

APPLICATION FORM
 Historic Designation
 Historic Preservation Commission of the City of Bloomington

Case Number:

Date Filed: July 29, 2024

Date of Commission Hearing: August 12, 2024

Request: Conservation District Designation

Address of proposed district or **description of boundaries:**

The proposed district encompasses most of the area known as the Green Acres neighborhood. The boundaries are as follows:

The **eastern** boundary of the proposed district begins at the southwest intersection of the Illinois Central RR tracks and E. State Road 46 Bypass, and proceeds south along the bypass until the eastern end of E. Dekist Street. At that point, the boundary continues south to the eastern end of E. 5th Street, then to the southern property lines of 2629 E. Edwards Row, turning west to 2621 E. Edwards Row, then to the southern property lines of 2612 E. Edwards Row, and then turning south and ending at the eastern property lines of 2607 E. 3rd Street;

The **southern** boundary runs west along the north side of E. 3rd Street starting at the east side of 2607 E. 3rd Street and ending at the northeast corner of S. Union Street and E. 3rd Street;

The **western** boundary runs north from the northeast corner of S. Union Street and E. 3rd Street along the east side of S. and N. Union Street to the southeast corner of N. Union Street and E. 7th Street. At that corner, the boundary continues east on 7th Street and goes to the southwestern intersection of E. 7th Street and N. Bryan Avenue, then turns to the north and goes up to the northern property line of 312 N. Bryan Avenue. It then turns east again and goes along this property line, and along the northern property line of 307 N. Jefferson Street. On Jefferson Street, the boundary continues north, ending at the northern property line of 430 N. Jefferson Street;

The **northern** boundary runs east of the northwestern property lines of 430 N. Jefferson Street to the end of the northeastern property lines of 428 N. Clark Street. At that point it runs north to the intersection of the Illinois Central RR tracks, after which it continues along the southern side of the Illinois Central RR tracks, ending once again at the southwestern side of the intersection of the Illinois Central RR tracks and E. State Road 46 Bypass.

Petitioner's Name: Dr. Lois M. Sabo-Skelton (signatures of additional petitioners included)

Petitioner's Address: 121 N. Overhill Drive **Phone Number:** 812-339-9678

Owner's Name: Dr. Lois M. Sabo-Skelton

Owner's Address: 121 N. Overhill Drive **Phone Number:** 812-339-9678

Preparer's Name: Marines Fornerino (with Margaret Menge, Ann Kreilkamp)

Preparer's Address: Margaret Menge 117 S. Bryan Avenue **Phone Number:** 812-369-4325

Please respond to the following questions and attach additional pages for photographs, drawings, surveys, as requested.

1. **A legal description of the proposed district:** See above.
2. **Photographs – representative sampling of structures and styles:** See appendix 1.
3. **Zoning Map and Proposed Boundary Map:** See appendix 2.
4. **Provide copies of any listing on a state or national registry or historic survey information pertinent to the property(s):** See attached National Register of Historic Places information in appendix 3.
(4.a.. List of outstanding, notable, and contributing properties. See appendix 4.)
5. **If the designation is proposed on grounds other than architectural significance, supply evidence of historic linkages described. Such evidence as deed transfers, Sanborn maps, City Directories and Atlases, written histories, when available, or oral histories may be used:** See appendix 5.

An historic district must be ruled to meet one of the following criteria by the Historic Preservation Commission. The criteria that fit the proposed Green Acres Conservation District are in boldface in the following list:

Historic:

- a. **Has significant character, interest, or value as part of the development, heritage, or cultural characteristics of the city, state, nation; or is associated with a person who played a significant role in local, state, or national history.**
- b. Is site of an historic event; or
- c. **Exemplifies the cultural, political, economical, social, or historical heritage of the community.**

Architecturally worthy:

- a. Embodies distinguishing characteristics of an architectural or engineering type; or
- b. Is the work of a designer whose individual work has significantly influenced the development of the community; or
- c. Is the work of a designer of such prominence that such work gains its value from the designer's reputation; or
- d. Contains elements of design. Detail, materials, or craftsmanship which represent a significant innovation; or
- e. **Contains any architectural style, detail or element in danger of being lost; or**
- f. **Owing to its unique location or physical characteristics, represents an established and familiar visual feature of a neighborhood of the city; or**
- g. **Exemplifies the built environment in an era of history characterized by a distinctive architectural style.**

Explanations of how the proposed Green Acres Conservation District meets the selected criteria begin below and continue on subsequent pages.

Introduction: Green Acres as a Time Capsule

You are invited to come to Green Acres and take a walk through time.

You might, for instance, start on the neighborhood's western boundary on Union or Jefferson Street and head east. Through the architecture alone, you will find yourself walking through the

1920s, 30s and 40s and will experience history developing into the 1960s. You will sense the importance of the interplay between Bloomington and Indiana University then and now—a complex relationship embodied by the students, faculty, and staff who have lived and still live in the area.

As you explore the area in space and time, you might wish to keep in mind, regardless of your own political leanings, the words of Franklin Delano Roosevelt from the Economic Bill of Rights (1944), also known as the Second Bill of Rights: “We have come to a clear realization of the fact that true individual freedom cannot exist without economic security and independence.” Indeed, you might ponder how F.D.R. went on to maintain that an important aspect of achieving such security and independence for all of us, regardless of station, race, or creed, is to have the right to a good education and the right to a decent home. In that document, and here in this physical space in Bloomington, you can sense the optimism of a nation that has just won a monumental war and sees nothing but hope for the future. The bungalows, small American houses, modest cottages, and compact ranches built during that time and still standing today all speak to the relationship between education and home-ownership, to the sanguine expectation that things will keep getting better for us all. From the early postwar years of Harry Truman, through the economic growth of Eisenhower’s 1950s, up through the dreams of Kennedy’s New Frontier, these houses bear witness to the priority of fulfilling the need for affordable and efficient housing for the working class—housing “with dignity,” as the Federal Housing Administration would put it as a requirement. As you walk, you will see how this dream shifts and changes as you begin to encounter houses that reflect architectural styles that distance themselves from those constructed under a crisis of a shortage of housing (and thus mark the need for strict efficiency and affordability in the 1940s), coming upon domiciles that slowly begin to show a sense of growth during a time of economic stability. You will see, in the very materiality of Green Acres, how various aspects of the GI Bill and FHA-insured mortgages adapted to different economic situations. You will see, in short, a time capsule of mid-twentieth century American ideals.

