements (three turned planters, birdbath) and three non-historic elements (bench, wall with pillars, hot tub shelter).

An example of Spanish Colonial Revival style, this diminutive rectilinear house was built between 1937 and 1940 by Joseph Anthony, an Italian immigrant stone carver. The house features carvings and finials on the projecting arcade entrance, turned limestone planters and balusters on the front porch, and a low-pitched hipped slate roof. Pairs of arched focal casement windows with eight lights each are found on the front (south) and east facades. Multi-paned fanlights are overhead. Other windows are four-over-four double hung wood sash. The arched wood door consists of eight panels with a multi-paned fan light at top.

The rear yard is surrounded by a wood slat fence spanning six pieced limestone block pillars, each capped with limestone block and sphere. A wrought iron gate is found off S. Hawthorne Drive. A hot tub shelter with walls of limestone block is found in the northwest corner of the rear yard. The non-contributing walls and shelter were designed by Bloomington architect Larry Burke in the 1970s.

In the center of the rear yard is a historic carved limestone birdbath in the form of a standing woman holding a clamshell basin; she stands on a circular slab base with decorative carved edge. It was carved by Joseph Anthony.

11 1123 E. 1st St. • Bruner-Townsend House This property consists of one building (house) and one site comprised of seven historic elements (retaining wall, garden wall with lych gate, sidewalk, planter, post, base for a missing post, carved pedestal for a sun dial).

A more massive interpretation of the Spanish Colonial Revival style, the Townsend house was built c.1933 of rusticated limestone block. The quoined corners are ashlar. The house is sited on a corner and has two public facades. The secondary façade fronts E. 1st St., with the primary façade fronting S. Hawthorne Dr. (Note: The original address was 715 S. Hawthorne Dr. The 1st St. address has been used since about 1936.)

The secondary façade features arched focal windows and an arched entrance at ground level, with 16-light fixed casement windows overhead. The windows are vinyl clad wood

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replacements of the original steel, multi-light paired casement windows. The primary façade displays a gable and wing plan and features a two-story arcade entrance with an upper story balcony with copper roof, 16-light casement windows, and a massive chimney with first-floor firebox in the center of the wing. The cross gabled hipped roof is covered with barrel tile. The east façade features a portico with carved stone columns. An attached garage is found on the north façade.

The lawn is elevated above both Hawthorne and E. 1st St. and surrounded by a low retaining wall of stone. The recent fence and gate are patterned after the original window grille in the arcade entrance and the balcony balustrade above. A private garden area is located at the northwest corner of the property. It is framed on the north by a stone wall with tile-roofed lych gate (see photograph) on the south side of the east-west alley. A sidewalk of pieced limestone leads from E. 1st St. to a limestone slab terrace off the northeast corner of the house.

A turned limestone planter—half of an original pair—is found on a stone newel in the west retaining wall. A turned limestone post is located at the northwest corner of the property. A second post inside the garden is missing, but its stone base remains. Also in the garden is a carved pedestal base believed to have once held a sun dial. The pedestal is now severely eroded, but it is possible to make out what appears to be two figures embracing.

Inside, the house boasts a rather modest carved fireplace surround of variegated limestone. In the basement is a kind of large shower area that the current and recent owners refer to as “the grotto.” It has a wall fountain in the form of a carved limestone fish.

13 **1213 E. 1st St. • Humphreys-Boerner House** Constructed 1938-39, this French Provincial style house is faced with blocks of rusticated limestone laid in irregular courses. Rectilinear in form and Georgian in plan, it features a lofty, multiple hipped roof, close eaves and a projecting central entrance bay. The traditional cross-and-bible solid wood door is framed by sidelights of four panes each. Pairs of metal casement windows of multiple lights are found on both stories. An external chimney of rusticated limestone block is found on the east wall.

An attached two-car garage is side gabled and faced with rusticated limestone block. The curved driveway mirrors the curved front sidewalk of pieced limestone. A wrought iron stair and porch rail may be original to the house. The ivy and vinca covered front yard is dominated by a massive 200+-year-old oak tree.

15 **1319 E. 1st St. • David G. and Florence Wylie House** This property consists of one building (house) and one structure (walled garden terrace with barbecue).

The Tudor Revival style of architecture is captured in this limestone clad house built in 1928. The two-story house clad in ashlar limestone features a steeply pitched central front gable with entrance and two wall dormers. The arched batten wood door with decorative light is surrounded by a segmental arch of cut stone. Overhead is found a fixed eight-light casement window with subtle Tudor arch cut from a single piece of limestone. Surrounding the house on both stories are ribbons of paired multi-light metal casement windows with fixed leaded

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transoms. Surrounds are cut stone laid in a notched pattern. Sills are limestone. The side-gabled roof is asphalt.

A three-car tandem garage is located beneath the rear of the house.

The house originally had a limestone fireplace mantel. It was removed and replaced many years ago.

It is likely that this house was designed by architect Alfred Grindle, a native of England who lived in Bloomington from 1920-32, see Section 8.

16 1323 E. 1st St. • Kenneth and Dorothy Cline House This property consists of one building (house) and three object (limestone pedestal for a sun dial, two benches).

Another fine domestic interpretation of the Tudor Revival, this two-story house is faced with ashlar limestone. Also built in 1928, the house features a carved balustrade on the front porch, solid copper gutters and downspouts, and carvings of the Cline children's faces over the front door. (There are six faces, representing the six children the Clines hoped to have. They had only three.) Rectilinear in plan with a front cross gable at each end, the house has multi-paned casement windows, a first floor bay in the west gable, a solid arched door with a limestone surround, and an asphalt roof.

The front lawn, which slopes upward from E. 1st Street, was cultivated by the Clines as an English-style garden. Today it is filled with yew, rhododendron, holly, arbor vitae, ornamental grasses, purple leaf creeper, perennial and annual flowers and other plantings. Two red bud trees frame the entrance. In the front yard is a sun dial with turned limestone pedestal. It is believed to date to the Clines' ownership. There are also two limestone benches at least 35 years old and presumably as old as the house. (There were once four, but two have been given away.) Despite the uncertainty of their age, the benches are counted as contributing objects.

It is likely that this house was designed by architect Alfred Grindle, a native of England who lived in Bloomington from 1920-32, see Section 8.

17 1327 E. 1st St. • Glen and Ella Woodward House This resource consists of one building (house) and one object (limestone bench).

A native of England who immigrated to Indiana, architect Alfred Grindle designed this symmetrical Tudor Revival house built in 1928. Faced with variegated ashlar limestone, it features wall dormers with limestone caps, decorative half-timbering in the gable ends, copper gutters and downspouts, and a red plain tile roof. Steel casement windows appear in groupings of three. The central entrance is composed of a solid paneled wood door with paneled wood storm door; sidelights, a slightly arched fanlight and stone label lintel. Overhead is a carved limestone shield or crest. An exterior limestone chimney is found on the east wall.

A limestone bench believed to be original to the property is located in the west front yard.

18 1002 E. 1st St. • Domenick and Concetta Mazzullo House This property consists of two buildings (house, garage) and one site comprised of ten historic elements (flower bed

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edging, retaining wall, flagstone sidewalk, three urns, two birdbaths, bench, slab base for a clothesline pole).

A fine example of the Spanish Colonial Revival style that displays the stone carver's artistry, this house of rusticated block was built by Sicilian journeyman carver Domenick Mazzullo in 1934. Cross gabled in form, the house features a roof of barrel clay tile, an arcade entrance topped by a curvilinear Mission-inspired parapet, and arched Palladian-style, steel casement focal windows of multiple lights. The house is richly decorated with carved details like quatrefoil, engaged spiral columns, and relief panels on the porch wall. Gargoyle drains below the front drip mold are hidden by shrubbery. A gable front limestone-clad garage is found at the rear of the property.

The ten additional resources include, in the front yard, three detached turned urns on the porch newels; a birdbath on the east lawn featuring an upturned face in the basin; limestone block flower bed edging off the northeast corner of the porch; and a retaining wall of limestone block along the west property line. In the rear yard is found a decorative unit comprised of a limestone bench, circular flagstone sidewalk, a birdbath with a geode base and limestone clamshell basin featuring a turtle and a young boy (the boy has been broken and is propped up nearby). In the east rear lawn is a limestone slab base for a clothesline pole (the pole is now gone).

20 **1010 E. 1st. St. • House** Faced with ashlar block of various sizes, this two-story Foursquare house is believed to have been built by Chris Donato in 1945. (Compare resources 3, 4, 5 and 7 above.) It has an entrance at lower left balanced by two lower and three upper floor six-over-six double hung windows. The roof is gable-on-hip. An external limestone block chimney is found on the west wall. Prairie style influence is found in the low-walled elevated front porch.

21 **1014 E. 1st St. • William J. and Grace Franzmann House** Built c.1928 by William J. Franzmann, mill superintendent at Bloomington Limestone Corporation, this substantial Craftsman style brick bungalow is Vallejo kit home manufactured and distributed by Lewis Manufacturing Company of Bay City, MI. It features brick walls and a limestone porch supported by massive battered incised stone columns. Craftsman details include the low-pitched gable roof with wide overhanging eaves, exposed roof rafters, the dominant front gable dormer balcony that mirrors the porch below, a square first floor bay on the east wall, and adjacent external brick chimney with limestone caps. Windows are four-over-one double hung wood sash, with limestone sills and lintels. (See the historic photograph of the Vallejo model from a 1924 Lewis catalogue.)

28 **1116 E. 1st St. • Harry and Christina Donato House** This property consists of one building (house) and one site comprised of seven historic elements (steps, openwork stone fence, stone retaining wall, birdbath, planter, two urns).

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This single story interpretation of the Spanish Colonial Revival style was built c.1926 by Harry Donato, an independent stone carver and the brother of Crescenzo "Chris" Donato (see resource 3, 4, 5, 7 and 20 above). The plan is rectilinear with a projecting wing on the east front. A chimney of limestone block runs up the west wall. The three-bay façade has an arched central entrance located in a square tower with pyramidal roof. The east bay features a Palladian focal window with an iron grille and an arched louvered vent in the gable. An enclosed parapeted porch is found on the west front. (The porch was enclosed about 1945; etched replacement windows were recently installed.)

An openwork stone fence is found along the east property line. A block retaining wall is found along the east edge of the driveway; a single block incised with the house number is found in the northwest corner of the wall. Two turned urns flank the front steps. A turned birdbath sits under the east front window, and a large turned planter is in the west front yard.

31 1126 E. 1st St. • House This resource consists of two buildings (house, garage).

Built in 1950, this Ranch house consists of a rectilinear main mass with a central entrance, side gabled residential wing on the west end, and a side gabled garage on the east end. The facing is rusticated limestone block of varying size. A massive chimney of rusticated limestone block dominates the front facade. Casement windows of four lights appear in pairs or in ribbons of three. The gable roof is covered with asphalt.

41 1330 E. 1st St. • Leo and Anna and Woodrow Krebs House This property consists of one building (house) and one non-contributing site comprised of six non-historic elements (limestone terrace, fence with supporting wall, sidewalk, curbing, bench, birdbath).

Faced with ashlar limestone, this three-bay American Foursquare style house with hipped roof was built about 1930. It features a classically inspired central entrance portico with hipped roof supported by limestone Doric columns and a solid wood door flanked by multi-paned sidelights. All windows are double hung wood sash; the upper story windows are one-over-one, with the first floor windows being four-over-one. Lintels, sills and quoins are rusticated limestone block. A first floor sunroom is found on the east wall, with a limestone chimney dividing it from the main mass.

The yard is considered a non-contributing site because its limestone elements were added in the 1960s. These include a tiered terrace with block retaining wall on the west side of the house; an openwork limestone block fence with solid supporting wall of cut block on the east and south property lines; a pieced limestone sidewalk in the rear lawn; rock cut limestone blocks used as curbing along Jordan Avenue; and a bench and birdbath (added in the late 1990s) on the west lawn.

42 715-717 S. Woodlawn Ave. • Domenick and Concetta Mazzullo House This property consists of two buildings (house, garage).

This brick clad, rather elongated Foursquare duplex was built about 1939 by stone carver Domenick Mazzullo. The symmetrical, four-ranked duplex features a central brick chimney, six-

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over-six double hung windows, 15-light paneled wood doors, and a full width front porch with a brick base.

The plain box-like form of the house contrasts with the limestone porch, playfully decorated with carved floral panels, newels, columns and planters. Missing are two griffins that guarded the front doors; paint shadows show where they once stood. Mazzullo's artistry is also found in a limestone plinth carved with a flower between the pair of windows on the north wall and on the carved fireplace surround in each unit.

At the rear of the property is a red brick two-car garage with pyramidal roof. The paneled wood garage doors are original.

46 721 S. Ballantine Rd. • Letsinger-Will House Designed by Burns and James Architects of Indianapolis and built in 1937, this Tudor Revival style one and one-half story, cross gabled house is clad in rusticated limestone laid in an irregular pattern (see historic photo). The front façade is dominated by a massive stone chimney and two gables, one in front of the other. The front gable contains the entrance: a solid paneled wood door with a single, near full height light of diamond mullions and a panel of similar transom lights, all sheltered by a copper awning. The south façade features a second floor oriel window. The roof is slate. Replacement vinyl-clad wood windows are eight-light casement and appear alone, in pairs, and in a ribbon of three on the recessed front gable.

A two-story addition containing one bathroom and closet on each floor is found on the north side. It is a near-match to the original house.

A gable front garage faced with limestone block is located east of the house. It is connected to the house by a covered colonnade floored with limestone.

The front sidewalk and steps are made of pieced limestone blocks. Rough cut limestone boulders line the city sidewalk along Ballantine Rd.

47 725 S. Highland • Matthews-Temple House This property consists of one building (house) and one structure (retaining wall).

One of two houses in Vinegar Hill known to have been designed by Alfred Grindle, an English architect who lived in Bloomington from 1920-32, this massive Tudor Revival style dwelling was built in 1927 for Irvin and Mildred Matthews. The two-story house is rectilinear in plan. Faced with ashlar limestone, it features a central projecting parapeted portico with recessed entrance. Gable end walls are also parapeted. Turned stone finials cap the ends of the parapets. A band of three casement windows with a cast iron balcony is found on the second floor of the portico. All other windows are multi-paned casement appearing in pairs either by themselves or in ribbons of three pairs. The roof is slate. Gutters and downspouts are copper.

A low wall of rusticated limestone block topped by a short cast iron fence (presumed to have been crafted by Seward Ironworks of Bloomington) separates the front lawn from the public sidewalk. The sidewalk leading to the entrance is framed by a corresponding gate.

Two sets of initials are found over the front portico: AG for Alfred Grindle and M for Matthews.

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48 700 S. Jordan • Jesse and Jessie Ray House This property consists of one building (house) and one structure (limestone steps and sidewalk).

Built c.1933, this Cotswold Cottage-inspired Tudor Revival style house is faced with rusticated limestone block on the ground level, with decorative half timbering above. The gable and wing plan has varied heights; the dominant front facing gable is two stories high, while the wing is one and one-half stories high, as is the projecting entrance gable with bell cast north eave. The front door is located inside a small open porch framed by a timber arch. The roof is asphalt. Windows are multiple light casement. A massive stone block external chimney covered with ivy is found on the north wall. A two-car attached garage is found at the rear of the house. Limestone steps rise from the city sidewalk to a pieced sidewalk of limestone block.

49 710 S. Jordan • Rex and Blanche Landis House Faced with rusticated limestone block, this one and one half story, rectilinear Tudor Revival style house was built c.1930. It features a central arched entrance with solid paneled wood door, multiple light casement windows and three gabled wall dormers on both the front and rear. A one story addition faced with similar limestone is located on the north end. This addition has a north gable wall sided with vinyl. A stone block chimney runs between the original house and the addition. The roof is asphalt. A frame garage addition sided with vinyl is found at the southwest corner, off the east-west alley.

Because of its similarities to the Glen and Ella Woodward House at 1327 E. 1st St. (16), the design for this house may have come from Alfred Grindle.

50 701 S. Jordan • S. Erwin and Ethel Alexander House This Tudor Revival style house is faced with rusticated limestone block. Rectilinear in form, it features two front facing gables of different heights, the taller one at the rear. The recessed, Tudor arched entrance is located in the rear gable. A gabled front dormer is located in the roof plane of the main mass. A stone block external chimney is located on the north wall between the main mass and an enclosed (originally open) porch. At the rear is a frame addition and deck with a concrete block garage underneath.

52 727 S. Jordan • Alfred and Kathleen Evens House This property consists of two contributing buildings (house, garage) and one non-contributing building (hewn log house.)

One and one-half stories in height, this English Tudor Revival style house built in 1930 is faced with ashlar limestone blocks cut into various sizes and shapes. The gables and south dormer is half-timbered. The roof is asphalt. The main elevation faces west. It is dominated by a central chimney of ashlar block (with a metal owl, the symbol of wisdom) and a projecting one and one-half story gable in which is located an arched entrance with batten wood door with metal strap hinges. Metal casement windows are multi-light. The south porch was enclosed in the 1970s, and the original casement windows in the south dormer and first floor room were replaced about the same time.

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A frame garage with a large shed addition on the north side is found off the northeast corner of the house. See the pair of historic photographs. An early hewn log house on the north lawn was moved onto the property in 1976.

53 800 S. Sheridan Dr. • Hoadley-Hope House This property consists of one building (house) and one contributing site comprised of nine historic elements (limestone patio, retaining wall, steps, two limestone slab bases, five limestone sidewalk pillars).

This massive Colonial Revival style limestone clad house features 18-foot monolithic limestone columns supporting the two-story front pavilion. Georgian in plan, the house has a central entrance flanked by four first and second floor windows. Windows are eight-over-eight double hung wood sash. The heavy paneled wood door is topped with a federal-inspired pediment, above which is found a Palladian-inspired, multi-paned window. External chimneys of limestone block are found on each gable end wall. The roof is asphalt.

According to a brass plaque at the base of the interior staircase, the house was designed by James D. Foley of Indianapolis and built by Charles F. Mustard, president of Mustard-Curry Building Corporation of Bloomington.

A retaining wall of pieced limestone block is found along both sides of the driveway. A terrace of pieced limestone block is off the rear of the house. Nearby are two limestone slabs that once served as bases to missing sculptures (see Section 8). On the front city sidewalks are three limestone block pillars with stone caps.

