

United States Department of the Interior  
National Park Service

National Register of Historic Places  
Registration Form

SENT TO D.O.

1-2-97

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 Greenlee, Robert, House

other names/site number \_\_\_\_\_

2. Location

street & number 806 North Evans Street

not for publication

city or town Bloomington

vicinity

state Illinois

code IL

county McLean

code 113

zip code 61701

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 36 CFR 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.)

William L. Wheel

12-27-96

Signature of certifying official/Title

Date

Illinois Historic Preservation Agency

State of Federal agency and bureau

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

Signature of certifying official/Title

Date

State or Federal agency and bureau

4. National Park Service Certification

I hereby certify that the property is:

entered in the National Register.

See continuation sheet.

determined eligible for the National Register

See continuation sheet.

determined not eligible for the National Register.

removed from the National Register.

other, (explain): \_\_\_\_\_

Signature of the Keeper

Date of Action

\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

Greenlee House  
Name of Property

McLean, Illinois  
County and State

**5. Classification**

**Ownership of Property**  
(Check as many boxes as apply)

- private
- public-local
- public-State
- public-Federal

**Category of Property**  
(Check only one box)

- building(s)
- district
- site
- structure
- object

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

Contributing	Noncontributing	
1	1	buildings
0	0	sites
0	0	structures
0	0	objects
1	1	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**

n/a

**6. Function or Use**

**Historic Functions**  
(Enter categories from instructions)

Domestic-single family dwelling  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

**Current Functions**  
(Enter categories from instructions)

Domestic/single family dwelling  
domestic/secondary structure  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

**7. Description**

**Architectural Classification**  
(Enter categories from instructions)

Eastlake  
\_\_\_\_\_  
Queen Anne  
\_\_\_\_\_  
\_\_\_\_\_

**Materials**  
(Enter categories from instructions)

foundation Brick  
walls Wood  
\_\_\_\_\_  
roof Asphalt shingles  
other \_\_\_\_\_  
\_\_\_\_\_

**Narrative Description**

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

Greenlee House  
Name of Property

McLean, Illinois  
County and State

**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.)

**9. Major Bibliographical 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 # \_\_\_\_\_

**Areas of Significance**

(Enter categories from instructions)

Architecture

**Period of Significance**

c. 1884 - 1920

**Significant Dates**

c. 1884

**Significant Person**

(Complete if Criterion B is marked above)

n/a

**Cultural Affiliation**

n/a

**Architect/Builder**

Greenlee, Robert, builder

**Primary location of additional data:**

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

Name of repository:

McLean County Historical Society  
Bloomington Public Library

Greenlee House  
Name of Property

McLean, Illinois  
County and State

**10. Geographical Data**

Acreage of Property Less than one

**UTM References**

(Place additional UTM references on a continuation sheet.)

1	1 6	3 3 1 5 7 0	4 4 8 3 2 9 0
	Zone	Easting	Northing
2			

3			
	Zone	Easting	Northing
4			

See continuation sheet

**Verbal Boundary Description**

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

**Boundary Justification**

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

**11. Form Prepared By**

name/title Martin A. Wycoff/historical consultant

organization Martin A. Wycoff & Associates date July 29, 1996

street & number 311 Virginia Avenue telephone 309-452-7284

city or town Normal state IL zip code 61761

**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 Kenneth and Karen Downen

street & number 806 North Evans Street telephone 309-828-3941

city or town Bloomington state IL zip code 61701

**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.

United States Department of the Interior  
National Park Service

National Register of Historic Places  
Continuation Sheet

Section number 7 Page 1

Robert Greenlee House

Description

The Robert Greenlee House is a two-story detached side-hall plan Queen Anne-style frame building, with Eastlake and Anglo-Japanese detailing. It includes an attic and a basement. The structure is located at 806 North Evans Street in Bloomington, Illinois. The dimensions of the house are approximately 34 ft. x 53 ft., on a lot measuring approximately 55 ft. x 165 ft. A concrete city sidewalk and lawn strip separate the front yard from Evans Street, which retains its brick paving and limestone curb. A complete and a damaged concrete scroll-shaped hitching post also remain. A modern two-car garage (noncontributing) is present on the west (rear) part of the lot, with access from an alley, also to the west.

The neighborhood remains residential, with a wide date range for the structures, from the 1860s or 1870s to the 1920s. The character of the neighborhood, however, has been maintained, and is quite attractive.

The body of the Greenlee House is cross-shaped with a hipped roof and cross gables, and a gable-on-hip above. The intersecting gable on the south elevation is a full gable dormer. That on the north elevation is a hipped roof of a two-story projecting bay. There is also a hipped dormer on the east, or front, elevation, an extension of the of the two-story projecting bay below, breaking the line of the eave and creating somewhat of a "tower" effect. A two story bay window with corner brackets at the roof line exists on the south side of the house.

The foundation is constructed of red brick. The body of the house is covered with wood clapboards. There is no division between the first and second stories.

The house has two, first-story porches. The porch on the east front elevation extends across the entire width of the facade. It is Craftsman in style, not original to the house, and dates c. 1920. An attempt was made to blend the porch and house by copying the cornice brackets of the house at the corners of the porch, above the columns. The second porch is at the southwest corner of the house, on the south elevation. Entry may be made from this porch to either the kitchen or the living room. The porch appears to be original. The presence of a door on the west elevation may indicate the porch initially wrapped around the southwest corner and extended along the west side of the house.

The house has two brick chimneys. The primary, functioning chimney is located at the juncture of the main front gable and the cross gable. This chimney serves the living room fireplace. The eastern chimney, serving the front parlor fireplace, has been removed. Diamond-shaped asphalt shingles cover all sections of the roof of the structure. These replaced the original slate shingles at some time prior to 1972.

United States Department of the Interior  
National Park Service

## National Register of Historic Places Continuation Sheet

Section number 7 Page 2

Robert Greenlee House

The house has one-over-one, double-hung windows on the primary east section, and two-over-two, double-hung windows on the west section, except as noted. The windows have had aluminum storm windows applied.

An especially distinctive feature of the house is the profile design of the cornice brackets. These have been variously interpreted as dragons or Chinese "fu" dogs, but are definitely Oriental in character. These brackets surround the house, except where interrupted by the hipped dormer on the east facade. The Oriental impression is enhanced by the bellcast the roof line just above the eaves, producing an effect reminiscent of Oriental pagodas. These features, derived from the Anglo-Japanese motifs which permeated American popular culture in the 1880s, are echoed by some of the interior woodwork and hardware. Some remarkable Eastlake detailing exists on the east facade's hipped dormer and the surround of the paired window below it. This decoration is in the form of spindlework balls, a frieze of "bullseyes," and large brackets supporting the eaves.