Be prepared, though, to have that euphoria and optimism sadly questioned, as you learn that minorities were not originally allowed to participate in reaping the full benefits of those policies and that hope, and therefore the houses in this beautiful neighborhood have been primarily owned by white people. To be sure, you might legitimately become not only saddened but outraged as you make your way to the Hillsdale addition in the southeast area of the neighborhood, knowing that the deed to that addition from 1947 read: “The ownership and occupancy of lots or buildings for this addition are forever restricted to members of the white race, and no person except for a member of the white race shall acquire title to a lot, lots, or parts of lots, or buildings in this addition.” Yet still you will encounter some of history’s most profound workings—the push and pull of battling ideologies—when you further come to learn

that the previous owner of the subdivision, Lester Smith, was an historian who was passionate about publishing and keeping records of the oral history of the Underground Railroad in Monroe County.

Indeed, at the end of your journey, you will not only have walked through time, but you will have ridden a small roller coaster of emotions. Such wide-ranging emotions are felt whenever one reads history with a critical eye, but in Green Acres all of this can be experienced directly through the architecture and the land. In Green Acres, the complexities of history on a local as well as national scale are made manifest in a living time capsule that, rather than being buried somewhere to be dug up by a future generation, is, here and now, living, breathing, changing, and bearing witness to who we are, who we have been, and who we aspire to be.

The History of Green Acres

Green Acres was Bloomington's first post-World War II suburb. Many of the new homes built here in the 1940s and 50s housed students and young professors and professionals who raised families in them after returning from the war. This contributed to the post-war economic boom and the famous Baby Boom as well. Small affordable houses with yards that could be purchased with government help were the seeds of growth for many communities including Bloomington.

The present residential character of Green Acres is the result of three main land subdivisions. In 1923, the western area of the proposed district between Union and Clark streets was platted as Highland Homes; it follows a grid pattern in its street plan. Most of the cottages and bungalows built during this time (from the mid-1920s and 1930s) that are still standing are located closer to Third and Union Streets.

The second land subdivision was platted in 1947, and it comprises the southeast area of the neighborhood. The Hillsdale subdivision deeds, as mentioned above, originally contained a racially restrictive covenant—as was and still is the case with more than a thousand other deeds in Monroe County, including part of the land where Indiana University sits, as well as the land flanking on the east and west side of Miller-Showers Park. Such covenants were deemed unenforceable by a decision of the Supreme Court in 1948; and later, in 1968, they were made illegal by the Federal Fair Housing Act.

Finally, the Overhill subdivision was platted in 1953, and it is similar to the Hillsdale subdivision in its design, with curvilinear street plans as well as housing stock composed of mostly ranch houses and split-levels.

Green Acres' history and land development are closely tied to those of Indiana University, and to the events that determined the United States' housing and education boom during the postwar era (c. 1945 - 1968). Even before the end of World War II, the United States government began planning for how best to reincorporate such a large number of military personnel back into civilian life by providing financial aid to the veterans. Coming home from fighting what some scholars call the "last just war," soldiers reintroduced to non-military life thus tended to have a strong economic base and a sense of a financially stable future. Signed into law by President Franklin D. Roosevelt, the Servicemen's Readjustment Act of 1944, also known as the GI Bill, secured funds to offer federal financial aid for housing, college education, and unemployment insurance to World War II veterans. This bill, along with FHA-insured mortgages, had an immeasurable impact on the economic base of the country. And in this little corner of the world known as Green Acres, these policies determined the local character, architectural traits, and population composition.

Indiana University-Bloomington, like many other universities at the time, was overwhelmed by the influx of new faculty and students. In a letter written on February 4, 1946 to the chairman of the Department of Psychology, Herman B. Wells (IU President, 1937-1962) expresses the concern that the "faculty housing shortage is a critical matter. Considerable contact with other campuses convinces me that our situation is not unique." In a report on faculty housing prepared more than seven months later (September 27, 1946), the picture of the housing situation is described as rapidly changing and aggravated by shortages of materials. It also lists several faculty members and their families who have been assigned to houses in Green Acres on Jefferson and Bryan streets.

The massive influx of people was overwhelming for the students and the university administration. By the start of the 1946-47 academic year, the fall semester had to be postponed by nearly a month due to the housing shortage. Student enrollment had, in fact, doubled compared to the previous year. A biographer of Herman B. Wells compared the influx of new students due to the G.I Bill to a "tsunami." In response to this human wave of new students, "IU put out a call to locals, begging them to assist by making any extra bedrooms available." You can confirm the community's response when looking at census data collected that included "roomers" in many households. So strong was the tide of growth that at the start of the postwar era the incipient number of houses in Green Acres did, indeed, begin to increase. Houses built for members of faculty and administration and their families as well as working class families not tied to Indiana University continued to fill the empty lots of the neighborhood well into the 1960's.

Such is the historical framework that establishes the significant value of Green Acres as part of the **development, heritage, and cultural characteristics of the city**. One could say that Green

Acres is a typical example of housing developments during the postwar era in the Midwest, but with several unique local qualities especially due to the interplay between the university and the city. This sense of being typical yet exceptional still exists today. To be sure, in most ways, our neighborhood has retained its postwar character over the years. With its 1920s-era Arts & Crafts-style bungalows and its unassuming ranch houses—marked by their simple lines and humble yet charming Midwestern yards—Green Acres invites us not only to think about a time in the United States when optimism and hope for a better future were symbolized by the possibility of owning a house and obtaining an education, but also the ways in which home-ownership and education were, and continue to be, so closely tied together. The combination of these two aspects of “the American Dream” have been, and still are being realized in an historically significant way in Green Acres.

The area began marked by the two incompatible values of racial segregation and the good-heartedness that drives a neighborhood to answer the distress call of an overrun university. It continued to have its character shaped as a community where the values and goals of home-ownership and education came together in a unique and empowering way (for returning GI’s, civilians, and diverse post-segregation residents); and it still is today a place where all of this important history informs the local ethos. On a much grander scale, as Dr. Martin Luther King, Jr. might have put it, the arc of the moral universe continues striving to bend toward justice. The small and the grand; the local and the national; the university and the city; the quietly humble and the overwhelmingly beautiful: Green Acres is that most important liminal, borderland place where differences are not taken to be binaries but are, instead, simply seen to be part of the dialectic of history working itself out—a place where such working out happens among neighbors on a daily basis, a place we need, and need to protect, now more than ever.

Before Green Acres—The Outstanding Millen House

To add one important moment of history: the area where Green Acres is currently located was once populated by the Miami, Delaware, and Piankeshaw Indians. After the Fort Wayne Treaty of 1809, the indigenous people of the area were forcibly displaced, making way for white settlers under what was known as “manifest destiny.”

William Moffat Millen was part of a group of Scotch-Irish Presbyterians also known as Covenanters. The Covenanters were abolitionists who came to Indiana from South Carolina in the early-1800s. In 1839, William purchased 160 acres of land in Southern Indiana made “free” for white ownership by the Fort Wayne Treaty. The location of the Millen land would one day become known as Green Acres. Within a decade after purchasing the land Millen had built a two-story, brick Greek Revival-style home from bricks that he dug and fired on the property.

