

**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street & number both sides of E. 1st St. from Woodlawn to Jordan and S. Sheridan to E. Maxwell N/A not for publication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 of certifying official/Title _____
Indiana Department of Natural Resources
State or Federal agency and bureau _____

Date 5/2/05

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

Signature of certifying official/Title _____
State or Federal agency and bureau _____

Date _____

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 Patrick 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.)

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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 Moenkaus-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 Headley-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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INVENTORY

#	ADDRESS	NAME *	STYLE	DATE **	ARCH/BUILDER	MATERIAL	RESOURCES		RTG
							TYPE	#	
01	1001 E. 1 st St.	Herman/Dorothy Muller	Dutch Colonial Revival	1948		frame	BUILDING	1	C
02	1017 E. 1 st St.	Willis/Edith Farris	Dutch Colonial Revival	c1927		brick	BUILDING house garage	2	C C C
							SITE historic: 2 stone planters, sidewalk and steps	1	C
03	1019 E. 1 st St.	Jwaideh	Foursquare/Art Deco	1940-41	Chris Donato	limestone	BUILDING house garage	2	C C
04	1025 E. 1 st St.	Charles/Cecile Waldron	Foursquare/Art Deco	1940-41	Chris Donato	limestone	BUILDING house garage	2	C C
05	1107 E. 1 st St.	Crescenzo "Chris"/Mary Donato	Italian Renaissance Revival	1938	Chris Donato	limestone	BUILDING house garage	2	C C C
							SITE retaining wall steps birdbath basin	1	C
06	1109 E. 1 st St.	Winthrop/Luella Kellogg	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.	Helen Duncan	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
							STRUCTURE retaining wall	1	C
10	1119 E. 1 st St.	Joseph/Julia Anthony	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	C
11	1123 E. 1 st St.	Fred/Adlyn Bruner-Charles B./Lula Townsend	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	C

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#	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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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
									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
									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.	<u>Albert/Kathryn Hoadley- Henry Radford/Sally Hope</u>	Georgian Colonial Revival	1938	James D. Foley, architect, and Charles F. Mustard, builder/contractor	limestone	BUILDING house	1	C
							SITE	1	C
							historic: limestone patio, retaining wall, steps, two limestone slab bases, five limestone sidewalk pillars	1	
54	818 S. Sheridan Dr.	Fowler/Grace Harper	Colonial Revival	1937		limestone	BUILDING house	1	NC
55	824 S. Sheridan Dr.	<u>B. Windred/Mary Merrill</u>	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.	<i>Hugh/Esther Willis</i>	Italian Renaissance Revival	<i>c1930</i>		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.	<u>W. Earl/Mabel Sullivan</u>	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/br ick	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.

8. Statement of Significance

Applicable National Register Criteria

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

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

Criteria Considerations

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

Property is:

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

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

Acreeage 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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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 Rivisondoli, 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. Donato [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-Wallace 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 Flagg, 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 Flagg, as well as Flagg'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, Flagg 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.

Flagg'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 Frankfurt. 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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John and Clora 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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Donato, Albert. (03, 04, 05, 07 and 20) Telephone interview with Alice Jwaideh, sometime in
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, Morton. (15) Telephone interview with author, June 13, 2004.

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

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

Simmons, Ada. (11) Telephone interview with author, June 14, 2004.

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

Stockton, Stan. Telephone interview with author, June 15, 2004.

Sullivan, Robert, Jr. (61) Personal interview with author, May 19, 2004.

Sullivan, Robert, Sr. (61) Telephone interview with author, May 24, 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 D.; 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. 1st 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. 1st 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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- 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.

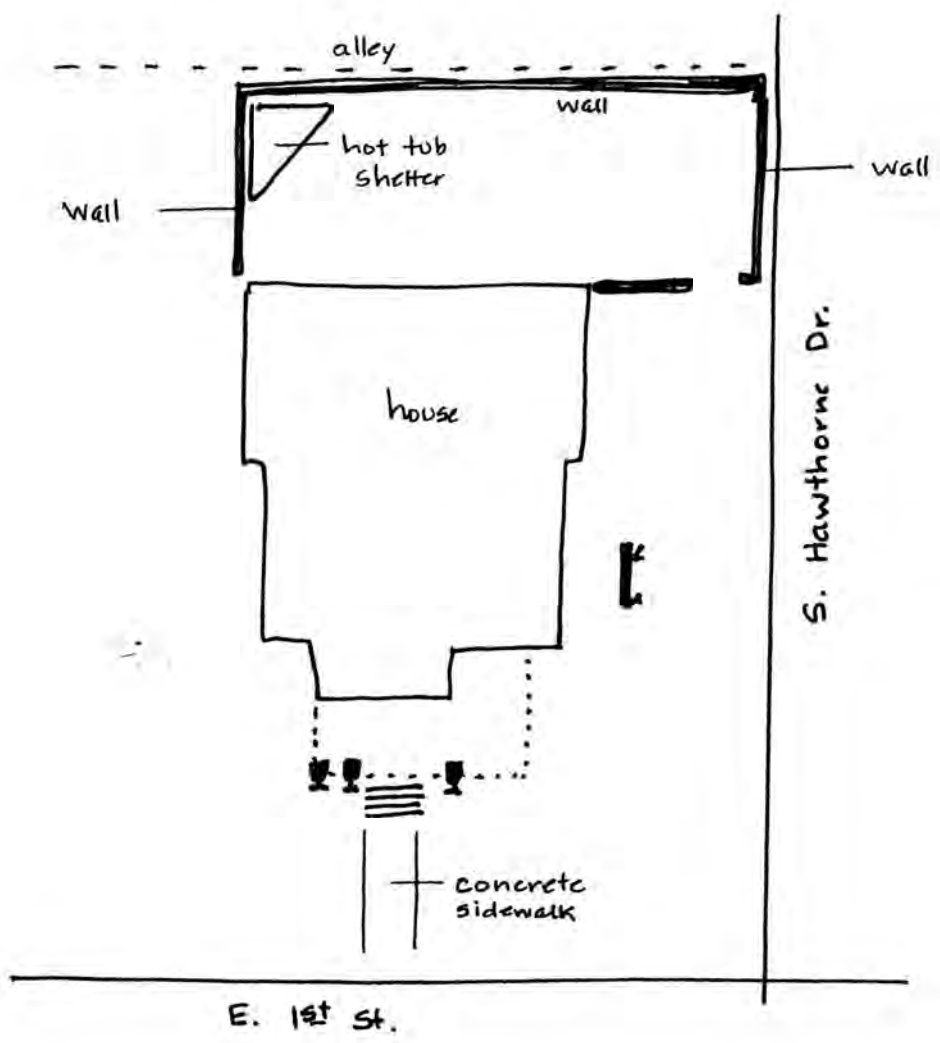
Gardening offered Kinsey a showcase for his perfectionism. As Paul Gebhard put it, "instead of just simply having a diverse garden, a damn good second-rate garden," Kinsey had to have "the very best iris collection in the




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

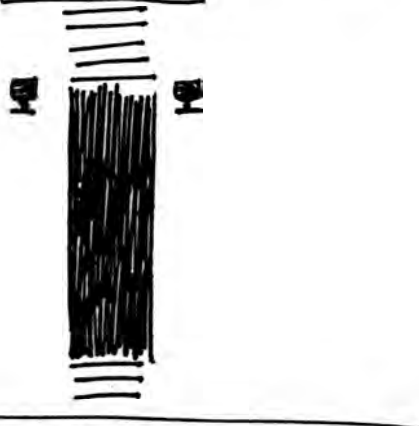
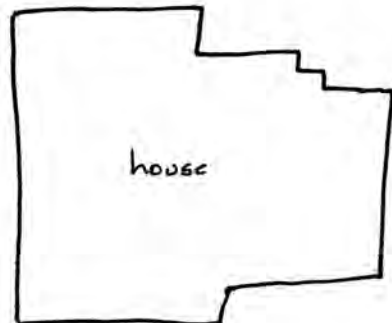
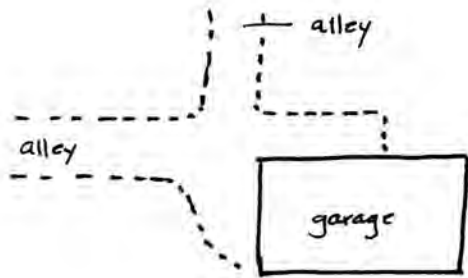
10 Joseph/Julia Anthony House •
 1119 E. 1st St.






-  = urn/planter
-  = bench
-  = steps

Vinegar Hill Historic District
 Site map 3 of 8

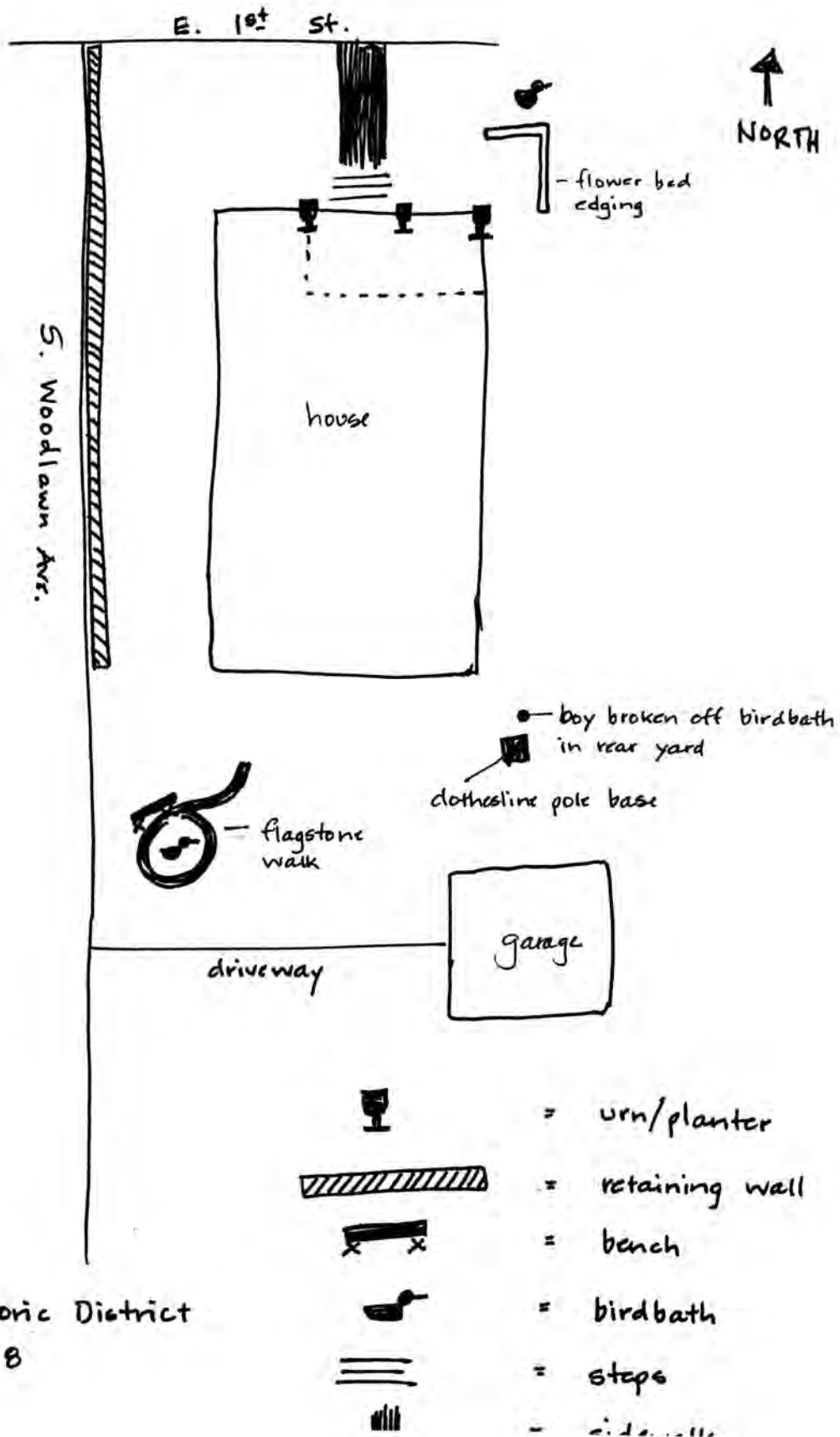
02 Willis / Edith Farris House - 1017 E. 1st St.



-  = steps
-  = sidewalk
-  = urn/planter

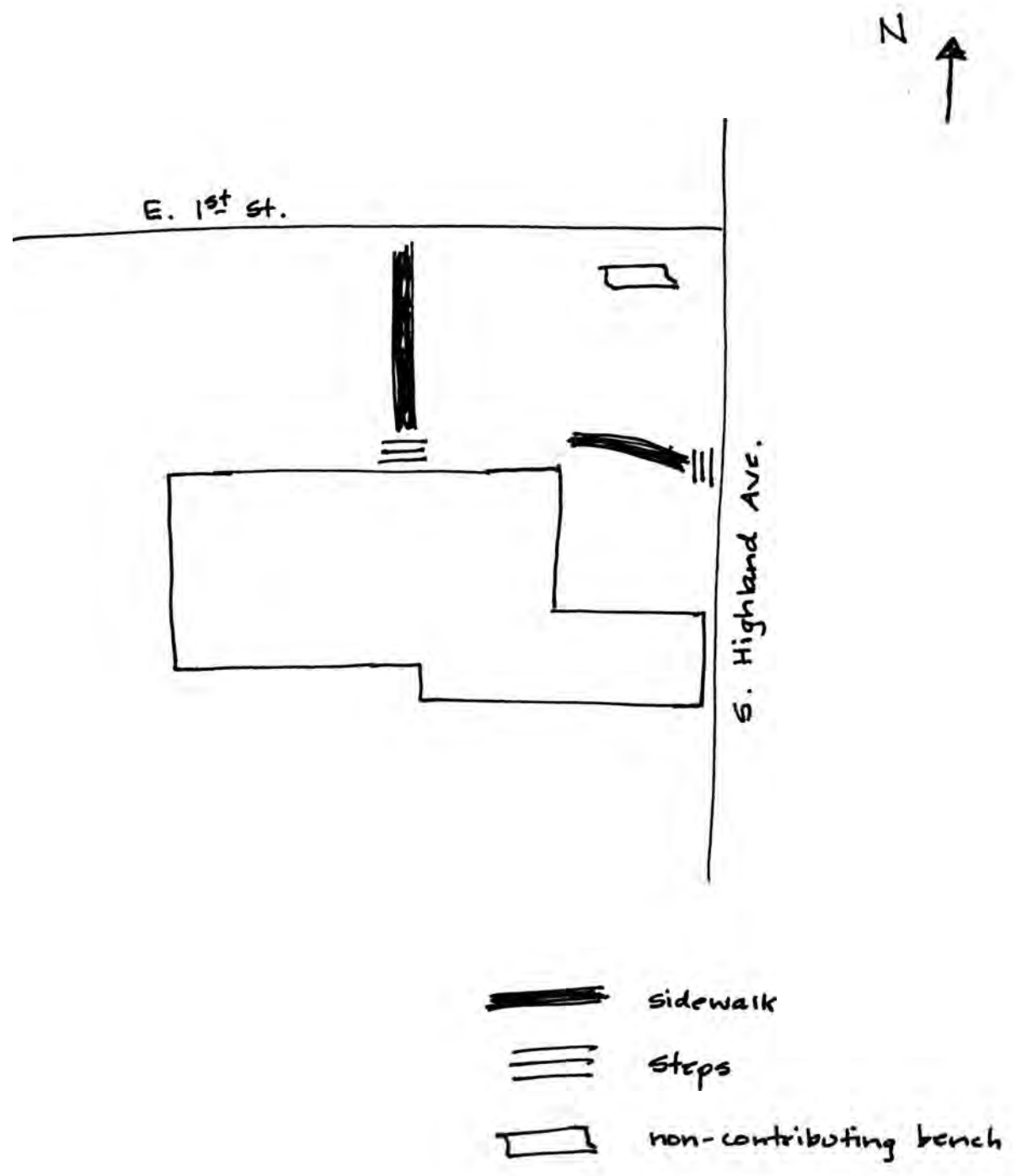
E. 1st St.

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



38

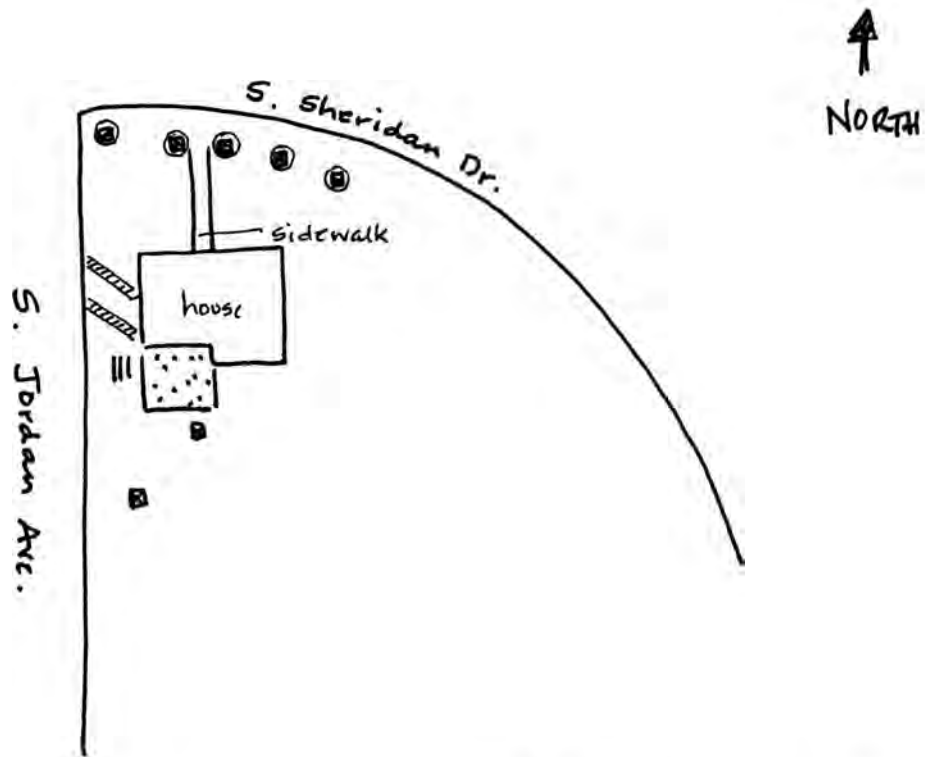
Clare Barker House • 1220 E. 1st St.