The only major alterations to the exterior of the house appear to be the replacement of the original front porch with the existing porch c. 1920, the removal of the porch on the west elevation, and the replacement of the slate roof with asphalt shingles. Also, the window in the first story of the first, or kitchen, bay of the south elevation has been shortened to accommodate a sink, and one window on the first story of the third bay of the north elevation has been eliminated. None of these changes affected the plan of the house itself.

### East Elevation

The primary, or east elevation is divided into two bays. The left bay projects from the main body of the house and features a hipped roof. Both the first and second stories have paired windows. The area of the second-story windows and the dormer has Eastlake detailing in the form of spindlework balls around the cornice of the dormer, a frieze of bullseye blocks above the windows, and large side brackets extending from the second story to the dormer.

The right bay is topped by the primary gable-on-hip roof of the house. This bay contains the main entrance door on the first story. There is a single window on the second story. The window surround features Eastlake blocks with a circular medallion. The gable at the peak of the hipped roof is in the form of a pediment, with a small horizontal rectangular window.

The porch extends across the complete first floor elevation. It is in the Craftsman style, and likely replaced the original porch c. 1920. Four wooden steps, offset to the right to align with the entry door, leads to a wooden deck. Wood stair rails have been added. The porch roof is supported by two massive square wood piers with recessed panels. There is one pier at each corner. The railing of the porch is sheathed with wood clapboards, extending nearly to the

United States Department of the Interior  
National Park ServiceNational Register of Historic Places  
Continuation SheetSection number 7 Page 3

Robert Greenlee House

ground. Each front corner of the porch is ornamented with two cornice brackets copied from those on the house. Metal guttering is present on the porch roof and at the roof eaves of the house.

North Elevation

The north elevation consists of three bays. The eastern (left) bay has a double-hung stained glass window, located midway between the first and second stories, to provide illumination for the main interior staircase. The wood surround is topped by a slanting cap acting as a hood, supported by brackets, as are other first-story windows.

The hipped projecting central bay is the extension of the northern cross gable. The east wall of this projection has one window on the first story and one on the second. The surround for the first story window matches that of the window in the eastern bay, described above. The second story window matches the second story window on the right-hand bay of the eastern elevation. There are no windows on the west side of the projection, that side being much narrower than the east side. The north side of the projecting bay (parallel with the body of the house) has a single window on each of the two stories, matching those on the east side of the projection, described above.

The third, western bay has one, two-over-two window on the first story. The surround is plain, with a crown molding at the top. Another matching window was originally present to the east of this window, but has been removed. Two small windows are present at the second story. Both are offset to the east, the eastern most being located nearly at the juncture with the projecting center bay. The second window is wider, but equally short. Both have plain casings, with crown molding caps, and are single-paned.

West Elevation

The west elevation consists of a single bay. At the first story is a central door and a window to the south, or right, of the door. There is a transom above the door. The casings on both the door and window are simple, with crown molding caps. The door, which appears to be original, has four panes of glass in the upper part, held by crossed muntins. The window has a vertical muntin in the upper sash, but the lower sash has a single pane, likely indicating replacement of the lower sash. There is a two-over-two window on the second story, directly above the door. The casing is the same as for the first story. The brick foundation is visible, with one window below the door. An enclosed bulkhead leading to a cellar door is present to the

United States Department of the Interior  
National Park Service

## National Register of Historic Places Continuation Sheet

Section number 7 Page 4

Robert Greenlee House

south of this window. This cellar entry does not appear to be original to the house, lending credence to the belief that the existing side porch wrapped around the southwest corner of the house and extended on the west elevation at least as far as the first story door. A small deck and stairs, extending to the south, have made that door functional. No images are known indicating the original configuration of the rear porch.

The roof of the west elevation is hipped, with a slight bellcast curve at the eaves. There is a small gable-on-hip roof at the western end of the main east-west gable, corresponding to that noted on the east elevation. This small gable has a single fixed horizontal window.

### South Elevation

The south elevation is divided into three bays. The left, westernmost bay contains the kitchen on the first story. There is one door, with a transom above, and one small window to the right, or east, of the door. This was originally a full-sized window, corresponding to the other first-story windows on the rear kitchen section of the house, but was shortened to accommodate a sink. Two, two-over-two windows are present on the second story. Both have crown molding caps. A one-story porch extends nearly across the width of this bay, terminating on the east at the juncture with the projecting center bay. The porch has slender, square chamfered wood columns, with Eastlake semi-round brackets at the porch cornice. Lattice-work screens enclose the space beneath the wood deck. Wood steps are present at the western end, facing to the west. The original steps appear to have been at the eastern end of the porch, facing south. The porch has been enclosed with wood-framed wire screening.

The center bay is a two-story bay window, with a projecting side wall at a right angle to the house on the west side. One door, with a transom, is present on this side wall on the first story, entering to the interior living room. One window is present on the second story, with Eastlake corner blocks on the casing. The bay window itself consists of two side walls, projecting from the plane of the house at approximately 45 degrees, and a center wall parallel with the south elevation. Each of these walls has a window on the first and second story. That on the first has the bracketed hood at the top of the casing, as described for the north elevation. The second story windows features the Eastlake blocks previously described. The line of the roof eaves is squared, and joins the main hipped roof of the house at a right angle over the 45 degree angled side walls. Eastlake corner brackets are present under the eaves at those points. The red brick foundation is visible, with a cellar window under each wall of the bay window.

The third, or eastern, bay contains a window on both stories, offset to the left, nearly to the juncture with the center bay window. They exhibit the same first and second story



United States Department of the Interior  
National Park Service

## National Register of Historic Places Continuation Sheet

Section number 7 Page 5

Robert Greenlee House

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differentiation noted for the bay window and the north elevation. The foundation is exposed, but no cellar windows are present.

Above the central bay window is a section of hipped roof which joins with a large gable representing the southern cross gable of the roof line. A pair of small windows are present in the gable. The casing is plain, but there is a fan-shaped ornament above with incised lines in a "sunburst" pattern.

### Windows and Doors

The house has four entrance doors. The primary entry door is a double door. These doors are incised, with applique surrounding a beveled plate glass panel in the upper section, and oval panels with similar applied wood decoration at the top. The lower sections have large round medallions with applied trim for decoration. These doors are remarkable in their design and may well have been custom-made for this house. The other doors have glass panels in the upper sections, and two raised panels with incised lines in the lower sections. All have transom lights above. The door leading from the side porch to the living room has a single pane of glass; the door on the west elevation and the kitchen door have four panes, divided by crossed muntins. All windows and doors have some decoration on the casings, those on the main house unit being more elaborate than those associated with the rear or kitchen unit where the decoration consists basically of crown molding caps.