Today, this handsome house still stands at 111 and 112 N. Bryan Avenue. The structure is a nationally recognized historic site rated as “outstanding,” and has been part of the National Register of Historic Places since 2004 (see Appendix 3). Now known as the Raintree House, the Millen home is currently the property of the Indiana University Foundation. During the start of the postwar era, and due to the crisis caused by a shortage of housing, the Millen house was occupied by IU faculty and staff. Since 1970, it has housed the Organization of American Historians.

The Millen House is one of the oldest and best-preserved houses in Monroe County. Unlike some of the other homes from this era, it retains most of its original glass and all but three original doors. The front portico, according to city records, originally had a Greek Revival-style entablature and detailing. It is one of the few remaining houses in Southern Indiana with a center-hall Georgian floor plan, with four rooms on the first floor that all have two doors – one opening to the center hall and another to the next room.

Notable Green Acres’ Neighbors

Due to its proximity to the Indiana University campus both spatially and historically, Green Acres has been home to several distinguished scholars who have made remarkable contributions to their fields of study and their areas of expertise. The area is also home to scholars and students whose work has transcended the walls of the ivory tower, truly having an impact on American culture at large. Among such neighbors is Joseph Muhler, who lived at 202 S. Hillsdale Drive. In 1951, Muhler’s research on stannous fluoride led to the formula for Crest toothpaste. He was posthumously inducted into the National Inventors Hall of Fame in 2019 for “moving society forward,” along with another IU faculty member who also contributed to the project. Their work raised a considerable amount of funding for Indiana University, and became the basis for modern research into oral health. Another neighbor and chemistry professor (who was also related to a lesser extent to the Crest patent) was Robert Fisher. Fisher, who is known for contributing to the safe harnessing of nuclear energy through his studies of deuterium as part of the Manhattan Project during World War II, lived at 2201 E. 7th Street from 1950 to 1959.

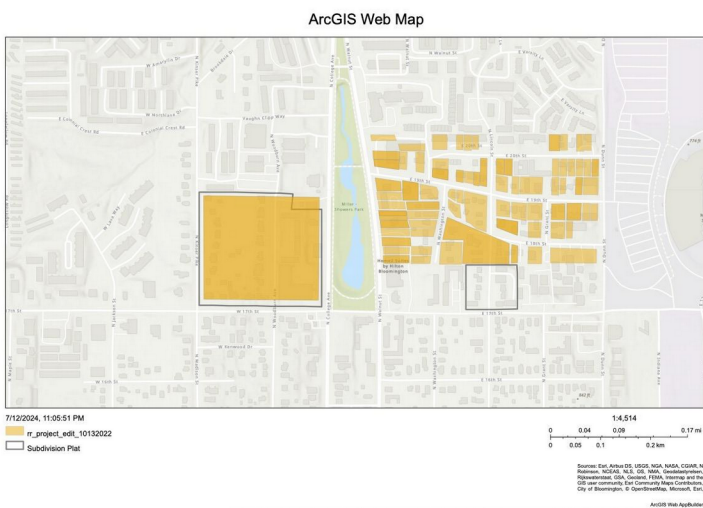
Well-noted for the scientific figures that have called Green Acres home, the neighborhood is also an important site for the arts. To choose two examples, Jean-Paul Darriau and Elaine Doenges—internationally-recognized and celebrated artists whose tangible legacy was and still is a source of healing and immeasurable contribution to our neighborhood and to the city—created bodies of work that have so inspired us to strive for a better and more thoughtful life that they are worth a moment of our time to note as examples of the Green Acres ethos.

- **Jean-Paul Darriau and his Racially Inclusive Statement**

Jean-Paul Darriau was a Green Acres resident from 1978 until his passing in 2006. He lived at 324 N. Jefferson Street. History refers to him as a “sculptor whose work can be seen at the Guggenheim Museum, the Hirshhorn Museum, the Walker Art Center in Minneapolis, the Denver Art Museum, and the Galleria Schneider in Rome—to name only a few locations in the United States and Europe—as well as in private collections.” Darriau was deeply committed to facilitating discussions of issues of race, gender, sexuality, and social justice—a commitment that was made manifest in the creation of art for his community and not just for private owners and the art establishment. Indiana University owns several sculptures by Darriau, and they are displayed outdoors on campus and at the IU art museum. While living in Green Acres, Darriau also put together performance art events and plays around the city, as he believed that words were as important as images. Arguably, his most significant contribution to the city can be seen in Miller-Showers Park, on the south boundary of Old SR 46 between College Avenue and Walnut Street. Funded by the first competitive grant offered by Bloomington’s Community Arts Commission, the monument located here was dedicated in 1980.

Consisting of two 10-ton statues carved from limestone, this monument depicts a different racial image on each of their four sides all facing one another. Viewed from one side, the profiles of an African and an Asian woman face each other; from the other side, the faces of a Nordic man and an Indian man gaze at each other. The title of the work is *Red, Blond, Black, & Olive*, and Darriau called these sculptures *an interracial monument*, a celebration of Bloomington’s diverse population. He created them while focused specifically on our local geography and geology—and genealogy. According to Darriau, the space between the statues is as important as the statues themselves, as it is in that space where communication can take place—a communication that requires a coming together with our differences, as all good communication must. Darriau did not offer much more concerning his own personal feelings concerning the monument. In fact, he (rightly) believed that art transcends the intentions of the artist: the people who are exposed to a work of art are going to interpret it through their particular concerns, history, and experiences; and that interpretation is going to provoke various degrees of agreement or disagreement both as to what we think the artist meant might have intended and to what the work means to us, to the neighborhood, to the community.





Jean-Paul Darriau installing
Red, Blond, Black, and Olive (1980)

Miller-Showers Park, the location of Darriau's statue, between land marked by
 racially restrictive covenants

- **Elaine Doenges and her Exceptional Contribution to Modernist Architecture**

Elaine Doenges was a self-taught female architect who persevered and succeeded in spite of the myriad obstacles imposed by gender discrimination. In 1958, only 1% of all architects in the United States were women—and according to a “Women in Architecture Survey,” Elaine Doenges was truly one of the “exceptional ones.” It is our good fortune that a notable house in Green Acres was designed and built by Doenges, and, according to City Directories, was occupied by the architect and her husband, Byron, from 1952 until at least 1966. Moreover, this structure is historically important because this particular house, located at 201 S. Hillsdale Drive, is the first house that Doenges ever designed.