55 824 S. Sheridan Dr. • B. Winfred and Mary Merrill House Designed by Ernest Flagg and built 1928-1929, this one and one-half-story French Provincial Revival house is styled after a French farmhouse with a living room at front, an interior court, and bedrooms at the back. A flat-roofed, single car garage extends to west. Exterior walls are made of Paoli limestone rubble and poured concrete. Casement windows appear in pairs, under steeply pitched gabled pediments, so that they resemble wall dormers. Three shed dormers appear on the roof ridge. The steeply pitched gable roof with slight bell cast is covered with dimensional asphalt. There are gable end chimneys, each capped with a stuccoed brick bonnet. A small tower stands over the courtyard, topped by a replica of B. Winfred Merrill's violin as a weather vane.

58 840 S. Sheridan Dr. • Pike-Stogsdill House This property consists of two buildings (house, garage).

This cross gabled Tudor Revival style house was built in 1938, presumably by Charles A. Pike Construction Company. (Charles and Sarah Pike were the original owners-occupants.) It features a brick-faced rectilinear main mass with a front facing central gable clad in rusticated limestone block. A bay window is topped with a copper roof. A massive brick chimney runs up the north wall of the gable. A dormer with a paired casement window is found in the roof plane on either side of the gable. The roof is slate.

A sympathetic full-height addition containing a first floor sunroom, laundry room and potting shed and a second floor bathroom was built onto the south side of the house about 1998.

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On the north side of the house, an open porch was enclosed with glass and a Tudor-inspired covered arcade was added, as was a fountain in the driveway circle.

The original garage is tucked beneath the house at the southeast corner, with access from E. Maxwell Lane. With the construction of a large detached three-car garage with overhead living quarters, it was replaced and converted to living space sometime in the 1940s. The garage is faced with limestone block, with a slate roof and double-hung vinyl replacement windows. The paneled wood garage doors are presumed to be original. The garage is numbered 838 S. Sheridan Dr.

62 839 S. Sheridan Dr. • Clark-Hokanson House Built in 1954, this Ranch style house features a lower facing of rusticated limestone block and an upper facing of vinyl. The casement windows are original. A massive chimney of limestone block is located against the south wall. An attached garage is found at the northeast corner.

63 841 S. Sheridan Dr. • Dunn House This property consists of one building (house) and five structures (barbecue, two retaining walls, sidewalk and steps, steps).

Built in 1941, this Tudor Revival style house is rectilinear in plan, with a front gable with swooping eave extending from the north wall. The eave extension covers an open arcade leading to the entrance. Walls are covered with rusticated limestone block. Replacement windows are vinyl casement. The west and south dormers were added in 2004. A limestone block single car attached garage is found at the southeast corner, with access off E. Maxwell Lane. The flat roof provides an outdoor living area accessed from the house by sliding glass doors.

A brick outdoor barbecue clad with limestone pieces and dating to the early 1940s is located at the northeast corner of the lawn. Dry laid retaining walls are found on both sides of the driveway and along the south end of the east property line. Steps and a sidewalk of limestone slabs leads from the northwest corner of the driveway along the east side of the garage to the outdoor living area above the garage. A second set of steps at the northwest corner of the driveway ascends to the lawn.

64 811 S. Woodlawn Ave. • E. Bryan and Ruth Quarles House This modest one and one half story house with a basement is faced with rusticated limestone block. It dates to c.1949. Rectilinear in form, it has a slightly off-center front cross gable with entrance. A picture window is located in the west wall north of the entrance. Windows are double hung wood sash, with a few vinyl replacements. A screened in porch is found on the north side.

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VINEGAR HILL HISTORIC DISTRICT
INVENTORY

#	ADDRESS	NAME *	STYLE	DATE **	ARCH/BUILDER	MATERIAL	RESOURCES		RTG
							TYPE	#	
01	1001 E. 1 st St.	<u>Herman/Dorothy Muller</u>	Dutch Colonial Revival	1948		frame	BUILDING	1	C
02	1017 E. 1 st St.	<u>Willis/Edith Farris</u>	Dutch Colonial Revival	c1927		brick	BUILDING house garage	2	C C C
							SITE historic: 2 stone planters, sidewalk and steps	1	
03	1019 E. 1 st St.	<u>Jwaideh</u>	Foursquare/Art Deco	1940-41	Chris Donato	limestone	BUILDING house garage	2	C C
04	1025 E. 1 st St.	<u>Charles/Cecile Waldron</u>	Foursquare/Art Deco	1940-41	Chris Donato	limestone	BUILDING house garage	2	C C
05	1107 E. 1 st St.	<u>Crescenzo "Chris"/Mary Donato</u>	Italian Renaissance Revival	1938	Chris Donato	limestone	BUILDING house garage	2	C C C
							SITE retaining wall steps birdbath basin	1	
06	1109 E. 1 st St.	<u>Winthrop/Luella Kellogg</u>	Colonial Revival	c1937	Hughes Bros. & Co., contractors	brick	BUILDING house	1	C
07	1111 E. 1 st St.	---	Foursquare/Art Deco	1940-41	attr Chris Donato	limestone	BUILDING house garage	2	C NC
08	1113 E. 1 st St.	<u>Helen Duncan</u>	Colonial Revival	c1937-40		frame	BUILDING house	1	C C
09	1115 E. 1 st St.	R. M./Grace Porter	Tudor Revival	c1932-36		brick	BUILDING house	1	C C
							STRUCTURE retaining wall	1	
10	1119 E. 1 st St.	<u>Joseph/Julia Anthony</u>	Spanish Colonial Revival	c1937-40	Joseph Anthony	limestone	BUILDING house	1	C C
							SITE historic: 3 turned planters, birdbath non-historic: bench, wall with pillars, hot tub shelter	1	
11	1123 E. 1 st St.	<u>Fred/Adlyn Bruner-Charles B./Lula Townsend</u>	Spanish Colonial Revival	c1933		limestone	BUILDING house	1	C C
							SITE historic: retaining wall, garden wall with lych gate, sidewalk, planter, post, base for a missing post, carved pedestal for a sun dial	1	

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INVENTORY

#	ADDRESS	NAME	STYLE	DATE *	ARCH/BUILDER	MATERIAL	RESOURCES		RTG
							TYPE	#	
12	1127 E. 1 st St.	James/Tomilea Alison	Colonial Revival	c1951-52		frame	BUILDING house garage	2	C C
13	1213 E. 1 st St.	<u>John/Clara Humphreys- Peter/Nancy Boerner</u>	French Provincial Revival	1938-39		limestone	BUILDING house	1	C
14	1217 E. 1 st St.	George/Betty Poolitsan	Ranch	1955		limestone	BUILDING house STRUCTURE retaining wall	1 1	C C
15	1319 1 st St.	<u>David G./Florence Wylie</u>	Tudor Revival	1928	attr Alfred Grindle	limestone	BUILDING house STRUCTURE walled terrace with barbecue	1 1	C C
16	1323 E. 1 st St.	<u>Kenneth/Dorothy Cline</u>	Tudor Revival	1928	attr Alfred Grindle	limestone	BUILDING house OBJECT pedestal bench bench	1 3	C C C C
17	1327 E. 1 st St.	<u>Glenn/Ella Woodward</u>	Tudor Revival	1928	Alfred Grindle	limestone	BUILDING house OBJECT bench	1 1	C C
18	1002 E. 1 st St.	<u>Domenick/ Concetta Mazzullo</u>	Spanish Colonial Revival	1934	Mazzullo	limestone	BUILDING house garage SITE historic: flower bed edging, retaining wall, flagstone sidewalk, three urns, two birdbaths, bench, slab base for a clothesline pole	2 1	C C C
19	1006 E. 1 st St.	Claude/Mary Shoulty	Dutch Colonial Revival	c1926-27		brick	BUILDING house	1	C
20	1010 E. 1 st St.	Norman/Barbara Pratt	Foursquare	1945		limestone	BUILDING house	1	C
21	1014 E. 1 st St.	<u>William J./Grace Franzmann</u>	Bungalow/ Craftsman	c1928	Lewis Mfg. Co., Bay City, MI	brick	BUILDING house	1	C
22	1018 E. 1 st St.	John/Gertrude Gillum	Foursquare	c1928		frame	BUILDING house garage	2	C C
23	1022 E. 1 st St.	Samuel/Ruby Benavole	Tudor Revival	1955		limestone	BUILDING house	1	C
24	1026 E. 1 st St.	---	Spanish Colonial Revival	1929		block/stucco	BUILDING house	1	C
25	1104 E. 1 st St.	---	Colonial Revival	c1928		frame	BUILDING house	1	C

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VINEGAR HILL HISTORIC DISTRICT
INVENTORY

#	ADDRESS	NAME	STYLE	DATE *	ARCH/BUILDER	MATERIAL	RESOURCES		RTG
							TYPE	#	
26	1108 E. 1 st St.	---	Colonial Revival	c1928		frame	BUILDING house	1	C
							STRUCTURE retaining wall	1	C
27	1112 E. 1 st St.	---	Foursquare	c1928		brick	BUILDING house	1	C
28	1116 E. 1 st St.	Harry/Christina Donato	Spanish Colonial Revival	c1928	Harry Donato	limestone	BUILDING house	1	C
							SITE historic: steps, openwork stone fence, stone retaining wall, birdbath, planter, 2 urns		C
29	1120 E. 1 st St.	Harry Feltus/Gertrude Romiser	Dutch Colonial Revival	c1928		frame	BUILDING house	1	C
30	1122 E. 1 st St.	---	Foursquare	c1930		brick	BUILDING house	1	C
31	1126 E. 1 st St.	Edgar/Joyce Williams	Ranch	1950		limestone	BUILDING house	1	C
32	1130 E. 1 st St.	---	Colonial Revival	1928		brick	BUILDING house	1	C
							STRUCTURE retaining wall	1	C
33	1200 E. 1 st St.	Prescott/Daphne Townsend	Italian Renaissance Revival	c1927		brick; stone columns	BUILDING house	1	C
							STRUCTURE retaining wall	1	C
34	1202 E. 1 st St.	Frank/Sarah Elliott-Stanley/Dorothy Pressler	Tudor Revival	c1926		frame	BUILDING house	1	C
							STRUCTURE retaining wall	1	C
35	1208 E. 1 st St.	Hugh/Edith Temple	Modern	1955	Edith Temple design	building	BUILDING house	1	C
36	1212 E. 1 st St.	---	Ranch	1968		building	BUILDING house	1	NC
							STRUCTURE retaining wall ***	1	NC
37	1214 E. 1 st St.	James/Jeanette Havens	French Provincial	1934		building	BUILDING house garage	2	C
38	1220 E. 1 st St.	Clare Barker	Colonial Revival	1939		building	BUILDING house	1	C
							OBJECT bench	1	NC
39	1300 E. 1 st St.	W. J./Sarah Moenkaus-Ralph/Elizabeth Cleland	Colonial Revival	c1928		building	BUILDING house	1	C

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VINEGAR HILL HISTORIC DISTRICT
INVENTORY

40	1320 E. 1 st St.	Alfred C./Clara Kinsey	Tudor Revival	1927	Kinseys' design	brick	BUILDING house	1	C
							STRUCTURE sidewalk	1	C
41	1330 E. 1 st St.	Leo/Anna/Woodrow Krebs	Foursquare	c1928		limestone	BUILDING house	1	C
							SITE non-historic: terrace, fence with supporting wall, sidewalk, curbing, bench, birdbath	1	NC
42	<u>715-717 S. Woodlawn Ave.</u>	<u>Domenick/Concetta Mazzullo</u>	Foursquare (Duplex)	c1939	Mazzullo	brick; stone porch	BUILDING house garage	2	C C
43	731 S. Woodlawn Ave.	---	Functional	c1974		brick	BUILDING house	1	NC
44	714 S. Ballantine Rd.	William/Clyde Alexander	Georgian Colonial Revival	c1928		brick	BUILDING house	1	C
45	720 S. Ballantine Rd.	B. Frank/Johanna Leonard	Colonial Revival	1927		brick	BUILDING house	1	C
							STRUCTURE retaining wall	2	C
46	<u>721 S. Ballantine Rd.</u>	<u>Reed/Etna Letsinger-Samuel/Constance Will</u>	Tudor Revival	c1937	Burns & James Architects	limestone	BUILDING house garage	2	C C
47	<u>725 S. Highland Ave.</u>	<u>Irwin/Mildred Matthews-John/Roma Temple</u>	Tudor Revival	1927	Alfred Grindle	limestone	BUILDING house	1	C
48	<u>700 S. Jordan Ave.</u>	<u>Jesse/Jessie Ray</u>	Tudor Revival	c1933	attr Landis & Young, builder/contractors	limestone	BUILDING house	1	C
							STRUCTURE sidewalk and steps	1	C
49	710 S. Jordan Ave.	Rex/Blanche Landis	Tudor Revival	c1930	attr Alfred Grindle; attr Landis & Young	limestone	BUILDING house	1	C
50	701 S. Jordan Ave.	S. Erwin/Ethel Alexander	Tudor Revival	c1930	attr Landis & Young	limestone	BUILDING house	1	C
51	719 S. Jordan Ave.	Wendell/Alita Wright	Colonial Revival	c1930	attr Landis & Young ⁷	brick	BUILDING house	1	C
52	<u>727 S. Jordan Ave.</u>	<u>Alfred/Kathleen Evens</u>	Tudor Revival	1930	attr Landis & Young	limestone	BUILDING house garage hewn log cabin	3	C C NC

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VINEGAR HILL HISTORIC DISTRICT
INVENTORY

53	800 S. Sheridan Dr.	Albert/Kathryn Hoadley-Henry Radford/Sally Hope	Georgian Colonial Revival	1938	James D. Foley, architect, and Charles F. Mustard, builder/contractor	limestone	BUILDING house	1	C
							SITE historic: limestone patio, retaining wall, steps, two limestone slab bases, five limestone sidewalk pillars	1	C
54	818 S. Sheridan Dr.	Fowler/Grace Harper	Colonial Revival	1937		limestone	BUILDING house	1	NC
55	824 S. Sheridan Dr.	B. Windred/Mary Merrill	French Provincial Revival	1928-29	Ernest Flagg, architect	Paoli limestone	BUILDING house	1	C
56	834 S. Sheridan Dr.	[Methodist Conference]	Tudor Revival	1960		limestone	BUILDING house	1	NC
57	836 S. Sheridan Dr.	Hugh/Esther Willis	Italian Renaissance Revival	c1930		brick; stone columns	BUILDING house garage	2	C C
58	840 S. Sheridan Dr.	Charles/Sarah Pike	Tudor Revival	1938		brick/limestone	BUILDING house garage (838 S. Sheridan)	2	C C
59	809 S. Sheridan Dr.	John/Jean Patton	Modern	c1958		limestone	BUILDING house	1	NC
60	835 S. Sheridan Dr.	Albert/Kathryn Hoadley	Modern	1952		frame	BUILDING house	1	C
61	837 S. Sheridan Dr.	W. Earl/Mabel Sullivan	Tudor Revival	1929	Ralph W. Miller	brick/limestone	BUILDING house	1	C
62	839 S. Sheridan Dr.	Donald/Ann Clark-Leonard/Rona Hokanson	Ranch	1954		limestone/vinyl	BUILDING house	1	C
63	841 S. Sheridan Dr.	Charles/Dorothy Dunn	Tudor Revival	1941		limestone/brick	BUILDING house	1	C
							STRUCTURE pr. retaining walls steps sidewalk barbecue	5	C C C C
64	811 S. Woodlawn	E. Bryan/Ruth Quarles	Tudor Revival	c1949		limestone	BUILDING house	1	C

* As stated on page 7-3, resources are named after the first owner(s) or subsequent owners of long-term occupancy.

** Dates of construction determined using previous research and publications, city directories, city assessor's records and other data. Unless otherwise indicated in text, deed research was not conducted.

*** Retaining wall is Brown County sandstone.

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STATEMENT OF SIGNIFICANCE

SIGNIFICANT PERSON

Muller, Herman J.

ARCHITECT/BUILDER

Carnivalli, ?

Donato, Crescenzo "Chris"

Donato, Harry

Flagg, Ernest

Foley, James D.

Harlos, Cecil E.

Hughes, David

Hughes, Louis

Kinsey, Alfred

Landis, Rex D.

Lewis Manufacturing Company

Mazzullo, Domenick

Miller, Ralph W.

Mustard, Charles F.

Pike, Charles

Rogers, Jack

Temple, Edith

Young, Ernest P.

NARRATIVE STATEMENT OF SIGNIFICANCE

INTRODUCTION

Named for the smell of rotting ground falls from nearby apple orchards, Vinegar Hill is a lineal residential neighborhood of approximately 20.5 acres centered on E. 1st St. between S. Woodlawn Ave. and S. Jordan Ave., plus S. Sheridan Dr. between S. Jordan Ave. and E. Maxwell Lane. The district is located within walking distance of the south edge of Indiana University.

Vinegar Hill Historic District is eligible for the National Register of Historic Places under Criterion A, B and C. The district's strong association with the Indiana limestone industry derives from it being the home site of choice for wealthy quarry owners and immigrant master stone workers. The district's highest point, the Hill itself, located on the north side of the 1300 block of E. 1st St., was preferred by the "limestone barons." The base of the hill—namely the 1000, 1100 and 1200 odd sized blocks of E. 1st St.—was home to several master carvers,

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who built compact houses rich with whimsical ornamentation that displays their artistry and skill. Vinegar Hill was also home to a variety of Bloomington merchants and professionals and Indiana University administrators and professors, many of whom attained international recognition. Among its most distinguished IU residents are Alfred C. Kinsey and Nobel Prize winner Herman J. Muller. Architecturally, the district contains an impressive collection of early- to mid-twentieth century limestone clad houses in a variety of early twentieth-century Revival, American and Modern styles.

The period of significance is 1926-1955.

With six residential districts in Bloomington currently included in the National Register of Historic Places, Vinegar Hill is undoubtedly the most significant local historic district yet to be listed. Of even greater significance is that Vinegar Hill stands alone among districts throughout the state. There is no other district even remotely similar. For this reason, the City of Bloomington is seeking National Register of Historic Places designation.

INTRODUCTION

The county seat of Monroe County, Bloomington was platted in 1818. By 1823, the population was about 500 residents. Two years later, Indiana Seminary opened on South College Avenue. It became Indiana University in 1848. In 1884, the University was moved to Dunn's Woods, the heart of its present location east of the courthouse square.

The expansion of Indiana University and the development of the Indiana limestone industry beginning about 1890 played out upon the Bloomington landscape in many ways. Dunn's Woods began to fill with academic halls and related buildings just as quarries and mills sprung up at the site of valuable limestone deposits and along rail lines. By 1907, seventeen separate mill and quarries were located within the Bloomington city limits. (In 1912, an enumeration of stone operations in Monroe County tallied 17 quarries, 22 stone mills and 15 complete stone-cut plants valued at \$2 million.) By the late 1920s and early 1930s, the impact on Vinegar Hill of both the University and the limestone industry was a unique collection of homes and personal folk art environments, most of which were associated with stone construction in some way.