### Interior

A double door leads from the front porch to a foyer, after passing through a small entranceway, with a cloak closet to the right. To the right of the foyer is an open staircase leading to the second floor. This staircase exhibits some remarkable Eastlake detailing, and the main newel post at the foot of the stairs, with its stepped pyramidal cap, is unusual. To the left of the foyer is a single door opening to what is now used as a dining room, but was probably a formal parlor. The foyer has wood paneling on the wall where the staircase is located. This paneling consists of vertical beaded boards, approximately four inches wide. All of the door and windows have decorative wood surrounds, and the top corner blocks are remarkable in that they are not matched, each being different in its design, even on the same piece of framing. The flooring is the original hardwood tongue-and-groove wood, both in the foyer and the parlor. The parlor has a fireplace on the south wall. The fireplace mantel is slate, although the fireplaces is no longer functional.

United States Department of the Interior  
National Park Service

National Register of Historic Places  
Continuation Sheet

Section number 7 Page 6

Robert Greenlee House

There are two entrances into the living room to the west; one from the foyer, by a single door on the west wall, and the other from the parlor/dining room through a set of hinged multi-pane French doors. These doors are believed to have been installed c. 1920, replacing original pocket doors. The original door casing was retained, but apparently was trimmed down to fit the new smaller door size.

The living room includes the bay window on the south elevation. There is a fireplace, with a slate (or soapstone) mantel, on the west wall. The fireplace is original to the house, and is functional. It features curved brackets on either side of the grate, supporting the mantel shelf. The living room floor matches that in the front parlor, with the exception of a section by the doorway leading to the kitchen, which was replaced at an unknown date. To the left of the fireplace is a door leading to the side porch. To the right of the fireplace is a doorway to the kitchen. On the north side of the room is an open passage lane from the foyer to the kitchen, and on the north wall is a single hinged door to the present library, which may originally have served as the dining room. This doorway appears to have had pocket doors in its initial form. Again, the original door casing was retained but altered to fit a smaller opening.

The northern part of the library includes the central projecting bay of the north elevation. There are two other doors in the library. One, immediately to the right of the entry door, conceals a closet on the east wall. The other, on the west wall, opens to a modern bathroom. The flooring matches that of the previously noted rooms.

Entry to the kitchen is gained through a door at the north end of the living room. The kitchen displays the original tongue-and-groove flooring, exposed when a later linoleum covering was removed. A built-in china cabinet, with machine-carve decoration, is present in the northwest corner. It is probable that this cabinet, due to its Classical detailing, was added in the 1890s, but is still an exemplary example of cabinetwork. The bricks of the backing of the living room fireplace have been exposed on the east wall. As previously noted, the window on the south wall has been shortened to accommodate a modern sink. To the right of this window is an original door opening onto the side porch. There are two doors on the north wall. The western door leads to a pantry and a rear stairway to the second floor, as well as the basement stairs and the exit door on the west elevation of the house. The pantry has beaded wainscoting, and a capped gas-lighting outlet was present in the southeast corner. There is an early 20th century sink on the east wall. The eastern door on the north kitchen wall opens to the modern bathroom cited above.

United States Department of the Interior  
National Park Service

## National Register of Historic Places Continuation Sheet

Section number 7 Page 7

Robert Greenlee House

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### Second Floor

The second floor, which presently consists of two bedrooms, a sitting room, a kitchen/workroom and a full bathroom, was probably originally arranged as four bedrooms and possibly a bathroom or a storage room. There is a central hallway leading from the main front staircase. What may have been the master bedroom (now the sitting room) includes the bay window on the south elevation. The bedroom opposite it includes the central projecting bay of the north elevation. There are stairs in the northwest corner of the second floor leading to the first-story rear section, and another set of stairs leading to the attic. It is likely that what is now the kitchen/workroom was originally intended as quarters for a live-in servant. The small windows in the existing modern bathroom in the northwest sector of the second floor may indicate that this was an original bathroom, as the technology for such did exist in the 1880s Bloomington, or that it was simply intended as a storage room.

### Basement

The basement is entered either from stairs leading from the pantry at the rear of the house or a modern bulkhead on the west facade of the house. The pantry stairway has a storage facility adjacent to the original cistern, which is free-standing in a closed room, for cold storage of perishables. The basement is divided into three rooms. The two western rooms are original; the central one, where the furnace is located, has what is likely the original brick flooring. The easternmost room was initially a crawlspace, and was expanded into by the present owners. The first floor joists are approximately 12 inches high.

### Attic

The attic is entered by a stairway at the northwest corner of the second floor. It is essentially a single large space, basically unfinished, located immediately under the roof and arranged according to the roof lines. The sheathing of the roof, clearly visible here, is unusual in that the wide boards typically used are separated by narrower (approximately 1 1/2 inch) boards.

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

**National Register of Historic Places  
Continuation Sheet**

Section number 7 Page 8

Robert Greenlee House

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Garage

One noncontributing building exists on this property. It is a modern two-car garage, entered from the alley on the west. The paint scheme is the same as the house, and the garage has been designed to not significantly detract from the house.

Present House Integrity/Condition

The house is in good condition, and has retained most of its exterior and interior material integrity, with the exceptions previously noted.

United States Department of the Interior  
National Park Service

**National Register of Historic Places  
Continuation Sheet**

Section number 8 Page 9

Robert Greenlee House

Significance Statement

Summary

The Robert Greenlee House meets Criterion C for architecture as a well-preserved example of an Eastlake- and Anglo-Japanese-influenced Queen Anne style residence in the city of Bloomington, Illinois. It is typical of similar type houses built in Bloomington in the last two decades of the 19th century with its hipped roof with cross gables and side-hall plan having been popular with many of the city's middle-class citizens. The Anglo-Japanese details incorporated into the design including the eave brackets, curved roof profile, and interior elements, however sets this house apart from these other houses. The Anglo-Japanese style is not known to have been duplicated in this community. A high percentage of the original design and material has been retained with the exceptions of the c. 1920 front porch, the probable removal of part of the back porch, and the replacement of the original roofing material. This house may be viewed as representing both an excellent example of a common housing type of its period, and a very unusual interpretation of the style. The period of significance for the house is c. 1884, when the house was believed to have been built through 1920, when the Craftsman styled front porch with its "dragon" brackets replaced an earlier porch.