History records that Doenges' first institutional obstacle came in the form of an assertion by the Dean of the University of Syracuse (c. 1943) that even though she could earn a degree in architecture, no firm and no individual would ever hire her because she was a woman. Those words, spoken by a man in a position of academic authority, had a dissuading effect on the young female aspiring architect, and so, dejected, she decided to study theater at DePauw University instead. But Doenges' desire to design buildings, and her determination to become a practicing architect, soon placed her on a path of self-education and growing self-confidence that would eventually lead her to build at least sixteen houses in Bloomington—many of which are still standing.



Elaine Doenges (from St. Mark's Church archives)



201 S. Hillsdale Drive, the first home Elaine Doenges designed

Doenges moved to Bloomington with her husband, who took a position as an Assistant Dean at Indiana University. Now able to have access to a wide range of courses, Doenges modeled her own self-made architectural curriculum after Yale University's, and thus began taking classes at IU in mathematics, art, and architectural history. It would not take long until she found opportunities to apply all of that knowledge and her ever-growing talent, building what is now known as the "Byron and Elaine Doenges' home." When designing the structure, her goals were functionality and bringing in the project under a strict budget. The result was a 1100-square-foot house on Hillsdale Drive with beautiful horizontal lines, nestled among the local trees and flora. Thus was her career as an architect born.

It was not long until Doenges began receiving contracts to design more houses in the area, among them houses meant to be homes for young members of faculty. During the 1950s Doenges offered her clients a novel approach to building their dream houses, especially given that during this time most small homes were tract houses or traditional houses. Instead, Doenges' clients had the luxury of having their homes designed around their own particular and individual needs and wishes, rather than having to purchase a house, or a house plan, from a builder with a preset traditional design. Doenges gained a reputation for achieving all of this both while keeping the costs within a budget and letting the design of the houses grow organically in the space with the needs of her clients in mind.

Forced to categorize her life's work, we could say that Doenges' architectural style lies somewhere within the tradition of twentieth-century Modernism. Her homes tend to fit an aesthetic between the eras of Art Deco and postmodernism, with an obvious importance given to functionality and simplicity as well as the use of open floor-plans, the use of glass (which helped to find a playful relation within the binary of indoor-outdoor), and the use of a material such as wood (taking up local resources and keeping in mind the local geography and aesthetic). Such a conceptualization works when we are forced to overlay it on her work, but it would be missing the point that Doenges was also a pioneer in putting forward the "viewpoint of a woman" when designing a house.

During the 1950s, with the economic situation improving and the nation overcoming the shortage of housing that marked the readjustment period, homebuyers started demanding more when considering buying a home. Even though men typically and traditionally were (and are) the ones to apply for loans and thus the ones who officially *buy* houses, in 1956 the FHA sponsored the Women's Congress on Housing in order to get the perspective of women in general and especially "female homemakers" concerning home design. As a result, and with the influence of the Modernist movement, houses began to look different as they became available to middle class America. Doenges was part of this movement before it became mainstream, caring about the woman's perspective and including it in designs springing from her technical expertise, her artistic talent, and her dedication to her particular clients' needs. All true. And yet, her houses are also personal statements that go beyond a particular style-label, as she was working "outside of the system" and was dedicated to treating each new home as a structure open to infinite possibilities, all in line with the wishes of her clients.

Like several other courageous and defying women of her time, Doenges' lifework is a monument to the tenacity and the determination needed to fight against the arbitrary rules of a system that tries to oppress classes of people for its own benefit and survival. It is thus that Elaine Doenges brought beauty and practicality to our city with her houses. She stands as an example for anyone embarking on a journey to liberate themselves from arbitrary limits. Hers was a career and a life spent defying expectations, bettering her community, and creating works of art in which real people could live, love, and grow. And it all began in our little corner of the world, Green Acres, the place where her first home still stands—strong, sturdy, and proud—some six decades later.

That Exceptional One

INDIANA'S EARLY FEMALE ARCHITECTS & BUILDERS

"I cannot, in whole conscience, recommend architecture as a profession for girls, I know some women who have done well at it, but the obstacles are so great that it takes an exceptional girl to make a go of it. If she insisted on becoming an architect, I would try to dissuade her. If then, she was still determined, I would give her my blessing—she could be that exceptional one."

—Pietro Belluschi
Dean of the School of Architecture at Massachusetts Institute of Technology, 1951-1967
From the 1952 New York Times Magazine feature "Should We Be So Determined?"

This quote, by a well-known Fellow of the American Institute of Architects, shows just how devoted a woman had to be to pursue a career in architecture. She had to be not only smart, but also driven, tough, and determined to face each obstacle and still persevere. And this was in 1952. Imagine what it must have been like in the late 1800s for a teenage girl who wanted to take mechanical drawing classes—or trying to persuade a professional architect to take her on as an apprentice, knowing that the odds were massively stacked against her. Mr. Belluschi was correct, each of the women pictured here is indeed "that exceptional one."

This year the IDHP is highlighting the women who worked in Indiana and shaped our built environment, at least those we know about and could find photographs of. Certainly there are others. Some sought college degrees in the field, others were apprentices to existing architects, and still others taught themselves.

To learn more about these women and their work, follow the IDHP's Facebook page during May 2022.

Grace Edith Crosby 1873-1962
Apprenticed
Alfred Lincoln (East Ward) - Whiteland
William (East Ward) - Whiteland
Wesley Moore (East Ward) - Whiteland
Alfred (East Ward) - Whiteland
Charles & Frederick (East Ward)
Charles & Frederick (East Ward)
Credit: The West Wayne History Center

Joel Abbott Roberts Niide 1875-1916
Self-taught in design and building
Whiteland (East Ward) - Whiteland
Credit: IDHP

Clara Maude Richardson Perry 1875-1971
Industrial Technical High School & Apprenticeship
Project & Interior (Indianapolis)
David Wilson, Jr. (Indianapolis)
Credit: Indiana State University
Joel McClellan

Jessie Gilbert Gilman Peaine 1883-1969
Massachusetts Institute of Technology - Architectural
Worked with her father, Lewis H. Gilman from 1905 until her marriage in 1909 (Indianapolis)
Credit: Indiana State University
John Peaine Peaine and William (East Ward) - Peaine, Peaine

Edith Leonard 1883-1987
University of Illinois - Champaign-Urbana - Architectural
Residence & Barn (Indianapolis)
Residence & Barn (Indianapolis)
Residence & Barn (Indianapolis)
Residence & Barn (Indianapolis)
Self-employed (Indianapolis & Brown County)
Credit: Mrs. Helen (1977) journal

Effie May Johnston Scherer Morgan 1883-1968
Self-taught in real estate and building
Edison (Morgan County)
Credit: Indiana State University
John Morgan (Indianapolis)