The other residential knolls in town—Prospect, Fairview, Rose and Pigeon--undoubtedly suggested the name Vinegar Hill. Local stories recount that it was the smell of orchards and fallen apples that further distinguished this particular hill. Residential development began in 1926 with the completion of Elm Heights School and the expansion of Indiana University along E. 3rd St. The district consists of portions of seven separate additions to the City of Bloomington that divided the land into lots and allowed it to be sold and developed. These include Seminary Plat (1852); Parkview Addition (1906); Outlook Addition (1920); Finley Addition (1924); Sheridan Place Addition (1927); Lynn B. Lewis Addition (1927); and Hawthorne Addition (1928).

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ASSOCIATIONS WITH INDIANA LIMESTONE INDUSTRY

Bloomington sits on the eastern edge of a narrow band of Salem limestone deposits that stretch north-south from Putnam County to the Ohio River. The largest quantity of limestone, as well as that of the finest quality, is centered in Monroe, Owen and Lawrence Counties. The first quarry of record was opened by Richard Gilbert in 1827 near Stinesville in Monroe County. Because quarrying was done entirely by hand and horsepower, this and other early quarries were small and shallow, soon exhausted and abandoned.

The introduction of rail transportation in the 1850s, power cutting and extraction tools and new buildings styles—particularly Greek Revival and Beaux Arts--added to the desirability of Indiana's exceptional oolitic stone. (The Monon Railroad reached Bloomington in 1853, the same year the U. S. Courthouse in Louisville, the first major public building constructed of limestone, was completed.)

Perfectly situated to capitalize on the nascent industry was John Matthews of Ellettsville, an English stonecutter who worked his way north from New Orleans in search of stone similar to that he had known in England. In 1855 he opened a small surface quarry, using dynamite to loosen the stone. In 1864, he erected a mill with four gang saws to cut the stone into blocks—a first in the district. The stone was loaded onto rail cars that traveled along Matthews's own line between John Matthews & Sons Steam Works and Ellettsville. In 1873, Matthews installed the first channeling machine, a revolutionary method for quarrying and transporting cut stone.

Known as "The Father of the Indiana Limestone Industry", John Matthews died in 1883. Three of his sons—Peter, William and Fred--inherited the business, which was renamed Matthews Brothers Company. It remained in the Matthews family until being sold to Wilbur Bybee in 1978. Bybee Stone remains in operation.

William Matthews was the father of Irvin S. Matthews, who built the house at 725 S. Highland Ave. (47) in 1928 (see below).

The success and duration of the Matthews stone business, as well as the businesses of several other Monroe County families, was made possible by a number of late nineteenth-century historical and cultural forces that combined to create an ever increasing demand for Indiana limestone. One was the rebuilding of Chicago with Indiana limestone following its devastating fire of 1871. Another was new architectural expressions perfectly suited to the use of limestone. Richard Morris Hunt, commissioned to replicate Italian palazzo, French chateaux and English castles for American financial barons, ordered Indiana limestone for projects such as "The Breakers" in Newport, "Biltmore" in Asheville and the Frick mansion in New York City.

Increased demand for limestone combined with the depression of 1893 had many impacts on the industry. First, was a rapid proliferation of quarrying enterprises owned by several dominant

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families such as the Matthews, as well as individual entrepreneurs. (An enumeration of Monroe County in 1912 tallied 17 stone quarries, 22 stone mills and 15 complete stone-cut plants valued at \$2 million.) Second, was the need for greater production that demanded a larger work force. Supplementation of available local laborers was done by recruiting foreign stone workers, whose arrival in the quarries was often violently opposed by native workers. Stormy labor relations and price fixing combined for a third major effect: consolidation of the industry.

According to Miriam E. Rosenzweig in "A Prehistoric Treasure: Limestone", the industry's decline during the First World War was reversed during the years 1922-25, mainly because the five largest quarries produced and sold nearly 80 percent of the total output, a condition that permitted price fixing. But as new firms entered the field, prices softened. Consequently, in 1926, 24 companies representing 85 percent of total production, merged to form the Indiana Limestone Company. Though sellers agreed not to re-enter the limestone industry for a period of five years, many breached the agreement and did so immediately. Among those who did was Crescenzo "Chris" Donato, who is represented by five different houses in the Vinegar Hill Historic District (see resources 3, 4, 5, 7 and 20).

The Depression knocked the industry to its knees. Bedford resident Ron Bell illustrates the tragedy of the times by retelling a story told by his mother: "It wouldn't be anything to hear the fire trucks several times a night. They'd hardly get the truck put away from one mill fire than they were out on another one. Sometimes it took them three, four, five times to burn down a mill and collect on the insurance. That's about the only way anyone was making any money on the mills in those years." The close of the 1930s brought modest relief in the replacement and upgrading of government buildings, including many federal buildings in the nation's capital.

The industry struggled throughout the decades of the 1940s, 1950s and 1960s, first with World War II, then with a loss of popularity for limestone as building material brought on by the new interest in austere architecture, with its emphasis on smooth, flat planes of glass, metal and stone. Aging companies, many run by fourth or fifth generation family members, closed as owners retired or died. In the past 30 years, the industry has rebounded somewhat with contracts to restore and repair historic buildings made of Indiana limestone.

BLOOMINGTON SOCIAL HISTORY

It is the 1920s prosperity of the Indiana limestone industry that is most strongly reflected in the Vinegar Hill Historic District. It was at the summit of the Hill that the sons and grandsons of families dominant in the limestone industry—among them Irvin S. Matthews and Albert T. Hoadley—and the new entrepreneurs who began their careers by serving them as mill workers, including Bloomington Limestone Company owners David Wylie and Kenneth Cline, built impressive limestone houses in the latest architectural styles. Joining them on the Hill was Jesse Ray, president of the Independent Limestone Company, and Leo Krebs, a draftsman for Matthews Stone Company. Not far away at the foot of the Hill, lower in both elevation and

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social position, lived several master stone carvers of foreign birth, who built exuberantly carved cottages on tidy lots dotted with stone sculptures and other art objects. These men included Domenick Mazzullo, Joseph Anthony and Chris and Harry Donato. Also building a house at the foot of the Hill, where he lived for a few years, was William J. Franzmann, mill superintendent for Bloomington Limestone Company.

The neighborhood and its residents are immortalized not only in the houses that remain but also in a 1994 novel by Carol Shields. Winner of the 1995 Pulitzer Prize for literature, *The Stone Diaries* is the story of the life of Daisy Goodwill Flett, the daughter of a stone carver, a Canadian immigrant who builds a house in Vinegar Hill. Shields knew Bloomington well from visits she had made to her brother living at nearby Lake Lemon. On one visit she took Bloomington's Vinegar Hill walking tour, later referencing in the novel the houses and their occupants, including the Cline, Wylie, Hoadley, and Anthony families. Also referenced is the Alfred Grindle family.

Shields uses limestone—a conglomeration of once living organisms transformed through human skill and artistry into beautiful objects of deep meaning--as a metaphor for Daisy's life. She thus focuses on Vinegar Hill's association with the Indiana limestone industry, glossing over the fact that it also has strong associations with Indiana University and the Bloomington professional and business community.

ASSOCIATIONS WITH INDIANA UNIVERSITY AND BLOOMINGTON BUSINESSMEN AND PROFESSIONALS, INCLUDING ALFRED C. KINSEY

Beginning with the completion of Swain Hall in 1910, Indiana University expanded along E. 3rd St. east to S. Jordan Ave. throughout the 1920s and 1930s. It was during these decades that Rawles Hall (1923), Memorial Hall (1925), Merrill Hall (1936) and Myers Hall (1937) were built. Platted for residential development, the streets to the south offered faculty and administrators home sites within a short walk to the University. Among the founding residents of Vinegar Hill affiliated with Indiana University were internationally acclaimed researchers, Alfred C. Kinsey and Herman J. Muller. Of the two, only Kinsey's association with the neighborhood is strong enough to support a claim for eligibility based on Criteria B.

Internationally renowned, Alfred C. Kinsey was Director of Indiana University's Institute for Sex Research, now known as the Kinsey Institute. The zoologist was the author of two best-selling but controversial books, *Sexual Behavior in the Human Male* (1948) and *Sexual Behavior in the Human Female* (1953).

Alfred C. Kinsey designed his own house at 1320 E. 1st St. (40) and had it built in 1927. His daughter, Anne Kinsey Call, believes he received training in architectural design as a student at Bowdoin College. (Kinsey Biographer James H. Jones indicates this training was received at the Stevens Institute of Technology, which Kinsey attended before transferring to Bowdoin

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College). Her father had an artistic side that revealed itself in both the house and the surrounding two and half acre garden in which he cultivated day lilies and iris. "The house was very important to him," Anne asserts. It was here that the Kinseys hosted popular musicales and entertained visiting dignitaries, often providing a room for overnight stays. After Anne left for college in 1940, her bedroom was used as a lab where people engaged in sexual intercourse were filmed, as depicted in the 2004 Fox film, *Kinsey*, and discussed in the Jones biography.

Though the bulk of Kinsey's research was conducted at his three offices and labs at Indiana University, all have been altered to such a degree that they are no longer representative of his productive professional life. According to Jennifer Bass, head of information services at the Kinsey Institute, and a resident of Vinegar Hill (she lives on East First Street near the Kinsey House), the Kinsey house is "the most significant building of his [Kinsey's] life." Anne Kinsey Call concurs, saying that the house best represents the multi-dimensional aspects of her father's personality and the merging of his private and professional lives. This is the justification for claiming significance under Criteria B.

Other significant Vinegar Hill residents associated with Indiana University include B. Winfred Merrill, founder and first Dean of the IU School of Music; law professor Alfred Evens; art professor Henry Radford Hope, namesake of the Indiana University School of Fine Arts; and historian Norman Pratt. Today, Vinegar Hill continues to be a neighborhood of choice for faculty and administrators.

Other founding residents of Vinegar Hill included prominent Bloomington professionals and business owners. These included John Humphreys, a car dealer; Glen Woodward, owner of Woodward Insurance Company; Rex Landis, a contractor/builder; and W. Earl and Mabel Sullivan, owners of a men's clothing store.

DOMINANT ARCHITECTURAL THEMES

Development of Vinegar Hill began in 1926 with the construction of the first houses, among them the W. J. and Sarah Moenkaus House at 1300 E. 1st St. (W. J. Moenkaus was an Indiana University professor of physiology.) By 1928, the district reverberated with the sound of hammers. The preferred styles of choice were the period revivals, with Tudor and Colonial Revival styles being selected again and again. The limestone barons—Bloomington's own new industrialists—chose Old World influence, hiring local architect Alfred Grindle, himself a native of England, to provide new world touches to their houses built of Indiana limestone. The master stone workers selected styles—Spanish Colonial, Italian Renaissance--that betokened their own homelands, enhancing them with detailed, highly ornamental carvings done by their own hands.

In 1928, just as home construction in Vinegar Hill entered an aggressive phase, William J. and Grace Franzmann introduced to the neighborhood a new and novel way of building the house of one's dreams. The Franzmanns selected and erected Vinegar Hill's only identified kit home, the

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Vallejo model manufactured by Lewis Manufacturing Company, at 1014 E. 1st St. (21). Ironically, through the years many other houses in Vinegar Hill have been incorrectly identified as kit homes, a label that has become not only oddly attractive but stubbornly persistent despite its inaccuracy. Among these are the Art Deco-influenced Foursquares built by Chris Donato at 1019 E. 1st St. (03) and 1025 E. 1st St. (04) and the French Provincial Humphreys-Boerner House at 1213 E. 1st St. (13). In May 2004, on a quick survey of the Vinegar Hill Historic District, Rosemary Thornton, an authority on kit homes, refuted many of these earlier identifications, saying, "These houses are far too grand."

The overwhelming popularity of kit home designs—the Vallejo, for example, was Lewis's top-selling model, according to Lewis historian Dale Wolnicki—represents the success of the media in shaping working class Americans' perceptions of the ideal home, and then convincing them to buy it on the installment plan. As the Franzmanns' Vallejo proves, Vinegar Hill was not exempt from the influence of the popular media, whether it be kit home catalogues or serial magazines. An article in *Collier's* magazine titled "Build a House and Save a Third" by architect Ernest Flagg inspired B. Winfred and Mary Merrill to build their house of rubble construction at 824 S. Sheridan Dr. (55). Popular culture of another variety, namely the 1929 Indianapolis Home Builders Association Home Show, led their neighbors across the street at 837 S. Sheridan Dr., W. Earl and Mabel Sullivan, to build a copy of the Home Show's centerpiece home (see resource 61). Still other neighbors opted to design their own homes, among them Alfred and Clara Kinsey and Hugh and Edith Temple.

Whatever the origin of their home designs, Vinegar Hill residents accommodated the ever-increasing automobile population by making the garage an integral part of the property, if not the house itself. While the Franzmanns—and all of the subsequent owners of the house—went without, the increasing reliance on the personal automobile is reflected in the relatively high number of houses built with garages tucked beneath the rear of the house. Prime examples are four houses on the summit of Vinegar Hill: the Wylie House at 1319 E. 1st St. (15), the Cline House at 1323 E. 1st St. (16), the Woodward House at 1327 E. 1st St. (17) and the Matthews-Temple House at 725 S. Highland St. (47). By tucking the garage under the house at the rear of the property, the Tudor Revival front facades are compromised neither by an anachronistic structure nor the clutter of cars, children's bicycles, gardening equipment and other paraphernalia that often collects on driveways.

With rear garages often supporting outdoor living areas such as terraces, patios and more recently contemporary decks, the rear yard became an extension of the house. Offering relatively private space, rear yards are filled with a variety of significant limestone structures and objects. These include sidewalks, steps, terraces, retaining walls, fences, bird baths, benches and one lych gate (at 1123 E. 1st St. [11]). Also found in rear yards are detached garages, garden plots and garden shelters, as well as outdoor cooking and dining areas.

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In several instances in Vinegar Hill, yards are highly expressive personal folk art environments. The most significant example of this--because it remains largely intact--is the Mazzullo property at 1002 E. 1st St. (18), created by Sicilian immigrant master carver, Domenick Mazzullo. The centerpiece house is richly decorated with carved details like quatrefoil, acroterian, and relief panels on the porch wall. Gargoyle drains below the front drip mold are hidden by shrubbery. Other elements of the total art environment include a limestone-clad garage, three turned urns, a birdbath in the east front yard featuring an upturned face in the basin, limestone block flower bed edging, a retaining wall of limestone block, a limestone bench, circular flagstone sidewalk, a birdbath with a geode base and limestone clamshell basin featuring a turtle and a young boy (the boy has been broken and rests under a tree in the east rear yard), and a limestone slab base for a clothesline pole.

Other less significant examples of yards as personal folk art environments are the Chris and Mary Donato property at 1107 E. 1st St. (07), the Anthony property at 1119 E. 1st St (10), the Harry and Christina Donato property at 1116 E. 1st St. (28), the Krebs property at 1330 E 1st St. (41) and the Hoadley-Hope property at 800 S. Sheridan Dr. (53).

DESIGNER/ARCHITECTS AND CONTRACTOR/BUILDERS

The following designer/architects and contractor/builders have been associated with the design and construction of individual houses in the Vinegar Hill Historic District.

1. Joseph Anthony, Bloomington – builder
10 **Joseph and Julia Anthony House 1119 E. 1st St.**

Very little is known about Joseph Anthony, an Italian immigrant carver. See Statement of Significance for this resource below.

2. Burns and James Architects, Indianapolis
Lee Burns, David Burns, Edward James
46 **Letsinger-Will House, 721 S. Ballantine Rd.**

The firm of Burns and James was comprised of partners Lee Burns and Edward James. In 1933, they were joined by Burns's son, David Burns. Lee Burns was born in Bloomfield in 1872. Educated in the Indianapolis public schools and at DePauw University, Burns established the Burns Realty Company in 1911, for the purpose of designing and constructing upper middle class homes in period Revival styles. He was joined by Edward James about 1920. Together, the partners designed hundreds of houses in Meridian-Kessler, Butler-Tarkington and other upscale Indianapolis neighborhoods. The firm also designed public school buildings and fraternity and sorority houses, dormitories and academic halls at Indiana University. A 1938

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publication, *A Monograph of the Work of Burns and James Architects*, is a photographic catalog of their works.

In 1949, the firm was reorganized as Burns and Burns. (Edward James departed and established James and Associates, focusing on modern buildings.) Lee Burns died in 1957. From 1961 until his retirement in 1961, David Burns was a partner in Bohlen and Burns Architects. He died in 1995.

3. ? Carnivalli – builder
55 **B. Winfred and Mary Merrill House • 824 S. Sheridan Dr.**

The first name of this Italian stone layer is unknown. See statement of significance for this resource below.

4. Crescenzo “Chris” Donato, Bloomington – builder
03 **Jwaideh House, 1019 E. 1st St.**
04 **Charles and Cecile Waldron House • 1025 E. 1st St.**
05 **Crescenzo “Chris” and Mary Donato House • 1107 E. 1st St.**
07 **1111 E. 1st St.**
20 **Norman and Barbara Pratt House • 1010 E. 1st St.**

See statement of significance for this resource below.

5. Harry Donato, Bloomington – builder
28 **Harry and Christina Donato House • 1116 E. 1st St.**

See statement of significance for this resource below.

6. Ernest Flagg, New York – architect
55 **B. Winfred and Mary Muller House • 824 S. Sheridan Dr.**

Born in Brooklyn in 1857, Ernest Flagg studied architecture at the Ecole des Beaux-Arts and returned to America with an enthusiasm for French architectural theory and its application to American building. He designed some of the most important residential, institutional and commercial buildings at the turn of the twentieth century in New York, including the Singer Tower, for a brief period the tallest building in the world.

Flagg’s interest in small houses began about 1908 with experiments on his Staten Island estate. He began building Anglo-French cottages on his property in 1916-17. Later, his designs were used in New York, Pennsylvania and as far away as Los Angeles. His small houses had a vernacular appearance with a high degree of formalism. Key were four elements: the use of a module, a system of proportional relationships derived from Greek architecture, economical methods of construction and owner supervised building.

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Flagg died in 1947.

7. James D. Foley, Indianapolis – architect
#53 **Hoadley-Hope House • 800 S. Sheridan**

According to the Indianapolis city directories, James D. Foley was engaged in a variety of home building related occupations between 1929 and 1942. In 1927, he is identified as a rubber worker. In 1929, he is a draftsman with Pierce and Wright Architects. In 1937, a year before this house was built, he is identified as an architect for the only time. In other listings he is identified variously as Secretary-treasurer of American Bankbuilding Construction Company, vice president of Keystone Gravel Company, inspector at Home Owners Loan Corporation, president of Hoosier Construction Company and supervisor at Home Owners Loan Corporation. He does not appear in the city directory after 1942. No other buildings designed by Foley have been identified.