53

Hoadley - Hope House •

800 S. Sheridan Dr.



① = newel posts

▨ = retaining wall

≡ = steps

▣ = terrace

⊠ = bases for sculptures

Vinegar Hill Historic District
Site Map 8 of 8



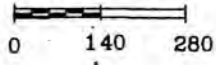


City of Bloomington

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)

Scale: 1" = 140'



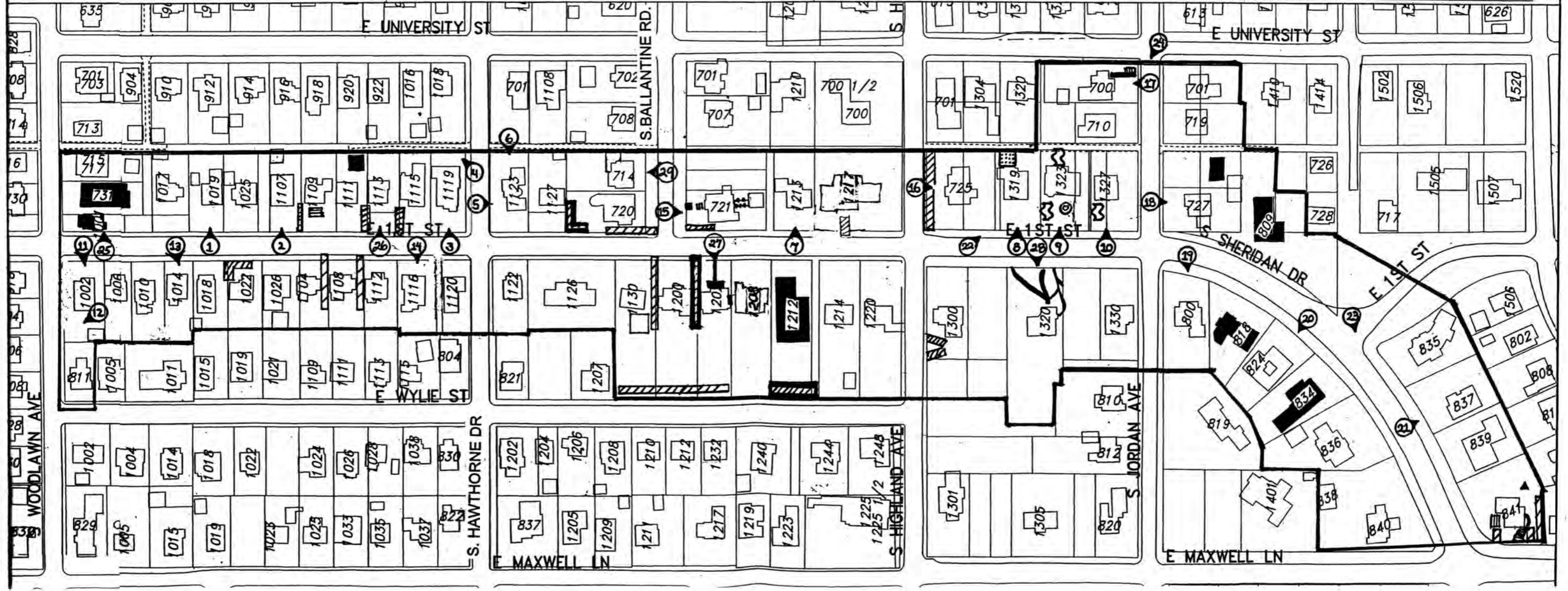
Aug 5, 2004

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

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			





DONATO - JWAIDEN HOUSE
1019 E 1ST ST.
VINEGAR HILL
MONROE COUNTY, INDIANA



CHRIS DONATO HOUSE 1107 E 1ST ST.
VINEGAR HILL
MONROE COUNTY, INDIANA



JOSEPH ANTHONY HOUSE
1119 E 1ST. ST.
VINEGAR HILL
MONROE COUNTY, INDIANA



ANTHONY HOUSE 1119 E 1ST ST.
VINEGAR HILL
MONROE COUNTY, INDIANA



FRED BRUNER HOUSE
1123 E. 1ST. ST
VINEGAR HILL
MONROE COUNTY, INDIANA



BRUNEZ HOUSE 1123 E. 1ST ST.
VINEGAR HILL
MONROE COUNTY, INDIANA



HUMPHREYS BOERNER HOUSE 1213 E 1ST ST.
VINEGAR HILL
MONROE COUNTY, INDIANA



WYLIE HOUSE 1319 E. 16^T ST.
VINEGAR HILL
MONROE COUNTY, INDIANA



CUNE HOUSE 1323 E 1ST ST.
VINEGAR HILL
MONROE COUNTY, INDIANA



WOODWARD HOUSE 1327 E. 1ST ST.
VINEGAR HILL
MONROE, COUNTY, INDIANA



DOMENICK MAZZULLO 1002 EAST ST.
VINEGAR HILL
MONROE COUNTY, INDIANA



MAZULLO HOUSE 1002 E 1ST ST.
VINEGAR HILL
MONROE COUNTY, IN



FRANZMANN HOUSE 1014 E. 1ST. ST.
VINEGAR HILL
MONROE COUNTY, INDIANA



HARRY DONATO HOUSE
1116 E 1ST STREET
VINEGAR HILL
MONROE COUNTY, INDIANA



LETSINGER-WILL HOUSE
721 S. BALLANTINE
VINEGAR HILL
MONROE COUNTY, INDIANA



MATTHEWS-TEMPLE HOUSE
725 S. HIGHLAND AVE.
VINEGAR HILL
MONROE COUNTY, INDIANA



RAY HOUSE 700 S. JORDAN
VINEGAR HILL
MONROE COUNTY, INDIANA



EVEN'S HOUSE 727 S. JORDAN AVE
VINEGAR HILL
MONROE COUNTY, INDIANA



HOADLEY-HOPE HOUSE 800 S. SHERIDAN DR.
VINEGAR HILL
MONROE COUNTY, INDIANA



MERRILL HOUSE 824 S. SHERIDAN DR
VINEGAR HILL
MONROE COUNTY, INDIANA



EARL AND MABEL SULLIVAN HOUSE
837 S. SHERIDAN DR.
VINEGAR HILL
MONROE COUNTY, INDIANA



1300 BLEAST 1ST ST.
VINEGAR HILL
MONROE COUNTY, IN



800 BL SHERIDAN DR.
VINEGAR HILL
MONROE COUNTY, IN



SOUTH JORDAN AVE.
VINEGAR HILL
MONROE COUNTY, IN



25

HERMAN AND DOROTHY MILLER
HOUSE

1001 E 1ST ST.

VINEGAR HILL HISTORIC DISTRICT
BLOOMINGTON, MONROE
COUNTY, IN



26

HELEN DUNCAN HOUSE

113 E 1ST ST.

VINEGAR HILL HISTORIC DISTRICT

BLOOMINGTON MONROE

COUNTY, IN



27

FRANK AND SARAH ELLIOTT HOUSE

1202 E 1ST STREET

VINEGAR HILL HISTORIC DISTRICT

BLOOMINGTON, MONROE COUNTY

IN



28

ALFRED AND CLARA KINSEY HOUSE
1320 E 1ST ST.

VINEGAR HILL HISTORIC DISTRICT
BLOOMINGTON, MONROE COUNTY
IN



29

WILLIAM AND CLYDE ALEXANDER'S HOUSE
714 S. BAUANTINE RD
VINEGAR HILL HISTORIC DISTRICT
BLOOMINGTON, MONROE COUNTY
IN

Historic Photo 1 of 18

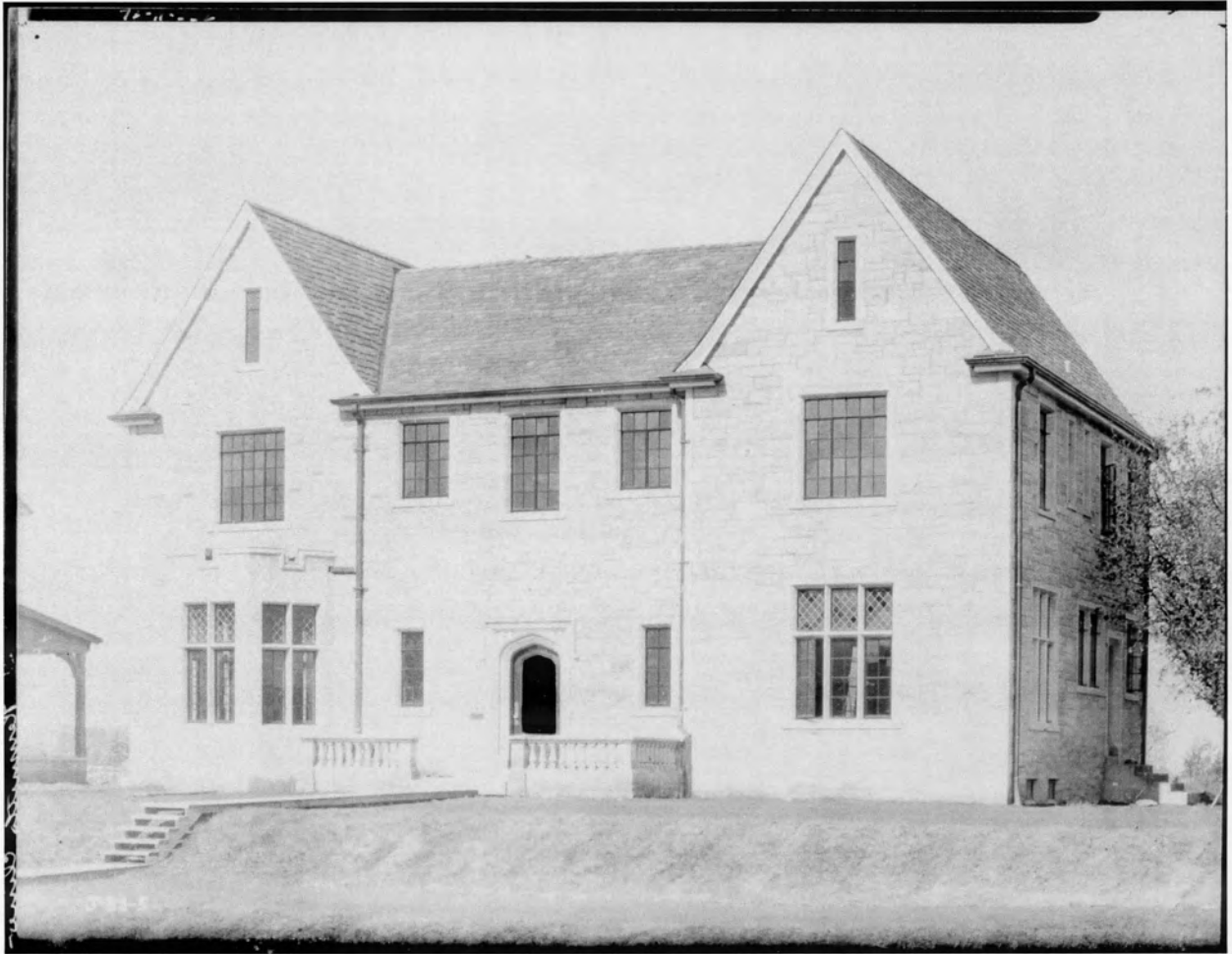


Bruner-Townsend House • 1123 E. 1st St. (11)
c1928

Historic Photo 2 of 18



David G. and Florence Wylie House • 1319 E. 1st St. (15)
c1928



Kenneth and Dorothy Cline House • 1323 E. 1st St. (16)
c1928



Harry and Gertrude Feltus House • 1120 E. 1st St. (29)
c1935

Historic Photo 5 of 18



1130 E 1st St. (32)
c1928

Historic Photo 6 of 18



James and Jeanette Havens House • 1214 E. 1st St. (37)
c1934

Historic Photograph 7 of 18



Letsinger-Will House • 721 S. Ballantine (46)
c1938

Source: *Monograph of the Works of Burns and James Architects*, Indianapolis, IN.
Architecture and Design, Vol. II No. 5, June 1938. New York: Architectural Catalog.

Historic Photo 8 of 18



Matthews-Temple House • 725 S. Highland Ave. (47)
c1928

Historic Photograph 9 of 18



Jesse and Jessie Ray House • 700 S. Jordan Ave. (48)
c1935



Alfred and Kathleen Evens House • 727 S. Jordan Ave. (52
c1930
camera facing northeast

Historic Photo 11 of 18



Alfred and Kathleen Evens House • 727 S. Jordan Ave. (52)
c1930
camera facing southeast

Historic Photo 12 of 18



North side of 1300 block of E. 1st St., looking west from Jordan Ave.
c1928.

Left to right: Matthews-Temple House, 725 S. Highland Ave. (#47); David G. and Florence Wylie House, 1319 E. 1st St. (#15); Kenneth and Dorothy Cline House, 1323 E. 1st St. (#16); and 1327 E. 1st St, Glen and Ella Woodward House (#17).

Source: Williams, Susan. "Limestone as 'something beautiful': 'Angels, cathedrals, amphitheaters' . . . and neighborhoods."

<http://www.homepages.indiana.edu/100303/text/limestone.shtml>

Historic Photo 13 of 18



Centerpiece home, 1929 Indianapolis Home Builders Association Home Show

Source: *Indianapolis Monthly*, January 1922.

cf. W. Earl and Mabel Sullivan House • 837 S. Sheridan Dr. (61)

Historic Photo 14 of 18



Interior of living room in 1929 Indianapolis Home Builders Association Home Show centerpiece home.

Source: *Indianapolis Monthly*, January 1992.

cf. W. Earl and Mable Sullivan House • 837 S. Sheridan Dr. (61)

The Sullivan House has a very similar limestone fireplace surround. Open shelves substitute for the radio nook.



The VALLEJO

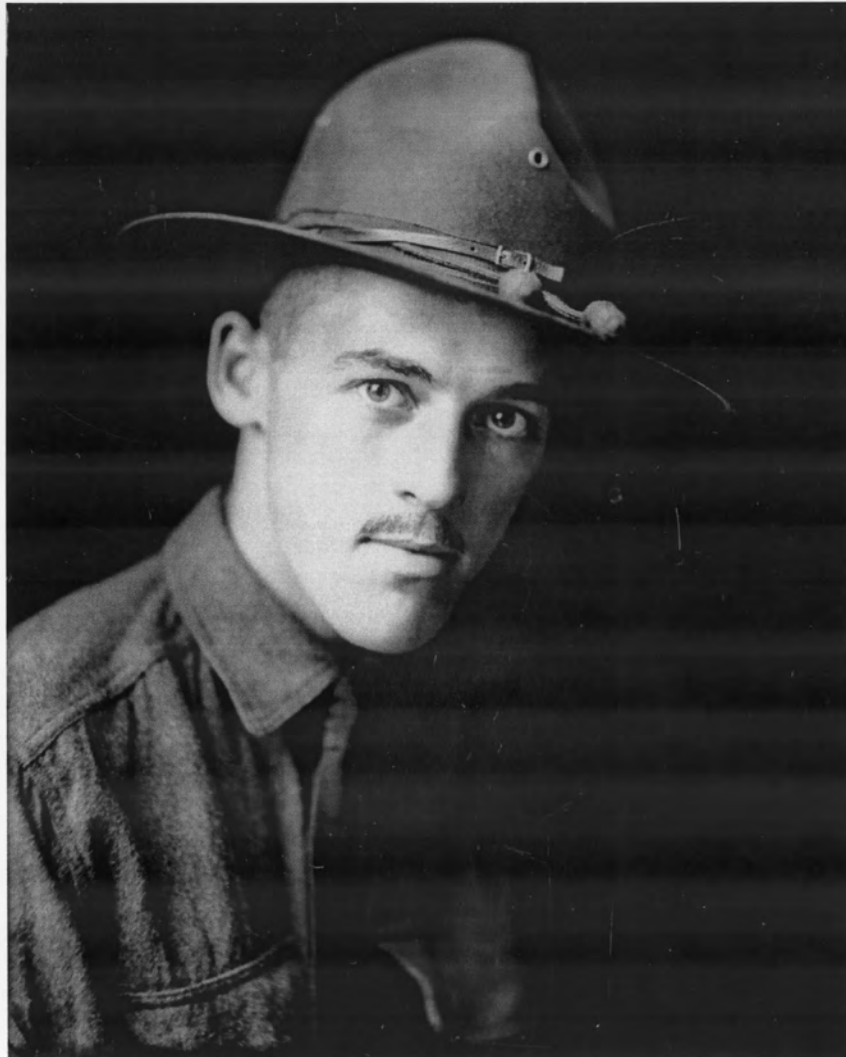
THE massive structure, and low, wide eaves of the Vallejo are distinctive among much costlier homes. Many windows, a fireplace, and semi-open stairs give it a particularly delightful living-room.

Mr. Charles Dossee of Ohio, owner of the "Vallejo," says: "I made a saving of at least \$500 by building a Lewis Home. The materials and everything connected with my dealings with you were very satisfactory."