Louise Josephine Peltus 1883-1961
Mentored & mentored (East Ward)
Whiteland (East Ward) - Whiteland
Michael of Arts Teacher (Indianapolis, IL)
Mechanical Arts Teacher (Indianapolis)
Mechanical Arts Teacher (Chicago)
Credit: Mrs. Helen (1977) journal

Isabella Griffith Sullivan 1883-1973
Self-taught in real estate and building
Mrs. A.H. Sullivan, East Ward & North (Indianapolis), Mrs. Sullivan & Son (Indianapolis)
Credit: Indiana State University
John Sullivan

Anne Gertrude Garrett Adams 1886-1982
Indiana State Normal College - Mechanical Drawing (1922)
Johnson, Miller, Miller, Young (East Ward)
John Stone & Associates (Los Angeles)
Credit: Indiana State University Archives
1977 journal

Juliet Alice Peattie 1896-1978
University of Michigan - Architecture (1922)
19th-ranked woman architect in Indiana
Residence & Barn (Chicago)
Edith H. Clark (Chicago)
Michigan Architecture Academy (Indianapolis)
Miller, Young, Miller, Young (East Ward)
Self-employed (East Ward)
Credit: Indiana State University Archives
1977 journal

Katharine Beck Mott 1896-1978
Attended Saint Mary's College - Maine
Self-taught in design and building
Worked for estate building company with her husband (Indianapolis)
East Ward building company with her husband (Indianapolis)
Credit: Indiana State University Archives
1977 journal

Rose Mary Best 1912-1985
19th-ranked woman architect in Indiana
A. K. Tomlinson (Indianapolis, IL)
Shaw & Barber (Indianapolis, IL)
Hudson & Whipple (Indianapolis, IL)
Rally & Company (New York City) (Chicago, IL)
Preston, Russell, Harrison (Chicago, IL)
Meyers, Mack, Conroy, & Ricker (Indianapolis)
Credit: University of Michigan Bentley Historical Library (1987) journal

Barbara Wolfe Newman 1912-2010
Ohio State University - Architectural Engineering (1941)
Manager & Secretary (Chicago)
St. Xavier (East & Westwood) (Columbus)
Credit: Indiana State University, 2008

Edith Jocelyn Windham Freyland 1913-2008
University of Cincinnati - Architecture (1936)
Vogel C. Laughlin (Indianapolis)
Barn & Barn (Indianapolis)
Barn & Barn (Indianapolis)
Edward H. Davis & Associates (Indianapolis)
Credit: Indiana State University
University of Cincinnati (1987) journal

Elaine Aileen Doenges 1913-2017
DePaul University - Speech (1947)
Self-taught in architecture
Bentley University
1947 (Chicago)
Self-employed (Indianapolis)
Paper & Printing (Indianapolis, IL)
Credit: Indiana State University Archives
1977 journal

Gladys Jacqueline Good Miller 1916-1993
University of Pennsylvania - Architecture (1949)
19th-ranked woman architect in Indiana
Edith Peaine (Chicago)
Arthur, Miller, & White (Indianapolis)
Miller & Wright / Miller, Wright, Miller (East Ward), Self-employed (East Ward)
Credit: Indiana State University Archives
1977 journal

Carolyn Josephine Henderson Goodie 1916-2006
University of Colorado - Architectural Engineering (University of Illinois - Architecture Master's 1973)
Indiana, Chicago, & South (Chicago)
Architect (Indianapolis)
Self-employed (Indianapolis)
Credit: Indiana State University Archives
1977 journal

Avriel Joy Christie Shall 1917-1978
Attended DeWitt School of Art
Self-employed (Illinois)
Credit: Indiana State University Archives
1977 journal

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Elaine Doenges (sixth on the bottom row) noted by the state of Indiana

Other notable people who have been an integral part of the Green Acres community are:

1. Karl Martz (1912-1997). An American studio potter, ceramic artist, and teacher whose work achieved national and international recognition. Journalist Ernie Pyle wrote: "... Each piece [of pottery] is an individual thing, almost with a soul. He never makes a duplicate of anything ... The ingenuity and artistry that he fashions into his clay are actually touching."
2. Dr. Frank Hrisomalos (1929- 2015). A beloved family doctor, the longest practicing physician in Monroe County and a selfless public servant who served on countless boards and councils under several different mayors. Awarded the Sagamore of the Wabash and a Kentucky Colonel, Mayor Mark Krizan proclaimed "Dr. Frank Hrisomalos Day" on

April 1, 2009. His wife Becky, also an outstanding public servant, still resides in Green Acres. Frank's father Nicholas founded Nick's English Hut.

3. Paul Pietsch (1929-2009). Professor in the Indiana University School of Optometry and adjunct professor in Anatomy 1970-1994. His book "Shuffle Brain: The Quest for the Holgramic Mind" (1981) began as an article that explores amphibian brain transplants to determine connections between brain and memory. It was published in Harper's in 1972. It was awarded the 1972 Medical Journalism Award by the American Medical Association and was featured on the TV program "60 Minutes" in 1973. His research papers are housed in the IU Archives.
4. Charlotte Zietlow "... has left an indelible mark in Bloomington and Monroe County through four decades of community service" ... stated Mark Stoops, kicking off a ceremony to name the county's Justice Building the Charlotte T. Zietlow Justice Center. As a City Council member, business owner, first female County Commissioner, director for the Monroe County United Way, and development director for Planned Parenthood of Southern Indiana, she remains today a "persistent fighter for good and the social conscience of this community" said former state Senator Vi Simpson. This vital octogenarian is still hard at social work in our community.
5. Edward W. Najam, Jr. "... was appointed to the Court of Appeals by Governor Evan Bayh in 1992. Judge Najam earned his J.D. from Harvard Law School and was admitted to the Indiana Bar in 1972. ... The Indiana Supreme Court appointed Judge Najam to the Supreme Court Committee on Rules of Practice and Procedure and he served for 10 years. ... Judge Najam has represented the Indiana judiciary on the Indiana Department of Homeland Security Counter-Terrorism and Security Council since its creation in 2001, as well as many other committees related to security." He is the author of "Public School Finance in Indiana: A Critique", and "Caught in the Middle: The Role of State Intermediate Appellate Courts" and "Merit Selection in Indiana: The Foundation for a Fair and Impartial Appellate Judiciary."

The Importance of Green Acres as an “Architectural Whole”

Green Acres contains a range of housing types that are typical of the postwar era, including American Small Houses, Ranches, Bungalows, Cottages, Split-levels, and Massed Two-Stories. These housing types, although common for their eras, are currently **in danger of being lost** to demolition. Because of Green Acres’ proximity to the Indiana University campus, the historic houses in the neighborhood are targeted for demolition by developers in order to build higher density student housing characterized by multi-unit and multi-story buildings that would destroy the historical character of the neighborhood. This has been made possible thanks to the passing of the 2021 Unified Development Ordinance that seeks to increase density in neighborhoods regardless of their historical value.