8. Alfred Grindle, Bloomington, IN – architect
17 **Glen and Ella Woodward House • 1327 E. 1st St.**
47 **Matthews-Temple House • 725 S. Highland**

A well known Indiana architect, Alfred Grindle was born in England where he received his schooling and was licensed to study architecture with Bell & Roper, a branch firm of London Architects. Married in 1886, Grindle and his wife immigrated to the United States in 1888, first settling in New Jersey and then in Fort Wayne, IN. He practiced in Fort Wayne, Muncie and Indianapolis before moving to Brown County during World War I. He practiced in Bloomington from 1920-32.

Grindle's long and successful career as an architect firmly established him as a leading architect of the Midwest. Among the buildings he designed are the Jasper County Courthouse; the public library, Clay School and Root Memorial in Fort Wayne; the McKinley School in Muncie; the First Methodist Church in Greencastle; and in Bloomington, the Elm Heights and D. Hunter Eckley Schools, Trinity Episcopal Church, University Lutheran Church and many private residences.

Alfred Grindle died in 1940.

9. Cecil E. Harlos, Bloomington – contractor/builder
63 **Dunn House • 841 S. Sheridan Dr.**

A native of Boone County, Cecil E Harlos graduated from IU with a degree in business in 1923. He was employed as manager by the Fulweider Lumber Company and within a few years joined Hughes Brothers Construction. He served Hughes Brothers as a salesman, architect and assistant manager before buying the company in the early 1940s and changing its name to reflect his ownership. As owner of Cecil E Harlos General Building Contractors and later also Harlos

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Realty, Harlos built Bloomington's first shopping center in the 200 block of S. College Ave. (c.1957). He was a charter member of the Bloomington Redevelopment Commission and served many years as a director of the IU Foundation. Cecil E. Harlos died in 1977.

10. Hughes Brothers & Co., Bloomington – contractor/builders
 David Hughes, Louis Hughes
 06 *1109 E. 1st St. • Winthrop and Luella Kellogg House*
 61 *W. Earl and Mabel Sullivan House • 837 S. Sheridan Dr. (see historic photo)*

See statement of significance for these resources below.

11. Alfred C. Kinsey -- designer/architects
 40 *Alfred and Clara Kinsey House • 1320 E. 1st St*

See statement of significance for this resource below.

12. Landis and Young, Bloomington – builder/contractors
 Rex D. Landis, Ernest P. Young
 48 **Jesse and Jessie Ray House • 700 S. Jordan** (attributed)
 49 **Rex and Blanche Landis House • 710 S. Jordan** (attributed)
 50 **S. Erwin and Ethel Alexander House • 701 S. Jordan** (attributed)
 51 *719 S. Jordan • Wendell and Alita Wright House* (attributed)
 52 **Alfred and Kathleen Evens House • 727 S. Jordan** (attributed; see historic photographs)

See statement of significance for this resource below.

13. Lewis Manufacturing Company, Bay City, Michigan – designer/architect
 21 **William J. and Grace Franzmann House • 1014 E. 1st St.**

According to Lewis historian Dale Wolicki, Lewis Manufacturing was among the leading producers of kit homes for over 70 years. Originally established as a planing mill in the 1870s, the Bay City, MI, company supplied woodwork, lumber and building materials throughout the Midwest. In 1906 the North American Construction Company, better known as “Aladdin Homes”, awarded the company a contract to produce the first pre-cut house kits. Lewis Manufacturing established its own line of pre-cut “Lewis Homes” in 1913 and issued a catalog of Bungalow, Arts & Crafts and Colonial Revival style residences. When a 1924 fire destroyed their Bay City facility, the company renamed the pre-cut housing line “Liberty Homes”.

Lewis Manufacturing sold its homes on a strict “cash only” basis, a policy that allowed the company to survive the Depression. During World War II the company manufactured army barracks, defense housing and shipping crates. The post-war housing shortage kept Lewis

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Manufacturing busy; at its peak, it shipped some one hundred houses per week. Liberty Home sales began to drop in the 1960s as mobile homes and trailers became popular. Lewis Manufacturing closed in 1973, having shipped approximately 75,000 homes throughout the United States and Canada.

14. Domenick Mazzullo – builder
 18 **Domenick and Concetta Mazzullo House • 1002 E. 1st St.**
 42 **Domenick and Concetta Mazzullo Duplex • 715-717 S. Woodlawn Ave.**

See statement of significance for this resource below.

15. Ralph W. Miller – architect
 61 **W. Earl and Mabel Sullivan House • 837 S. Sheridan Dr.**

An Indianapolis based architect, Ralph W. Miller was active from approximately 1927-40 in both private practice and on the staff of at least two contracting companies, according to Indianapolis city directories. In 1927 and 1936, he was a draftsman for Ostrom Realty and Construction Company. In 1929, he was an architect with Bridges and Graves Company. All other years he is listed as an independent “architect and designer of homes”, with an office was at 243 Delaware. Other than the W. Earl and Mabel Sullivan House and other copies of the centerpiece home at the 1929 Indianapolis Home Builders Association Home Show, no other buildings designed by Miller have been identified.

16. Charles F. Mustard – contractor/builder
 53 **Hoadley-Hope House • 800 S. Sheridan Dr.**

See statement of significance for this resource below.

17. Charles Pike – contractor/builder
 15 **David G. and Florence Wylie House • 1319 E. 1st St.**
 58 Charles and Sarah Pike House • 840 S. Sheridan Dr.

See statement of significance for resource 58 below.

18. Jack Rogers – architect
 60 Albert T. and Katherine Hoadley House • 835 S. Sheridan Dr.

The Hoadleys daughter, Virginia Tyte, remembers that Jack Rogers was an architect from Nashville. She is uncertain how her parents became acquainted with him. It may have been through her parents’ active involvement with various Brown County artists. Virginia knows of a second house designed by Rogers on Old SR 37 north of Bloomington.

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19. Edith Temple -- designer/architect
35 Hugh and Edith Temple House • 1208 E. 1st St.

Edith Temple, the wife of Hugh Temple, founder of Bloomington Hardware, designed this house. She took her drawings to a local architect, who made only a minor change in the placement of the bathroom.

FEATURED RESOURCES

03 1019 E. 1st St. • Jwaideh House Built 1940-41 as a rental investment property, this Foursquare house was one of five houses in Vinegar Hill built by retired quarry owner and carver Crescenzo “Chris” Donato (see resources 04, 05, 07 and 20). Current owner Alice Jwaideh and her husband began renting the house from Donato in 1962 and purchased it for \$4300 in 1968.

Inside, the house features a carved limestone fireplace surround with swirls and floral motifs on the spandrel.

The belief that the Jwaideh House, and its near-twin at 1111 E. 1st St., are kit homes is refuted by authority Rosemary Thornton, an authority on kit homes who visited the neighborhood in May 2004.

04 1025 E. 1st St. • Charles and Cecile Waldron House A nearly mirror image of the house next door at 1019 E. 1st St. (see #03 above; cf. also #07) and exhibiting the same Art Deco-inspired carving, this Foursquare was built by Crescenzo “Chris” Donato as a retirement investment in 1940-41. He sold it in May 1941 to Charles and Cecile Waldron, who lived here until the late 1960s. A native of Bloomington, Charles was an attorney who received his Law degree from Indiana University in 1910. After they sold this house, the Waldrons bought and lived in the house built by Domenick Mazzullo at 1002 E. 1st St. (see resource 18 below).

The house sold in April 2004. The new owner is David Reingold.

05 1107 E. 1st St. • Crescenzo “Chris” and Mary Donato House Crescenzo “Chris” Donato built this house for himself and his wife Mary in 1938 upon his retirement from the limestone industry. The lot was purchased in February 1937.

According to his naturalization application, Crescenzo Di Donato was born in Rivisonoli, province of Aquila, Italy, on October 11, 1879. In 1892, Di Donato immigrated to the United States, leaving behind two older sisters. He settled in New York City, where Chris and his brother, Harry, who immigrated in 1896, were “honor artists” at Cooper Union School of Art. (For more about Harry Donato, see resource 28 below).

In late 1909 or early 1910, Chris and Harry were recruited as carvers by the Indiana limestone industry. Together with Chris’s wife, Mary, their widowed mother, Ernestina and eleven year old brother, Arthur, the brothers moved to Bedford, where they were recognized as master carvers. Chris supplemented his income by teaching art classes in night school at

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Bedford High School. In a 1978 *Indianapolis Star* article, one of his students, Ross Correll, recalled, "I served four years apprenticeship and went to night school where Mr. Donatio [sic] taught modeling in clay and free-hand drawing. During the day he had us carve hundreds of cap panels from plaster models made by famous New York sculptors."

In April 1923, Chris established his own Bedford-based stone company, C. D. Donato Cut Stone, and placed Harry in charge of carving operations. In 1926, C. D. Donato Cut Stone merged along with 23 other private companies to form Indiana Limestone Company (ILCO).

Within weeks, Donato joined with A. Russell Wallis of Bedford and established the Donato-Wallis Stone Mill near Heltonville. One of the larger mills of the district, it was constructed of steel, measured 500 feet long by 200 feet wide, and contained five planes, three gangs, and a diamond saw. A new quarry was opened in early 1927, and the mill went into service in early 1928. The firm was officially known as the Heltonville Limestone Corporation. It was this mill that furnished stone for the Post Office Department and Justice Department Buildings (both 1931-34) in Washington, D. C., as well as Chicago's Museum of Science and Industry (1933) and the St Louis Post Office (1935).

In 1928, Donato sponsored a trade school to teach stone cutting, carving and commercial sculpting in Oolitic against the serious objection of the stoneworkers union, for which Donato had a strong disdain. He withheld unionizing the Heltonville mill until 1934, the last holdout among stone companies.

In February 1937, Donato sold his Heltonville operations and retired from the limestone industry. That same year he had a sculpting studio in the Stone City National Bank Building in Bedford. In 1940, he was in residence in Bloomington. He devoted the remainder of his life to painting, which he did in the second floor studio of his home. Every year for 30 years, he returned to his hometown of Rivisondoli, where he rebuilt the church destroyed during WWII. A number of his paintings were given to the University of Indianapolis. His life size painting of the Madonna and Child hangs in St. Mary's Cathedral in Rome. Many more paintings remain with members of the family.

"Chris" Donato died in an Indianapolis nursing home on November 27, 1974. He was 96. He is buried alongside his wife, Mary, in Calvary Cemetery, Queens, NY.

For more about Chris Donato, see resources 03, 04, 07 and 20.

The current owners are William and Marlene Newman.

07 1111 E. 1st St. Nearly identical to the houses at 1019 and 1025 E. 1st St. (#03 and #04, respectively), this Art Deco-influenced Foursquare house is believed to have been built as a rental property in 1940-41 by Chris Donato for Thomas and Nettie Sare. Thomas Sare was an attorney residing at 719 E. 7th St.

A comparison of occupants listed in the city directories against the owners identified in the deed records seems to indicate that the house was used as a rental property until being purchased in 1988 by Paul Langley and Susan Armeny, the current owners-occupants.

According to Paul, the wrought iron window grilles are believed to have been brought from Italy and installed by a recent owner, perhaps during the 1950s or 1960s.

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The belief that this house, and its near-twin at 1019 E. 1st St., are kit homes is refuted by authority Rosemary Thornton, an authority on kit homes who visited the neighborhood in May 2004.

For more about Donato, see resources 03, 04, 05 and 20.

10 1119 E. 1st St. • Joseph and Julia Anthony House Italian stone carver Joseph Anthony crafted his own house about 1938. According to Kenneth Gros-Louis, who bought the house from the Anthonys in 1966, Anthony claimed to have done all the carvings himself. Anthony told Gros-Louis that he was in partnership with Donato and helped him build several houses on E. 1st St. Kenneth is uncertain now whether Anthony meant Chris or Harry Donato.

The Anthonys appear to have bought the lot in 1931 with the help of Anthony's friend and former business partner, Domenick Mazzullo. Mazzullo deeded his share of the property to the Anthonys in 1932.

In the 1927-28 Bloomington city directory, Anthony is listed as living with Mazzullo at 609 E. University. Mazzullo was also a carver (see resources 18 and 42). The directory identifies their professional partnership as "Mazzullo and Anthony, carver contractors."

The Anthonys lived in this house from about 1938-1966, when they sold to the Gros-Louises and returned to Italy to spend their remaining years. They died and are buried in Italy.

The Gros-Louises converted the original two-car attached garage located at the northwest corner of the house into living space. A driveway accessed the garage from S. Hawthorne Dr., running alongside the house and parallel with the east-west alley. Between the driveway and the alley was lawn, with a limestone wall separating it from the alley. In the 1970s, the Gros-Louises added the two-sided shelter and a hot tub. The current wall of limestone pillars and slat fence was added by the current owner.

Kenneth Gros-Louis remembers that when the Anthonys listed the house for sale, they set the price very high because Joseph was placing a monetary value on all of the carvings, which he regarded as art objects. The Gros-Louises bought the house for less than the Anthonys were asking. Because the Anthonys were moving to Italy, the Gros-Louises bought all of the furniture and appliances—including a dishwasher, which the Anthonys never used because they did not know how to run it.

The female figure birdbath in the rear yard (see photograph) was once stolen by members of Sigma Nu fraternity. She was later spotted in a dumpster near the fraternity and was finally retrieved from a Sigma Nu alumni who had taken it to Evansville and placed it in his yard. Other limestone folk art objects that once were located on the property include a bench and figure of a lion, who surveyed the yard from its perch on the garage roof. The bench and lion have been moved to the Gros-Louises' current home. (In *Bloomington Discovered*, the birdbath and bench (at lower right) are pictured on page 51. The lion appears on page 52.)

Inside the house is an elaborately carved fireplace surround; it appears on page 50 of *Bloomington Discovered*. It features a pair of Corinthian columns carved to resemble twisted rope; dentils and egg-and-dart edging the mantel; carved garlands and ribbons framing an urn;

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and a female and male face. Joseph Anthony told Kenneth Gros-Louis that the faces were not him and his wife but rather “stylized human faces.”

KJB Family Trust (Mary Ellen Barwise) is the current owner of the property.

11 **1123 E. 1st St. • Bruner-Townsend House** The original address of this fine Spanish Colonial style house was 715 S. Hawthorne Dr. It appears to have been built about 1933 by Fred Bruner, who bought the property in 1929. He and his wife, Adlin, are first listed at this address in the 1934-35 city directory.

Fred Bruner was born Jean Marie Ferdinand Bruner on June 21, 1887, in Bischwiller, France. Nothing is known about his immigration to the United States or his training as a stone carver. He and Adlin were married in 1924. They first appear in the 1927-28 city directory, living at 904 E. 1st St. Fred is identified as a stone carver working for Joseph Graf and Albert McIlveen.

According to Bruner’s obituary, from 1936-1940 he was partners with Don K. Melton and Frank B. Harris in the F. B. Harris Cut Stone Co. At the time of his death in June 1944, Bruner was employed as a stone carver with Fagan Stone Co. Distraught at the disintegration of his 20-year marriage, Bruner shot himself through the head.

Perhaps Bruner sold the house to finance his entry into mill ownership, as it was in 1935 that the house was sold to Charles B. and Lula Townsend. They appear in the 1936-37 city directory at the alternative address of 1123 E. 1st St.

Charles was owner of C. B. Townsend Lumber Company, a saw mill and manufacturer of hardwood lumber. He died in the house in October 1959. Lula died in 1964.

The current owners, since 2002, are Thomas and Ada Simmons.

13 **1213 E. 1st St. • Humphreys-Boerner House** This massive house influenced by the French Provincial style was built 1938-39 for John and Clora Humphreys. A native of Greene County, John Humphreys operated a Switz City hardware store before opening an automobile agency in Bloomfield in 1919. At one time he also operated dealerships in Washington and Linton. He moved to Bloomington in 1933. He was continuously in the automobile business as a Dodge dealer until his retirement in 1959, the year in which he sold the house.

The belief that this is a kit home is refuted by Rosemary Thornton. “It is far too grand,” she says.

The current owners, since 1975, are Peter and Nancy Boerner.

15 **1319 E. 1st St. • David G. and Florence Wylie House** This fine Tudor Revival style house was built in 1928 for David G. and Florence Wylie. The Wylies’ daughter, Margaret Sibbitt, recalls that the contractor was Charles Pike (see resource 58). It is one of four adjacent houses on the summit of Vinegar Hill built by close friends within a two-year period. The other three are the Cline House (16), built by Wylie’s business partner, the Woodward House (17) and the Matthews House (47).

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Of the four houses, the Woodward and Matthews Houses are known to have been designed by English born architect Alfred Grindle, a resident of Bloomington from 1920-32. It is likely that the Wylie and Cline Houses are also Grindle designs.

Morton and Carol Lowengrub say they have the original plans for the house somewhere in the house, which they have owned and occupied for 35 years. Many years ago, John Temple, who was then living in the Matthews House, showed them a book with a picture of their house in it. They remember that it was an "award-winning design". They may have a copy of this book somewhere in the house as well. Morton believes that his house was designed by Alfred Grindle—that Grindle designed all four of the on the north side of E. 1st St. between S. Highland Ave. and S. Jordan Ave. He confirms that it was built in 1928.

David Wylie served as president and treasurer of the Bloomington Limestone Company (BLC) and secretary-treasurer of Indiana Calcium Corporation (ICC). Both businesses were located at 900 S. Walnut Street.

Wylie was born in Scotland in 1888 and immigrated with his family to Indianapolis in 1910. A 1916 graduate of Shortridge High School, Wylie served overseas during World War I with Battery F of the Rainbow Division. Upon his return, he entered Indiana University and graduated in 1923 with a B. S. in business.

In the summer of 1922, he became acquainted with the limestone industry by working in the quarries of the Chicago and Bloomington Limestone Company, the forerunner of BLC. That fall he was transferred to a part-time office job while he finished college. In April 1923, he was offered a full-time job with the firm. He accepted the job as time-keeper and minor buyer and completed his college work by attending night school.

In 1929, Wylie was made treasurer of BLC and six years later became president. He served in the dual capacity until his death in 1966.

Throughout his professional career, Wylie was active in numerous local and state organizations, including Director of the Indiana Chamber of Commerce (1940-66) and president and director of the Indiana Limestone Institute.

The Wylies' neighbors at 1323 E. 1st Street were Kenneth and Dorothy Cline. Kenneth served as vice president of BLC and president of ICC. (See resource 16 below.)

The current owners of the Wylie House, since 1969, are Morton and Carol Lowengrub. Morton is Dean of College of Arts and Sciences at Indiana University.