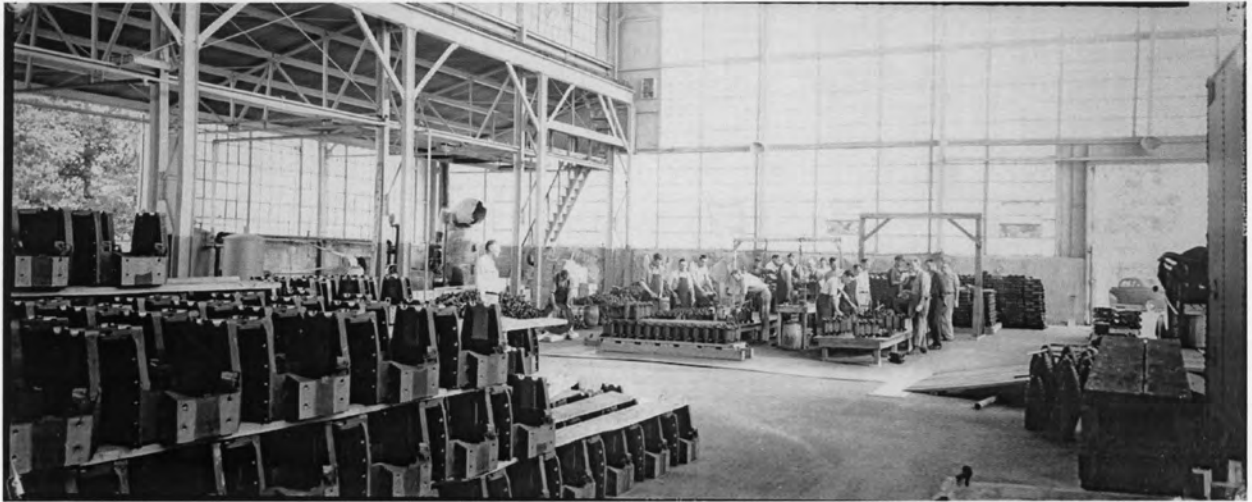
Lewis-Liberty Vallejo
1924

cf. William J. and Grace Franzmann House • 1014 E. 1st St. (21)
Scan of catalogue page contributed by Rosemary Thornton



Glen Woodward as WWI soldier
(owner of 1327 E. 1st St [17])
c1917

Historic Photo 17 of 18

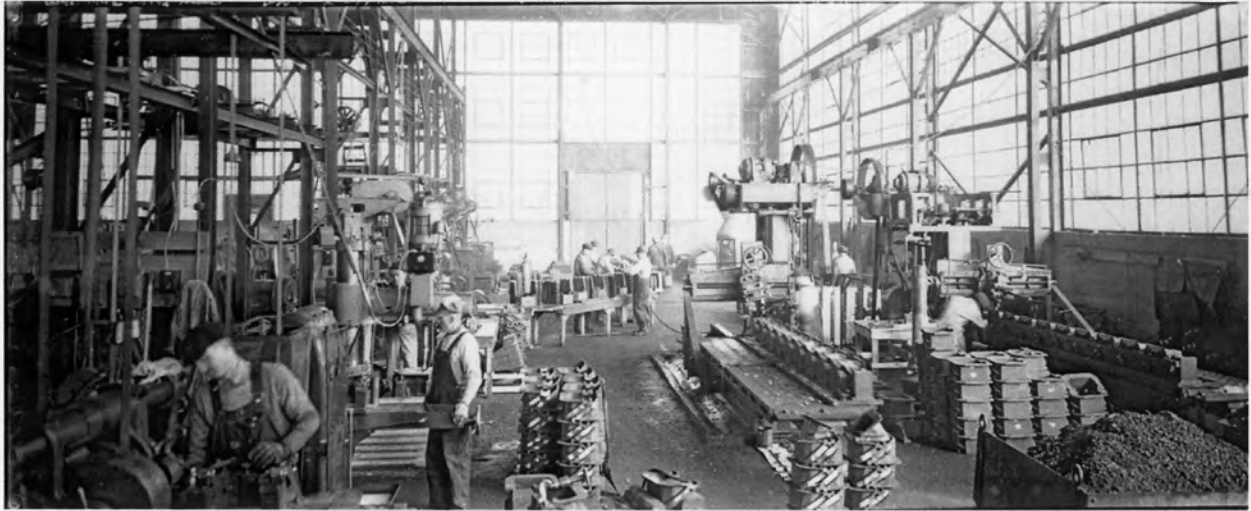


Wylie Mill

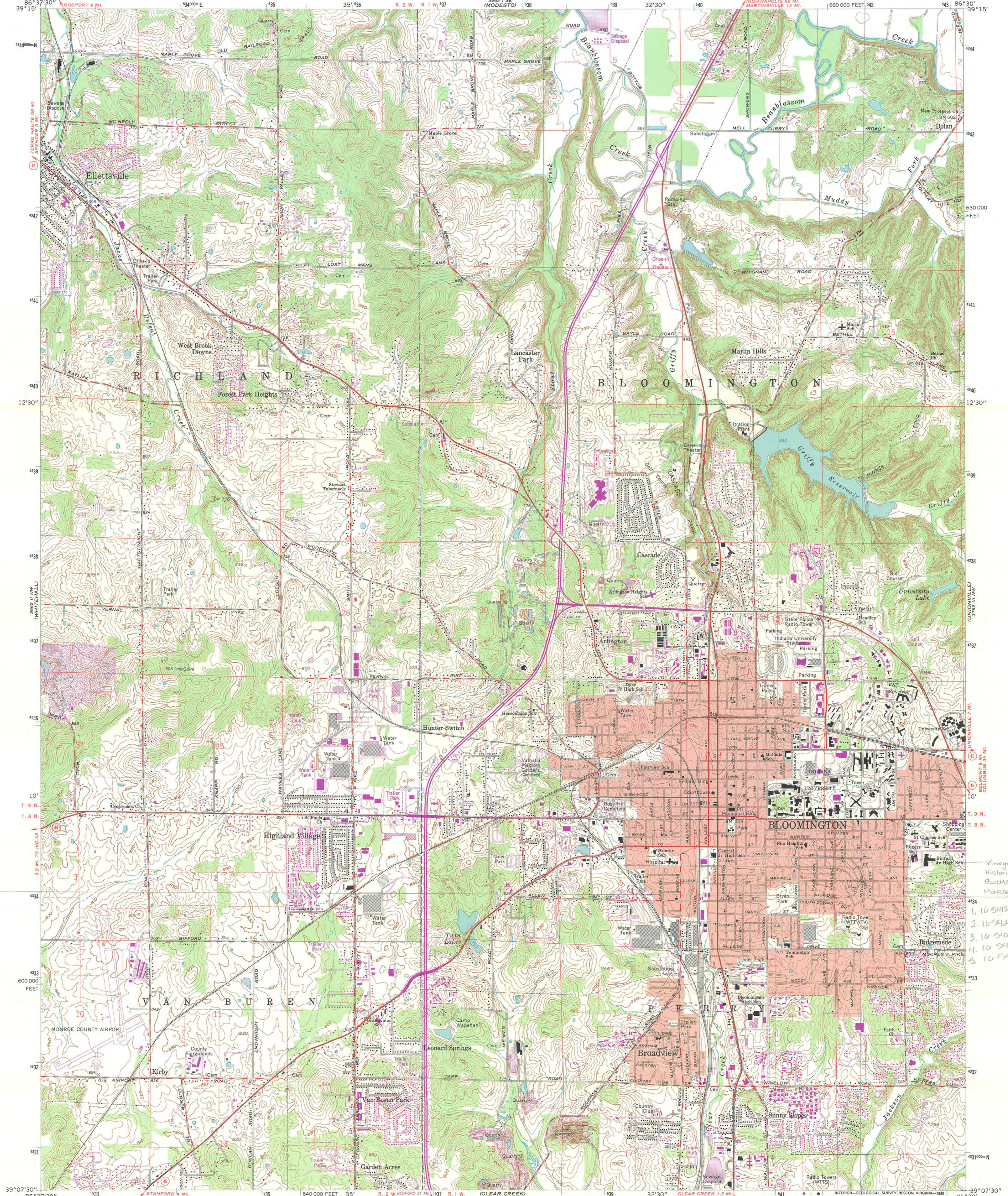
Bloomington Limestone Company

David G. Wylie, president-treasurer (owner of 1319 E. 1st St. [15])

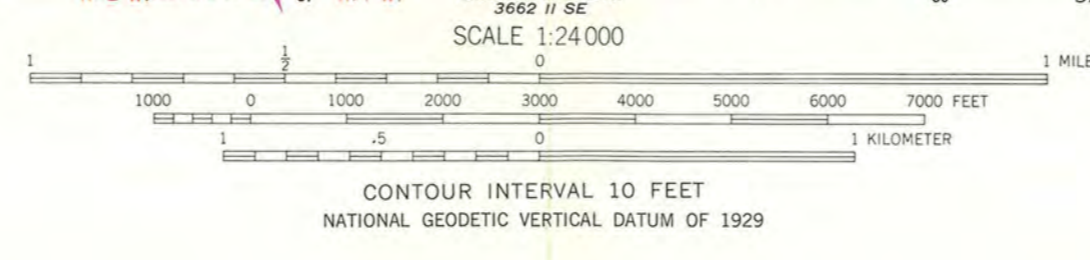
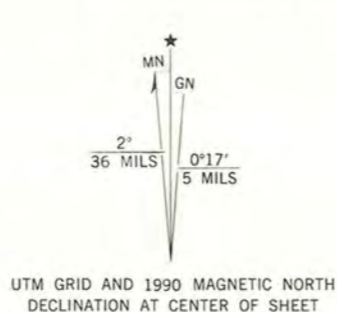
Historic Photo 18 of 18



Cline Mill
Bloomington Limestone Company
Kenneth Cline, vice president (owner of 1323 E. 1st St. [16])



Mapped, edited, and published by the Geological Survey
Control by USGS and NOS/NOAA
Topography by photogrammetric methods from aerial photographs
taken 1955. Field checked 1956. Revised 1966
Polyconic projection. 10,000-foot grid ticks based on
Indiana coordinate system, west zone
1000-meter Universal Transverse Mercator grid ticks,
zone 16, shown in blue
1927 North American Datum
To place on the predicted North American Datum 1983
move the projection lines 2 meters south
as shown by dashed corner ticks
Red tint indicates areas in which only landmark buildings are shown
Fine red dashed lines indicate selected fence and field lines where
generally visible on aerial photographs. This information is unchecked



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A FOLDER DESCRIBING TOPOGRAPHIC MAPS AND SYMBOLS IS AVAILABLE ON REQUEST



ROAD CLASSIFICATION

Heavy-duty	Light-duty
Medium-duty	Unimproved dirt
State Route	

Revisions shown in purple and woodland compiled in cooperation
with State of Indiana agencies from aerial photographs
taken 1987 and other sources. This information not field checked
Map edited 1990

BLOOMINGTON, IND.
39086-B5-TF-024
1966
PHOTOREVISED 1990
DMA 3662 II NE—SERIES V851

Vinegar Hill
Historic District
BLOOMINGTON,
MONROE Co, INDIANA
1. 16 541220 4334490
2. 16 541200 4334240
3. 16 542030 4334270
4. 16 541880 4334170
5. 16 541220 4334300

National Register of Historic Places

Note to the record

Additional Documentation: 2019

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

Vinegar Hill Historic District
Name of Property
Monroe County, Indiana
County and State
05000195
NR Reference Number



State/Federal Agency Certification

As the designated authority under the National Historic Preservation Act, as amended, I hereby certify that this additional documentation move removal name change (additional documentation) other meets the documentation standards for registering properties in the National Register of Historic Places and meets the procedural and professional requirements set forth in 36 CFR Part 60.

[Handwritten Signature]

ASSISTANT DIRECTOR
OF
PRES. SERVICES

10.17.2019

Signature of Certifying Official/Title:

Date of Action

National Park Service Certification

- I hereby certify that this property is:
- entered in the National Register
 - determined eligible for the National Register
 - determined not eligible for the National Register
 - removed from the National Register
 - additional documentation accepted
 - other (explain:)

[Handwritten Signature]
Signature of the Keeper

11.5.2019

Date of Action

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

Vinegar Hill Historic District

Name of Property
Monroe County, Indiana

County and State
05000195

NR Reference Number

Amendment to the Vinegar Hill Historic District

This amendment seeks to provide further information about the historical significance of the Alfred C. Kinsey House, located at 1320 E. 1st Street, Bloomington (Monroe County), Indiana. This property is included in the Vinegar Hill Historic District as a contributing property, for both its architecture and its significance to sex researcher Alfred C. Kinsey. This documentation expands on the description of this property and makes an argument for the national significance of this individual property. The national significance of this property lends national significance to the Vinegar Hill District; however, not all properties in the district are nationally significant. The argument for national significance of the Alfred C. Kinsey House relies on National Register Criterion B: Associations with the lives of persons significant to our past. This documentation also argues for the inclusion of social history as an area of significance for the property, and thus the district.

SECTION 7

Architectural Description: Summary

The Alfred C. Kinsey House is a one-and-a-half story Tudor Revival structure built in 1927. It is a front-facing gable style with wing, with a prominent chimney located in the front of the house. It is constructed of uneven brick with overflowing mortar intentionally placed to add a “rustic” appearance. The roof is slate, and a walkway—leading from the sidewalk to the front and side of the house—is constructed of stone. The property retains the historic feel of the period of significance (1927-1956), as does its surrounding neighborhood—the Vinegar Hill National Register District (#05000195). The building itself has experienced only minor alterations. After the Kinsey family acquired a car in 1928, they used part of the basement to create a garage. Most of the windows have been replaced, and a small porch on the east side of the house has been enclosed to expand the kitchen. The house’s yard has undergone a greater amount of alteration. The home was built in an L-shape to accommodate a large persimmon tree that is no longer there. In addition, Alfred Kinsey was an avid gardener, and from the late 1920s to the 1940s his yard was a showplace of lily and iris varieties. However, he began neglecting his garden in the early-to-mid 1940s when the demands of his human sexuality research (and subsequent travel) increased. Today, Kinsey’s gardens are no longer evident, and the wooded yard contains a ground cover planting.

Architectural Description: Elaboration

Description of House

The Alfred C. Kinsey House is a Tudor Revival front-gabled residence with a wing. The building was designed by Kinsey himself, with input from his wife Clara and assistance from an architect employed by the builder. The house was constructed by a hired local builder, Charles A. Pike, in 1927. Alfred Kinsey lived at this residence from 1927 until his death in 1956, after which his wife continued to live in

United States Department of the Interior
National Park Service

National Register of Historic Places Continuation Sheet

Vinegar Hill Historic District

Name of Property
Monroe County, Indiana

County and State
05000195

NR Reference Number

the house until her death in 1982. The property was then sold to its current owners. Therefore, this ninety-two-year-old home has changed hands only once over the course of its existence.

The building is constructed of uneven, over-burned brick with overflowing mortar intentionally placed, at Dr. Kinsey's request, to add a "rustic" appearance. The front entrance is placed on a diagonal where the front wing meets the main part of the house. It abuts a large chimney, which takes up a significant portion of the front of the main part of the building. Inside, the building's large fireplace is a distinctive feature of the living room, located to the right (west) of the front entryway. To the left (east) of the front entryway, a dining room and kitchen occupy the front wing of the building.

The east side of the building contains a side entrance leading into the galley-style kitchen. The property has a slope (visible in the images of the east, south, and west sides of the house), which enabled the Kinsey family to use part of the house's basement as a garage once they acquired a car in 1928 (Gathorne-Hardy, 73). The driveway to the garage is not visible from the front of the house; it is accessed from a cross-street (Jordan Avenue) using a thin strip of land the Kinseys purchased from their neighbors on the lot at the corner of E. 1st Street and Jordan Avenue.

In the southwest corner of the house, accessed from the living room, a screened porch lies flush with the rest of the building. The porch has an exterior door on the west side, leading to a small patio, original to the house.

The interior of the house is comprised of an entry way, living room, dining room, kitchen, three bedrooms, a full bathroom, and a screened porch on the main floor. When the Kinsey family lived in the house, there was a small porch by the door on the east side of the house; the current owners have since made this porch a part of the galley kitchen. On the second floor, during the Kinsey era, there were two bedrooms, an unfinished attic, and an additional full bath. The current owners have converted the attic into another bedroom on the second floor, without changing the footprint of the building. All the second-floor rooms have pitched ceilings. (For information on the changes to the house and images of the home's interior, see Sandweiss, 74-75. The tree house mentioned in this article has since been removed.)

Overall, the house has experienced few alterations since the Kinsey era. In addition to using the side porch to expand the kitchen and creating a third bedroom on the second floor, the most major change is the replacement of the windows. The land on which the house sits has undergone additional changes.

Description of the Grounds

Alfred Kinsey was an avid gardener and a scientific collector, both of which were evident on the grounds of his home during his lifetime. During the first fifteen years of their residency, Alfred and Clara Kinsey purchased various pieces of property adjoining their lot until their grounds totaled 2.5 acres, and Kinsey landscaped his property to be a showcase for a wide variety of lilies and irises. At one point, according to

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

Vinegar Hill Historic District

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biographer James Jones, his garden contained over 250 varieties of iris alone. The lilies and irises were interspersed with native woodland plants and trees, creating an informal feel to the garden. Out of respect for the native landscape, Kinsey designed the house in an L-shape, in order to accommodate a large pre-existing persimmon tree (native to southern Indiana). In addition, he installed a lily pond, bordered by limestone (also endemic to this area of Indiana), to the grounds in the rear of the house (Gathorne-Hardy, 72-76; Jones, 246-51; Kutner, 92; Pomeroy, 42).

The height of Kinsey's garden lasted from 1927 until the early-to-mid 1940s. By then, his study of human sexuality had begun to consume all of Dr. Kinsey's time, and the garden experienced neglect. While we do not know the state of the grounds fifteen years later when Kinsey died, the grounds surrounding the house appear today quite different from the height of Kinsey's gardening days (Gathorne-Hardy, 415).

Today, the property associated with the Alfred C. Kinsey House is smaller than when the Kinseys lived there. After Clara's death, a few parcels on the southwest of the property were sold off, though the house still boasts an unusually large yard for its surrounding neighborhood (see Monroe County, Indiana, GIS system). The persimmon tree near the front entrance of the house, around which the house was built, is no longer there, blown down in a storm in 1995 (Gathorne-Hardy, 75). The gardens have been replaced with ground cover, and only remnants remain of the pond, now dry. However, the feel of an English cottage in the woods remains, as the house still sits in the center of a large wooded lot, approached by way of an informal stone walkway.

Surrounding Neighborhood

The Alfred C. Kinsey House is listed as a contributing resource for the Vinegar Hill National Register District (#05000195), a residential area with a period of significance from 1926 to 1955. The district is significant under National Register Criteria A, B, and C, in the particular areas of architecture, education, science, and industry.

The Kinsey House is also part of the locally designated Elm Heights Historic District (<https://bloomington.in.gov/neighborhoods/historic/elm-heights>), comprising the neighborhood directly south of the Indiana University campus, where a great number of professors have lived since the area was first developed in the mid-1920s.

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The Kinseys built their house less than a mile (.8 miles) from Dr. Kinsey's office and laboratory, located in Swain Hall (now Swain Hall East) on what was then the southern border of the Indiana University campus. Both the north and the south sides of the 1300 block of E. 1st Street were developed in the 1920s, and all of these houses still stand. Thus, the Kinsey house's surroundings are architecturally sympathetic, comprised of various revival styles popular during the early twentieth century. The Kinsey house sits further back on its lot than its neighboring houses and is the only Tudor Revival house on the block.

SECTION 8

Statement of Significance: Summary

The Vinegar Hill Historic District claims significance under National Register Criterion B because the Alfred C. Kinsey House is located within its boundaries; he is the significant person listed under this criterion. The property's associations with Dr. Kinsey also contribute to the district's associations with the history of science. This amendment argues for the national significance of the Kinsey House and additional significance for the district for its associations with U.S. social history, due to the Kinsey House's presence within the district.

Alfred C. Kinsey (1894-1956) lived at this property during the most productive years of his life, 1927-1956. Kinsey was one of the pre-eminent sex researchers of the twentieth century, authoring the famed "Kinsey Report," officially known as *Sexual Behavior in the Human Male* (1948) and *Sexual Behavior in the Human Female* (1953). These studies fundamentally changed scientific and popular understanding of human sexual behavior. They represented the first scientific study of human sexuality on such a large scale, involving 18,000 research subjects. With this study, Kinsey significantly altered scientific understandings of sexuality a) by presenting hard data on human behavior without offering moral judgements; b) by arguing that variation within a species was universal and thus variations in human sexual desire and behavior all fell within the realm of "normal;" c) and by developing a continuum—known as the Kinsey Scale—by which to measure human desire. Alfred Kinsey also was significant to social history. His work prompted a national conversation about sex and morals and demonstrated a range of sexual practice far beyond that which was then considered acceptable and which was allowed by law. His findings prompted a national re-evaluation of existing moral standards, and as a result he has been called "the father of the sexual revolution." His work had particular impact on the lives of Lesbian, Gay, Bisexual, Transgender, and Queer (LGBTQ) people by documenting that same-sex sexual behavior was far more common than previously realized. This finding in turn prompted both the start of activism for LGBTQ acceptance and a national backlash against the idea of homosexuality.