The point here is not an argument against densification in general, but it is an argument for preserving the historic character of the neighborhood as a whole for the future. A local conservation district designation would allow change to take place in the neighborhood, but change that is more in tune with the community’s needs and its historic character.

“Naturally” bounded, as it is, by the east side of the Indiana University campus (west), the bypass (east), railroad tracks (north), and the busy 3rd Street thoroughfare (south), Green Acres is a neighborhood that has arisen organically, with obvious borders and a character all of its own. Many IU students pass through the neighborhood, especially moving along 7th Street and the tunnel—that is safe for pedestrians and bikers—going underneath the bypass. Indeed, Green Acres is a neighborhood that is visibly friendly to non-automobile travelers, to walkers and bike-riders—something that could change for the worse if construction is done in a thoughtless way. The neighborhood is also visible, of course, when driving down 3rd Street, or when traveling from 10th Street to 3rd Street (or vice versa) either by means of Union Street or Jefferson Street. Countless people (i.e., non-residents) visit the neighborhood over the course of a year, even if they perhaps do not know its name. Nestled in a part of Bloomington that serves as a transition from university to city, Green Acres’ four-sided perimeter is marked by three important transportation “arteries” and Indiana University. It is this latter “border”—the one shared with IU—that has undoubtedly influenced the character of the neighborhood the most, as Green Acres has always been in a mutually beneficial relationship with people with various ties to the university. Culturally, the community is one where this mixing has led to a particular way of seeing the academia/non-academia border as porous and worth celebrating *as* porous. From Elaine Doenges building homes for young faculty sixty years ago to residents interacting with IU students today, Green Acres is a particularly Bloomington sort of neighborhood, to be sure, but is unique in the city, as well, in its history, culture, and manner of participating in the larger communities in which it finds itself.

It is this whole, this collection of pre-war and post-war homes among a modest handful of city blocks, that constitutes the neighborhood's unique past heritage and future promise as something truly worth preserving. Through distinct yet immeasurable ways, Green Acres represents **an established and familiar visual feature of the city** for its residents, for IU students, and for all Bloomingtonians. Although Green Acres has been home to many individually notable residents and noteworthy structures, it is only when one steps back and sees the neighborhood as a whole—as a *gestalt*, as an aggregate that is more than the sum of its parts—that the true historical significance of the area can be appreciated. This bird's-eye-view is when the significance of Green Acres surely comes into focus: here is a place with its own unique history; here is a place with its own unique style; here is a place that supports and nurtures all sorts of local people and local life in general; here is a place worth preserving by allowing it a small modicum of autonomy to decide how change will progress and how best to respect the past while being open to the future.

Conclusion: Green Acres, Change, and the Importance of Our Shared History

Even the Presocratic philosophers more than two-and-a-half millennia ago knew that the only thing that is permanent is change. One cannot step into the same river twice, to be sure. And one cannot walk through the same neighborhood twice, either. Asking the Historic Preservation Commission of the City of Bloomington to grant Green Acres a conservation designation is not to suggest that change will come to an end in the neighborhood. It is change, after all, that created the neighborhood—created the need for postwar housing, created the convergence of the goals of education and home-ownership, created the convergence of particular architectural styles celebrated there, created the inspiration for the scientists, humanists, artists, and noteworthy others who have called this place home to create the things they have created. It was change that made possible the ending of the enforcement of the racially restrictive covenant. Change is not the enemy. But change must have some sort of background against which it is measured even in order to appear as change. And *good* change is always *thoughtful* change.

In the grand history of the world, the founding of our little blooming-town two centuries ago happened recently. And yet, how much transformation we have seen over those years. And how many moments of importance stand out in that timeline, moments worth remembering and codifying as part of what makes us who we are today and who we still aspire to be.

One of the fallacies in the history of doing history has been that we all too often have thought of history as being created by the big-time “movers and shakers,” the people with a lot of power interacting with each other on large scales. Green Acres has seen its fair share of such historical names. From scientists who improved world health to an architect who, by building up the walls

of her own home here, helped to break the glass ceiling everywhere. But the truth is that the history of Green Acres has also been formed—and formed importantly, deeply, and meaningfully—by the ordinary, working-class people who have lived there, who have passed through, and who are still living there and are making this a vibrant neighborhood: the people whom history often overlooks as “insignificant.” These are the people, after all, who were Elaine Doenges’ neighbors and complimented the design of her house; these are the people who played formative roles in the life of Jean-Paul Darriau before he scrawled on his *Red, Blond, Black, & Olive* statue the words:

In this place
 where breath alone
 connect us
 we organize the earth:
 as cities
 lighting up the map
 we are the world’s
 many pulsing hearts
 as families
 branching out
 till peace breaks out...
 we are the human trees
 who green the diamond-blue
 still burdened planet
 blooming in our
 Red, Blond, Black, and Olive
 skins

Like the individually unique and beautiful houses that make up more than the sum of their parts when taken together, the unique and beautiful stories of each and every resident are threads in a larger tapestry of Bloomington culture and history. Granting the area a conservation designation will not only codify a truth that is already in play, but will help to assure that as history continues to unfold, it will do so in a way such that the diverse people who live here today and tomorrow have a say in what is to come, an opportunity to have their voices heard, a chance to branch out like peaceful human trees, one limb in the past, another limb reaching for tomorrow.

For more information about the Green Acres neighborhood, see the Green Acres Neighborhood Plan, completed in 2007, which is included with this application. The forward, written by Green Acres resident Ann Kreilkamp, is below:

Green Acres Neighborhood Plan Foreword – By Ann Kreilkamp, January 15, 2007

Walk into a tall, narrow, hidden room in the Monroe County Historical Society Museum and look up on the west wall. There you will find a floor-to-ceiling photograph, taken in 1955, from downtown Bloomington that looks east, as if from a low-flying aircraft. St. Charles Borromeo Catholic Church, on the corner of 3rd and High Street, sticks out isolated, with only green fields beyond. In Green Acres itself, you can make out the small, mostly post-World War II houses of Union, North Bryan, Jefferson, Roosevelt—some kit homes, some Arts and Crafts California Bungalows of various types— but the neighborhood looks sort of barren, not many trees. Further east there is so much tree cover that it’s hard to tell how many houses were already built on Hillsdale and Overhill, or even if those streets existed then (they did; Hillsdale was platted in 1947 and Overhill in 1953). Nor is the east edge of Green Acres obvious in the photo (the bypass wasn’t built until the ‘60s).