16 **1323 E. 1st St. • Kenneth and Dorothy Cline House** The home of the vice president of Bloomington Limestone Company (BLC), this outstanding Tudor Revival style house was built in 1928. It is one of four adjacent houses on the summit of Vinegar Hill built by close friends within a two-year period. The other three are the Wylie House (15), built by Cline's business partner, the Woodward House (17) and the Matthews house (47).

Of the four houses, the Woodward and Matthews Houses are known to have been designed by English born architect Alfred Grindle, a resident of Bloomington from 1920-32. It is likely that the Wylie and Cline Houses are also Grindle designs.

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Inside the house, a limestone fireplace surround features an ornately carved basket. The carver is unknown.

Kenneth Cline was born into a stone family in 1897. His father, Minter V. Cline, served as president of the Hoadley Stone Company owned by John W. Hoadley. As a young man, David was a stonecutter at Hoadley. Sometime in the 1920s, he joined with Ellsworth Hoadley to form Hoadley-Cline Stone Company. About this same time, Cline served as vice president of Hunter Valley Stone Company, owned by John M. Hoadley. In 1927 or 1928, both Hoadley-Cline and Hunter Valley Stone Company merged with several other companies to form BLC. In 1929, the Bloomington city directory identifies Cline as department superintendent of BLC. His neighbor, David G. Wylie, was treasurer.

About 1931, Cline was elevated to vice president of BLC, a position he held until his death in 1961. In 1934-35, according to the city directory, Cline and his wife, Dorothy, operated the Cline Cut Stone Company at the BLC's Cline Mill (see historic photograph).

By 1950, the Clines had sold their fine Vinegar Hill house and were living on a farm property in rural Gosport. About the same time, Cline, Wylie and Willis G. Beavers, began a new venture, the Indiana Calcium Corporation.

Kenneth Cline died in 1961. Dorothy Cline died in 1990.

Jay and Jean Hammer are the current owners of the Cline House.

17 1327 E. 1st St. • Glen and Ella Woodward House Designed by Alfred Grindle and built in 1928, this Tudor Revival style house was home to Glen, Ella and/or Allan Woodward from 1928-85. It is one of four adjacent houses on the summit of Vinegar Hill built by close friends within a two-year period. The other three are the Wylie House (15), the Cline House (16) and the Matthews House (47).

Of the four houses, both the Woodward and Matthews Houses are known to have been designed by Grindle, a resident of Bloomington from 1920-32. (It is likely that the Wylie and Cline Houses are also Grindle designs.)

Inside, the house boasts a carved limestone fireplace surround featuring twined ivy, flowers, grapevines, scrolls, a shield, and a stylized human figure on the spandrel.

Glen Woodward was the owner of Woodward Insurance Company and served as director and president of First National Bank, vice president of Citizen's Bank and Trust Company and president of the Bloomington development Corporation.

Born in Bloomington in 1894, Glen was a graduate of Indiana University School of Law. While attending IU, he organized a student band that included Ed East and Hoagy Carmichael. As a young attorney, he served as secretary of the Bloomington Chamber of Commerce and in 1922 was elected Monroe County prosecutor.

He served in the Rainbow Division during World War I (see historic photo).

Glen Woodward died in 1974. Ella Woodward died in 1984. The house was sold out of the family by Alan Woodward in 1985.

Spencer and Mary Goodson are the current owners.

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18 1002 E. 1st St. • Domenick and Concetta Mazzullo House Born in 1884, Sicilian carver Domenick Mazzullo immigrated to the United States in 1903. He came to Bloomington in 1922. In the 1927-28 Bloomington city directory, he is listed as living with Joseph Anthony at 609 E. University. Anthony was also a carver (see resource 10). The directory identifies their professional partnership as "Mazzullo and Anthony, carver contractors." About 1929, the partners moved to 519 S. Washington, where they lived together until about 1934-35, the first year that Mazzullo and his wife, Concetta, are listed at 1002 E. 1st St. (Anthony and his wife, Julia, are listed at 904 E. 1st St.)

Apparently an independent master stone carver, Mazzullo built this house for himself, further personalizing it by adding the carved panels and decorative elements and whimsical figures. Intriguingly, Mazzullo lived here for only four or five years, relocating to the south unit of the duplex he built at 715-717 S. Woodlawn (see resource 42). He lived here until his death in 1955 at age 71. Concetta remained at 717 S. Woodlawn until her death in 1982. Both Mazzulos are buried in Brooklyn, NY.

Domenick Mazzullo's obituary credits him with the carved limestone figure of St. Vincent above the door of St. Charles Catholic Church, of which the Mazzulos were members.

From about 1970-1990, the Mazzulos' 1st Street house was owned and occupied by Charles and/or Cecile Waldron. (They had previously lived at 1025 E. 1st St. [see resource 04].) As a widow, Cecile donated over \$500,000 for the John Waldron Art Center, named for Charles's grandfather. For her generosity and vision, Cecile was posthumously named 1992 Newsmaker of the Year by the *Bloomington Daily Herald-Times*.

(Note: A photograph of the birdbath with upturned human face in its basin located on the east front lawn is pictured on page 51 of *Bloomington Discovered*.)

Matt and Heidi Wisen are the current owners.

20 1010 E. 1st St. • House This American Foursquare house appears to have been built in 1945 by Chris Donato, who built three similar Foursquare houses and his own ornately carved cottage across the street. (See #3, 4, 5 and 7 above). Donato bought the lot from William J. Franzmann, owner of the house next door at 1014 E. 1st St. (see resource 21 below).

The first owners-occupants were Norman and Barbara Pratt, who lived here from 1945-1975. A graduate of Brown University and Princeton, Norman joined the Department of Classical Studies at Indiana University in 1946, serving as Chairman from 1946-1972. During his tenure, he was instrumental in establishing the Department of Comparative Literature and the program in classical archeology. He served his profession in many capacities before retiring in 1975. He died in 1999.

Roger S. Mitchell bought the house from the Pratts in 1975 and remained owner until selling in 2003 to the current owners, Andreas and Nilzimar Hauskrecht.

21 1014 E. 1st St. • William J. and Grace Franzmann House Built in 1926 as the first house in Vinegar Hill, this Craftsman bungalow has been identified by Rosemary Thornton as a

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Vallejo model kit home manufactured and distributed by Lewis Manufacturing Company. It was built by William J. Franzmann, who is believed to have made the massive battered porch columns.

Born in 1887, Franzmann was mill superintendent at Bloomington Limestone Corporation and Monon Stone Company. He and his wife, Grace, lived here for about 15 years. W. J. was killed in 1954 when he fell from a ladder while attempting to change a cable on a saw at the Monon mill.

The house was owned for many years by the Bloomington B'nai Brith Hillel Foundation as a home for its various Rabbis.

Tom Keirstad and Deidre Lynch are the current owners.

28 1116 E. 1st St. • Harry and Christina Donato House This diminutive Spanish Colonial Revival house was built c.1926 by Harry Donato, described as an "architectural sculptor" in the 1978 obituary of his wife, Christina. A master carver and native of Italy, Harry Donato was the brother of Crescenzo "Chris" Donato (see resources 03, 04, 05, 07 and 20).

Harry Di Donato was born June 3, 1889, in Rivisondoli, province of Aquila, Italy. In 1896, he immigrated to the United States and settled in New York City. With his brother, Chris, he learned the sculpting trade at Cooper Union School of Art. In late 1909 or early 1910, the brothers were recruited by the Indiana limestone industry and relocated to Bedford, bringing with them their wives, widowed mother, Ernestina, and eleven-year-old brother Arthur.

Harry worked as a carver and in 1923, was placed in charge of carving operations for Chris's own business, C. D. Donato Cut Stone Company. When Chris established Heltonville Limestone Company in 1926, Harry moved to Bloomington and became an independent contractor. Recognized as "an artist of rare ability in his line," Harry worked on the Chicago Tribune Building, Chicago Elks Club and Chicago Museum of Art. In Bloomington, Harry carved the doughboy on the Monroe County Courthouse Square. He also built the large limestone house at the corner of Third and Dunn Street, now the home to Indiana University's School of Education's Center for Evaluation and Education Policy.

The Donato family's relocation to Bloomington provided an opportunity to send the two children, Albert and Thelma, to college. Albert became a physician, and Thelma married a physician. The brothers-in-law were closely associated in business in Indianapolis.

Harry and Christina lived in this house from c.1926 to about 1945. Harry died suddenly in 1947. Christina died in 1978.

Otto and Alma Henthorn bought the house from the Donatos. Otto was the owner of a tavern-café. He died in 1957. Alma died in 1977.

Inside the house is a carved limestone fireplace mantel decorated with grapes and leaves. Current owners are David Colman and Michelle Martin-Colman.

31 Edgar and Joyce Williams House • 1126 E. 1st St. This limestone Ranch house was built in 1950 for Ellard and Noelie Duane. Ellard was president of University Chevrolet. The Duanes lived here only about five or six years.

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Its current owners, Edgar and Joyce Williams, have lived here since about 1970.

41 1330 E. 1st St. • Krebs House Leo and Anna Krebs were the original owners/occupants of this Foursquare house built about 1928. The 1929-30 Bloomington city directory identifies Leo Krebs as an estimator for Matthews Stone Company. In the 1940 directory, he identified as a draftsman for the same company.

The Krebses' son, Woodrow, occupied the house from about 1945-60. Woodrow was a stone cutter.

The house was later and for many years home to Terrence and Barbara Edgeworth. Terrence was the owner of Victor-Oolitic Stone Company. The company has been in the Edgeworth family since its founding in 1893.

The property includes a number of non-historic limestone, including a fence, terrace, bench and street curbing. They were added by the Edgeworths in the 1960s. Together, they comprise a non-contributing site.

The current owners are Ken and Pam Roberts.

42 715-717 S. Woodlawn Ave. • Domenick/Concetta Mazzullo Duplex This brick clad duplex appears to have been built about 1939 for Domenick and Concetta Mazzullo (see resource 18 above), who occupied the unit at 717 from about 1940 until about 1970. (Domenick died in the house in 1955. Concetta moved out about 1970.) The porch features carved floral panels of limestone believed to have been carved by Domenick, a master carver born in Sicily. Carved griffins once stood guard at each door. The current owner, Lisa Kamen, reports that after a student renter stole one of the griffins (see *Bloomington Discovered*, page 53), the second was removed and taken to a stone carver for duplication. Both griffins will be returned to their sentinels beside the doors.

Also removed from the property is the rustic tree stump birdbath that appears on page 51 in *Bloomington Discovered*. A gift from the duplex's previous owner, it is now owned by the book's author, Diana Hawes Gros-Louis.

The carved fireplace surround with egg and dart molding, dentils and cherubs on the spandrel pictured on page 50 of *Bloomington Discovered*, is located in the unit numbered 715 (see). Lisa Kamen reports that a similar surround—with devil-like figures substituting for the cherubs—is found in the unit numbered 717.

The duplex is currently owned by Bryan Rentals, Inc.

46 721 S. Ballantine Rd. • Letsinger-Will House Burns and James Architects of Indianapolis designed this Tudor Revival style house, which appears in *A Monograph of the Works of Burns and James Architects, Indianapolis, Indiana* (1938). Partners in the firm were Lee Burns, Edward James and David Burns.

A native of Bloomfield (as was Lee Burns), Reed Letsinger was an attorney (he received his degree from Indiana University), farmer and cattleman, and bookkeeper of the Letsinger Coal Company. He was a resident of Bloomington from 1936-48. The house was sold in 1948 to

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Samuel F. and Constance Will. Born in 1900, Samuel was a professor of French and Italian at Indiana University. He died in 1990. Constance died five years earlier.

The current owners are Tom and Beth Hollingsworth. They have been told that the two-story addition was built to provide additional space for the two daughters of a previous owner. Thus, the addition must date to the Letsinger period of ownership, as the Wills had only one son.

47 725 S. Highland Ave. • Matthews-Temple House Designed by English-born architect Alfred Grindle, a resident of Bloomington from 1920-32, this notable Tudor Revival style house was built in 1927 for Irvin S. and Mildred Matthews. Irvin was the son of William N. Matthews and the grandson of John Matthews, the "Father of the Indiana Limestone Industry." (Refer to the previous discussion of the Matthews' contribution to the development of the Bloomington/Monroe County limestone industry.)

Irvin Matthews was born in Ellettsville in 1882 as one of a pair of twins, the other being a girl named Mabel. He was trained in the family business—Matthews Brothers Company (MBC), owned by Fred and Frank Matthews--before coming to Bloomington about 1915 to supervise MBC's Crescent Stone Company. The Bloomington city directories associate him with Crescent from 1916-26.

According to Matthews's obituary, he sold his quarry interests to Indiana Limestone Company (ILC) in 1926. He served ILC as a superintendent until his retirement in 1936.

From about 1931-35, Matthews was vice president of the new Home Laundry, owned by B. F. and Johanna Leonard, his neighbors at 720 S. Ballantine Rd. (45).

Listings in the city directories seem to indicate that Matthews re-entered the limestone business by rejoining Matthews Brothers Stone Company about 1940. He retired for the final time about 1955. He died in 1964.

The Matthews sold their Vinegar Hill home about 1945 to John and Roma Temple.

Born in 1879, John Temple was a native of English, where he operated a drugstore, grocery store, canning factory and a real estate office. He came to Bloomington in 1928 and opened Bloomington Hardware Company, which continues to be run by the Temple family. He died in 1969. Roma died in the house eight years earlier, in 1961, after a lengthy illness that made her an invalid.

Annette Halpert and Darrell Haile are current owners.

48 700 S. Jordan • Jesse and Jessie Ray House The original owners-occupants of this house, believed to have been built by Bloomington contractors Rex D. Landis and Ernest P. Young in 1933, were Jesse and Jessie Ray. Jessie predeceased her husband, who died in the house in 1956.

The 1931-32 city directory identifies Jesse as president of Independent Limestone Company and residing in Winnetka, IL. The 1934-35 directory lists the Rays at 700 S. Jordan.

Jesse Ray was born in Lawrence County in 1873. Connected with the Indiana limestone industry for over 50 years, he served as president of Independent Limestone Company from its founding in 1927 until his death in 1956. The company still exists.

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The current owner is Elizabeth Staats.

49 710 S. Jordan • Rex D. and Blanche Landis House The first owners-occupants of this Tudor Revival style house built c.1930 were Rex D. and Blanche Landis. Rex Landis was a building contractor. He appears in the Bloomington city directories only from 1929-1935. In 1931-32, he is identified as being partners with Ernest P. Young. It is believed that this house was built by Landis and Young. Because of similarities with the Glen and Ella Woodward House at 1327 E. 1st St. (17), the design for the Landis House may have come from Alfred Grindle.

The Landises lived here only about four or five years. Subsequent owners came and went roughly every ten years. In the 1960s, the house was owned and occupied by W. R. and Mary Parker. A noted Milton scholar, W. R. served as chairman of the English department from 1966 until his death in 1968. For his role in improving the teaching of foreign language in the United States, Dr. Parker was the first American professor of English to receive a gold medal from the Goethe Institute of Munich.

Bernice Pescosolido is the current owner.

50 701 S. Jordan • S. Erwin and Ethel Alexander House Believed to have been constructed c.1930 by contractors Rex D. Landis and Ernest P. Young, this Tudor Revival style house was owned and occupied by S. Erwin and Ethel Alexander from c.1930 to about 1970. Erwin was president of the Monroe County Bank. He was employed as cashier from 1928-42 and served as president from 1942-58. He retired as chairman of the board of directors in 1967, serving as honorary chairman until his death.

Thomas and Kirsten Herbert are the current owners.

52 721 S. Jordan • Alfred and Kathleen Evens House It is believed that this Tudor Revival style house was built by Bloomington contractors Rex D. Landis and Ernest P. Young in 1930. The first owners-occupants were Alfred Evens, an IU law professor from 1928 until his death in 1949, and his wife Kathleen. Kathleen remained in the house until her death in 1969. All told, the Evenses lived here for 40 years.

The hewn log house in the north yard was moved onto the property in 1976 in celebration of the nation's bicentennial. The south porch was enclosed in the 1970s, and the original casement windows in the south dormer and first floor room were replaced about the same time.

The current owner is Maria Elizabeth Grabe.

53 800 S. Sheridan Dr. • Hoadley-Hope House This Colonial Revival style house was designed by Indianapolis architect James D. Foley and built in 1938 by Charles F. Mustard, president of Mustard-Curry Building Corporation of Bloomington. The original owners-occupants, from 1938 to about 1945, were Albert T. and Kathryn Hoadley.

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A member of the large Hoadley family, owners of at least three Ellettsville and Bloomington-based limestone operations for more than five generations, Albert T. Hoadley was born in 1903 in Illinois. After his graduation from Indiana University in 1925, he entered his father's business, J. Hoadley & Sons. This company merged to form Indiana Limestone Company (ILCO) in 1926.

Albert T. then became associated with the J. M. Hoadley Stone Company, the B. G. Hoadley Quarries owned by his brother, Bert, and his own mill, Sare-Hoadley, located at Smithville. The Bloomington city directories identify him as secretary of J. M. Hoadley, Inc. from approximately 1945-70. His 1998 obituary identifies him as president and owner of Hoadley Sare Stone Quarry and Mill, located near Bedford.

Hoadley limestone was used in the construction of the Wrigley Building in Chicago, the Flager Museum in Palm Beach, FL, and Lincoln Memorial State Park near Gentryville, IN, built 1940-43.

Active in civic affairs, Albert T. Hoadley served on the Bloomington parks board, Monroe County Library board and was instrumental in developing Cascades Gold Course. He was a Boy Scouts leader and a member of the Bloomington Rotary and Elks lodge. He died in 1998. Kathryn died in 1999.

From approximately 1945-80, the house was owned and occupied by Henry Radford Hope and his wife, Sally. Henry Radford Hope was a nationally known art critic and historian specializing in twentieth-century French art, particularly Lipchitz and Braque. He came to Indiana University in 1941 to head the two-member fine arts department. In his 30-year IU career, Hope developed the department into the School of Fine Arts, serving as chair from 1944-69. He oversaw the construction of the Fine Arts Building and Showalter Fountain in 1962. The same year he established the IU Art Museum with President Herman B Wells. He was also member of UNESCO (appointed 1951).

The Hopes displayed an impressive collection in their home, a collection that now comprises the nucleus of the IU Art Museum's permanent collection. According to memorial tributes offered by friends and colleagues following the death of Henry Radford Hope in 1989, the Hope house was the site of many "legendary parties." While Henry presided over the kitchen, a huge Picasso presided over the dining room from its place on the wall. Art overflowed into the rear garden, which included a large Aristide Maillot nude titled "Ile de France". On the front lawn stood a 100-pound dragon statue (reported stolen by the *Daily Herald-Times* in November 1966) and two figures of boys mounted on concrete pillars (one was stolen in September 1966). Perhaps the most memorable art pieces, however, were Hope's collection of cast-iron White Eagle gas station eagles perched on the roof of the two-story pavilion.