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The Life and Work of Alfred C. Kinsey

Alfred Charles Kinsey was born on June 23, 1894, in Hoboken, New Jersey, to Alfred Seguine Kinsey and Sarah Ann Charles Kinsey. His family moved to South Orange, New Jersey, when he was ten years old. Although sickly in his childhood, he developed a love of nature in his teen years. He became a devoted Boy Scout, ultimately becoming both an Eagle Scout (the highest rank of scout) and, in his late teens, an assistant troop leader. While in college, he funded his education in part by serving as a nature camp counselor, and it was during this period that he earned the nickname he used for the rest of his life, “Prok,” a contraction of “Professor Kinsey.” The boys at camp called him this because his enthusiasm for nature often led him to talk at great length on the subject, a tendency that would later carry over into his work on human sexuality (Dictionary of American Biography; Gathorne-Hardy, 12-19; Pomeroy, 12, 25-28).

Although he had a longstanding interest in biology, Kinsey began his higher education at the Stevens Institute of Technology, where—at his father’s insistence—he studied mechanical engineering. It was at Stevens that he learned the skills he later used to design his home at 1320 E. 1st Street in Bloomington. In 1914, after two years at Stevens, he transferred to Bowdoin College to study biology and graduated with a B.S. two years later. From there, he entered Harvard University’s Bussey Institute for graduate work in entomology and taxonomy, earning his Sc.D. in 1920 (Dictionary of American Biography; Gathorne-Hardy, 34-36, 72; Jones, 246).

Kinsey’s early work was in the study of gall wasps, and immediately after graduate school, in 1920, he joined the faculty of Indiana University in Bloomington in the department of zoology—where he was to spend the rest of his career. Less than a year later, in June 1921, he married Clara Bracken MacMillan (1898-1982), who was just graduating with an undergraduate chemistry degree from Indiana University. Clara shared Prok’s love of nature; in later years she would lead nature hikes for Indiana University faculty wives and was a devoted volunteer for the local council of the Girl Scouts (Dictionary of American Biography; Kutner; Pomeroy, 37-38).

Alfred and Clara Kinsey originally rented a small house in Bloomington at 620 S. Fess Street. Within a year, however, with the couple expecting their first child, they bought their first home at the corner of Park and University Streets. They lived in this house for about five years, during which they had two more children and experienced the death of their first-born son, Donald, who died at age four from diabetes (Jones, 232-33, 236-38).

In 1926, the Kinseys bought a plot of land on E. 1st Street for \$2,000 from Carl Eigenmann, a coworker of Alfred Kinsey in the Indiana University Zoology Department, along with two of Eigenmann’s partners, who were then engaging in some land speculation at the edges of this rapidly growing college town. Sometime in the 1920s, Clara Kinsey received a small inheritance, and this enabled the Kinseys to

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purchase this land and build a house for their growing family at 1320 E. 1st Street (Jones, 233, 246-47; Pomeroy, 42).

Once the Kinseys had purchased the land, Prok set about designing their home, with input from Clara and the assistance of an architect employed by the builder. In designing the home, Kinsey drew on drafting skills he had obtained while a student at Stevens Institute of Technology. The home was designed in an English Tudor Revival style, L-shaped in order to work around a mature American persimmon tree on the property. The house was built in 1927 by Charles A. Pike, a local builder, with the work closely supervised by Dr. Kinsey. Bricks for the exterior of the house were purchased in Martinsville, Indiana, from an over-burned batch that produced brick in uneven shades of color. This, combined with the stylistic decision (made by Alfred Kinsey) to leave mortar overflowing between the bricks, contributed to a rustic, antique look to the building even when it was new (Jones, 246-47; Kutner, 92; Pomeroy, 42; Advertisement, 1928).

Alfred and Clara Kinsey moved into the house with their children in 1927 and remained for the rest of their lives. They raised three children there: Anne (b. 1924), Joan (b. 1925), and Bruce (b. 1928). To a large extent, the residence and surrounding grounds were maintained throughout Dr. Kinsey's lifetime from royalties earned from three high school biology textbooks (published in 1926, 1933, and 1938), two biology workbooks for high school students (1927, 1934), and a high school teachers' manual (1937). Kinsey's original offer from Indiana University specified an annual salary of \$2,200. Until the 1940s, he never made more than \$4,000 a year from the university; he funded much of his research out of his own salary; and directed all royalties and speaking fees from his work in human sexuality back into the study (Drucker, 44-45; Gathorne-Hardy, 69-72; Jones, 236; Pomeroy, 37-38, 52-53, 80).

For the first eighteen years of his career at Indiana University, Dr. Kinsey retained his focus on gall wasps and traditional biology; his study of human sexual behavior did not begin in earnest until 1938. That year, at the request of students, Indiana University began offering a marriage course and put Dr. Kinsey in charge of delivering the biology lectures in the course. Appalled by students' lack of sexual knowledge and frustrated by the lack of solid scientific information available on human sexual behavior, Kinsey began asking students to volunteer to give him histories of their sexual experiences. By the following year (July 1939), he had collected 250 such histories (Drucker, 67-87; Gathorne-Hardy, 120-150).

Understandably, the use of students as research subjects, particularly on matters related to sexuality, raised concerns on a number of fronts. By 1940, University President Herman Wells (1902-2000) gave Kinsey the choice to either continue his research on human sexuality or continue teaching the marriage course; he could not do both. Kinsey had spent the previous two years juggling his research on gall wasps with his growing interest in researching human sexual experiences. Wells's ultimatum helped clarify his priorities: Kinsey chose his new research project over teaching the marriage course, set aside

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his work on gall wasps, and devoted the rest of his life to the effort to document and understand human sexual behavior (Drucker, 81-87; Pomeroy, 57-62).

Kinsey set out to undertake the most comprehensive study of human sexual behavior ever conducted. Until the 1940s, most writings on sexuality took the form of advice or recommendations of treatment for sexual “abnormalities.” As such, these publications relied heavily on existing cultural assumptions about acceptable behavior. The few studies that did rely on scientific data and concerned themselves with so-called “normal” sexuality focused exclusively on middle-class white Americans who were college-educated or currently college students (Bullough 2004, 278-80; Ericksen, 1-11; Gerhard, 13-49; Pomeroy, 66-71).

Kinsey rejected the usefulness of such writings and instead set out to study human sexual behavior as a zoologist, collecting a wide array of data, noting the range of variation within the species, and reporting it without judgment—an approach very similar to his earlier work on gall wasps. To accomplish such a study of human sexuality, Kinsey and his research team interviewed 18,000 people about their sexual histories. He hoped to eventually complete 100,000 interviews but did not accomplish this goal before his death at age sixty-two (Bullough 2004, 283; Drucker, 1-6).

For his study, Kinsey employed a face-to-face interview method, rather than paper questionnaires, believing that the give-and-take of a real-time interview would promote greater accuracy in self-reporting, since the interviewer could investigate inconsistencies and ask for clarification. He also strove for a wide sample of the U.S. population—although he argued that true random sampling, just coming into practice in the 1930s, was not possible when studying sexuality. Nevertheless, he did strive for diversity in his interview subjects, interviewing people of all ages (including minors), income levels, and ethnicities, as well as making a concerted effort to find interview subjects in various sexual subcultures, such as gays, prostitutes, and cross-dressers (Drucker, 91-95; Ericksen, 7-13; Pomeroy, 97-137).

All of these approaches marked the Kinsey study as something new: it was the first sex study of such magnitude and the first to employ the interview technique and sample multiple races and economic classes. However, it must be noted that Kinsey chose to exclude data on non-whites from the two books on his study that he was able to publish in his lifetime, claiming that he did not yet have a large enough sample of other racial groups to be confident that his findings would be accurate (Drucker, 91-95; Pomeroy, 465-70).

Despite the magnitude of Kinsey’s study, he accomplished his work on very little money. In the early years, he financed the work entirely on his own; he did not receive external funding for the project until 1941, when he received a \$1,600 grant from the National Research Council’s Committee for Research in Problems of Sex (which was funded by the Rockefeller Foundation). Although that initial grant was

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quite small, this arm of the National Research Council—and by extension, the Rockefeller Foundation—would become a major source of support for the study. Their funding increased every year until 1947, when they granted the project \$40,000, half of the committee’s entire annual resources. Funding continued at this annual amount until—in the face of growing public outcry about the Kinsey Report—the Rockefeller Foundation pulled all funding from the study in 1954 (Pomeroy, 82, 173-81).

In order to accomplish a study so broad, Kinsey required assistance. While various scholars served as part of his research team, three were particularly influential. Wardell B. Pomeroy (1913-2001), a psychologist by training, joined the team in 1943 and would go on to conduct 8,000 of the study’s interviews, co-author both volumes of the Kinsey Report, and write a memoir of Kinsey in 1972 that remains a frequently cited source (Gathorne-Hardy, 203-7; Pomeroy Obituary). Paul H. Gebhard (1917-2015), an anthropologist, joined the study in 1946. He conducted interviews, was listed as a co-author on the *Female* volume of the Kinsey Report, and became director of Kinsey’s Institute on Sex Research (now simply the Kinsey Institute) after his boss’s death. Gebhard served as the Institute’s director from 1956 until 1982, and in that capacity published additional volumes based on Kinsey’s research (Gathorne-Hardy, 246-49, 440-41; In Memoriam: Paul Gebhard). Clyde Martin (1918-2014) was the first of the three to join Kinsey’s research team. Although he did occasionally conduct interviews, he was primarily a statistician, creating most of the graphs and charts related to the study. For this contribution, he was listed as a co-author on both volumes. Martin actually met Kinsey in the late 1930s, when Martin was an undergraduate. Kinsey hired him originally to work in the garden at 1320 E. 1st Street, then later to work on his gall wasp collection. As Kinsey transitioned to the study of sexuality, Martin joined this work as well (Gathorne-Hardy 143-44; Jones, 391-93). All the men on Kinsey’s research team—including Kinsey himself—were happily married; it was in fact one of Kinsey’s requirements for hiring. In addition, all were, to varying degrees, behaviorally bisexual except for Gephard (Gathorne-Hardy, 299-300, 355-69).

As the project continued, news of the study spread and its potential for controversy became increasingly clear. Indiana University President Herman Wells, while a vocal advocate for academic freedom and a staunch supporter of Kinsey’s work in particular, saw the danger of conducting this type of research at a state university in the conservative state of Indiana. By law, the State Board of Accounts or the state legislature could demand to examine any materials owned by the university, a move that—had it occurred—would have violated the confidentiality that was the bedrock of Kinsey’s methodology and exposed the sex lives of thousands of Americans. In light of this situation, Kinsey and Wells decided the study should be removed from university affiliation and instead be transferred to a newly formed independent research center, the Institute for Sex Research, incorporated in 1947. The center, now known as the Kinsey Institute, continues to study human sexuality. It continues to be physically located on the Indiana University campus but operates as an independent non-profit organization, as it did during

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Kinsey's lifetime (Jones, 455-61).

After nine years of research, and less than a year after the formation of the Institute for Sex Research, Kinsey and his team published some of their findings in *Sexual Behavior in the Human Male* (1948). The volume, an 800-page academic tome, created a media sensation. It quickly outsold its original printing of 10,000 copies, ultimately selling 250,000, and spent months on the bestseller list. The phenomenon was repeated five years later, with the publication of *Sexual Behavior in the Human Female* (1953). Together, these volumes challenged longstanding American understandings of sexual behavior, morality, and what was and was not considered "normal." The specific significance of Kinsey's work to science and to U.S. social history is discussed below; in the words of historian Vern Bullough, "He changed sex for all of us" (Bullough 2004, 285; Dictionary of American Biography; Igo, 237).

Alfred Kinsey was a man with an intense personality and a mission to uncover the mysteries of human sexuality. He regularly worked sixteen hours a day, six days a week (spending his "day of rest," Sunday, doing physical labor in his garden). He traveled extensively, collecting interviews and giving lectures, and after 1948 he was also the subject of massive media coverage, public controversy, and government scrutiny. By the mid-1950s, all of this was taking its toll on Kinsey's health. In the last years of his life, he suffered a series of heart attacks and was increasingly emotional and paranoid yet refused to stop working. He died on August 25, 1956, at the age of sixty-two (Gathorne-Hardy, 430-48; Jones, 760-68; Pomeroy, 431-41).

Significance to the History of Science

Kinsey's study of human sexual behavior had a revolutionary impact on various fields of science. Within the field of sexology, Kinsey changed the way scientists study sex, and his findings challenged existing categories of knowledge within the field. Similarly, within the medical and psychiatric fields, Kinsey's findings provided an immense body of data from which these professionals could assess the behavior they were seeing in their own practice. As one small example of Kinsey's influence on the scientific community in the middle decades of the twentieth century, historians John D'Emilio and Estelle Freedman state: "Professionals in a wide range of fields organized over two hundred major symposia on the male study, more than fifty books were published that capitalized on the attention the studies were attracting, and newspapers made headlines out of the release of critiques of Kinsey's work" (D'Emilio and Freedman, 286).

Kinsey's approach to the study of human sexuality was unique for his time. Less than two dozen scientific studies of human sexual behavior existed by the 1930s, and each of these had involved small samples. Most focused either on college-educated people and college students, or on people who were undergoing some sort of medical or psychiatric treatment for sexual problems (Bullough 2004, 278-81;

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Ericksen, 1-11; Gerhard, 13-49; Pomeroy, 66-71).

Kinsey took a new approach. Drawing on his training as a taxonomist (the branch of science devoted to classifying organisms), he identified the basic need for data on what people were actually doing sexually. He set out to collect a large enough sample of human behavior to note the range of variation within the species. His goal was 100,000 interviews; he succeeded at obtaining 18,000. Such a study would result in useful and necessary findings that would be reported without judgment (Bullough 2004, 283; Drucker, 1-6; Ericksen, 50). With twenty years of hindsight, Wardell Pomeroy, a member of Kinsey's core research team, identified the simple fact of this methodology as one of the study's biggest contributions. "For the first time, a large body of sex information was gathered, so monumental and so comprehensive that it has not even been approached. [Here, Pomeroy refers to the fact that much of the data collected in the study had not yet been analyzed] . . . No research in human behavior on so broad a scale had previously been attempted" (Pomeroy, 465-66).

Kinsey's means of collecting information was also new. He rejected the usual method of written questionnaires and instead employed a face-to-face interview method, believing that interviews would result in more accurate data. In addition, he sought to collect information from a range of societal groups, representing different ages, social classes, geographic regions of the country, races, and sexual practices (Drucker, 91-95; Ericksen, 7-13; Pomeroy, 97-137). His inclusion of interview subjects of different social classes, in particular, was noteworthy (Drucker, 125-32; Irvine, 33-34; Pomeroy, 469-70). However, later scholars have pointed out that the study was still riddled with assumptions about lower-class behavior (and gender assumptions as well) (Drucker, 129; Ericksen, 8-11).

Kinsey's taxonomic approach to the study of human sexual behavior—with its emphasis on documenting rather than judging—produced the first large body of hard data on what people were actually doing sexually. The findings were surprising to both scientists and the general public, and they were used for decades as a base line of information about human sexual activity. In 2004, historian Vern Bullough said Kinsey's two volumes "endure as the standard reference work of what people did and mostly still do in sex" (Bullough 2004, 285; see also Pomeroy, 466-67).

Dispensing with the idea of "good" and "bad" sexuality, Kinsey instead conceptualized human sexual behavior as existing on a continuum. This idea is most clearly expressed in the 0-6 scale he developed to describe human sexual attraction, which is now widely known as the Kinsey Scale. In this structure, people classified at a 0 are exclusively heterosexual in their experience, fantasy life, and physiological reaction. People at a 6 on the scale are exclusively homosexual. A 3 represents people who are equally attracted (in thought, body, and deed) to both men and women. The other points on the scale (1, 2, 4, 5) indicate various distributions of desire between same-sex and opposite-sex objects. Although he did not explore it in any depth, Kinsey also acknowledged that some people had "no socio-sexual response," a status he designated with an X on his scale. Within Kinsey's theoretical framework, most people

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experience some range of sexual desire for both men and women (Bullough 1994, 176-77; Drucker, 132-40; quotation from Kinsey, 658).

The Kinsey Scale offered a means of understanding and categorizing the range of sexual behavior in a way that rejected the idea of a dichotomy between only two categories—heterosexuality and homosexuality. It also dispensed with the notion that homosexual activity signaled mental illness and sexual deviancy, the prevalent thinking in the mid-twentieth century. Rather, same-sex desire or sexual activity became simply one of many natural variations within human behavior (Drucker, 132-40; Ericksen, 50; Pomeroy, 467-68).

To be sure, Kinsey's findings were not accepted unequivocally by the scientific community. Many criticized his non-judgmental approach to sexual variation, arguing instead that it was the role of society to enforce moral standards. Others criticized his use of prisoners, legal minors, and people considered sexual deviants. Another common critique was that his findings couldn't possibly be accurate (being, as they were, so different from common assumptions) and that either his interview subjects had not been truthful or that his team's interviewing technique had skewed the data. There were indisputably flaws in the research, some of which did not reveal themselves until decades after the study, as scientific standards evolved (Jones, 271-273; 649-50; Pomeroy, 287-300). Nevertheless, in the words of Bullough, "All people in the sex field, regardless of nationality or point of view, cannot ignore what he did." "He was a pioneer and trailblazer, and although others might depart from the trail he blazed, they could not have done so had he not been there before" (Both quotes: Bullough 2004, 285).

The significance of Kinsey's work is evident throughout the fields of sexology, psychology, and medicine. By undertaking so large and diverse a study; unearthing such a rich amount of hard data; reconceptualizing variations in human sexual behavior as a natural biological phenomenon; and offering a scale by which human attraction could be understood without negative labels, Kinsey revolutionized scientific understandings of sexuality in the middle decades of the twentieth century.

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Significance to U.S. Social History

While plenty of scientific studies spawn great change within their discipline without garnering much attention in the wider society, this was not the case with the Kinsey Report. Despite their daunting lengths, dry prose, and surfeit statistics, both *Sexual Behavior in the Human Male* and *Sexual Behavior in the Human Female* caused a media sensation upon publication, propelling both to the top of national bestseller lists. Historian Elaine Tyler May recounts that, in the postwar era, Kinsey became a “household word,” and author Ron Jackson Suresha describes the Kinsey Report as “one of the defining moments of the mid-twentieth century” (May, 110; Suresha, xiv). Likewise, historian Vern Bullough states, “I regard him as one of the most influential Americans of the twentieth century, and I think large numbers of others would agree with me” (Bullough 2004, 277).

Kinsey’s data about what people were actually *doing* sexually challenged the dominant moral system in the United States at that time. This naturally drew a great deal of attention from all corners of society, with the result that, for a period of time in the late 1940s and early 1950s, it seemed that *everyone* was talking about sex. In the words of psychologist Wardell Pomeroy, “Kinsey brought sex out of the bedroom and into the world’s parlor” (Pomeroy, 3). Many found Kinsey’s findings liberating, and in fact he is often referred to as the “Father of the Sexual Revolution.” Others saw in Kinsey’s findings a warning cry about the erosion of the nation’s moral foundation. Alfred Kinsey both ushered in the era of American sexual liberalism and caused a severe religious and political backlash, which played a part in the postwar reification of the heterosexual nuclear family ideal (D’Emilio and Freedman, 285; Drucker Email; Pomeroy, 464).