Now zoom back even further, way back, to 1839 when William Moffat Millen purchased 160 acres, the “SE quadrant of section 34,” from William Bonner, for \$1800. The west (Union Street), north (“Nashville Road,” now 10th Street) and south (“Columbus Road,” now E. 3rd Street) boundaries of this farm are still those of Green Acres, though the east boundary spread further than what is now the bypass.

Near the western edge of his farmstead, in 1849, Mr. Millen built a Greek Revival, two-story, Georgian home (a style no longer in vogue on the east coast, but still favored by well-to-do farmers in Southern Indiana and other parts of the Upland South). This house, the Millen-Stallknecht House—recently renamed the Raintree House because of its two raintrees (*Koelreuteria paniculata*), one of which is the largest of its species in Southern Indiana—and the 7/10th acre that remains of the original property now bear the addresses of 111 and 112 North Bryan.

One of four of its type in Monroe County, the Millen-Stallknecht house with its elaborate classical portico is the only one to retain historical integrity (having not been substantially added to or subtracted from). As of 2004, the Millen House was federally approved on the National Register of Historic Places, and is listed as an Indiana

Historic Site. We can view the Millen-Stallknecht/Raintree House, as the oldest house still standing, as the cornerstone of our Green Acres Neighborhood.

According to a report filed by the United States Department of Interior, in 1880 Millen sold the property to James B. Clark, a farmer. Clark sold it to a Mr. Rogers in 1882. In the 20th century, the home went through numerous owners (Agnes Wells, Geneva L. Graeba, Anna and Newton Stallknecht) and the property subdivided a number of times. The westernmost acreage, called Highland Homes, from Union through Clark Street, was platted in 1923.

In 1946, the Trustees of Indiana University purchased the Millen House and rented it for three years to university personnel and students before selling to the Stallknechts, who refurbished the interior. In 1969, the “Stallknecht House” and property were sold to the IU Foundation and renamed Raintree House. Since 1970, at the invitation of then president Herman Wells, it has been used as headquarters for the Organization of American Historians. In 1992, the Foundation deeded it back to the Trustees of Indiana University.

The report calls the Millen House a “surviving landmark of a group of Scotch-Irish Presbyterians who migrated from Chester City, South Carolina before 1834.” They “helped transform the economic fabric of the community, were active in the formation of IU, and anti-slavery in spirit.” Mr. Millen’s own father’s will (in South Carolina, 1844) “took the rare and radical step of freeing his seven slaves and leaving them \$300 to move to a free state.” (By comparison, he left \$50 to each son and \$100 to a daughter.) It has long been rumored that the Millen House was one of the stations along the Underground Railroad, though no proof of this has been found.

This cornerstone of our neighborhood thus carries connotations of an enlightened awareness that preceded the Civil War by decades and serves as a lodestone, both for GANA’s embrace of neighborliness and for our decision to guide the future of Green Acres in the direction of sustainability.

Bloomington itself sits at an edge between the rural, folksy, can-do, smalltown values of the southern hills and the larger industrial cities of the north. Perhaps partly because of its position as a crossroads (in 1910 the U.S. census deemed it the center of the nation’s population), and of course, also due to its location as a university town, Bloomington itself has long served as a fertile oasis for all kinds of diversity.

Unfortunately, there have also been disturbing incidents in the neighborhood as well. Margaret Carter, a long-time resident, tells of a black family that moved in next to her on North Bryan, sometime in the '70s she thinks it was, and she welcomed them. However, a few months later she was surprised to discover that they had moved out, saying that shots had been fired at their house. And she tells of a real estate agent that went from house to house between 4th and 5th streets on Bryan, to warn those who lived there to sell their houses since a black professor and his family had moved into one of the rentals that IU owned on that street. However, this kind of memory is rare. Mostly, old-timers who have resided in this neighborhood for 30, 40, 50 years tell of a place full of children, spilling out of what seemed to be every house. A dozen or more on a single block, and all of them walked to school—St. Charles on the corner of 3rd and High Street, or the University School then located at 10th and the Bypass.

When at home they roamed all over the neighborhood, on foot or on their bikes, playing kickball, tag, Frisbee, hide and seek, “muckle” (like tackle, they made it up). They would buy ice cream bars from the Johnson Creamery milkman on his daily rounds (he lived at the corner of 3rd and Overhill), sled down snow-covered streets, throw a ball on dead-end streets, and head in a straight line through everyone’s yards, front yards, back yards, towards yet another empty lot or the aroma of someone’s mother’s cookies and milk. Nobody minded them or thought they were “trespassing.” Nor did parents need to keep an eye on their kids. As George Huntington, who has lived in the neighborhood for 47 of his 50 years said, “When I was a kid, in the summer I’d get up in the morning, leave home and not come back until well after dark. I don’t remember being scared of anything. This was a real little mini-community.”

George grew up on Edwards Row, “the edge of town,” since there was nothing but fields to the east. Stanley Routon, also on Edwards Row, remembers George as a kid, and says that in 1956, when he and his wife Bobbie bought a lot (for \$1200) and built their house (for \$12,000) where their four kids grew up, they were “in the country,” the city boundary being then Union Street. Their whole block “sprung up,” he says, within a few years.

Whenever a new family moved to Edwards Row, a dead-end street, the neighbors would invite them for a welcoming get-together, and this went on for years. Bobbie remembers holding a baby shower for someone on her block. And if someone was sick, others would look after them. Neighbors of all kinds mingled, an insurance salesman, a textile peddler, a trucker, a factory worker, a policeman, a professor at the university.

“The kids would all play in anybody’s yard, whether or not they were home.” Shirley Bushey, on Eastgate Lane since 1966, comments that “one time, two old people were arguing about a garage, using words like ‘your property’ and ‘my property.’ My kids had never heard those phrases before and asked me, ‘Why are they arguing, Mom? And where’s our property?’”

It is said that the fastest way to heal an ecosystem is to connect it with more parts of itself. By that measure, then in the ‘50s and ‘60s, Green Acres was a healthy ecosystem, the kids knitting its parts together by constantly roaming across legal boundaries. Nostalgic memories of Green Acres are bolstered by the theme song, “Green Acres is the place to be . . .” from the ‘60s TV sitcom of the same name, itself modeled on a 1950s radio series, “Granby’s Green Acres.” In that TV show, a New York City “city slicker” lawyer (Eddie Albert) and his wife (Eva Gabor) bought a 160-acre farm (note: same acreage as the real Green Acres!) in “Hooterville.”

The name “Green Acres” also conjures up associations that the word “green” has come to embody in this post-carbon, peak-oil era when we begin to wake up to how we “city slickers” must learn to invite nature into our cities if we are to survive and thrive in a future of dwindling energy resources.