The Hopes had twin sons, Ray and Roy, who spent much of their first one and half years in what psychologist B.F. Skinner called an "air crib." This developmental experiment was created by Skinner, an IU faculty member from 1945-48. The box was designed so that a constant temperature of 86 degrees and humidity of 50% would be maintained. Its occupants, clad only in diapers, lay on a tightly drawn lumite plastic sheet. Skinner's theory was that with no clothes or blankets the infants would kick and thrash at will,

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leading to faster development. The boys were not prisoners of the box but were taken out of the box whenever the Hopes wished.

Henry Radford Hope died April 27, 1989, after suffering a heart attack while speaking at the dedication ceremony of a new sculpture, Indian Totem, at the IU ART Museum. The sculpture was a gift from Wells to the Hopes "in recognition and thanks to their seminal role in the promotion and nurturing of the visual arts at IU."

55 824 S. Sheridan Dr. • B. Winfred and Mary Merrill House Designed by prominent New York architect Ernest Flag, this unusual house was built 1928-29 for the Dean of Indiana University's School of Music. B. Winfred Merrill was born in Elgin, IL, in 1864. His devotion and passion for music education began as a high school student, when he founded and directed the first high school orchestra in the United States. He served as director of the Academy of Music in Tacoma, WA (1883-93); directed the Merrill School of Music in Atlanta, GA (1897-1900); and chaired the department of orchestral music at Iowa State Teachers College (1903-19). In 1919, he was brought to Indiana University by President William Lowe Bryan to "build musical culture" in the Hoosier state. He was named Dean of the newly formed School of Music in 1921. Dean Merrill retired in 1938 and died in 1954.

Of note in the 1945 Bloomington city directory is the listing for the Merrills, who were then sharing their home with B. F. and Eve Skinner. The famous psychologist served as chairman of Indiana University's psychology department from 1945-1948. It is unknown just how long the Skinners lived with the Merrills. The Merrills' neighbors at 800 S. Sheridan Dr., Henry Radford and Sally Hope, allowed their twin sons to participate in Skinner's "glass box" study of personality formation.

In "The House on Vinegar Hill" by Winifred Merrill Warren, the Merrills' daughter recalls the circumstances surrounding the house's design and construction. She relates how a friend of the family directed her father's attention to an article in *Collier's* magazine titled "Build a House and Save a Third" by Ernest Flag, as well as Flag's book *Small Houses*. Explains Warren, "This is how it came about that my parents engaged the architect of the Corcoran Art Gallery in Washington, D. C., the Naval Academy in Annapolis, and the Singer building in New York, among other well-known public buildings."

Desiring a house that would remain cool in Indiana's excessive summer heat, Flag utilized the plan of a vernacular French farmhouse built around a central courtyard. Indiana University geologist Logan Esarey recommended that a European look would best be conveyed by the use of Paoli limestone quarried at Harrodsburg.

Flag's moneysaving plan required that the owner supervise the construction of his own house. Merrill searched for and hired an Italian stone layer named Carnivalli, who set up wooden forms, filled them with rubble, and then poured in mortar made with river sand. Each day the forms were raised to accommodate the rising stone wall. In the fall of 1928, the cornerstone on the northwest corner of the house was filled with memorabilia from the 20th century (which was then less than 30 years old).

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The construction, decoration and furnishing of the house was completed in the course of the next year. The wrought iron andirons in an upstairs music room and the balustrade leading upstairs was designed and executed by Ernest Melan, whom Warren identifies as the artist of the Scottish Rite Cathedral in Indianapolis. Decorating was overseen by L. S. Ayres, with drapery fabric purchased from Tiffany Studios in New York. The landscaping, which used 134 varieties of flowering shrubs and trees, was planned and executed by a Russian landscape artist from Indianapolis named Tushinsky.

The original roofing slate came from Vermont. The original skylight and dormer windows were hand-hammered amber-colored glass.

Current owners of the Merrill House are David and Karen Cline. David is the son of Kenneth Cline (see #16 above).

58 840 S. Sheridan Dr. • Charles A. and Sarah Pike House This Tudor Revival style house was built in 1938 for Charles A. and Sarah Pike. Charles was owner of C. A. Pike Lumber and Building Materials Company, which operated from about 1925-45. He was also a contractor, so it is assumed that he built the house. When current owner Stan Stockton bought the house about 1980, he was told by his realtor, Jimmy Owens, that the heavy timber beams in the living room were hand hewn in Brown County. Owens also said that the three-car garage was built by the second owners, Woody and Kathryn Stogsdill (owners of Stogsdill's Super Market). The apartment overhead was occupied by the caregiver of their handicapped child. Thus, the house is about ten years older than the garage.

The original garage was tucked under the southeast corner of the house, with access from E. Maxwell Lane. It had already been abandoned for use as a garage and the door opening filled in when Stan Stockton bought the house.

About 1998, a significant but sympathetic full-height addition was made to the Maxwell Lane side of the house. A few years later, the original open porch on the opposite side of the house was enclosed with glass and the Tudor-inspired open arcade was added, as was the fountain in the driveway circle.

Stan Stockton and Moya Andrews are the current owners.

62 839 S. Sheridan Dr. • Clark-Hokanson House This Ranch style house was built in 1954 for Fee and Mary Ullom, owners of Ullom, Inc., a men's clothing store and haberdashery. The Ulloms sold the house in 1958 to Donald H. and Ann Clark.

Donald came to Indiana University in 1956 and served as Vice President-Treasurer and Business Manager from 1959-72. After his retirement, he held the position of Vice President of Ivy Tech and State Commissioner of Revenue. He died in 1988.

In 1986, the house was purchased by Leonard and Rona Hokanson. Leonard was an internationally acclaimed pianist who joined the Indiana University School of Music as a professor of piano after ten years as music professor at the University of Frankfort. He died in 2003.

The house is currently owned by Rona Hokanson.

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63 841 S. Sheridan Dr. • Dunn House According to W. R. Dunn, this house may have been built by Cecil E. Harlos construction company in 1941 for Robert and Vivian Hill. Robert was an Indiana University professor. The Hills sold the house to W. R.'s parents, Charles H. and Dorothy Dunn, in 1947. (Note: The deed record and city directories seem to indicate it was more likely 1951.) It remained in the Dunn family for approximately 55 years. It has been owned by Ann Ames and Mark Messier since 2002. Ames and Messier remodeled the house in 2004, adding the front and south dormers.

Mark Messier and Ann Ames are the current owners.

64 811 S. Woodlawn Ave. • E. Bryan and Ruth Quarles House Built about 1949, this modest limestone house was first occupied by William and Lillian Love. William was a meat cutter. The Loves lived here only about a year or two. The subsequent owners, from about 1952-70, were E. Bryan and Ruth Quarles. A physician, Bryan served as director of student health services at Indiana University. The house is currently owned by Michael Jenuwine and Jane Barden.

OTHER RESOURCES OF NOTE

01 1001 E. 1st St. • Herman/Dorothy Muller House Noncontributing. Built 1945-46, this vinyl-clad Dutch Colonial Revival style house was home to Herman and Dorothy Muller from 1946-1966. In recognition of his discovery of the production of mutations from X-ray radiation, Muller was awarded the 1946 Nobel Prize in medicine.

Adam and Debra Holden are the current owners of this house, now a rental.

02 1017 E. 1st St. • Willis and Edith Farris House Among the earliest houses in Vinegar Hill, and one with strong associations with the Indiana limestone industry, this brick Dutch Colonial Revival was built in 1927 for Willis and Edith Farris, who lived here until about 1950. Willis was Superintendent of the Indiana Limestone Company (ILCO).

The current owner is Bryan Rental, Inc.

06 1109 E. 1st St. • Winthrop and Luella Kellogg House This brick faced Colonial Revival style house was built c.1937 by Bloomington contractors Hughes Brothers & Company for Winthrop and Luella Kellogg. A noted researcher in the areas of conditioning and learning, Winthrop was an Indiana University Professor of comparative psychology from 1929-1950. He is best known for two studies that became books: *The Ape and the Child* (1933, with Luella) and *Porpoises and Sonar* (1961). For the former study, completed in Orange Park, FL, during a leave of absence from Indiana University, the Kelloggs raised their son, David, with a young chimp named Gua, carefully monitoring and recording social and affectionate, emotional, and ingestive behavior. Although the ape and child study was done before this house was built and occupied by the Kelloggs, the current owners, James and Kathleen Holand, imagine that Gua may have occupied a cage-like structure that exists beneath the stairs.

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08 1113 E. 1st St. • *Helen Duncan House* This Colonial Revival cottage was built 1937-40 for Helen Duncan, whose career at Indiana University spanned the years 1920-67. While still an undergraduate, she began typing in the office that would eventually become the Extension Center. She later served as office manager before being appointed, in 1946, Assistant Professor and Director of the Center and administrative assistant in the Division of Adult Education.

Helen Duncan was known as a very generous woman, frequently opening her house to students in need of a place to live. She raised red raspberries in her garden and shared cuttings to friends throughout Bloomington.

Current owners of the small, modest frame house are Thomas D. Black, Emily Kennedy and Sarah Hochberg.

33 1200 E. 1st St. • *Prescott and Daphne Townsend House* Built in 1927, this Spanish Colonial Revival brick house with limestone columns framing the entrance was home to Prescott and/or Daphne Townsend for nearly 50 years beginning about 1934. Prescott was Professor of ancient history at Indiana University from 1919-58.

The current owners are the William D. Timberlake and S. Holly Stocking Trusts.

34 1202 E. 1st St. • *Elliott-Pressler House* This frame, shake-clad Tudor Revival house was built c.1926 (see historic photo). The original owners-occupants, from c.1926-45, were Frank and Sarah Elliott. Frank organized the Indiana University public relations program in 1921, the forerunner to the News Bureau. He served as director of publicity from 1921-38. He also taught advertising in the School of Journalism, specializing in psychology and advertising. From 1938 until his retirement in 1946, he served as the first Director of Admissions.

Following the Elliotts as owners/occupants, from 1945-79, were Stanley and Dorothy Pressler. Stanley was an Indiana University professor of accounting and a nationally recognized authority in the field of health care financial management. Dorothy was owner of Harry Stephens Oldsmobile following the death of her father, Harry Stephens.

R. Gordon and Joan Hershey are the current owners.

39 1300 E. 1st St. • *Moenkaus-Cleland House* This Colonial Revival style house built c.1928 was home to William J. and Sarah Moenkaus until about 1940. William was Professor of physiology at Indiana University, serving as department chair from 1910-47. Subsequent owners-occupants for nearly 40 years were Ralph and Elizabeth Cleland. An internationally known professor of botany specializing in genetics, Ralph served as dean of the Indiana University Graduate School from 1950-58 and chair of the Department of Botany from 1938-58. During his distinguished career, he served as president of the genetics Society of America, the Botanical Society of America, the American Society of Naturalists, and the Indiana Academy of Sciences. He died in his office in 1971. Elizabeth was an active Bloomington community volunteer who received the Outstanding Citizen Award from the Bloomington Community Council and an honorable mention distinction as Outstanding Citizen of Indiana. She died in

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1978.

The current owners are Eric and Linda Hangin.

40 1320 E. 1st St. • *Alfred and Clara Kinsey House* This property consists of one building (house) and one structure (pieced limestone sidewalk). Designed by Alfred C. Kinsey to fit around a large persimmon tree (it blew down in 1995), this L-shaped brick house was built in 1927, according to the Kinsey's daughter, Anne Kinsey Call. The Tudor Revival style is well-suited to the rambling naturalized grounds totaling 2.5 acres, on which Kinsey cultivated day lilies and iris. He once had over 250 varieties of iris. Kinsey based the layout of his gardens on the saying, "Straight is the line of duty, but curved is the line of beauty. On Sundays, he worked in the garden wearing only short trunks and often barefoot, much to the dismay of his neighbors, who thought he was naked. He sold his irises for six or seven years, and he always allowed the neighborhood children to play in his garden. A sidewalk of pieced limestone leads from E. 1st St. to the front door.

Kinsey dictated that the overburned bricks be laid unevenly with mortar oozing out, so that the new house looked old and gnarled. A garage was added in 1928 when the Kinseys acquired their first car.

Internationally renowned, Alfred C. Kinsey was Director of Indiana University's Institute for Sex Research, now known as the Kinsey Institute. The zoologist was the author of two best-selling but controversial books, *Sexual Behavior in the Human Male* (1948) and *Sexual Behavior in the Human Female* (1953). Born in 1894 in Hoboken, NJ, Kinsey graduated from Bowdoin College in 1915 and Harvard, from which he received the Ph. D., in 1929.

Kinsey came to Indiana University in 1920. In 1921, he married Clara Bracken McMillen. Kinsey died in 1956 at age 62. Clara died in 1982 at age 83.

See Appendix A for more detail about the design and construction of the Kinsey house. The current owners, the property's second, are Enrique and Consuelo Merino.

44 714 S. Ballantine • *William and Clyde Alexander House* This Georgian plan Colonial Revival style brick house was built c.1928 for William and Clyde Alexander. William was Indiana University librarian from 1921 until his death in 1943. He was also a founding trustee of the IU Foundation. His wife, Clyde, remained in the house until her death in 1977.

The current owner is Sophia Goodman.

45 720 S. Ballantine • *B. Frank and Johanna Leonard House* B. Frank and Johanna Leonard, proprietors of New Home Laundry, were the original owners-occupants of this Colonial Revival style house built in 1927. They lived here only about ten years, however. In residence in 1940, according to the city directory, was IU basketball coach Branch McCracken. Beginning in the late 1960s, the Leonard House was home to Robert Reed, a quarry owner.

An iron fence fabricated by Steward ironworks is currently being restored. Because it has been removed from the property, it is not included in the resource count.

Marsha Campbell is the current owner.

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51 719 S. Jordan • Wendell and Alita Wright House Likely built c.1930 by contractors Rex D. Landis and Ernest P. Young, this Colonial Revival style house was home to Wendell and/or Alita Wright until 1961. Alita died in 1956. Wendell died in 1961, leaving behind his second wife, Wallace, whom he married in 1959.

Born in Greencastle in 1893, Wendell Wright received an MA in education from the University of Chicago in 1924. A year later he joined Indiana University's School of Education. In 1929, he received a Ph. D. in education from Teachers College of Columbia University.

At Indiana University, Wright served seven years as vice president and 13 years as dean of the School of Education. He taught seven years as professor of education.

Wright was widely recognized as a leader in teacher education in Indiana. He was a founder and long-time secretary of the Indiana Conference of Higher Education; served as president of the Indiana State Teachers Association (1937) and the American Association of Colleges for Teacher Education (1959). He represented the United States at the 1950 International Conference of Universities in Nice, France.

The author of a number of reading, spelling, and arithmetic textbooks used in the public schools, Wright was also a member of many educational organizations. Wright Quadrangle at Indiana University is named for him.

Corinna Repetto is the house's current owner.

61 837 S. Sheridan • E. Earl and Mabel Sullivan House This fine brick Tudor Revival style house with limestone trim was built in 1929 for W. Earl and Mabel Sullivan, the proprietors of Sullivan's menswear store in downtown Bloomington. (In business since 1925, the store is now run by grandson Robert Sullivan.) The Sullivans attended the 1929 Indianapolis Home Builder's Association Home Show where this was the centerpiece home designed by architect Ralph W. Miller. Their son, Robert, was then a nine-year-old boy on an outing with his parents. Robert believes the house was constructed by Hughes Brother & Company, a local building supply and construction contractor founded in 1882 by David and Louis Hughes.

The house features a fireplace surround of cut limestone and pink and black Rookwood tiles on the bathroom walls.

Photographs of the exterior and a partial view of the living room of the centerpiece home appear in a 70-year retrospective of the Home Show in the January 1992 *Indianapolis Monthly* magazine.

The current owners of the Sullivan House, Michael and Virginia Metzger, have a partial copy of the blueprints. Michael reports that other copies of the Miller-designed centerpiece home can be found in Franklin, IN, and in Indianapolis on Bluff Road, N. Illinois St., Fall Creek Parkway and north of Broad Ripple.

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Bruner-Townsend, 1123 E. 1st St. (11)

John and Clara Humphreys House, 1213 E. 1st St. (13)

Domenick and Concetta Mazzullo House, 1002 E. 1st St. (18)

Letsinger-Will House, 721 S. Ballantine (46)

Donovan, Megan.

Jwaideh House, 1019 E. 1st St. (03)

Pralle, Jessica.

Winthrop and Luella Kellogg House, 1109 E. 1st St. (06)

1111 E. 1st St. (#07)

David G. and Florence Wylie House, 1319 E. 1st St. (15)

Strandmark, Katherine.

Crescenzo “Chris” and Mary Donato House, 1107 E. 1st St. (05)

Alfred and Clara Kinsey House, 1320 E. 1st St. (40)

B. Winfred and Mary Merrill House, 824 S. Sheridan Dr. (55)

Wang, Lizhen.

Herman J. and Dorothea Muller House, 1001 E. 1st St. (01)

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Glen and Ella Woodward House, 1327 E. 1st St. (17)

Interviews with Current and Former Property Owners (and Others)

(Note: Number in parenthesis after name indicates site.)

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2003.

Dunn, W. R. (63) Telephone interview with author, June 14, 2004.

Edgeworth, Barbara. (41) Telephone interview with author, June 13, 2004.

Goodson, Mary. (17) Telephone interview with author, June 15, 2004.

Grabe, Maria Elizabeth. (52) Personal interview with author, May 26, 2004.

Gros-Louis, Kenneth. (10) Telephone interview with author, June 15, 2004.

Hauskrecht, Nilzimar. (20) Telephone interview with author, May 16, 2004.

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Lowengrub, Carol. (15) Telephone interview with author, June 13, 2004.

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Newman, Marlene. (05) Personal interview with author, April 7, 2004.

Roberts, Pam. (41) Telephone interview with author, May 17, 2004.

Sibbitt, Margaret Wylie. (15) Telephone interview with author, July 13, 2004.

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Spore, Dot. (28) Personal interview with author, 9 October 2004.