The findings that attracted the most public attention—because they most defied conventional understandings—related to masturbation, premarital sex, women’s sexual responsiveness, and homosexual activity. According to Kinsey’s data, far more white Americans (he included data only on whites in the published reports) engaged in these behaviors than previously imagined. Within the white population, nearly all men and 62 percent of women masturbated, and 90 percent of men and 50 percent of women had engaged in premarital intercourse. In addition, Kinsey demonstrated that, physiologically, women were as sexually responsive as men, and argued that most of the behavioral differences between the sexes were the result of social conditioning and the cultural emphasis on intercourse over other forms of sexual expression. What’s more, he suggested that premarital intercourse actually had positive effects, leading to higher rates of “marital adjustment” (D’Emilio and Freedman, 286; Jones, 689).

But the data that most scandalized the American public concerned the degree of homosexual activity among research subjects. Kinsey found that 37 percent of males and 13 percent of females reported same-sex experiences that had led to orgasm. Furthermore, from his data, Kinsey determined that 10 percent of the male population and 2-6 percent of the female population had been exclusively homosexual for at least three consecutive years. What had previously seemed like a rare sexual

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aberration suddenly revealed itself to be quite common (D’Emilio and Freedman, 291-92).

The discrepancy between moral ideals and Kinsey’s reality was enormous and shook the nation to its core. For many, Kinsey’s findings were a huge relief. People who had been riddled by guilt about sexual experiences they considered degenerate—masturbation, homosexual exploration, premarital sexual experiences—now realized that these behaviors were quite common and, according to Dr. Kinsey, simply an expression of natural variation (Bullough 2004, 285; D’Emilio and Freedman, 286-87).

The gap between societal expectations and actual behavior revealed in the Kinsey Report also prompted a re-examination of various aspects of the law. Kinsey noted that fully 95 percent of the white men in his study had broken the law at some point in the pursuit of sexual outlet. This was not hard to do in the early and mid-twentieth century, of course, since such illegal behavior would, in most parts of the United States, include: homosexual activity, interracial activity, premarital intercourse, hiring a prostitute, engaging in oral sex, and using birth control. Nevertheless, the 95 percent figure successfully made the point that laws in effect at the time no longer matched social norms (D’Emilio and Freedman, 286).

Many of the legal changes prompted by the Kinsey Report happened relatively quickly after the books were published. Bullough claims that the *Model Penal Code* published by the American Law Institute in 1955 was heavily based on Kinsey’s work. D’Emilio and Freedman argue that the impact of the Kinsey Report is evident in the series of cases dealing with obscenity that went before the Supreme Court in the period between 1957 and 1967 and, in the aggregate, served to break down the nineteenth-century Comstock laws that strictly curtailed the spread of sexual information in the United States. Likewise, Kinsey himself battled the U.S. postal service and customs office in court, fighting their interference in his ability to acquire sexual materials related to his study. The case *U.S. v 31 Photographs* was decided after Kinsey’s death in Kinsey’s favor by the Federal Court of New York. This ruling greatly expanded the ability of U.S. scholars to study human sexuality (Bullough 1994, 184; Bullough 2004, 285; D’Emilio and Freedman, 287-88; Pomeroy, 464, 471).

Impact on LGBTQ History

The news that homosexual activity was relatively common had a nearly immediate impact on those who desired their own sex. At its most basic level, this information alerted many people for the first time that there were others like themselves, with similar desires. For those struggling in isolation with feelings that marked them to many as “sick,” this knowledge was a consolation and prompted many to begin searching for others they could connect to.

Furthermore, after half a century of being told they were abominations, criminals, and mentally deranged, gays and lesbians finally had an advocate who was loudly proclaiming that their desires were normal. While it took many years for the medical and psychiatric professions to come around to agreeing

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with Kinsey, those with same-sex desires seized upon this idea immediately. The years between 1950 and 1970 saw the first organized political effort in the United States in support of LGBTQ rights. Known as the homophile movement, these activists fought for the right to simply live their lives free of harassment and discrimination. The political argument behind the homophile movement was that homosexuals (the word in dominant use at the time) were just like everyone else and thus deserved the same treatment. Their evidence for this claim was the Kinsey Report (Bullough 2004, 277; Stein, 44).

In fact, pioneering gay activist Harry Hay (1912-2002) credited *Sexual Behavior in the Human Male* in part with inspiring him to form the Mattachine Society, the first national LGBTQ group in the United States, in 1950. While Hay developed his idea of homosexuals as a cultural minority from his work with the Communist Party (ironic, since the party was adamantly anti-homosexual), Kinsey's volume convinced him that such a minority could have political clout, given the numbers indicated in Kinsey's study. What's more, while canvassing the beaches of southern California in 1950 to gauge interest for the group he had in mind, Hay would approach men he suspected of being gay and ask if they would be interested in joining "a group to talk about Kinsey's findings on sexual deviancy" (Bronski, 179-80; Faderman, 54-56, quote from 56; Stein 45-46).

However, in addition to the mobilizing effect the Kinsey Report had on gays and lesbians, the study also contributed to a backlash against those who engaged in same-sex sexual behavior. The very arguments that were so inspiring to the LGBTQ community—their numbers were larger than they thought; they were normal after all—incensed others in the United States, motivating them, in turn, to fight for the preservation of the traditional moral framework that Kinsey's findings suggested was eroding. No less a figure than J. Edgar Hoover, director of the FBI from 1924 to 1972, declared in a *Reader's Digest* symposium on the Kinsey Report: "It is important to the very future of our national life that we hold fast to our faith.... Man's sense of decency declares what is normal and what is not." To tamper with these tenets, Hoover claimed, would bestow a victory on "those who would destroy our civilization" (quoted in Jones, 632; see also Stein, 44).

Alfred Kinsey did not single-handedly cause the containment culture of the 1950s, with its embrace of the heterosexual nuclear family and its fear of difference. The Cold War had a great deal to do with that. Nevertheless, the timing of Kinsey's publications meant that they were caught up in the anxiety of the age. Kinsey's evidence that people with homosexual tendencies must be lurking in plain sight coincided with the Cold War suspicion that Communists, too, were infiltrating American society. Popular culture and politicians often equated difference with danger in the 1950s, and LGBTQ people fared poorly under this cultural mindset. What ensued was a culture war. On one side were those fighting to hold on to an "American Way of Life" they associated with traditional gender roles, heterosexuality, and a moral order that contained sexual expression. On the other side were those who embraced a "live and let live" approach to sexual behavior, valued sexual autonomy, and sought the breakdown of hierarchical social

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structures (Bronski, 178-79; Johnson, 53-55; Stein, 44).

Alfred Kinsey's study of sexual behavior was immediately significant for what it revealed about mid-twentieth-century sexual practices and for its challenging of the very framework of sexologic study and moral order. It contributed to the start of LGBTQ political organizing as well as a culture war. But much of the significance of Alfred Kinsey did not emerge until decades after his death. The years have raised additional questions about his methodology (his sampling method, his use of children as research subjects, and his cultural prejudices that find their way into the study, to name just a few). But with historical distance, we can also see how, in so many ways, he was ahead of his time. In 1948 and 1953, Kinsey stood nearly alone in his view that homosexual desire is a natural part of human variation; now this is the accepted view in medicine, psychiatry, and the majority of Americans. The same is true about his claim that premarital intercourse positively influences rates of marital adjustment. Americans as a rule are far more comfortable discussing sexuality than they were sixty years ago, a shift that is likely in part the result of the data revealed and the changes wrought by the Kinsey Report. As Vern Bullough put it in his 2004 assessment of Alfred Kinsey's impact, "...wherever you turn in American society today, you find changes brought about by his writings and research." (Bullough 2004, 277)

Significance of the Property

The Alfred C. Kinsey House at 1320 E. 1st Street in Bloomington, Indiana, is the property that best represents Alfred Kinsey's contribution to science and to American sexual thought. The building was designed by Dr. Kinsey, and he lived in this residence during the full course of his investigation into human sexuality, which began in 1938 and continued until his death in 1956. Indeed, Alfred and Clara's daughter Anne Kinsey Corning Call (1924-2016) stated that, of all the sites related to her father, this house "best represents the multi-dimensional aspects of her father's personality and the merging of his private and professional lives" (Stuttgen, section 8, page 30).

The balance of personal and professional was a crucial aspect of Kinsey being able to accomplish what he did in the field of sexology. Given Kinsey's unorthodox subject of study and his findings that went so severely against societal norms, it was essential that the world understood him as a well-adjusted family man, not a sexual deviant. Beginning with the publication of the *Male* volume, Indiana University President Herman Wells regularly received letters expressing outrage that the university continued to employ such a "pervert" as Kinsey. Wells' standard response involved assurances that Kinsey was happily married and a father of three. In the mainstream thinking of mid-twentieth-century America, heterosexual marriage and parenthood represented "normal" sexual adjustment.

The Kinsey family home played an important role in this effort. The university sent its photographic team there in 1948, the year the *Male* volume was published, to take pictures of a conservatively dressed Clara Kinsey, well into middle age, engaged in a series of domestic tasks—tending to the fire, knitting, picking flowers in the garden, etc. In a similar vein, Clara also agreed to be featured in a 1948 article in

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McCall's, "Yes, There Is a Mrs. Kinsey," in which her domestic life and the family home featured prominently. Kinsey also regularly hosted visiting scholars and funders at the house, where they would dine with the Kinsey family. While this was partly due to the paucity of restaurants in Bloomington at that time, as Kinsey scholar Donna Drucker points out, it was also no doubt a concerted effort to emphasize the connection between Kinsey and the ideal of the nuclear family. Clearly, Kinsey's domestic side served as reassurance to mid-twentieth-century Americans that his interest in sex was truly scientific rather than prurient. (Drucker Email; Indiana University Online Photographic Archives; Kutner).

Ironically, the home was also used as a site of research, although this was not widely known until after Kinsey's death. Sometime in the 1940s, Kinsey moved beyond interviewing and began also observing sexual behavior. In 1950, he hired photographer Bill Dellenback to the research team to film and photograph the sexual encounters Kinsey observed, thus foreshadowing the work William Masters and Virginia Johnson would do a decade later in sex research. While many of these observations took place during research trips, a significant amount occurred in Bloomington, and most of these took place in the attic of the Kinsey home. All members of the core research team took part in the observations, as well as engaging in encounters that were observed and recorded. Clara and most of the other researchers' wives did as well (Gathorne-Hardy, 331-38; Pomeroy, 172-87).

Kinsey's garden also represented the merging of his personal and professional life. His design of the landscape, as well his renowned collection of iris varieties that once graced the property, speak to the range of skills he possessed as well as his collector's nature. As with gall wasps and sexual histories, Kinsey also collected iris varieties, and threw himself into his passion for gardening just as he did with his subjects of study. The garden was also the basis for the enduring friendship and work relationship between Kinsey and Clyde Martin, who was originally hired as an undergraduate to work in Kinsey's garden. As the two grew close, Kinsey asked him to instead assist with his university work, both the gall wasps and the sexuality study. Martin became one of the core members of Kinsey's research team, and the two maintained a mutual love of gardening. In May 1942, Martin married his wife Alice in the garden at 1320 E. 1st Street (Pomeroy, 86-89).

The Alfred C. Kinsey House represents the life and work of this famous sexologist. It also is the only site with such strong associations that maintains the required historical integrity. Two other sites have similarly strong associations with Kinsey—Swain Hall and Wylie Hall, both on the Indiana University campus—but neither possess the integrity of the residence.

Swain Hall

For most of his career, Kinsey's office and laboratory were housed in Swain Hall (now Swain Hall East) on the Indiana University campus. Dr. Kinsey worked there from 1920, when he was hired by

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the university, to 1947, when the Institute for Sex Research was established. However, this building lacks historical integrity, having been joined to a neighboring building (now Swain Hall West) by an incompatible modernist addition in 1960.

Wylie Hall

The first site of the Institute for Sex Research (now the Kinsey Institute) was located in the basement of Wylie Hall on the Indiana University campus, a building listed as a contributing property to the Old Crescent National Register District (#80000028). The institute's offices opened in 1947, about eight months before the publication of *Sexual Behavior in the Human Male* and remained in Wylie Hall until 1955, shortly before Dr. Kinsey's death. Although this building was Dr. Kinsey's professional home during the height of his fame, it too lacks the historical integrity of the E. 1st Street residence. The institute's offices, located in the south half of the building's basement, have been converted to a lecture hall. Michele Curran, a historian in the National Park Service Midwest Regional Office, assessed Wylie Hall along with the residence during a site visit in August 2016 and concluded that although the building had "good external integrity," the interior of the building had "no integrity at all." She recommended pursuing designation of the Kinsey residence instead (Curran Email).

Submitted by Susan Ferentinos, PhD

susan@susanferentinos.com

August 12, 2019

SECTION 9

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United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

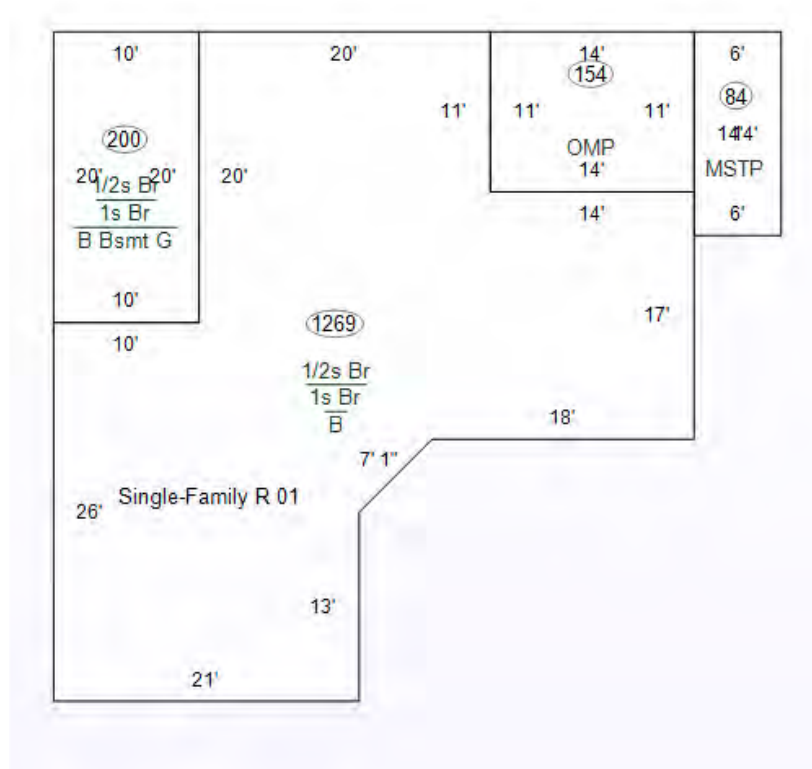
Vinegar Hill Historic District

Name of Property
Monroe County, Indiana

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NR Reference Number

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Parcel Information

Owner Name
Owner Address 1320 E 1st St Bloomington, In 47401
Parcel Number 53-08-03-210-012.000-009
Alt Parcel Number 015-30420-00
Property Address 1320 E 1st St, Bloomington, In 47401-5102
Property Class Code 510
Property Class 1 Family Dwell - Platted Lot
Neighborhood 158 Trending 2006 - F/s, 53009151-009
Legal Description 015-30420-00 Sheridan Place Lot 3,2, (E1/2) Lot 6 &(N1/2)lot 9

Taxing District

Township Perry Township
Corporation Monroe County Community

Land Description

Land Type	Acreage	Dimensions
9	37,026	N/A

Transfer of Ownership

Date	Name	Buyer	Document	Deed Type	Sale Price
1900-01-01	Kinsey, Alfred C & Clara M	N/A	0	Mi	N/A
1900-01-01	Unknown	N/A	N/A	Wd	N/A
1983-09-08	N/A		0	Mi	N/A

Amendment to the Vinegar Hill National Register District (#05000195)
Monroe County, Indiana
Alfred C. Kinsey House
PHOTO LOG

Name of Property: Kinsey, Alfred C., House
Vinegar Hill National Register District (#05000195)

City or Vicinity: 1320 E. 1st Street

County: Monroe State: IN

Photographer: Susan Ferentinos, susan@susanferentinos.com

Date Photographed: June 13, 2017

Description of Photograph(s) and number, include description of view indicating direction of camera:

IN_Monroe_KinseyHouse_0001

Front elevation of 1320 East 1st Street, showing front of house and contributing limestone walkway. Camera facing south.

IN_Monroe_KinseyHouse_0002

Front elevation of 1320 East 1st Street, showing front entrance and chimney. Camera facing south.

IN_Monroe_KinseyHouse_0003

East elevation of 1320 East 1st Street, showing side entrance (off kitchen) and side yard. Camera facing south.

IN_Monroe_KinseyHouse_0004

East elevation of 1320 East 1st Street. Camera facing west.

IN_Monroe_KinseyHouse_0005

Rear elevation of 1320 East 1st Street, showing garage and screened porch. Camera facing northwest.

IN_Monroe_KinseyHouse_0006

West elevation of 1320 East 1st Street, showing screened porch. Camera facing east.

IN_Monroe_KinseyHouse_0007

Southwest corner of house at 1320 East 1st Street, showing screened porch and patio. Camera facing southeast.

IN_Monroe_KinseyHouse_0008

Back yard of 1320 East 1st Street. Camera facing south.





1320













National Register of Historic Places
Memo to File

Correspondence

The Correspondence consists of communications from (and possibly to) the nominating authority, notes from the staff of the National Register of Historic Places, and/or other material the National Register of Historic Places received associated with the property.

Correspondence may also include information from other sources, drafts of the nomination, letters of support or objection, memorandums, and ephemera which document the efforts to recognize the property.



**MARK KRUZAN
MAYOR**

CITY OF BLOOMINGTON

OFFICE OF THE MAYOR

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Bloomington IN 47402

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September 15, 2004

John R. Goss, Director
Department of Natural Resources
State Historic Preservation Officer
Division of Historic Preservation and Archaeology
402 West Washington Street, Room 274
Indianapolis, Indiana 46204

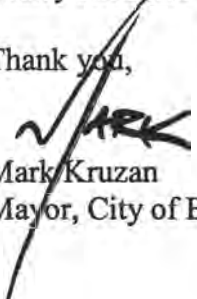
Dear Mr. Goss,

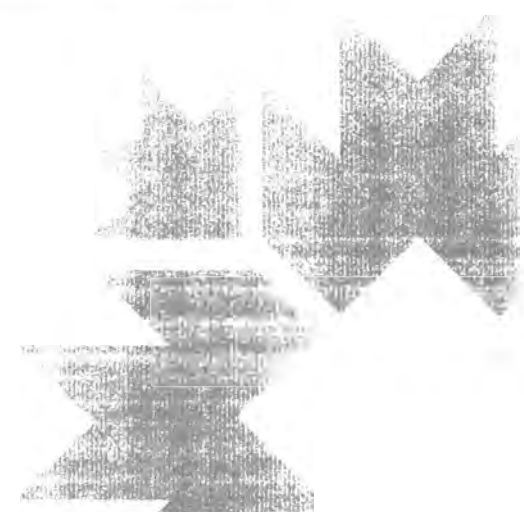
I received and the Bloomington Historic Preservation Commission reviewed the nomination for the Vinegar Hill Historic District to the National Register of Historic Places. The Bloomington Historic Preservation Commission unanimously approved the district on September 9th at a duly noticed public hearing. I read the favorable recommendation of the Bloomington Historic Preservation Commission and concur with its findings.