The Queen Anne Style of Architecture

The Queen Anne style was developed in England toward the end of the third quarter of the 19th century. In its purest form it featured half-timbering and patterned brickwork, a clear reference to the late Medieval style from which it drew its inspiration. It had appeared in America by the mid-1870s, and by the 1880s, through the aid of pattern books and architectural periodicals, had spread throughout the U. S., rapidly assuming dominance it was to maintain into the early years of the 20th century. For the most part the American versions were much less derivative of Medieval antecedents than the English styles had been, and owed more to the modern planing mill than to historic architecture. The American Queen Anne often is characterized by a hipped roof with lower cross gables, towers, asymmetrical elevations, textured wall surfaces (especially using planing mill-produced decorative shingles) and large ornate porches, frequently that wraparound two elevations. These porches were typically of one of two types; the Eastlake-inspired spindlework types, and the Classical, inspired by Greek and Roman architecture. Towers, generally at one of the front corners, were often, although not always, present.

By the end of the first decade of the 20th century, the Queen Anne style had declined in popularity, and was succeeded in fashion by Eclectic styles drawing on traditional European designs, the Colonial Revival style, and the more modernistic Craftsman and Prairie School styles.

United States Department of the Interior  
National Park Service

## National Register of Historic Places Continuation Sheet

Section number 8 Page 10

Robert Greenlee House

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### The Eastlake Style

The name Eastlake is most commonly associated with furniture, but the style had a profound influence on architectural decoration in the late 19th century. In his book Hints on Household Taste (first American edition, 1872) English architect Charles Lock Eastlake lashed out against what he perceived as the bad craftsmanship and worse design in vogue at the time. His goal was to revive not the styles of the past but “the spirit and principles of early manufacture. . .” His designs were solid and relatively simple, eliminating superfluous decoration and such tricks as veneering. Such straight-forward lines, easy and economical to produce, were unfortunately just what the furniture manufacturers were looking for, and soon the market was flooded with “Eastlake” pieces featuring all the things the originator deplored. Characteristic are straight or angular lines, incised linear or circular decoration, applied molding, and machine-turned spindles, usually in a row. The success of this style was not lost on architects and millwrights, and they immediately began producing and utilizing these very same features for architectural purposes. The implied Medievalism of Eastlake’s original designs seemed the perfect mate for the Medieval-inspired Queen Anne style, although by this time there was more of the machine than the Medieval in the products being produced. These decorative elements commonly appeared on gables, window and door casing (interior and exterior) and porches, and remained a staple of Queen Anne design until the style was superseded in the early 20th century.

### The Anglo-Japanese Style

Interest in things Japanese was aroused in the West by displays at the expositions of London (1862), Paris (1867), and in America at the Centennial Exposition of 1876. Almost overnight “Japanese” motifs appeared in almost every aspect of the decorative arts. Much of this was pseudo-Japanese, with perceived Oriental elements being applied to strictly Occidental uses, hence the term Anglo-Japanese, a name adopted in America due to the English origin of the style. These motifs were often paired with the Eastlake designs popular at the same period. In its most literal form, the Anglo-Japanese style was primarily utilized for decorative objects and furniture. It occasionally appears as a minor architectural motif (etched glass front door windows, moldings, casing details, etc.) but rarely was authentic Japanese architecture, as displayed by the pavilions erected by Japan at both the 1876 Centennial Exposition and the 1893 Columbian Exposition, copied directly.

The Anglo-Japanese style became fashionable partly through the influence of the Englishmen William Morris and Charles Eastlake, both of whom advocated a break from the ornate curvilinear styles prevailing in the 1860s. Their designs, while still ornamented, featured straight and angular profiles and as they perceived a more “honest” approach to construction. The simplicity of traditional Japanese

United States Department of the Interior  
National Park Service

## National Register of Historic Places Continuation Sheet

Section number 8 Page 11

Robert Greenlee House

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design, representing a culture which was closed to the West from the 17th century until 1854, fitted itself very well to the simplified lines promoted by Morris and Eastlake, and was accepted by a public wearied of time-worn repetitions of centuries-old styles.

The influence on architectural design was ultimately quite profound, not through the literal copying of Japanese buildings but rather in the adoption of concepts employed in those buildings. The most revolutionary was the use of the open floor plan, abandoning the entry hall and closed rooms of earlier days and allowing one interior space to flow into another. Extended eaves and extensive use of latticework were characteristic of exterior design. The informality of the Japanese fashion was found to combine comfortably with the "Old Country Family" of England impression conveyed by the Queen Anne style, and was adopted by the modish architects of the late 19th century. It was also adapted on a more modest scale to the cottages of the middle class.

Eventually this change in public taste evolved into both the Craftsman style, seen in both architecture and interior furnishings, and the Prairie School style developed by Frank Lloyd Wright. Both styles were to influence Midwestern house design for the first three decades of the 20th century. Not only had the century changed, but American ideals of design had changed as well, and it was the Anglo-Japanese fashion of the 1880s which paved the way.

### The Greenlee House Builder/Architect

The builder of this house was Robert Greenlee, a prominent local contractor and carpenter. Greenlee was born in Crawford County, Pennsylvania May 12, 1831. He came to Bloomington, Illinois in 1856, and resided there until his death July 23, 1893, with the exception of two years in California, 1887-1889. Upon his arrival he went into the building and contracting business, and remained in that trade the rest of his life. For sixteen years he was in partnership with his brother-in-law, H. A. Miner, an early Bloomington architect. This partnership apparently was dissolved about 1873, but there is no evidence to indicate this dissolution was not amicable, each party simply choosing to pursue his own course. Miner also operated a planing mill in addition to his architectural business, a common practice at the time. While the extent of involvement Miner may have had in the design of Greenlee's house is unknown, it is certainly conceivable he provided the millwork. Much of this millwork appears to be custom-made, no similar examples being known in this community; the double front doors, main stair first-floor newel post, and exterior cornice brackets may be noted. Miner is also known to have designed a number of other houses in the Queen Anne style with a side-hall plan (noted in the list of comparison houses). None of those identified are as flamboyant as the Greenlee House, but Miner was clearly making extensive use of that style. It is therefore entirely possible, given the business and family

United States Department of the Interior  
National Park ServiceNational Register of Historic Places  
Continuation SheetSection number 8 Page 12

Robert Greenlee House

relationships between the two men that Greenlee did employ Miner to design this house, likely with Greenlee's active input regarding the detailing, considering its unusual character.