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VERBAL BOUNDARY DESCRIPTION

Beginning at the northeast corner of the property located at 811 S. Woodlawn Ave., thence south along the east boundary of said property to the north side of E. Wylie St.; thence west along said street to S. Woodlawn Ave.; thence north along east side of S. Woodlawn Ave., crossing E. 1st St., to the east-west alley north of the property located at 715-717 S. Woodlawn Ave.; thence east along south side of said alley, continuing east at alley's end along north boundaries of the properties located at 1017, 1019, 1025, 1107, 1109 and 1111 E. 1st St., continuing east along the south side of the continuation of the east-west alley north of E. 1st St.; thence east along south side of said alley, crossing S. Hawthorne Dr. and S. Ballantine Rd.; thence east along the north boundaries of the properties located at 721 S. Ballantine Rd. and 1213 and 1217 E. 1st St.; continuing east across S. Highland Ave. along the south side of the east-west alley north of E. 1st St. to the northwest corner of the property located at 1323 E. 1st St.; thence north, crossing said alley, along the west boundary of the properties located at 710 and 700 S. Jordan Ave. to the south side of E. University St.; thence east along south side of said street, crossing S. Jordan Ave., to the northeast corner of the property located at 701 S. Jordan Ave.; thence south along said boundary on an axis with the east boundary of the property located at 719 S. Jordan Ave., crossing east-west alley north of S. Sheridan Dr., to the northeast corner of the property located at 727 S. Jordan Ave.; thence southeast along the north and east boundaries of the property located at 809 S. Sheridan Dr. to E. 1st St.; crossing E. 1st St. on an axis with the northwest corner of the property located at 835 S. Sheridan Dr. to the northeast corner of said property; thence east and south along the east (rear) boundaries of the properties located at 837, 839 and 841 S. Sheridan Dr. to the north side of E. Maxwell Ln.; thence west along said lane, crossing S. Sheridan Dr., to the southwest boundary of the property located at 840 S. Sheridan Dr.; thence north along west boundary of said property to the southeast corner of the property located at 836 S. Sheridan Dr.; thence northwest along the southwest (rear) boundaries of the properties located at 836, 834, 824, 816 and 800 S. Sheridan Dr. to S. Jordan Ave.; crossing S. Jordan Ave.; thence west along the south boundaries of the properties located at 1330, 1320 and 1300 E. 1st St. to S. Highland Ave.; crossing S. Highland Ave.; thence south along the west side of S. Highland Ave. to E. Wylie St.; thence west along the north side of E. Wylie St. to the southwest corner of the property located at 1130 E. 1st St.; thence north along west boundary of said property to the southeast corner of the property located at 1126 E. 1st St.; thence west along south boundaries of said property and the property located at 122 E. 1st St.; crossing S. Hawthorne Dr.; thence west along the south boundaries of the properties located at 1120, 1116, 1112, 1108, 1104, 1026, 1022, 1018, 1014, 1010, 1006 E. 1st St. to the point of beginning. Containing 20.5 acres more or less.

BOUNDARY JUSTIFICATION

The nominated area is clearly delineated from adjacent streets in three major ways. First is its distinct physical appearance owing to its natural topography (the "Hill") and manmade features, including a wide right-of-way with tree plot and sidewalks and setbacks ranging from 20' (the

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south side of E. 1st St.) to nearly 60” (the north side of the 1300 block of E. 1st St., where several front lawns are naturalized gardens). Second is its architecture. No adjacent streets have Vinegar Hill’s wealth of eclectic styles, houses of imposing scale, or quantity of houses using limestone as a building material. Likewise, no adjacent areas have houses embellished with artistic carvings and turned limestone decorative elements, nor multiples of nearly identical houses (as represented by the Donato Foursquares in Vinegar Hill). Third, Vinegar Hill is distinct from neighboring areas in the business and professional, social and familial relationships of its residents, and its mix of native Bloomingtonians, non-native Indiana University professors and new immigrants associated with the limestone industry. The residential compositions of adjacent streets was predominantly the families of Indiana University faculty and staff and local businessmen.

PHOTOGRAPHS

Unless otherwise indicated, all photos were taken by Nancy Hiestand on March 31, 2004. Negatives are on file with the Indiana SHPO. Site number appears in parentheses.

2004 PHOTOS

- | | |
|---------------|--|
| Photo 1 of 29 | Jwaideh House (03)
1019 E. 1 st St.
camera facing north |
| Photo 2 of 29 | Crescenzo “Chris” and Mary Donato House (05)
1107 E. 1 st St.
camera facing north |
| Photo 3 of 29 | Joseph and Julia Anthony House (10)
1119 E. 1 st St.
camera facing north |
| Photo 4 of 29 | woman figure birdbath in rear yard
Joseph and Julia Anthony House (10)
1119 E. 1 st St.
camera facing northwest
July 14, 2004 |
| Photo 5 of 29 | Bruner-Townsend House (11)
1123 E. 1 st St.
camera facing east |

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- Photo 6 of 29 lych gate in north wall
Bruner-Townsend House (11)
1123 E. 1st St.
camera facing south
July 14, 2004
- Photo 7 of 29 Humphreys-Boerner House (13)
1213 E. 1st St.
camera facing north
- Photo 8 of 29 David G. and Florence Wylie House (15)
1319 E. 1st St.
camera facing north
- Photo 9 of 29 Kenneth and Dorothy Cline House (16)
1323 E. 1st St.
camera facing north
- Photo 10 of 29 Glen and Ella Woodward House (17)
1327 E. 1st St.
camera facing north
- Photo 11 of 29 Domenick and Concetta Mazzullo House (18)
1002 E. 1st St.
camera facing south
- Photo 12 of 29 birdbath, circular walk, bench in rear yard
Domenick and Concetta Mazzullo House (18)
1002 E. 1st St.
camera facing southwest
July 14, 2004
- Photo 13 of 29 William J. and Grace Franzmann House (21)
1014 E. 1st St.
camera facing south
- Photo 14 of 29 Harry and Christina Donato House (28)
1116 E. 1st St.
camera facing south

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- | | |
|----------------|---|
| Photo 15 of 29 | Letsinger-Will House (46)
725 S. Ballantine Ave.
camera facing east |
| Photo 16 of 29 | Matthews-Temple House (47)
725 S. Highland Ave.
camera facing northwest |
| Photo 17 of 29 | Jesse and Jessie Ray House (48)
700 S. Jordan Ave.
camera facing west
May 4, 2004 |
| Photo 18 of 29 | Alfred and Kathleen Evens House (52)
727 S. Jordan Ave,
camera facing east |
| Photo 19 of 29 | Hoadley-Hope House (53)
800 S. Sheridan Dr.
camera facing south |
| Photo 20 of 29 | B. Winfred and Mary Merrill House (55)
824 S. Sheridan Dr.
camera facing southwest |
| Photo 21 of 29 | W. Earl and Mabel Sullivan House (61)
837 S. Sheridan Dr.
camera facing northeast |
| Photo 22 of 29 | E. 1 st St. streetscape looking east from S. Highland Ave.
camera facing northeast
July 14, 2004 |
| Photo 23 of 29 | S. Sheridan Dr. streetscape looking southeast from E. 1 st St.
camera facing southeast
July 14, 2004 |
| Photo 24 of 29 | S. Jordan Ave. looking south from E. University St.
camera facing south
July 14, 2004 |

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Vinegar Hill Historic District, Bloomington, Monroe County, IN

- Photo 25 of 29 Herman and Dorothy Muller House (#1)
1001 E. 1st St.
camera facing north
September 7, 2004
- Photo 26 of 29 Helen Duncan House (#08)
1113 E. 1st St.
camera facing north
September 7, 2004
- Photo 27 of 29 Frank and Sarah Elliott House (#34)
1202 E. 1st St.
camera facing south
Septemebr 7
- Photo 28 of 29 Alfred C. and Clara Kinsey House (#40)
1320 E. 1st St.
camera facing south
September 7
- Photo 29 of 29 William and Clyde Alexander House (#44)
714 S. Ballantine
camera facing west
September 7, 2004

HISTORIC PHOTOGRAPHS

Unless otherwise noted, all historic photographs are from the Shaw Collection held at Mathers Museum, Indiana University.

- Photo 1 of 18 Bruner-Townsend House (11)
1123 E. 1st St.
c1928
camera facing east
- Photo 2 of 18 David G. and Florence Wylie House (15)
1319 E. 1st St.
c1928
camera facing northeast

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- Photo 3 of 18 Kenneth and Dorothy Cline House (16)
1323 E. 1st St.
c1928
camera facing northeast
- Photo 4 of 18 Harry Feltus and Gertrude Romiser House (29)
1120 E. 1st St.
c1935
camera facing southwest
- Photo 5 of 18 1130 E. 1st St. (32)
c1928
camera facing southeast
- Photo 6 of 18 James and Jeanette Havens House (37)
1214 E. 1st St.
c1934
camera facing southeast
- Photo 7 of 18 Letsinger-Will House (46)
725 S. Ballantine Ave.
1939
camera facing east
Source: *Monograph of the Works of James and Burns Architects*
- Photo 8 of 18 Matthews-Temple House (47)
725 S. Highland Ave.
c1928
camera facing northwest
- Photo 9 of 18 Jesse and Jessie Ray House (48)
700 S. Jordan Ave.
c1932-34
camera facing southwest
- Photo 10 of 18 Alfred and Kathleen Evens House (52)
727 S. Jordan Ave.
c1930
camera facing northeast

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- Photo 11 of 18 Alfred and Kathleen Evens House (52)
727 S. Jordan Ave.
c1930
camera facing southeast
- Photo 12 of 18 Alfred C. Kinsey.
c. 1950
photograph by William Dellenbach
courtesy of the Kinsey Institute
- Photo 13 of 18 Centerpiece Home, exterior
1929 Indianapolis Home Builders Association Home Show
Source: *Indianapolis Monthly*, January 1992
- Photo 14 of 18 Centerpiece Home, interior
1929 Indianapolis Home Builders Association Home Show
Source: *Indianapolis Monthly*, January 1992
- Photo 15 of 18 Vallejo Bungalow
Lewis-Liberty Manufacturing Company, Bay City, MI
1924
contributed by Rosemary Thornton
- Photo 16 of 18 Glen Woodward as WWI soldier (owner of 1327 E. 1st St. [17])
c1917
- Photo 17 of 18 Wylie Mill
Bloomington Limestone Company
David G. Wylie, president-treasurer (15)
Kenneth Cline, vice president (16)
c1930
- Photo 18 of 18 Cline Mill
Bloomington Limestone Company
Bloomington Limestone Company
David G. Wylie, president-treasurer (15)
Kenneth Cline, vice president (16)
c1930

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SITE MAPS

Map 1 of 8 02 Willis and Edith Farris House • 1017 E. 1st St.

Map 2 of 8 05 Chris and Mary Donato House • 1107 E. 1st St.

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Map 3 of 8 10 Joseph and Julia Anthony House • 1119 E. 1st St.

Map 4 of 8 11 Bruner-Townsend House • 1123 E. 1st St.

Map 5 of 8 18 Domenick and Concetta Mazzullo House • 1002 E. 1st St.

Map 6 of 8 28 Harry and Christina Donato House • 1116 E. 1st St.

Map 7 of 8 41 Leo/Anna/Woodrow Krebs House • 1330 E. 1st St.

Map 8 of 8 53 Hoadley-Hope House • 800 S. Sheridan Dr.

APPENDIX A

Excerpt about the design and construction of the Alfred C. and Clara Kinsey House (40) from James H. Jones. *Kinsey: A Public/Private Life*. (New York: W. W. Norton, 1997): 246-49.

APPENDIX A

Excerpt about the design and construction of the Alfred C. and Clara Kinsey House (40) from James H. Jones. *Alfred C. Kinsey: A Public/Private Life*. (New York: W. W. Norton and Co., 1997): 246-49.

[246]

Kinsey definitely managed to outstrip his father as a provider. Whereas Kinsey's boyhood had been spent in a series of rental houses, a few years before Bruce was born and while Anne and Joan were still small, the Kinseys built their dream home. They could never have financed the project on Kinsey's salary, but Clara had recently come into some money of her own. Her parents had both died a few years earlier, leaving her a modest inheritance.

Armed with these funds, the Kinseys started looking for a lot. As luck would have it, Carl Eigenmann (Kinsey's department chairman) and two other senior professors at the university had some attractive land for sale. Eager to profit from the booming land sales during "prosperity's decade," Eigenmann and his partners had become speculators, purchasing an old farm on the southeast edge of town. Not that the land was much to look at. It was largely barren save for a few fruit trees, the remnants of a worn out orchard. But the location was ideal-only a ten-minute walk from campus. For the tidy sum of \$2,000, the Kinseys bought a prime lot in what quickly became one of Bloomington's most desirable neighborhoods.

They planned their new home down to the last light switch. A strong believer in cross ventilation (a real necessity in the Midwest in the days before air-conditioning), Clara wanted so many windows that Kinsey had to plead with her, she later recalled, "to leave room for a few bricks." But once they had agreed on the basics, Kinsey went to work on the blueprints, drawing upon the draftsman skills he had acquired at the Stevens Institute of Technology, one of the few times he ever put what he learned there to use. The final plans called for a two-story house with a basement. It was to be built in an L shape around one of the few mature trees on the lot, a persimmon tree that provided the fruit for Clara's signature dessert for guests-persimmon pudding.⁴⁹

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It never occurred to Kinsey to build the house himself, but he personally supervised the construction. He had definite ideas about everything, including the peculiar look he wanted for the house's exterior. After a great deal of searching, he finally settled on rough-faced, overburned bricks, purchased in nearby Martinsville. The brickyard reduced the price \$2.00 per thousand because that particular run had been overdone in the kiln. The bricks' knobby surface and rangy shades of color guaranteed that the walls would look uneven, but to enhance this effect even further Kinsey had the masons lay them in a highly unusual fashion. Masons pride themselves on laying bricks in straight courses, with the joints wiped clean, which makes the finished walls look straight and smooth. (The most popular joint is formed by cleaning out the excess mortar with a piece of rebar, so that the joint appears slightly convex.) Though it took some doing, Kinsey finally persuaded his masons to leave the excess mortar behind, spilled over on the outer edge of the bricks. The result was startling, giving the exterior a singular appearance unlike that of any other home in town.⁵⁰

On the day it was completed, the Kinseys' new house looked old and gnarled. Indeed, its overall appearance was strangely masculine, like the weather-beaten face of an old seaman. Some of the neighbors found the house's facade fascinating, even attractive, but others pronounced it ugly. As Clara later remarked, visitors to their home invariably uttered one of two remarks, "That's the craziest house!" or "I'm crazy about that house."⁵¹

The yard also bore its master's thumbprint. During their first decade in their new home, the Kinseys used his textbook royalties to purchase several surrounding lots, expanding the size of their property to about two and half acres. On this mini-estate in the heart of Bloomington's nicest academic enclave, Kinsey created a garden paradise. He built a lily pond, rock gardens, and terraced slopes; and he planted a great variety of flowers, shrubs, and trees. Hoping to spark their interest in nature, Kinsey assigned each of his children a small plot. Kinsey also used the

garden to teach his children about biology. When Bruce was four or five, he joined his father in the garden one day. Spotting a pretty flower, Bruce told his father that God had made it. Gently but firmly, Kinsey asked his son to reconsider. Correcting himself, Bruce admitted the flower had come from a seed.⁵²

If the garden occasionally served as a family classroom, Kinsey preferred to think of it as his own private art studio where he could create beauty. The shovel was his paintbrush, the earth his canvas, and flowers his colors. Long before it became fashionable, Kinsey was a nontraditional gardener. The idea was not to fashion grounds that looked formal and manicured; rather, he strove to create something wild and beautiful. Beneath an

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assortment of native and nursery-bred trees, Kinsey planted flowering weeds, poke, goldenrod, snakeroot, wild asters, and Queen Anne's lace, all of which formed a natural setting for the flowering bulbs and later perennials that added brilliant splashes of color.⁵³

While Kinsey made abundant use of daylilies, irises reigned supreme. He admitted that irises sparked his "collector's mania," and he pursued them with characteristic avidity. At its height, the garden boasted over 250 varieties of these lovely flowers. To help finance his collection, he sold iris bulbs to other collectors. During the early 1930s, a local printing house prepared his price list, which generated orders from forty to fifty gardeners. Traffic in this commerce became part of the Kinsey folklore. "We graduate students gradually came to the conclusion that Kinsey was very astute in money matters," recalled Herman T. Spieth. "It was our understanding that the monies gained from selling the fine iris in his garden more than paid for all that he invested in them and actually netted him some additional income." Here Kinsey's reputation apparently outstripped his performance. According to Clara, he never earned as much as he spent on iris plants. But Kinsey was not out to make money. He grew irises because they were beautiful.⁵⁴

As befitted a biologist's creation, Kinsey's garden evolved, requiring more than a decade to be completed. Though he read books and visited scores of other gardens searching for ideas, it did not follow a grand design. Rather, he made it up as he went along, following the simple rule "Straight is the line of duty but curved the line of beauty." Still, Kinsey knew the look he was after, as it reflected his own private vision. He wanted to make an artistic statement, using flowers, shrubs, and trees to paint, in his words, "garden pictures." Attacking the challenge section by section, he constructed a series of vistas for visitors to encounter, each with an open space of lawn as a vantage point, each with its own delights and surprises. Echoing his long-standing distaste for the idle rich, Kinsey insisted that beautiful gardens could never be created by "fat purses alone." Rather, they were "the issue of love."⁵⁵

Kinsey's garden filled important emotional needs in his life. He freely admitted that he loved gardening because it offered a respite from the demands he associated with the masculine world of work. "Irises do provide material for scientific study," he wrote, "but we, as biologists, need our garden as a hobby, not as a continuation of our books and our laboratory." Irises stood outside the male sphere; they had nothing to do with the world of work. In fact, they served no practical purpose whatsoever. As Kinsey put it, there is "little excuse for an Iris except as an element of individual beauty, or a contribution to the beauty of landscape gardens."⁵⁶

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In other words, gardening allowed him to indulge his love of beauty, a need that his culture defined as "feminine."

Yet Kinsey must have felt a certain ambivalence about gardening. It threatened his fragile sense of masculinity. Though he spoke of it "as a hobby," he was hardly a casual gardener. The only way he could be at ease with flowers was to convert gardening into a vigorously male activity. "He was not willing to 'putter' with his plants," observed a friend; "he strenuously and scientifically applied himself to this recreational activity." If anything, this was an understatement. Kinsey worked like a galley slave.