The Vinegar Hill nomination was completed with HPF (Historic Preservation Fund) grant funds provided through your division. It would have been impossible to accomplish without this assistance. The project came about as an amendment to an existing grant which permitted the publication of our third survey: *The Bloomington Historic Sites and Structures Interim Report*. Vinegar Hill is one of several areas in town which illustrates the impact of the limestone industry on our community and landscape.

I recommend that the State Historic Review Board approve the nomination and forward the appropriate documentation to the National Park Service. Should you have any questions concerning the recommendation of the Commission or the submission, please contact Nancy Hiestand at 812-349-3507.

Thank you,


Mark Kruzan
Mayor, City of Bloomington





BLOOMINGTON HISTORIC PRESERVATION COMMISSION

September 15, 2004

TRANSMITTAL

Nancy Hiestand
Local CLG Coordinator
City of Bloomington
Department of Housing and Neighborhood Development
P.O. Box 100
Bloomington, IN 47402

Paul Diebold
Division of Historic Preservation and Archaeology
402 West Washington Street Room W 274
Indianapolis, IN 46204

RE: Vinegar Hill National Register Nomination HPA Grant #18-03-18214-2

Items:

Five Black and white photographs and negatives(#25-29)

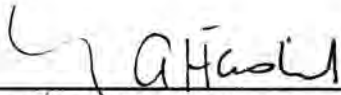
Mayor letter of recommendation

Notarized Letter of Objection (1)

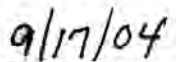
Staff Report September 9, 2004 Bloomington Historic Preservation Commission meeting

Minutes September 9, 2004

Verification of the legal notice was provided in the August 10th transmittal to Amy Walker



**Signature, Nancy Hiestand,
Program Manager Historic Preservation
City of Bloomington**



Date

BLOOMINGTON HISTORIC PRESERVATION COMMISSION
September 9, 2004

CALL TO ORDER:

The Bloomington Historic Preservation Commission convened at 3:30 p.m. in the McCloskey conference room. The meeting was called to order at 3:30 p.m. by Matt Reckard.

ROLL CALL

Doug Bruce, Sandi Clothier, Marjorie Hudgins, Rosemary Miller, Matt Reckard, James Stewart, Jeannine Butler (late), Sue Zabriskie (late)

STAFF

Nancy Hiestand
Nate Nickel
Rosha Hardin
Michael Flory

ADVISORY

Rebecca Burchart

GUESTS

Joanne Stuttgen
Chris Sturbaum
Steve Wyatt

Public

Ellen Boruff
Ada Simmons
Kadhim Shaabad

APPROVAL OF MINUTES

Matt Reckard corrected stated that the August 10, 2004 minutes have been delayed so the Commission can not approve them at this time.

NATIONAL REGISTER NOMINATION

James Stewart makes a motion to approve the nomination for the Vinegar Hill Historic District National Nomination. Sandi Clothier seconds.

The discussion about the motion is as follows: Nancy Hiestand stated that Joanne Stuttgen is the consultant who wrote the nomination for Vinegar Hill. Hiestand stated that she sent the nomination to members a few weeks ago so that they would have plenty

of time to review the nomination. Hiestand stated that the nomination is one of the most thorough district nominations that she has ever seen and she hopes that the Commission Members will agree. Hiestand stated that the nomination did everything she hoped it would for the district as far as locating historic artifacts that had been lost, such as limestone elements that had been completely lost track of.

Hiestand stated that there was a significant amount of oral history included in the nomination and if you look at the bibliography you will see how many people were contacted. Hiestand stated that they were able to use some of the information from the H490 Indiana University class to supplement the research that was done. Hiestand stated that they had several public meetings with the residents of Vinegar Hill. Hiestand stated that she has only received one certified objection in writing. Hiestand stated that she distributed three or four copies of the nomination within the neighborhood, at the request of residents

Hiestand gave the Commission Members an overview of the staff report she prepared. Hiestand stated that this is a grant assisted project and the Commission is under a time line of approving the nomination before September 30, 2004. Hiestand stated that what the Commission will be approving is the substance of the nomination. Hiestand stated that since it is a draft, there will be revisions. Hiestand stated that there will be amendments based upon suggestions that the DHPA has made under technical review. Hiestand stated that she has added to the documentary photographs. Hiestand stated that because it is such a thorough nomination and because they are keeping track of not only structures, but also objects such as all of the limestone artifacts in the districts, they have a shifting number of resources, that they have yet to agree upon.

Hiestand stated that the Commission's duty today is to approve whether or not the district is worthy. Hiestand stated that, on the inventory they have now, there are about 70 contributing buildings. Hiestand stated that she feels the nomination has succeeded in meeting the criteria of Sections: A. Associated with events that have made a significant contribution to the broad patterns of our history; or B. That the associated with lives persons significant in our past; or C. That embody that distinctive characteristics of a type, period, method of construction of represents the work of a master, or possesses high artistic value or represents a significant and distinguishable entity whose components lack individual distinction.

Hiestand stated that in the community has had a lengthy interest in this district. A map in the packet shows how the boundaries of the district looked in 1977. Hiestand stated that in 1977 the district stretched from Atwater on the north side of Elm Heights to the north side of First street. Hiestand stated that in 1977 it was depicted as a relatively affluent neighborhood which houses I.U. professionals and some limestone industry people. Hiestand stated that the true significance at that time was architectural. Hiestand stated the majority of the houses were revival style buildings built from 1910 to 1930 or 1940. (Sue Zabriskie enters) Hiestand stated that the next map was from 1981 and was not as formal a survey. Hiestand stated that the 1981 map stretches from Washington Street to Jordan in three different sections or districts. Hiestand stated that on the 1981 map they

were also looking for 1910 to 1930 or 1940 revival style residences. Hiestand stated that in her staff report, located after the maps, is narrative about the district. Hiestand stated that in the 1986 interim report map the district has developed as a corridor along east First Street. Hiestand stated that for the first time the district focused on limestone industry history, and the fact that stone artisans and quarry owners lived in that district. Hiestand stated that it is also noted that several very famous I.U. professors and researchers resided in the area as well, which is another part of the district's significance. Hiestand stated that when the survey was redone in 2001 and published in 2004 they did gather in a few more properties. Hiestand stated that the significance of limestone history and I.U. history stayed the same. Hiestand stated that she and Joanne Stuttgen worked together to define the boundary that was submitted to the DHPA and that boundary can be found on the final map in the packet.

Hiestand stated that the district is significant for its illustration of the growth of the limestone industry in Bloomington, particularly in the mid 20th century during the time that it thrived. Hiestand stated that there is a city-wide theme of limestone history now being created, including the Woolrey property on Tapp Road, where a mill building is also include in the National Register. Hiestand stated that this district shows how people related to that industry lived. Hiestand stated that one interesting aspect of the area was how the skilled stone workers lived in such proximity to the quarry owners.

Hiestand stated that one of the nice things about this nomination is that it begins to break down the district. Hiestand stated that there was an area in this district that they have learned from residents that is was called the hill and it had four or five very large limestone houses on the north side of First Street, most of which were architect designed, and that was seen a separate and different than the rest of the district. Hiestand stated that mansions are not particular to Bloomington, but one of the things that is unique about this district are the small limestone houses that the artisans designed and resided in and then proceeded to embellish with their unique carvings. Hiestand stated that she felt that this district is unique to Bloomington and the Commission is doing a great service to the State to be able to list this district.

Hiestand listed a number of names of people who are faculty members at I.U. and who resided in the district. Rosemary Miller suggested that more information about faculty should be included in the staff report. Hiestand stated that she was just giving the members an overview of the nomination and that information is included in the nomination.

Hiestand stated that under Criteria B it was determined that Alfred Kinsey did research in his home therefore there is a direct connection between his life's work and his residence. Hiestand stated that the artisans also expressed themselves through their homes and the artifacts in their yards. Hiestand stated that there were several architects working in the neighborhood, and it is one of the few districts in Bloomington that includes architect designed homes.

Hiestand stated that in addition to the things she had listed under item C, the number of limestone benches, and yards that are designed around limestone artifacts is extraordinary. Hiestand stated that Joanne Stuttgen created site plans for some of those yards. Hiestand is recommending approval. (Jeannine Butler enters) Hiestand has received comments and revisions from Rebecca Burchart. Hiestand stated that the Commission members should feel free to ask Joann Stuttgen questions.

Matt Reckard stated that he would like Hiestand and Joann Stuttgen to answer any questions from the public. Matt Reckard explained that a nomination to the National Register of Historic Places carries no restrictions whatsoever. Reckard stated that if it were a locally designated district or object then anything that would change the appearance of the house or object from the public streets would require the owner to come before the Commission for its review. Reckard stated that this is a nomination for the National Register of Historic Places and it put no significant restrictions on private property.

Matt Reckard stated that this would be the time for the Commission members to voice what they think of the nomination. James Stewart stated that he enjoyed reading the document. Sandi Clothier stated that she had not had a chance to read the document in the depth she would have liked, but she thought what she had read was terrific and would like to see the nomination move forward. Marjorie Hudgins stated that she was very pleased with the nomination and she thought it was very well done and a pleasure to read. Doug Bruce stated that he grew up a block away from this district and it had a major impact on his architectural career. Doug Bruce stated that he has read through the nomination a couple time and really enjoyed seeing the pictures. Bruce stated that he is in full support of the nomination.

Hiestand stated that she wanted to thank Rebecca Burchart for getting the Commission a picture of Alfred Kinsey to go along with the nomination. Jeannine Butler stated that she thoroughly enjoyed reading the nomination. Matt Reckard stated that he did not agree that the district qualified under Criteria A. The Commission discussed foot notes for the nomination. The Commission discussed where a citizen could find the material and documentation that was not included in length in the nomination. Hiestand stated that all the research documents will be available, along with the nomination, in the Indiana Room for further research. This will be done after the district is listed.

Roll call vote on the motion passes unanimously, 8-0-0.

Bloomington Historic Preservation Commission

National Register Nomination

Staff Review

Name of Property: Vinegar Hill Historic District
Address: Roughly located on either side of East First Street from Woodburn to South Jordan Ave. and on Sheridan Drive from Jordan Ave. to East Maxwell Lane, Bloomington, Monroe County, Indiana

Date of Review : September 9 , 2004

Case History

The area being reviewed is known as Vinegar Hill and has been surveyed as historic since 1977. It was listed as a district in the 1977 survey, but appeared with different boundaries (included as an exhibit). That district extended from Atwater to the north side of First Street and from Hawthorne to Jordan Ave. These boundaries were redefined in 1986 when the second survey appeared. The significance of the district shifted from "a fashionable residential district" of the 30's and 40's to the current emphasis on limestone and university history, as well as its illustration of high style architecture of that era. All of the individual properties identified within the earlier Vinegar Hill district are now absorbed into the Elm Heights Survey area.

Evaluation of the Nomination

In order to be eligible for inclusion in the National Register, properties must conform to 36 CFR Part 60.4, the Criteria for Evaluation. The nomination establishes that the district is eligible under Criteria A, B and C.

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

Staff Comments

Criteria A

One of the significant themes in Monroe County history is the early development and growth of the limestone industry and its impact on the national as well as local landscape. Monroe County currently has one limestone industry related structure, a mill listed on the

Register, the Woolery Property on Tapp Road.. The Vinegar Hill residential district was built by both mill and quarry owners and skilled stone carvers. Buildings in the district express not only the relative affluence created by Bloomington's stone industry, but also the uniquely imaginative stone environments the artisans devised. Like the earlier Prospect Hill District, Vinegar Hill contains many architect designed homes, and also the more modern concepts of a Sears Kit Home and a home patterned from the 1929 Indianapolis Home Show. Also represented are the homes of illustrious academics of the 20's and 30's, including Kinsey, Merrill and Muller. After the construction of the Elm Heights School (1926) and the expansion of the University along east Third Street, (Rawles Hall 1923, Memorial Hall 1925, Myers Hall 1937), areas south of the university campus became more desirable to faculty. These twin themes of limestone and academia are preeminent in early to mid twentieth century Bloomington history and the district illustrates the residential culture that resulted.

Criteria B

In order to qualify under this criteria, it is necessary for the achievement of residents to be directly connected with the buildings in the district. Vinegar Hill qualifies in two ways; through the expressive carvings of the limestone artisans' work as seen on the buildings and because academic research was conducted within the homes of Vinegar Hill. Carvers Bruner, Donato, and Anthony, designed their own homes, while Franzmann modified his kit home with battered limestone columns. There is, therefore a direct expression of the carvers trade in the residences they occupied during the period of significance. Information from the nomination also affirms that Kinsey used his home as a laboratory and monitored human sexual behavior at his home.

Criteria C

The Vinegar Hill District would qualify under C simply because it contains the work of Alfred Grindle, an architect trained in England. His work is also found in the University Courts area, Trinity Episcopal Church and several school buildings in town. In addition to the homes designed by Ernest Flagg, James Foley and Burns and James, who were architects by profession, there are homes designed by the carvers Donato, Anthony and Mazullo. Also unique to this district are the creation of environments using limestone artifacts as accents to organize yards and gardens and to formalize entries. The historian has diagrammed several site maps in the neighborhood showing the use of limestone. Some of these are more mundane items such as urns, walls and benches, but there are also unique figurative birdbaths, gargoyles, highly designed door surrounds and balustrades that punctuate a culture of stone exclusive to this neighborhood.

As set forth in 36 CFR Part 60, staff has notified property owners and public officials by letter. All have been given the opportunity to provide to Commission with written comments or objections. A public hearing will be held on September 9th where the

Bloomington Historic Commission will render its decision on the merits of this application.

Recommendation

Staff recommends that the Bloomington Historic Commission support the nomination of Vinegar Hill Historic District to the National Register of Historic Places.

A. HISTORIC NAME VINEGAR HILL DISTRICT B. COUNTY MAURIE C. NUMBER 105-055-0249

D. ADDRESS HAWTHORNE - JORDAN; 3RD TO 1ST EAST E. TWP/CITY BLOOMINGTON F. QUAD NAME BLOOMINGTON

SR _____ NR _____ NHL _____ HABS _____ HAER _____ UTM REFERENCES 18 | | | | | | | | | |

STATE OF INDIANA DEPARTMENT OF NATURAL RESOURCES INDIANA HISTORIC SITES AND STRUCTURES INVENTORY REVISED 1977

MOUNT CONTACT PRINTS HERE

VINEGAR HILL SURVEY DISTRICT
105-055-0249

1. COMMON NAME _____
2. OWNERSHIP _____ Public _____ Private
3. VISIBLE _____ Yes _____ No

4. PROPERTY'S N _____
VARIOUS

6. USE	PRESENT	PAST	PRESENT
Residence	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	Military <input type="checkbox"/>
Govt./Pol.	<input type="checkbox"/>	<input type="checkbox"/>	Entertainment <input type="checkbox"/>
Commerce	<input type="checkbox"/>	<input type="checkbox"/>	Scientific <input type="checkbox"/>
Industrial	<input type="checkbox"/>	<input type="checkbox"/>	Religious <input type="checkbox"/>
Agriculture	<input type="checkbox"/>	<input type="checkbox"/>	Park <input type="checkbox"/>
Transportation	<input type="checkbox"/>	<input type="checkbox"/>	Museum <input type="checkbox"/>
Organization	<input type="checkbox"/>	<input type="checkbox"/>	Educational <input type="checkbox"/>
Other			<input type="checkbox"/>



10. CONDITION
____ Excellent
____ Good
____ Fair
____ Deteriorated
____ Ruins

11. BUILDING INTEGRITY
____ Unaltered
____ Altered
____ Moved
Date _____

11a. Specify Alt
Removals _____
Structural _____
Replacement _____
Additions _____

12. DATE _____ 13. STYLE _____ 14. ARCHITECTURE _____

15. DESCRIPTION SEE SUPPLEMENTS

Inscriptions _____ Facade Material _____

16. OUTBUILDINGS _____

18. ENVIRONMENT _____

19. AREAS OF SIGNIFICANCE
- | | | | |
|---|--|---|--|
| <input type="checkbox"/> Aboriginal | <input type="checkbox"/> Community Planning | <input type="checkbox"/> Humanities | <input type="checkbox"/> Religion |
| <input type="checkbox"/> Arts | <input type="checkbox"/> Education | <input type="checkbox"/> Indian | <input type="checkbox"/> Science/Technology |
| <input type="checkbox"/> Architecture | <input type="checkbox"/> Engineering | <input type="checkbox"/> Landscape Architecture | <input type="checkbox"/> Social/Ethnicity |
| <input type="checkbox"/> Commerce | <input checked="" type="checkbox"/> Environments/Neighborhoods | <input type="checkbox"/> Military | <input type="checkbox"/> Transportation |
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| <input type="checkbox"/> Other _____ | | | |

Specify the significance for each area checked. ONCE A FARM AREA NOTED FOR ITS ORCHARDS - SURPLUS APPLES ROTTING ON THE GROUND PRODUCED A "VINEGAR" SMELL, HENCE THE NAME. IN 1930-40 THE AREA BECAME A FASHIONABLE RESIDENTIAL DISTRICT. THE CONSERVATIVE COLONIAL STYLE PREDOMINATES, BUT MORE DARING STYLES AS SPANISH COLONIAL, AND ARTS & CRAFTS STYLE ARE ALSO FOUND. OF PARTICULAR INTEREST ARE THE ENORMOUS STONE "PALACES" ALONG E. 1ST STREET BETWEEN HIGHLAND AND JORDAN.