According to Bloomington city directories, Greenlee lived at this address at least as early as 1859, although the present house is believed to date c. 1884. From "bird's-eye" lithographic views of the city done in 1867 and 1873, the earlier house appears to have been a modest one or one-and-one-half story front-gabled building. There is no evidence this earlier structure was incorporated into the existing house. The construction date of c. 1884 was established on the basis of a gap in the city directory listings. Greenlee is listed at 806 North Evans in the 1880 and 1882 directories, but no listing for either his residence or business is contained in the 1884 directory, even though real estate records indicated the property did not pass from his possession. He is listed at the same address in 1886, and remains so until his death, with the exception of 1891. His family, however, is listed at the address in 1891. This record has been interpreted to indicate that some sort of transition was in progress at the time the 1884 directory was being compiled, most likely the construction of the new house. The architectural style of the house tends to support this dating. It may be noted that the 1891 directory cites two of Greenlee's sons working as carpenters for H. A. Miner, enforcing the belief that Greenlee's and Miner's working association continued long after the dissolution of their business partnership.

Among the residential construction Greenlee was responsible for are the homes of Isaac Funk, prominent landowner and stock farmer; George and Benjamin, Funk's sons; and that of George P. Davis, son of Judge David Davis. None of these structures are still standing, but lithographic views of the Isaac and George Funk homes, done for the 1874 McLean County Atlas do exist, as well as photographs of the George Davis House after it was acquired by the Bloomington Country Club. All are Italianate in design, typical of their period of construction, the 1860s. The only image of the Benjamin Funk House is on the 1873 "bird's-eye" view of Bloomington, and it too appears to have been Italianate in style. It was claimed in Greenlee's obituary that he also erected the residence of Judge Davis, but the Davis personal records do not bear this out, although Greenlee's name does appear as a "carpenter," which likely indicates he was a subcontractor involved in the work. He was also credited with a number of houses for other prominent local citizens, none of which structures are extant. He built "several large business houses," not identified. Among his work on public buildings may be noted the interior woodwork for both the McLean County Courthouse (1868--destroyed by fire in 1900) and the 1882 county jail, designed by Miner and his protégé George Miller (building no longer extant). He also superintended the erection of the boiler works for the Soldiers' Orphans' Home in Normal. His obituary in the Bloomington Daily Pantagraph stated:

. . . He has done a very large amount of building in this city, some of the finest residences and public buildings having been largely erected by him. . . He also did a great deal of



United States Department of the Interior  
National Park Service

National Register of Historic Places  
Continuation Sheet

Section number 8 Page 13

Robert Greenlee House

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building in neighboring villages and cities, as well as in the country. For some years he was the leading contractor and builder of this city. . .

At times he had as many as 35 men in his employ. Regarding his own home, a biographical sketch of Greenlee, done in 1887, said:

. . . The family residence is a handsome structure, located at No. 806 North Evans Street, and within and without is indicative of the skill and cultivated tastes of its proprietor. . .

Very little of Greenlee's work is known to have survived, although it seems likely that, having been in business for over 35 years, there must be unidentified examples. During that time he was doubtless responsible for many less imposing structures than those he chose to publicize. The photograph of one residence (208 East Locust, Bloomington; no longer standing) which he built about the same time as his own, shows the same attention to detail, again in the Eastlake/Queen Anne style, but without the Anglo-Japanese influence. It also is a side-hall plan common in the 1880s.

It may be that Greenlee's specialty was in detail and finish work. His two major public projects, woodwork for the courthouse and the jail, support this theory, and an 1867 newspaper notice of a house for which he was contractor makes special reference to the fineness of the interior finishing (house no longer extant). An article on his brother-in-law, H. A. Miner, in 1879 stated that Miner was making a specialty of fitting up store interiors, and it is possible that Greenlee was charged with the actual installation. This, of course, is speculative; what is definite is the Robert Greenlee Houses gives evidence of the employment of all its builder's talents, both for interior and exterior work (with more than a slight touch of whimsy) in its construction. In these qualities Greenlee is wholly representative of the combination contractor/carpenter/architects of his time.

Development of the Planing Mill Industry in Bloomington, Illinois

Bloomington, Illinois was founded in 1831, the first sale of town lots occurring on July 4. At that time, lumber production in McLean County was done by handwork and relied on local timber supplies. Pit-sawing was the usual technique, with finishing done by hand tools. A horse-powered sawmill was established in 1833 and in 1835 the first steam-powered mill was put into operation. By the mid-1840s building material, both finished and unfinished, was being imported from Pekin, Peoria, and Chicago.

When the Illinois Central and the Chicago and Alton railroads crossed paths in Bloomington in 1853 the population boomed and so did the availability of consumer goods. More lumber was demanded, and more lumber was at hand. The accessibility to imported millwork prompted local businessmen to

United States Department of the Interior  
National Park Service

## National Register of Historic Places Continuation Sheet

Section number 8 Page 14

Robert Greenlee House

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take advantage of the ready supply of raw timber available by rail and establish their own mills. These mills were powered by steam engines connected by shafts and belts to the working machines. The two main firms in post-Civil War Bloomington were Hayes and Evans, and the Bloomington Manufacturing Company, headed by H. A. Miner, Robert Greenlee's brother-in-law. Both companies offered house design and supply of all required materials. Local architects George Miller and Arthur Pillsbury had ties to these firms; Paul Moratz, another architect, established his own planing mill. The ready accessibility of decorative trim as well as basic framing lumber, together with the close connection of the town's leading architects and the mills which supplied the materials, certainly had a major effect on the profusion of Queen Anne-style houses which characterize the last two decades of 19th century Bloomington's residential construction.

### Green House Architectural Qualities

The most aesthetically attractive features of the Greenlee House are to be found on the east, or front, and south elevations. The one-story front porch extends across the entire width of the east facade. Although it is a c. 1920 Craftsman-style replacement of the original, it is in proper scale with the house and may well be of the same dimensions as the original. The "dragon" cornice brackets found on the house are duplicated on both of the corner porch piers, helping relate it to the main structure. The Eastlake detailing around the second-story paired windows of the projecting bay and the attic-level hipped dormer, consisting of spindlework balls, bull's-eye corner blocks, and a pair of decorative pierced brackets, is an outstanding display of that style. The ornate double main-entry door, with their beveled glass windows, circular and oval panels, and appliqué ornamentation are particularly attractive. The bellcast curve of the roof is especially noticeable on this elevation, and imparts a very graceful touch.