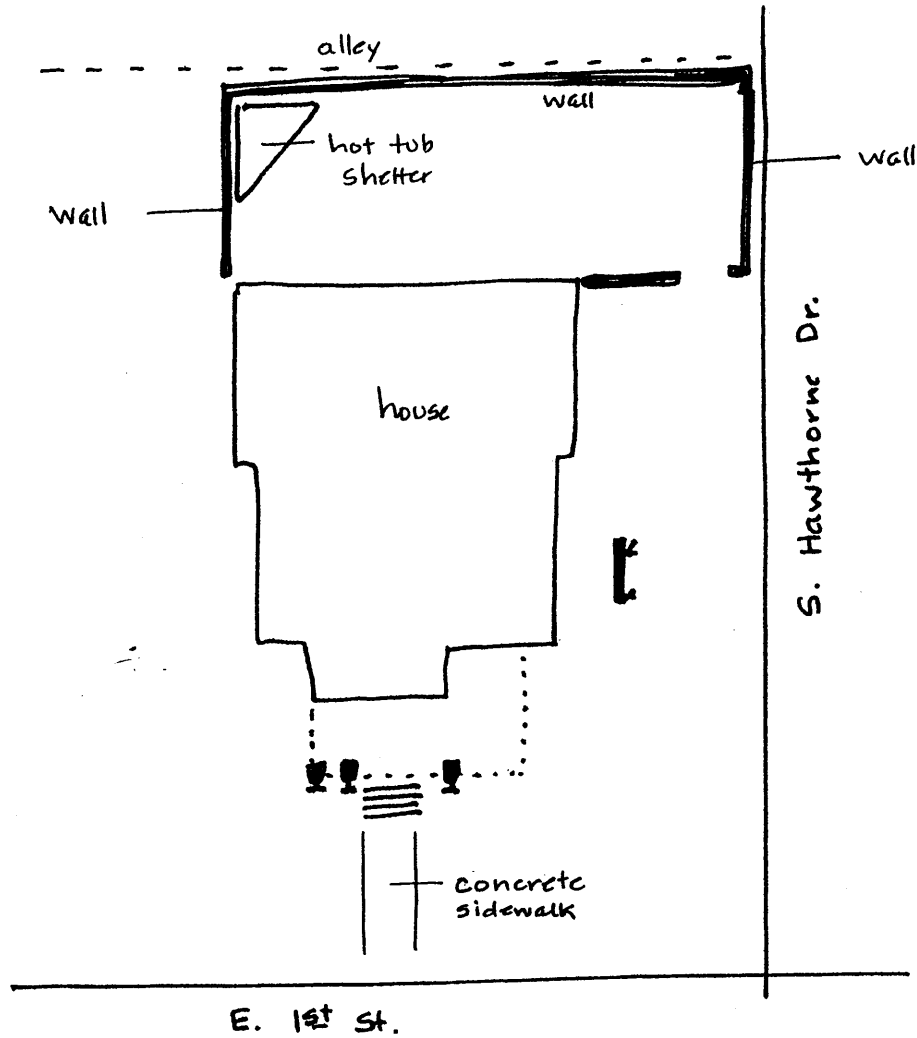
Gardening offered Kinsey a showcase for his perfectionism. As Paul Gebhard put it, "instead of just simply having a diverse garden, a damn good second-rate garden," Kinsey had to have "the very best iris collection in the




whole Midwest." To achieve the look he desired, Kinsey left nothing to chance. No professional landscape architect ever fretted more about backgrounds, color combinations, and placement. Nor was one ever more critical of his own work. If Kinsey did not like his creation, he tore it apart and started over, with no thought to the cost or labor. Describing his quest for perfection, Kinsey declared, "No variety is allowed to stand until it is correctly placed in relation to its background and all of its flowering neighbors. Six times in six years we have moved some of them, still not despairing of finding their right use in some future move." This Darwinian process would continue, he explained, "until we perfect this piece of the picture."⁵⁷

Small wonder, then, that Kinsey's yard was, in the words of one admirer, "a showplace." One visitor deemed it more lovely than the famed Shaw Garden of St. Louis. Such reactions pleased Kinsey because he regarded approval as validation for his labor. "We measure the result by our own satisfaction," he confessed "and] by every reaction we get from those who come to our garden." As he showed friends around, Kinsey enjoyed watching their faces as they moved from one vista to the next, and he took equal delight in reciting the scientific names of every flower, shrub, and tree. Not that he restricted access to friends. On special days, he placed a sign in the front yard that read "The Garden Is Open "⁵⁸

Gardening brought out Kinsey's civic-mindedness. Since Bloomington did not have a village improvement society like the one he had known in South Orange, he took matters into his own hands. "I remember Dr. Kinsey and a group of students taking baskets of iris bulbs and other plants to beautify the grounds of the Court House and other public places," wrote a friend, "and the students being paid by him."⁵⁹

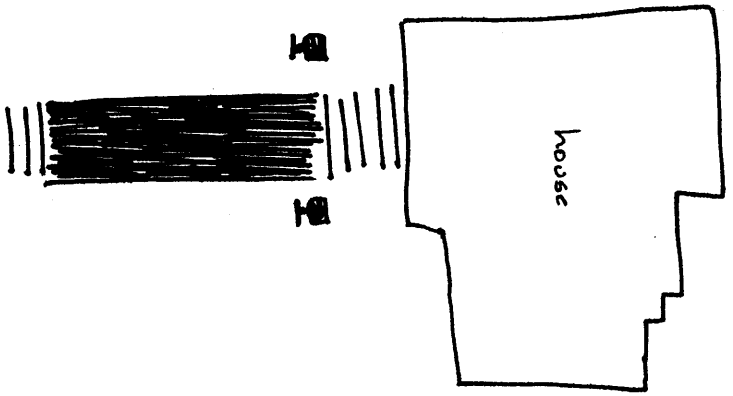
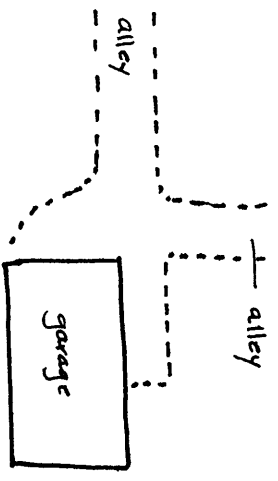
10 Joseph/Julia Anthony House •
1119 E. 1st St.



-  = urn/planter
-  = bench
-  = steps

O2 Willis / Edith Farris House - 1017 E. 1st St.

↑
NORTH

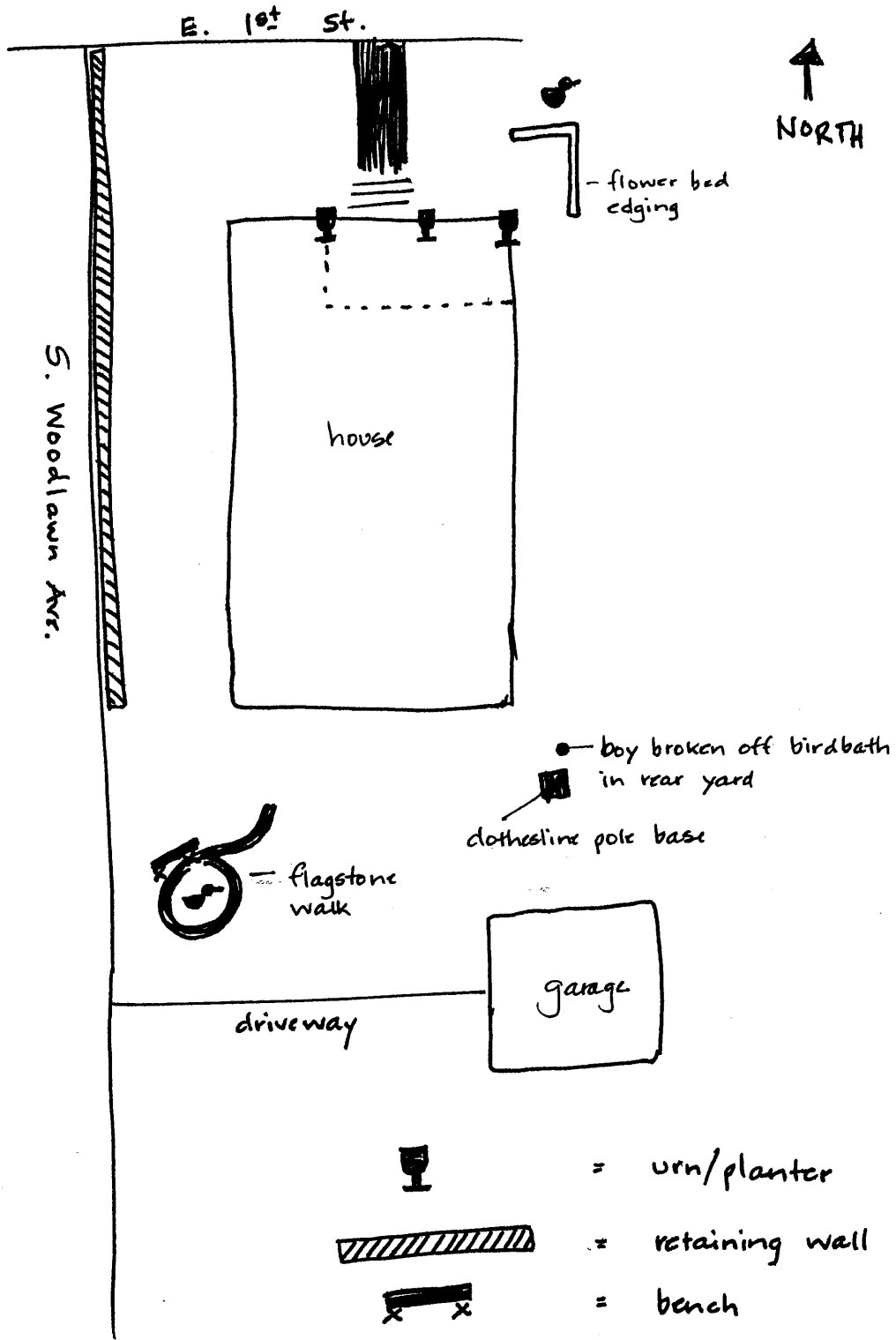


- ≡ = steps
- ▬ = sidewalk
- ☐ = urn/planter







E. 1st St.

18

Domenick / Concetta Mazzullo House • 1002 E. 1st St.

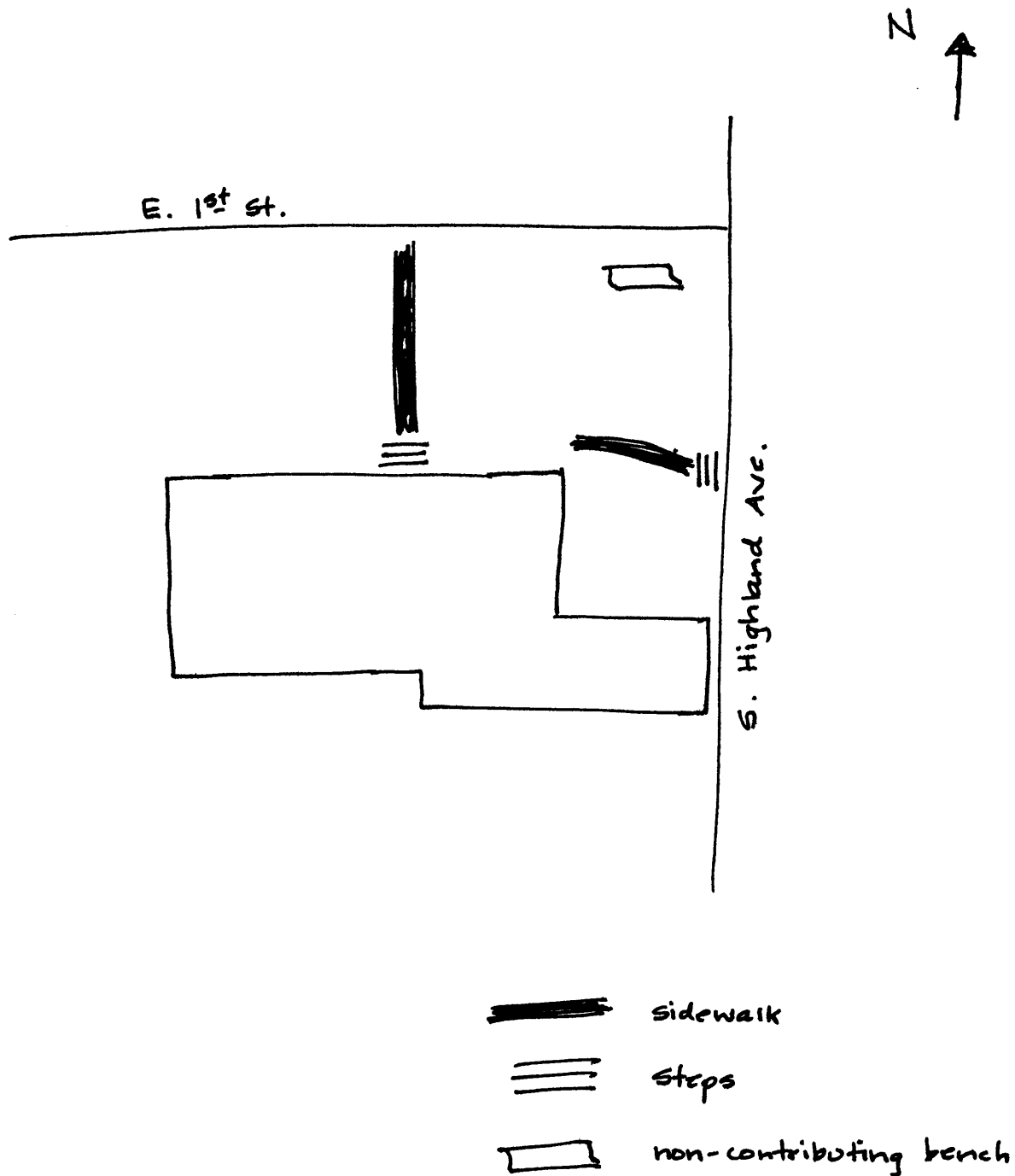


Vinegar Hill Historic District
Site Map 5 of 8

-  = urn/planter
-  = retaining wall
-  = bench
-  = birdbath
-  = steps
-  = side walk

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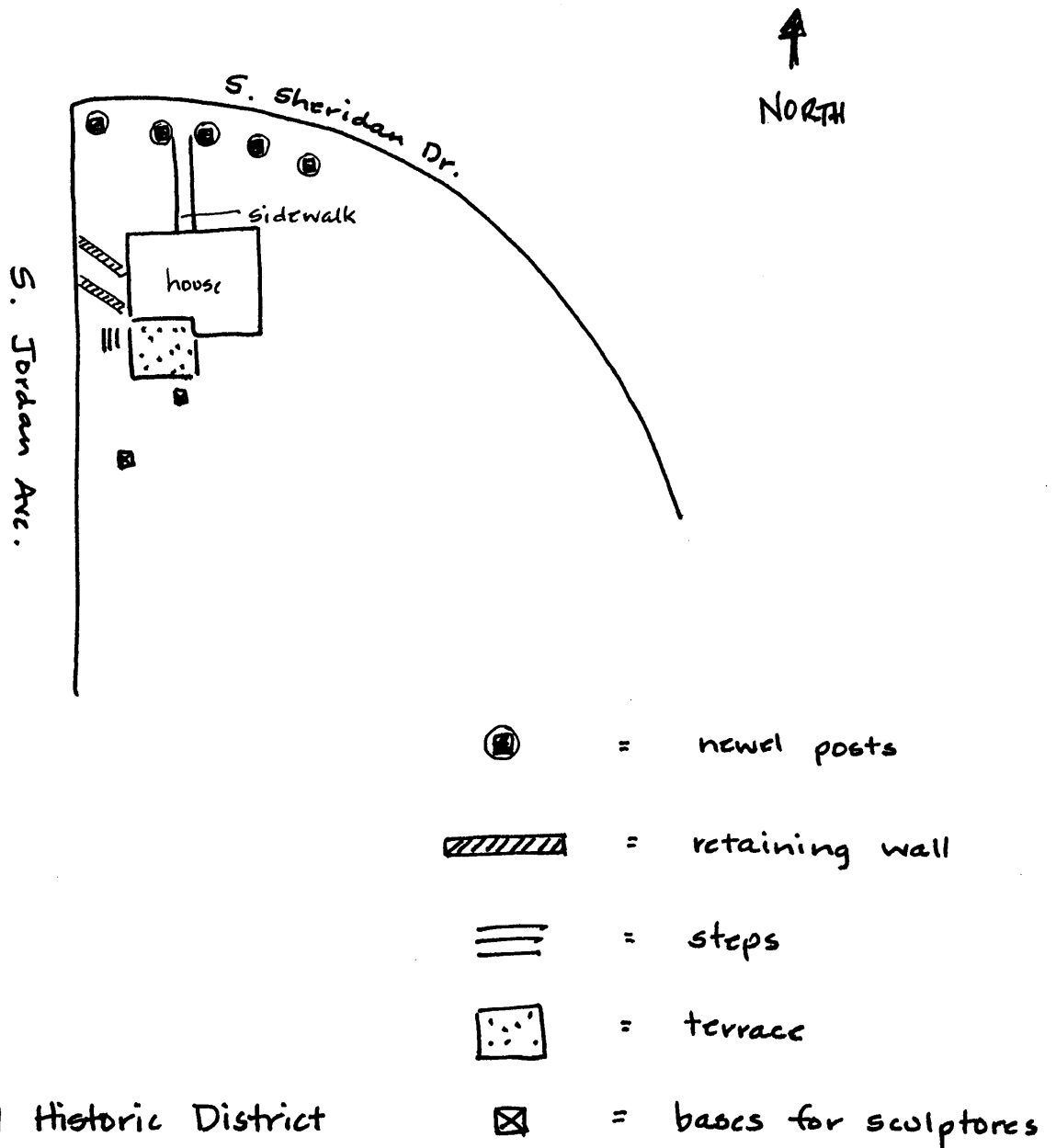
Clare Barker House = 1220 E. 1st st.



53

Hoadley - Hope House •

800 S. Sheridan Dr.



Vinegar Hill Historic District
Site Map 8 of 8





City of Bloomington

Scale: 1" = 140
 0 140 280



Aug 5, 2004

This map was produced by the City of Bloomington GIS for use as map information only. Map is NOT warranted.

- NOTES**
 See Enlarged Maps for the following sites
 1017 East 1st Street (02)
 1107 East 1st Street (05)
 1119 East 1st Street (10)
 1123 East 1st Street (11)
 1002 East 1st Street (18)
 1116 East 1st Street (28)
 1220 East 1st Street (38)
 1330 East 1st Street (41)

Vinegar Hill Historic District Bloomington Monroe County, IN

Key

District		Steps	
Contributing buildings		Sidewalk	
Non-contributing buildings		Bench	
Retaining wall		Pedestal	
Non-contributing retaining wall		Slab Base	
Barbecue (841 South Sheridan Dr.)		Alleys	
Terrace		Colonnade	
Photograph Direction			