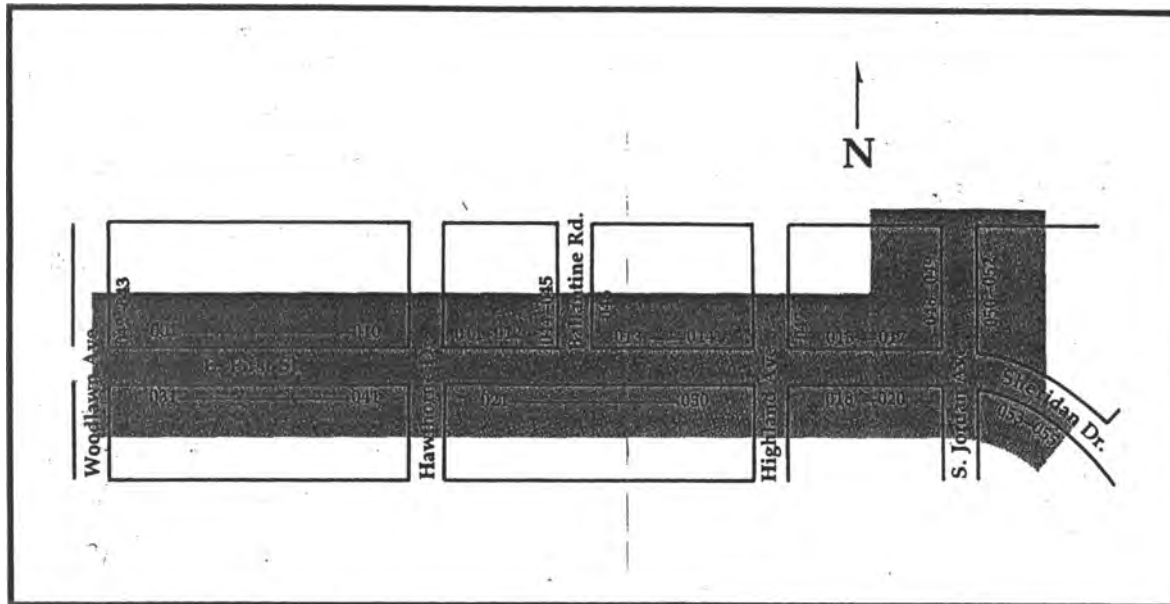
20. INFORMATION SOURCES _____

21. SURVEYOR T. CARTER

ATTACH
NEGATIVE
ENVELOPE
HERE

Vinegar Hill Historic Limestone District (77001-055)

(61)



The surge of prosperity caused by the thriving limestone industry, combined with the expansion of Indiana University on its new east side campus, led to the steady spread of residential development south and east of downtown between 1900 and 1940. Vinegar Hill, a gentle rise that crested about 2000 feet south of the Third Street row of university class buildings, took its name from the smell of rotting apples, windfallen in the many orchards spread along its slopes. The construction of the Elm Heights School in 1926 spurred further building to the south and east.

Among the first to build houses along the newly laid out dirt road that became First Street were stonecutters, many of Italian or

German birth, who had been brought to Bloomington by quarry owners who valued their skills and artistry. An old photograph records the construction of stonecarver William Franzman's bungalow (038) in 1926. The first house to be built on First Street east of Woodlawn, it is a one-and-a-half-story, side-gable building with massive stone pillars supporting the porch roof, and a gabled dormer sheltering a recessed balcony.

Chris Donato, another stonecarver, built three houses—one to live in and two to sell. His own house (005), constructed about 1935 in the English Cottage Revival style, is faced with ashlar limestone and fronted by an elaborately carved porch. The two others

that Donato built (003 and 004) display panels of Art Deco carving under each window. Donato also created the extensive stonecarving on the porch of a duplex on South Woodlawn Avenue (043).

Two other stonecarvers, Joseph Anthony and Fred Bruner, built themselves Spanish Colonial Revival limestone houses (010 and 011) in 1928 and 1930. These feature arched window and door openings, barrel tile roofs, and intricately carved fireplaces inside. Across the street Dominick Mazzullo, another carver, adorned the window and door arches of his Spanish Colonial Revival house with elaborate carving and added a small curvilinear gable over the front door.

Quarry owners, other businessmen, and Indiana University professors bought lots a block or two further east on First Street. Irvin Matthews' large, limestone English Domestic Revival house (017) was built in 1927 to designs by Alfred Grindle, an English-born Indiana architect who had opened an office in Bloomington. Quarry owners Kenneth Cline and David Wylie built near-mansions (016 and 015) in a similar style. The Cline House features a carved balustrade on the front porch, stone window mullions, and sculptures of the Cline children's heads over the front door.

Across the street on the south side of First, Alfred Kinsey, Indiana University psychologist and sociologist, designed and built, in 1926, an English Cottage Revival house nestled into the extensively wooded and planted double lot; Kinsey and his wife

1986 HISTORIC SITES

VII. North University District

These houses once formed an upper-middle class district. The district is notable for its architectural variety and quality of design, and includes many Period Revival, Arts and Crafts, and Gothic-influenced houses, as well as a Prairie style house, 825 E. 8th Street.

VIII. Fraternity Row

Massive fraternities and sororities, built in the 1920's, and smaller, earlier academic buildings, once private homes, dominate the district. Architecture varies from Colonial Revival, Tudor, Spanish and Gothic Revival, to Free Classic, Queen Anne and Federal styles.

IX. South Washington District

A large residential area dating from the late 1800's to 1940, this district is marked by bungalows and Carpenter-Builder cottages, in a variety of designs, and often with elaborate ornamentation.

X. South University Survey District

This district is noteworthy for its concentration of bungalows, large two-story "Modern Standard" houses and Period houses, dating from 1910 to 1940. Several unique embellishments can be found: Oriental-influenced gables, stucco, tile roofs, applied half-timbering and elliptical windows.

XI. Vinegar Hill District

In the 1930's and 1940's this area became a fashionable residential section, growing around earlier bungalows and cottages. Once planted with apple trees, the district is named for the vinegary smell of rotting apples. Many houses in this district are large and impressive limestone or brick structures, examples of the Period House, Arts and Crafts, Art Deco and Beaux Arts styles. Located on the southern periphery is the First Street District of distinctive limestone homes, mainly built and owned by stone carvers and quarry owners.



600 S. Ballantine

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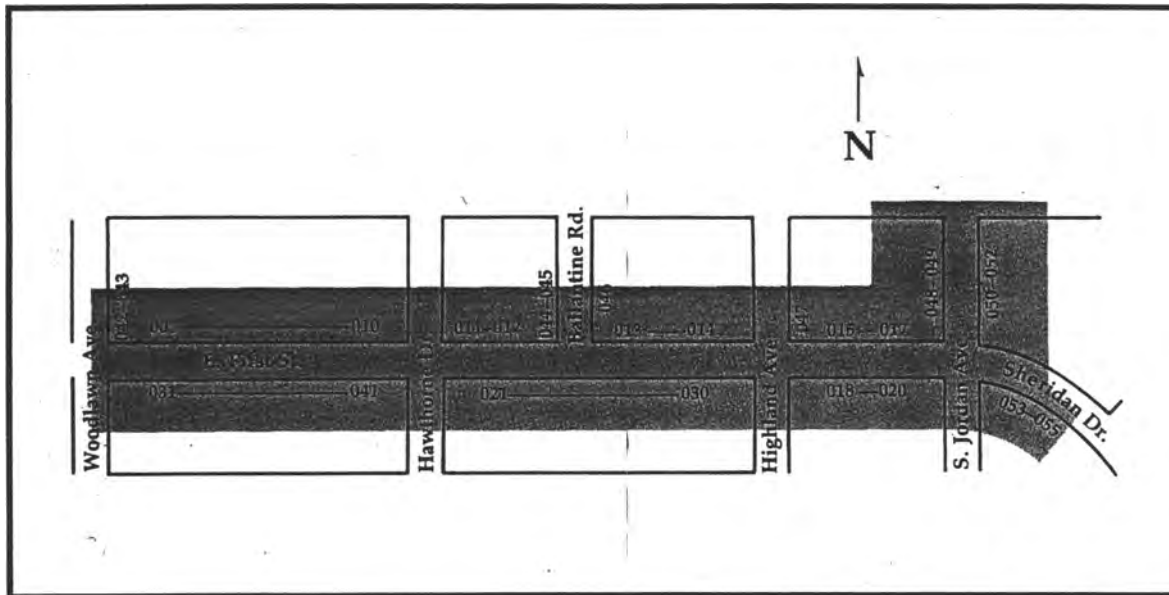
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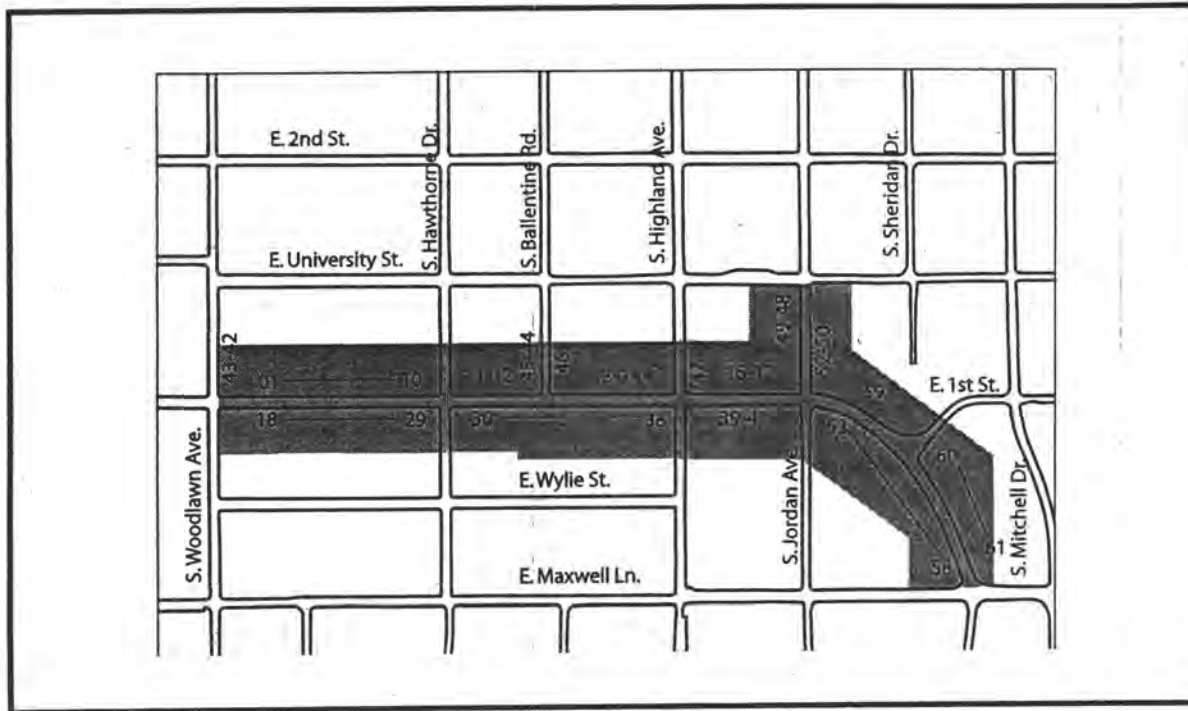
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Vinegar Hill Historic District (105-055-77001-61)



Between 1900 and 1940, the vigorous expansion of the limestone industry played out upon the landscape in many ways. At one time, seventeen separate mills and quarries were located within the city limits. In Vinegar Hill, it created a unique collection of homes, a majority of which are associated with stone construction in some way.

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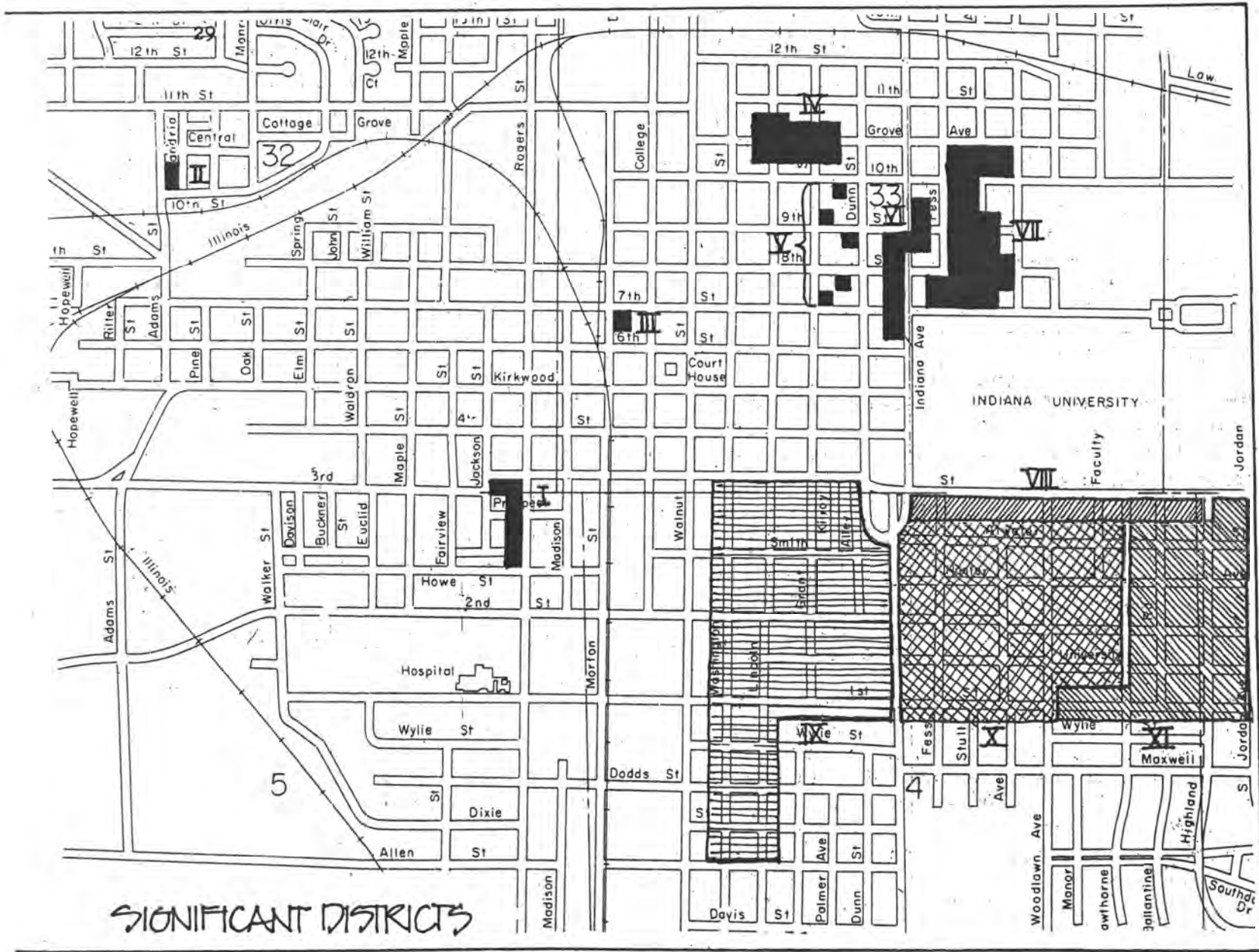
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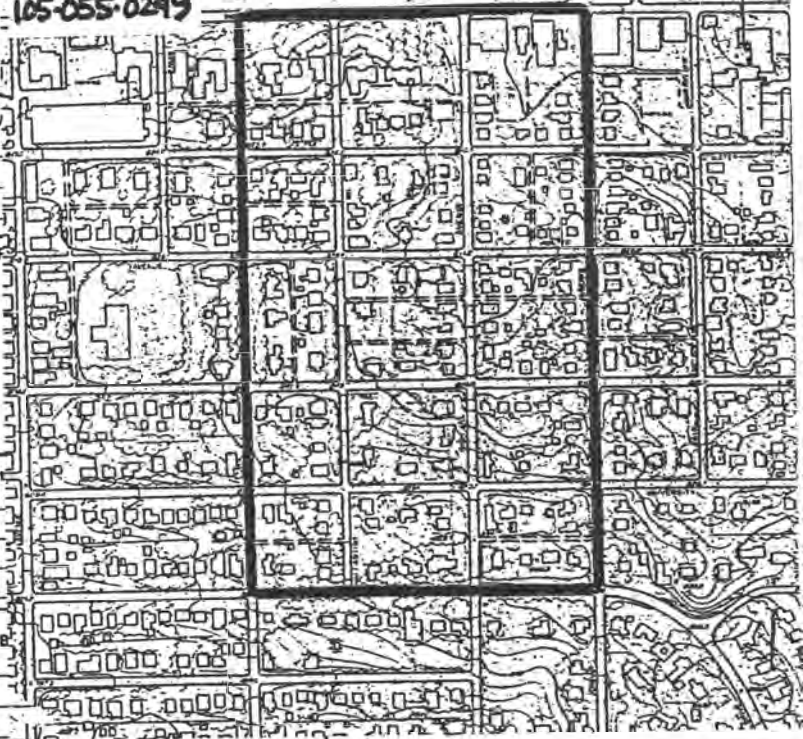
SIGNIFICANT DISTRICTS

A. HISTORIC NAME VINEGAR HILL DISTRICT B. COUNTY MAURDE C. NUMBER 105-055-0249
 D. ADDRESS HAWTHORNE-JORDAN; 3RD to 1ST EAST E. TWP/CITY BLOOMINGTON F. QUAD NAME BLOOMINGTON
 SR _____ NR _____ NHL _____ HABS _____ HAER _____
 UTM REFERENCES 18 | | | | | | | | | |

STATE OF INDIANA DEPARTMENT OF NATURAL RESOURCES INDIANA HISTORIC SITES AND STRUCTURES INVENTORY
 REVISED 1977

MOUNT CONTACT PRINTS HERE

**VINEGAR HILL
 SURVEY DISTRICT
 105-055-0249**



1. COMMON NAME _____
 2. OWNERSHIP _____ Public _____ Private
 3. VISIBLE _____ Yes _____ No

4. PROPERTY'S USE
VARIOUS

6. USE	PRESENT	PAST	PRESENT
Residence	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	Military <input type="checkbox"/>
Govt./Pol.	<input type="checkbox"/>	<input type="checkbox"/>	Entertainment <input type="checkbox"/>
Commerce	<input type="checkbox"/>	<input type="checkbox"/>	Scientific <input type="checkbox"/>
Industrial	<input type="checkbox"/>	<input type="checkbox"/>	Religious <input type="checkbox"/>
Agriculture	<input type="checkbox"/>	<input type="checkbox"/>	Park <input type="checkbox"/>
Transportation	<input type="checkbox"/>	<input type="checkbox"/>	Museum <input type="checkbox"/>
Organization	<input type="checkbox"/>	<input type="checkbox"/>	Educational <input type="checkbox"/>
Other			

10. CONDITION	11. BUILDING INTEGRITY	11a. Specify Alterations
<input type="checkbox"/> Excellent	<input type="checkbox"/> Unaltered	Removals _____
<input type="checkbox"/> Good	<input type="checkbox"/> Altered	Structural _____
<input type="checkbox"/> Fair	<input type="checkbox"/> Moved	Replacement _____
<input type="checkbox"/> Deteriorated	Date _____	Additions _____
<input type="checkbox"/> Ruins		

12. DATE _____ 13. STYLE _____ 14. ARCHITECTURE _____
 15. DESCRIPTION SEE SUPPLEMENTS

Inscriptions _____ Facade Material _____
 16. OUTBUILDINGS _____ 18. ENVIRONMENT _____

19. AREAS OF SIGNIFICANCE

<input type="checkbox"/> Aboriginal	<input type="checkbox"/> Community Planning	<input type="checkbox"/> Humanities	<input type="checkbox"/> Religion
<input type="checkbox"/> Arts	<input type="checkbox"/> Education	<input type="checkbox"/> Indian	<input type="checkbox"/> Science/Technology
<input type="checkbox"/> Architecture	<input type="checkbox"/> Engineering	<input type="checkbox"/> Landscape Architecture	<input type="checkbox"/> Social/Ethnicity
<input type="checkbox"/> Commerce	<input checked="" type="checkbox"/> Environs/Neighborhoods	<input type="checkbox"/> Military	<input type="checkbox"/> Transportation
<input type="checkbox"/> Communications	<input type="checkbox"/> Exploration/Settlement	<input type="checkbox"/> Politics/Government	<input type="checkbox"/> Vernacular/Construction
<input type="checkbox"/> Other			