The two-story bay window on the south elevation is accentuated with Eastlake-style corner brackets under the eaves. The window casing, with bracketed hoods on the first story and corner blocks on the second, is repeated on the other windows of the house, with the exception of the west, or kitchen, section. The side porch exhibits Eastlake brackets on the posts.

The most distinguishing feature of the north elevation is a tall, narrow stained glass window in the easternmost bay, serving to illuminate the main interior staircase. It features identical designs, a circular "rose-window" motif surrounded by a geometrical arrangement of squares and diamonds, in both the upper and lower sashes. The effect is very "Medieval," quite in keeping with the Eastlake and Queen Anne themes.

The Greenlee House displays common features of the Queen Anne style, such as a hipped roof with lower cross gables, an angular two-story bay on the south side, and a projecting bay on the north facade. The most unusual exterior features are the dragon or fu dog cornice brackets and the bellcast or

United States Department of the Interior  
National Park Service

National Register of Historic Places  
Continuation Sheet

Section number 8 Page 15

Robert Greenlee House

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pagoda curved roof profile. It is these features which give the structure its unusual Anglo-Japanese flair. No other houses exhibiting similar characteristics are known in this area. With the exceptions of the Craftsman-style front porch and the probable removal of the rear section of the side porch, the exterior plan and shape of the house remains as originally constructed.

The most outstanding aspect of the interior is the woodwork. Although most of it has been painted (it is believed to initially have had faux graining) it retains both structural and design integrity. The open staircase, located in the main entry foyer, displays excellent Eastlake detailing, and the first-floor newel post, with a stepped pyramidal cap, conveys a certain "Oriental" feel. The incised stylized sunflower decoration on the newel post is one of the signatures of the Anglo-Japanese style of ornamentation. The stairway has paired newel posts and an open gallery railing with turned balusters on the second floor. The wall area below the stairs has vertical board paneling, and also features Eastlake motifs. All doors and windows have decorative surrounds, and the upper corner blocks on the foyer doors are unusual in that they are all different designs, even on the same casing. The casings have imitation "bamboo"-turned molding, achieved by incised vertical lines on half-round strips, across the top of the lintel.

The panel door leading to the front parlor/dining room from the foyer feature ornate hinges of Anglo-Japanese design. The focal point of the parlor is the fireplace, with a decorative mantel and an elaborate cast iron screen, on the south wall. The windows and doors have ornamental surrounds with such Eastlake/Anglo-Japanese details as bull's-eye corner blocks, circular medallions, and the bamboo molding described above. The same is true of the doors and windows in the living room and the library. A pair of French doors was installed c. 1920 between the parlor and the living room, replacing pocket doors. Probably pocket doors leading in to the present library were reduced to a single hinged door, likely at the same time. The original framing, however, was retained in both cases. The living room has a fireplace with an Eastlake-inspired mantel on the west wall. This room includes the bay window on the south elevation. The kitchen has a remarkable built-in corner china cabinet with ornate carved Classical decoration believed installed in the 1890s.

As may be seen, the Eastlake and Anglo-Japanese statements made on the exterior of the house are carried on throughout the interior. The aesthetic quality and craftsmanship of this detailing are superb, and raise what is a fairly typical Queen Anne-style house far above the ordinary, and make the house an outstanding example of a particular phase of late 19th century design and taste. Combining very fine architectural design with excellent construction and a high percentage of original appearance and materials, the Greenlee House merits historic recognition.

United States Department of the Interior  
National Park Service

## National Register of Historic Places Continuation Sheet

Section number 8 Page 16

Robert Greenlee House

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### Comparison of Greenlee House With Other Local Houses

Following are some examples of houses in Bloomington which are similar in design to the Greenlee House. All are of the side-hall plan Queen Anne style. Some are known to have been designed by H. A. Miner, and others are attributed to him. It should be noted that none exhibit the Anglo-Japanese characteristics of the Greenlee House.

308 West Walnut Street, Dr. Charles Park House, 1882-1883. Architect, H. A. Miner. This house was originally a side-hall plan Queen Anne style frame building. The house has a cross gable roof and features a prominent pedimented front gable. A two-deck front porch and second front door were added when the house was converted into duplex apartments, probably c. 1920-1930.

310 West Walnut Street, Sweeney House, 1882-1883. Architect, H. A. Miner. The house is a side-hall plan Stick and Queen Anne structure, featuring cross gables and a hipped roof. There is a square projecting bay on the east (right) side, two stories in height, extending to the attic level gable. The original front porch was replaced c. 1920 by a Craftsman-style porch with clustered square columns. The slate roof was replaced in 1923. A rear porch has been added, but is appropriate to the style and period of the house. It is a single-family residence, and has been restored.

505 East Grove Street, Rev. J. H. Gilliland House, c. 1893. This structure is a two-story side-hall plan, cross-gable roofed building, in the Queen Anne style. The porch has a an entry topped by a pediment and peaked roof. It has both applied foliate and spindlework decoration, and turned columns. There are Eastlake bull's-eye corner blocks and medallions on the window and door casings. A corner bracket is present on the west side projecting bay, and bands of diamond and round shingles ornament the gables. A deck in the rear is a modern addition, although the design is in harmony with the house. It is a single-family residence.

507 East Grove Street, Eugene Funk House, c. 1895. This is a two-story frame house of the side-hall plan Queen Anne style with cross gables, hipped roof, and a gable-on-hip. There are two, two-story bay windows, one on either side of the house. The porch exhibits some very fine Eastlake decoration, including incised brackets and a center pendant drop over the front steps. There is also Eastlake detailing on the door and window casings. The bay window on the east side has corner brackets with spindlework and applied foliate decoration. Fishscale shingles are present on the gables. The only obvious alteration is the addition of aluminum storm windows.

United States Department of the Interior  
National Park Service

**National Register of Historic Places  
Continuation Sheet**

Section number 8 Page 17

Robert Greenlee House

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703 East Grove Street, Elijah Horr House, c. 1886. Attributed to H. A. Miner. This frame house in the side-hall plan Queen Anne style has cross gables. It exhibits Eastlake detailing. There is a two-story angular bay window on the west side, with decorative corner brackets at the eave line. There is Eastlake ornamentation on the window surrounds. A c. 1920 porch with both square and round piers has replaced the original porch. The clapboard siding has been concealed beneath asbestos shingles.

709 East Grove Street, Parker Lumber Company #1, 1883. Attributed to H. A. Miner. This frame house is a side-hall plan Queen Anne style building. It has a prominent front gable, with notable Eastlake decoration. There is a two-story square projecting bay on the west side. A gable-on-hip on the main facade displays a sunburst design. There is also an angled two-story bay on the east side of the house. An inappropriate front porch with wrought-iron supports has replaced the original porch.