Specify the significance for each area checked ONCE A FARM AREA NOTED FOR ITS ORCHARDS - SURPLUS APPLES ROTTING ON THE GROUND PRODUCED A "VINEGAR" SMELL, HENCE THE NAME.
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20. INFORMATION SOURCES _____

21. SURVEYOR T. CARTER

ATTACH
 NEGATIVE
 ENVELOPE
 HERE



City of Bloomington

Scale: 1" = 140'



Aug 5, 2004

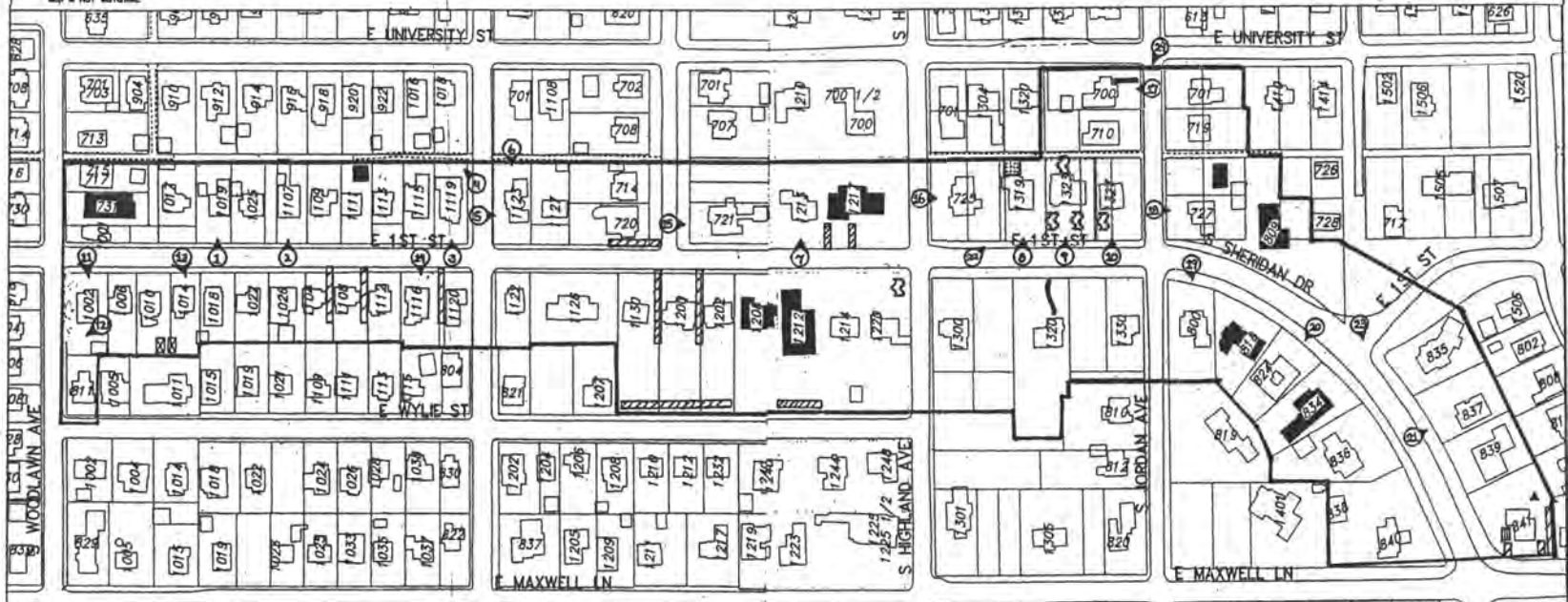
This map was produced by the City of Bloomington GIS for use as map information only. Map is NOT warranted.

NOTES
 See Enlarged Maps for the following sites:
 1017 East First (02)
 1107 East First (05)
 1119 East First (10)
 1123 East First (11)
 1002 East First (18)
 1116 East First (28)
 1330 East First (41)
 800 South Sheridan (53)

Vinegar Hill Historic District
Bloomington
Monroe County, IN

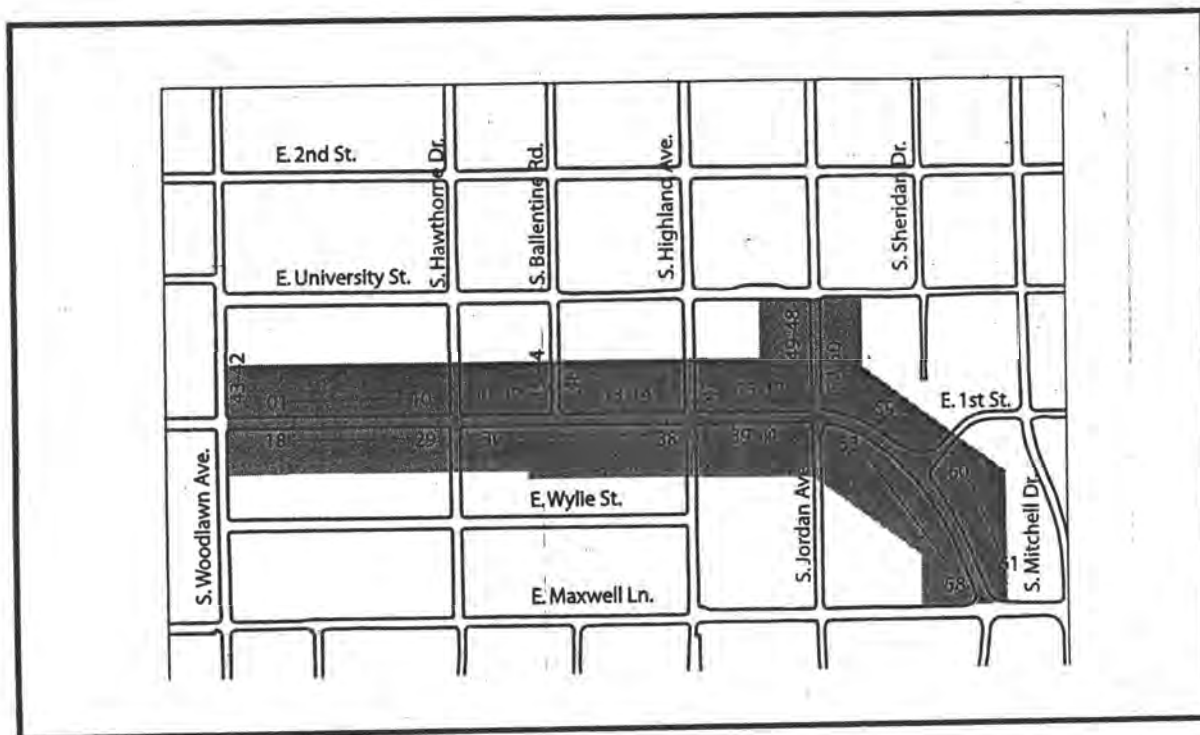
Key

District		Steps	
Contributing buildings		Skidwalk	
Non-contributing buildings		Bench	
Retaining wall		Pedestal	
Barbecue (841 South Sheridan Dr.)		Slab Base	
Urn/planter		Sidewalk Pillars/Posts (800 South Sheridan Dr.)	
Terrace		Carpools	
Photograph Direction		Alleys	



VINEGAR HILL
NATIONAL REGISTER
NOMINATION MAP

Vinegar Hill Historic District (105-055-77001-61)



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DNR Indiana Department of Natural Resources

Division of Historic Preservation & Archaeology • 402 W. Washington Street, W274 • Indianapolis, IN 46204-2739
Phone 317-232-1646 • Fax 317-232-0693 • dhpa@dnr.state.in.us

Mitchell E. Daniels, Jr., Governor
Kyle J. Hupfer, Director



May 3, 2005

Carol D. Shull
Keeper of the National Register
National Park Service 2280
National Register of Historic Places
1201 "I" (Eye) Street, N.W.
Washington D.C. 20005



RE: Vinegar Hill Historic District, Monroe Co., IN, Reference number 05000195

Dear Ms. Shull,


Enclosed is a National Register nomination for the Vinegar Hill Historic District, Monroe County, Indiana. This nomination was returned to office on March 25, 2005 by Patrick Andrus of your staff. Accordingly, our staff has worked with the applicants and professional to modify the nomination per the review sheet forwarded with the nomination.

Specifically:

- The period of significance has been changed to end at 1955, so that the cover form and text of the application are consistent. Regarding the inconsistency of rating 1022 E. 1st, 1217 E. 1st, and 1208 E. 1st, upon further review by staff, the CLG, and consultants, all three should have been rated contributing and are now so indicated on the map and in the text. An explanation of why 818 S. Sheridan is non-contributing is now included in the text on page 7.2.
- The boundary justification has been strengthened through further description and analysis of surrounding areas (pages 10.64 and 10.65).
- The historic photos and missing current photos are included with this packet. The photos include a view of the Kinsey residence.

We believe that this covers all the questions that the return sheet included. We will look forward to your review and ultimately, the listing of this district on the National Register of Historic Places. Please consult either Paul Diebold or Frank Hurdis of my staff if you should have any additional questions about the nomination.

Very truly yours,


Jon C. Smith
Director
Division of Historic Preservation
and Archaeology

JCS:PCD:pcd

DNR

Indiana Department of Natural Resources

Division of Historic Preservation & Archaeology • 402 W. Washington Street, W274 • Indianapolis, IN 46204-2739
Phone 317-232-1646 • Fax 317-232-0693 • dhpa@dnr.in.gov



February 2, 2005

Carol D. Shull
Keeper of the National Register
National Park Service 2280
National Register of Historic Places
1201 "I" (Eye) Street, N.W.
Washington D.C. 20005

Dear Ms. Shull:

Enclosed is a National Register of Historic Places nomination for Vinegar Hill Historic District in Monroe County, Indiana.

This application was forwarded to us by the Bloomington Certified Local Government after approval by their historic preservation commission.

The Indiana Historic Preservation Review Board also reviewed the nomination and voted to recommend its inclusion in the National Register of Historic Places.

Very truly yours,

Jon C. Smith
Director
Division of Historic Preservation
and Archaeology

JCS:AEW:aw

Enclosure: nomination package

UNITED STATES DEPARTMENT OF THE INTERIOR
NATIONAL PARK SERVICE

NATIONAL REGISTER OF HISTORIC PLACES
EVALUATION/RETURN SHEET

REQUESTED ACTION: NOMINATION

PROPERTY NAME: Vinegar Hill Historic District

MULTIPLE
NAME:

STATE & COUNTY: INDIANA, Monroe

DATE RECEIVED: 2/11/05 DATE OF PENDING LIST: 3/10/05
DATE OF 16TH DAY: 3/25/05 DATE OF 45TH DAY: 3/27/05
DATE OF WEEKLY LIST:

REFERENCE NUMBER: 05000195

REASONS FOR REVIEW:

APPEAL: N DATA PROBLEM: N LANDSCAPE: N LESS THAN 50 YEARS: N
OTHER: N PDIL: N PERIOD: N PROGRAM UNAPPROVED: N
REQUEST: N SAMPLE: N SLR DRAFT: Y NATIONAL: N

COMMENT WAIVER: N

ACCEPT RETURN REJECT 3/25/2005 DATE

ABSTRACT/SUMMARY COMMENTS:

See attached Return Sheet for detailed comments

RECOM./CRITERIA Return

REVIEWER Patrick Andrus DISCIPLINE Historian

TELEPHONE _____ DATE 3/25/2005

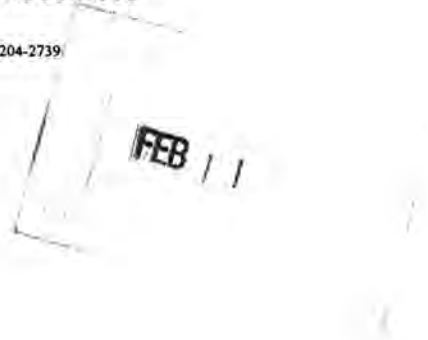
DOCUMENTATION see attached comments Y/N see attached SLR Y/N

If a nomination is returned to the nominating authority, the nomination is no longer under consideration by the NPS.

DNR

Indiana Department of Natural Resources

Division of Historic Preservation & Archaeology • 402 W. Washington Street, W274 • Indianapolis, IN 46204-2739
Phone 317-232-1646 • Fax 317-232-0693 • dhpa@dnr.in.gov



February 2, 2005

Carol D. Shull
Keeper of the National Register
National Park Service 2280
National Register of Historic Places
1201 "I" (Eye) Street, N.W.
Washington D.C. 20005

Dear Ms. Shull:

Enclosed is a National Register of Historic Places nomination for Vinegar Hill Historic District in Monroe County, Indiana.

This application was forwarded to us by the Bloomington Certified Local Government after approval by their historic preservation commission.

The Indiana Historic Preservation Review Board also reviewed the nomination and voted to recommend its inclusion in the National Register of Historic Places.

Very truly yours,

Jon C. Smith
Director
Division of Historic Preservation
and Archaeology

JCS:AEW:aw

Enclosure: nomination package



IN REPLY REFER TO:

United States Department of the Interior

NATIONAL PARK SERVICE

1849 C Street, N.W.
Washington, D.C. 20240

UNITED STATES DEPARTMENT OF THE INTERIOR NATIONAL PARK SERVICE

NATIONAL REGISTER OF HISTORIC PLACES EVALUATION/RETURN SHEET

Property Name: Vinegar Hill Historic District
Monroe County, IN

Reference Number: 05000195

Reason for Return:

Period of Significance and Non-contributing buildings: The period of significance for the nomination is defined in Section 8, p. 1 as ending in 1954 and in Section 8, p. 26 as ending in 1955. The inventory is not consistent in categorizing buildings from 1955 as contributing or non-contributing. In section 7, p. 21, the building at 1022 E. 1st Street, built in 1955, is listed as contributing, while in section 7, p. 21, the building at 1217 E. 1st St., constructed in 1955, is listed as non-contributing, as is the building at 1208 E. 1st St (section 7, p. 22), also constructed in 1955. Please clarify the period of significance and the status of these three buildings. The building at 818 S. Sheridan Drive (section 7, p.24), a 1937 Colonial Revival style residence is listed as non-contributing, but no explanation is provided. Please explain why it does not contribute.

Boundary Justification: The Boundary Justification provided in Section 10, page 64 states simply that "this is the boundary of the district as established in the Bloomington Interim Report (2004)..." This statement does not meet National Register documentation standards for justifying a boundary. Please provide a justification for the selected boundary that is based on the district's historic significance and integrity.

Photographs: On pages 68-70 (Additional Documentation) 18 historic photographs of the district are described, but the photographs were not included with the nomination. Please provide the photographs. The district is nominated under National Register Criterion B for its historic association with Alfred C. Kinsey, Director of Indiana University's Kinsey Institute, but no photograph of his residence at 1320 E. 1st. Street is provided. Because of its



United States Department of the Interior

UNITED STATES DEPARTMENT OF THE INTERIOR
NATIONAL PARK SERVICE
1849 C Street, N.W.
Washington, D.C. 20240

IN REPLY REFER TO:

NATIONAL REGISTER OF HISTORIC PLACES EVALUATION/RETURN SHEET

Property Name: Vinegar Hill Historic District
Monroe County, IN

Reference Number: 05000195

----- p. 2

importance to the overall significance of the district, please provide a photograph of this pivotal building.

Patrick Andrus

Patrick Andrus
Historian
National Register of Historic Places
3/25/2005

UNITED STATES DEPARTMENT OF THE INTERIOR
NATIONAL PARK SERVICE

NATIONAL REGISTER OF HISTORIC PLACES
EVALUATION/RETURN SHEET

REQUESTED ACTION: RESUBMISSION

PROPERTY NAME: Vinegar Hill Historic District

MULTIPLE
NAME:

STATE & COUNTY: INDIANA, Monroe

DATE RECEIVED: 5/06/05 DATE OF PENDING LIST:
DATE OF 16TH DAY: DATE OF 45TH DAY: 6/19/05
DATE OF WEEKLY LIST:

REFERENCE NUMBER: 05000195

DETAILED EVALUATION:

ACCEPT RETURN REJECT 6/17/05 DATE

ABSTRACT/SUMMARY COMMENTS:

*On resubmission the State has addressed all issues raised
in the Return Sheet. See SHPO letter of 5/3/05*

RECOM./CRITERIA accept A, B, C
REVIEWER Patrick Andrus DISCIPLINE Historian
TELEPHONE _____ DATE 6/17/2005

DOCUMENTATION see attached comments Y/N see attached SLR Y/N



Division of Historic Preservation & Archaeology • 402 W. Washington Street, W274 • Indianapolis, IN 46204-2739
Phone 317-232-1646 • Fax 317-232-0693 • dhpa@dnr.IN.gov • www.IN.gov/dnr/historic

October 17, 2019

Ms. Joy Beasley
Keeper of the National Register
National Register of Historic Places
Mail Stop 7228
1849 C St, NW
Washington, D.C. 20240



Re: Additional documentation, Vinegar Hill Historic District, Monroe County, Indiana

Dear Ms. Beasley,

Enclosed is additional documentation for the Vinegar Hill Historic District, Monroe County, Indiana. The district was listed on the National Register of Historic Places on June 17, 2005.

The document includes additional contextual information about Dr. Kinsey, whose house is a contributing building within the listed district. In particular, the document adds to the case for national significance for the Kinsey House, by placing Dr. Alfred Kinsey's work within a national framework and documenting how the Kinsey family home was significant to his writing and research.

The enclosed disk contains the true and correct copy of the additional documentation for the Vinegar Hill Historic District, Monroe County, Indiana.

Please address any questions you or your staff may have about this nomination to my National Register staff members, Paul Diebold or Holly Tate.

Sincerely,

Cameron F. Clark
State Historic Preservation Officer

CFC:PCD:pcd

enclosure: nomination package

UNITED STATES DEPARTMENT OF THE INTERIOR
NATIONAL PARK SERVICE

NATIONAL REGISTER OF HISTORIC PLACES
EVALUATION/RETURN SHEET

Requested Action: Additional Documentation

Property Name: Vinegar Hill Historic District

Multiple Name: _____

State & County: INDIANA, Monroe

Date Received: 10/22/2019 Date of Pending List: 11/1/2019 Date of 16th Day: 11/18/2019 Date of 45th Day: 12/6/2019 Date of Weekly List: _____

Reference number: AD05000195

Nominator: _____

Reason For Review: _____

X Accept Return Reject 11/5/2019 Date

Abstract/Summary Comments: This AD focuses on the home of Dr. Alfred Kinsey and outlines Kinsey's national prominence in the study of sexual behavior. It provides a case for Kinsey's national significance in the fields of Education and Medicine and demonstrates the centrality of his home to his work.

Recommendation/ Criteria: Accept Additional Documentation

Reviewer Jim Gabbert Discipline Historian

Telephone (202)354-2275 Date _____

DOCUMENTATION: see attached comments : No see attached SLR : No

If a nomination is returned to the nomination authority, the nomination is no longer under consideration by the National Park Service.