711 East Grove Street, Parker Lumber Company #2, 1883. Attributed to H. A. Miner. Originally a side-hall plan Queen Anne style house, a central door has been added on the first floor. There is a two-story square projecting bay on the west side, and an angled two-story bay on the east side. The windows exhibit Eastlake-detailed corner blocks. A two-deck porch, with the second-floor deck enclosed, was added c. 1920-1930 when the house was converted into apartments.

United States Department of the Interior  
National Park Service

**National Register of Historic Places  
Continuation Sheet**

Section number 9 Page 18

Robert Greenlee House

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United States Department of the Interior  
National Park Service

## National Register of Historic Places Continuation Sheet

Section number   9   Page   19  

Robert Greenlee House

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United States Department of the Interior  
National Park Service

## National Register of Historic Places Continuation Sheet

Section number 10 Page 20

Robert Greenlee House

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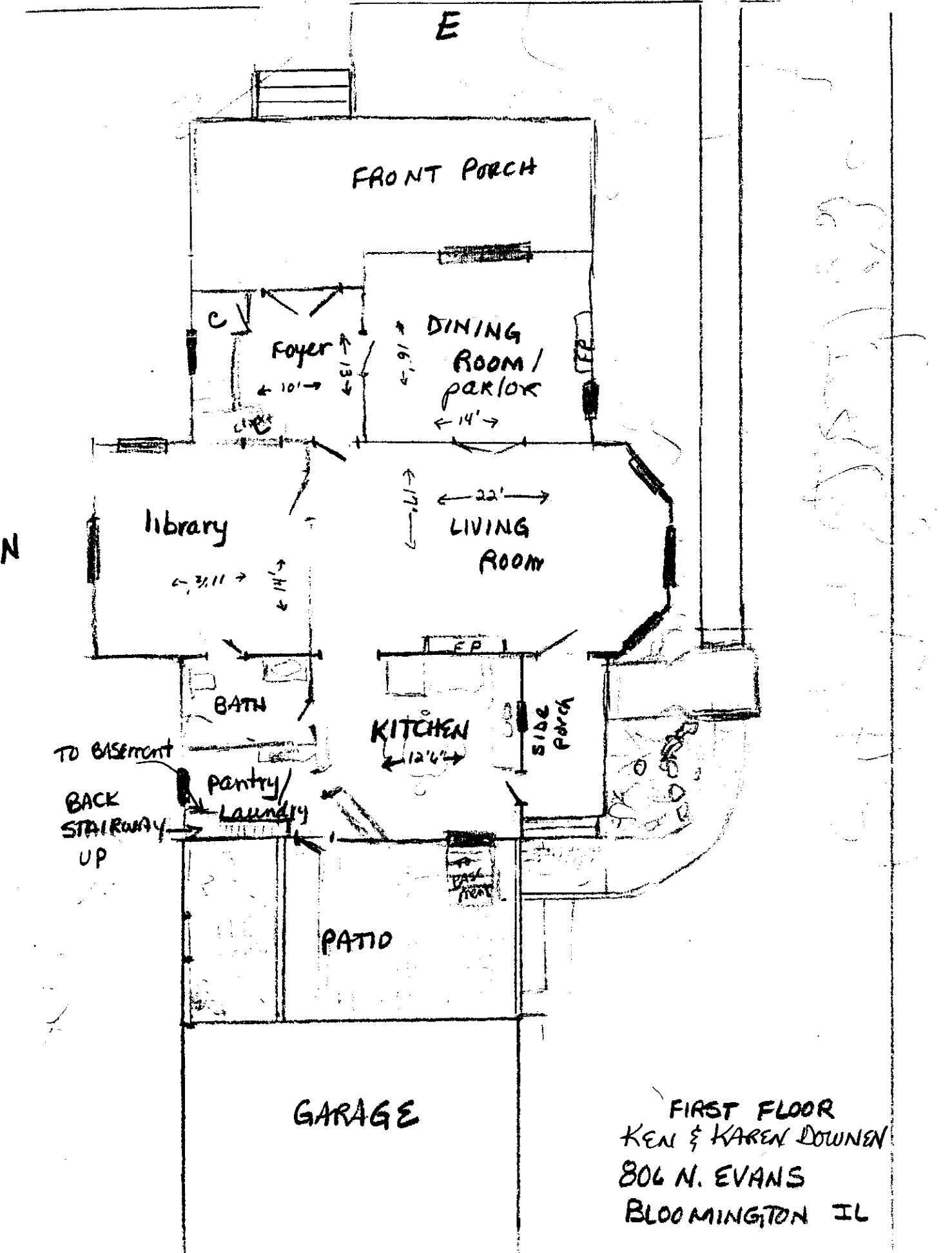
### Verbal Boundary Description

Lot 8, Block 9 in Durley's Addition to the City of Bloomington, McLean County, Illinois, the same being part of the North 1/2 of Section 4, Township 23 North, Range 2 East, of the Third Principal Meridian.

### Boundary Justification

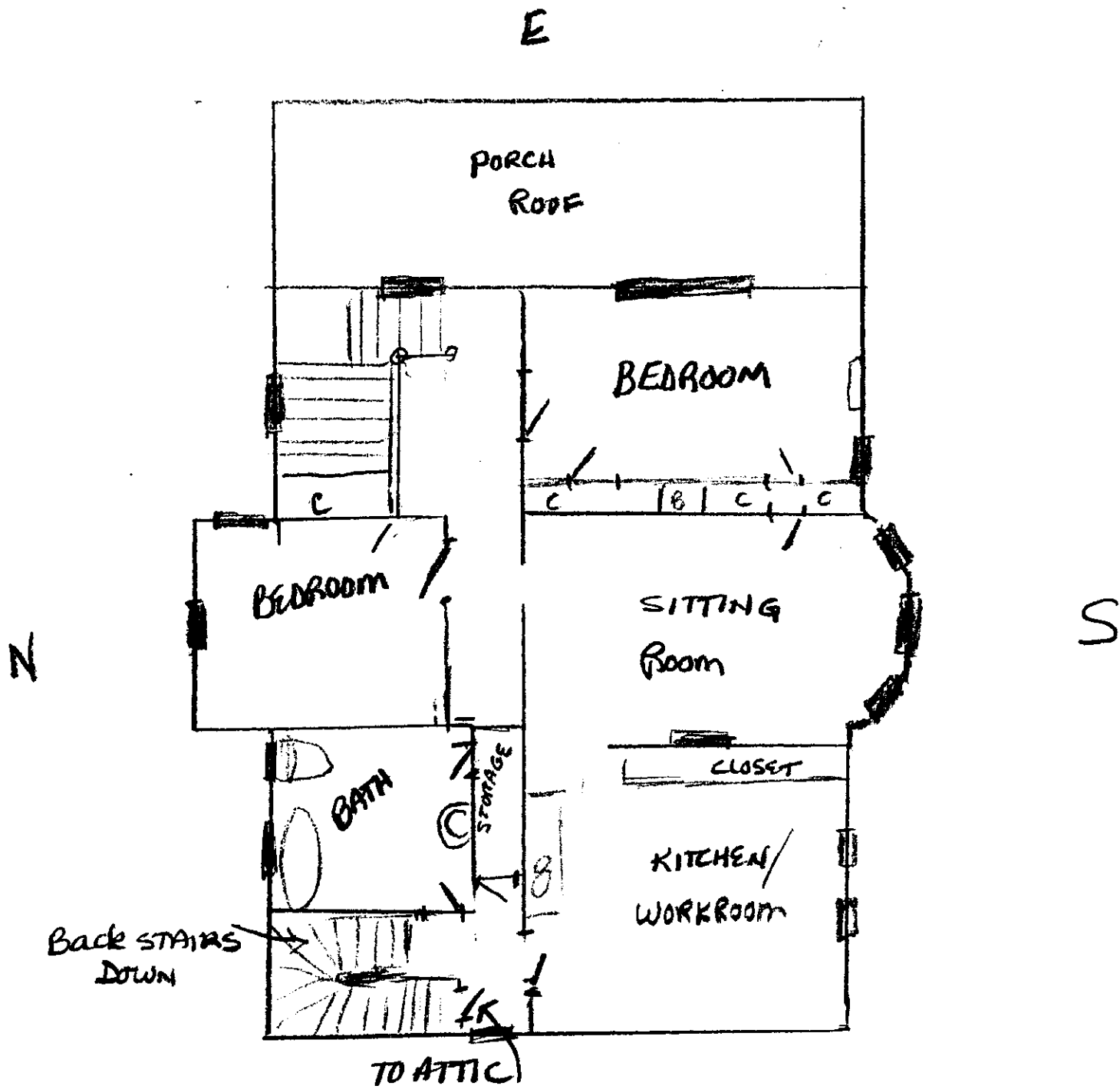
The boundary includes the lot and buildings historically associated with the property and which maintain historic integrity.





GARAGE

FIRST FLOOR  
KEN & KAREN DOWNEN  
806 N. EVANS  
BLOOMINGTON IL



WEST

2nd Floor  
 806 N. EVANS  
 Bloomington, IN

KEN & KAREN DOWNEN



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FEB 14 1997

WEEKLY LIST OF ACTIONS TAKEN ON PROPERTIES: 2/03/97 THROUGH 2/07/97

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

CALIFORNIA, LOS ANGELES COUNTY, Farnsworth, Gen. Charles S., County Park, 568 E. Mt. Curve Ave., Altadena, 97000027, LISTED, 2/07/97

CALIFORNIA, MODOC COUNTY, Adin Supply Company, W side of Main St. between Center and McDowell Sts., Adin, 97000028, LISTED, 2/07/97

COLORADO, TELLER COUNTY, Twin Creek Ranch, 1465 Teller Co. Rd. 31, Florissant vicinity, 97000029, LISTED, 2/07/97

GEORGIA, MUSCOGEE COUNTY, Green Island Ranch, 6551 Green Island Dr., Columbus, 97000030, LISTED, 2/07/97

ILLINOIS, ADAMS COUNTY, Coca-Cola Bottling Company Building, 616 N. 24th St., Quincy, 97000032, LISTED, 2/07/97

ILLINOIS, MCLEAN COUNTY, Greenlee, Robert, House, 806 N. Evans St., Bloomington, 97000033, LISTED, 2/07/97

ILLINOIS, WINNEBAGO COUNTY, Chick House, 119--123 S. Main St., Rockford, 97000031, LISTED, 2/07/97

INDIANA, MARION COUNTY, Indianapolis City Hall, Old, 202 N. Alabama St., Indianapolis, 97000029, ADDITIONAL DOCUMENTATION APPROVED, 2/05/97

INDIANA, MARION COUNTY, P. C. C. & St. L. Railroad Freight Depot, 449 S. Pennsylvania St., Indianapolis, 95000697, REMOVED, 2/05/97

INDIANA, ST. JOSEPH COUNTY, St. Casimir Parish Historic District, Roughly bounded by Arnold and W. Sample Sts. and Conrail tracks, South Bend, 96001543, LISTED, 1/16/97

MISSISSIPPI, LEE COUNTY, Tupelo Homesteads, Co. Rds. 665 and 657 and Co. Dr. 647, S of jct. with the Natchez Trace Parkway, Tupelo, 97000035, LISTED, 2/07/97

OHIO, ASHLAND COUNTY, Myers Block--Home Company Building, 1 E. main St., Ashland, 96001620, LISTED, 2/05/97

OHIO, LAKE COUNTY, Penfield, Louis A., House, 2203 River Rd., Willoughby Hills, 96001622, LISTED, 2/07/97

OHIO, STARK COUNTY, Stahl--Hoagland House, 330 W. Wooster St., Navarre, 96001621, LISTED, 2/06/97

OREGON, BAKER COUNTY, Baker Historic District, Irregular pattern along Main St. from Madison to Estes Sts., Baker, 78002277, ADDITIONAL DOCUMENTATION APPROVED, 2/05/97

TENNESSEE, TIPTON COUNTY, Coca-Cola Bottling Plant, 126 US 51, S, Covington, 97000038, LISTED, 2/07/97

TENNESSEE, TIPTON COUNTY, South College Street Historic District, 600, 700, and 800 Blocks of S. College St., Covington, 97000037, LISTED, 2/07/97

VERMONT, BENNINGTON COUNTY, Dorset Village Historic District (Boundary Increase), Jct. of Church St. and West Rd., Dorset, 97000040, LISTED, 2/07/97

VERMONT, RUTLAND COUNTY, Kidder, Asahel, House, VT 22A, S of jct. with Bolger Rd., Fair Haven, 97000024, LISTED, 2/07/97

VIRGINIA, RICHMOND INDEPENDENT CITY, Sixth Mount Zion Baptist Church, 14 W. Duval St., Richmond, 96001445, LISTED, 12/16/96