Besides its enlightened origins, its populist feel, its history as a haven for young families, and its wonderfully evocative name, Green Acres has always occupied the enviable position of being a quiet, tree-shaded interior sanctuary surrounded by busy streets and commerce. As its exterior boundaries grow even more frenetic and congested, the feeling of sanctuary deepens, grows ever more precious, worth protecting.

We can thank the far-seeing folks who started the Greater Green Acres Neighborhood Association (GGANA) back in 1972, formed to address zoning, traffic and drainage issues. A 1973 Herald-Telephone headline sounds like *deja vu*: “GA is Looking for Help: speeders cut through on Hillsdale, Bryan and Overhill. Parked cars on Bryan and Jefferson.”

Al Ruesink, Marie Webster, Grace Martin, Tim and Sue Mayer and Georgia Schach were among the early active members of GGANA and they fought a number of zoning battles at the boundaries of the neighborhood, including those over development at the corners of Union and 3rd, Union and 7th, and of 10th and the Bypass. Al was one of the founders of the Council of Neighborhood Associations (CONA), also formed in

the early '70s to network with and coordinate the efforts of the 20 newly-emerged Neighborhood Associations in Bloomington.

Many consider Green Acres to be more convenient to diverse city amenities than any other neighborhood. This is because one can easily walk or ride a bike from Green Acres to grocery stores, movies, bookstores and other retail stores at Eastgate and the College Mall, to educational and cultural events on the IU campus, or continue downtown for city business, music and other cultural venues, ethnic restaurants, and the Saturday farmer's market—all within a mile or two.

Margaret Carter remembers taking the bus all the way downtown from a bus stop at 7th Street and Union (7th no longer goes through). She and others remember two neighborhood grocery stores, one on 10th, the other on the southwest corner of Union and 3rd called Livingston's, where she sent her kids for milk and bread. "And," says Stan Routon, "when Mr. Livingston read in the paper that a Kroger's was going in (in what is now Eastland Mall, in the Petco location), that very day he put up a sign that said the store was closing."

Tim Mayer, a City Council member on South Bryan, tells of a Mrs. Alma Stevenson, who lived on the southeast corner of 4th and Union in a two-story house built in 1927. In the '70s, she was referred to as "Monroe County's oldest living Republican" and politicians would come at election time to have their picture taken with 'Mommy Stevenson,' including Richard Lugar."

Mrs. Stevenson had four lots, and even into her 90s she maintained gardens, including vegetable gardens. Tim says she always wore a dress, and would "sit in the dirt and scoot herself along—scattering seed for two rows of corn and a handful of fertilizer." Tim shoveled her walks in the winter, and looked after her house when she broke her hip and had to move into a convalescent center. George Huntington took in old ladies' trash barrels when he saw them on his paper route. Back then, neighbors not only baked cookies for each others' kids, they watched out for each other, lent each other a hand.

Tim says that the neighborhood association started in the early 70s because of the pressure of development. "Park Ridge sprung up, with bigger houses on bigger lots, so many IU professors moved out there, vacating those houses and students moved in." Likewise, Stan says that when the houses were sold, they usually turned into rentals, and the block parties gradually stopped. By 1973, a Herald-Telephone news report

quotes a Green Acres resident, “It’s a weird, strange neighborhood. People are very nice, but they stick to themselves. We just don’t get together.”

This introduction to the history of Green Acres is intended to evoke what was and, in part still is, good about this small corner of the world; what we like very much and would like to see more of. We intend our commitment to “neighborliness” to include student renters, as well as the older folks who tend, like in most of America, to be nearly invisible. And, while apparently scarce, believe it or not, children do live in Green Acres! Once in a while, you will see a young mother walking a stroller with her dog on the street, and a whole busload of children leave for school every morning.

We would like to help college students be aware that they live in a neighborhood and that they might learn to enjoy it enough to want to settle in Green Acres, buy a home, start a family and a garden. The elderly among us need our help—we need to check in on them once in a while, listen to their stories, offer to take them to the store or to the doctor, mow their lawns, shovel their walks like neighbors used to do.

And we would like to engage our children to find each other, play kickball and tag once again, get out on their bikes. There aren’t many empty lots left, but we plan on pocket parks, and we encourage them to play and run through our front and back yards once again, so that they can help us remember that we actually live in community, that, in a very real way, we hold this land in common, in trust for the future of them and their children.

And yes, let us remember the block parties of old, and get together again, both for official GANA events, and more spontaneously on our own blocks. The new block captain program should help immeasurably—both to introduce us to each other and to facilitate sharing our diverse knowledge, skills and tools.

As with just about every neighborhood in a city where nearly half its occupants are college students, we recognize as a great challenge our decision to enlist the huge vitality and natural idealism of youth to partner with us as we launch experimental projects that demonstrate a more harmonious blend between nature and culture and intensify both our capacity to sustain ourselves locally and our commitment to the health of our environment.

Proximity to IU is a key to the success of our effort. We plan to involve SPEA (School of Public and Environmental Affairs) and other schools and departments of the university to create credit courses and in-service programs that utilize Green Acres as a living laboratory to incubate the growth of a “village-like” atmosphere in which

residents can choose to live and work in place. We envision planting and plucking our own food; retrofitting our homes for energy efficiency and alternative energy; and utilizing inexpensive, low impact methods to conserve, enhance and connect energy flows of all kinds. We intend to support small neighborhood businesses and to carve out common areas that encourage us, as a microecosystem within the larger Bloomington area, to connect more parts of itself to itself.

Lois Sabo-Skelton, my close neighbor on Overhill Drive, sums it up well: “We cherish Green Acres as a safe and civil pocket within a safe and civil city that allows its neighbors, while maintaining personal privacy, to rely and depend on one another as one would in a family.”

Our quest then, as a community, is to become healed, healthy, whole; so diverse, so stable and secure and that the winds of change, no matter how strong, will find us able to adapt and thrive. Ultimately, we hope to leave a legacy that we can be proud of, that does justice to the enlightened, farseeing views of the family who bought the original 160 acre farm which evolved into our Green Acres neighborhood home.

I want to thank Betty Byne, Keith Johnson, Tim Mayer, Marian Shaaban, Lois Sabo-Skelton, Georgia Schaich and Rob Turner for their helpful, and sometimes crucial, suggestions for edits to this document.

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Owner Signature: Lois M. Saw-Steaton Date: 7/28/2024
Petitioner Signature: Lois M. Saw-Steaton Date: 7/28/2024
Preparer Signature: Mary Mary Date: 7/28/2024

**Postscript: A Brief Autobiographical Account of the Significance of Green Acres –
by *Marines Fornerino***

I, Marinés Fornerino, live on Roosevelt Street in Green Acres. As one member of the Green Acres Historic Designation Committee and the main author of this petition, I want to offer my brief personal experience and arguments here as a postscript, hoping that they are useful in some way to the members of the Commission as they deliberate.

I am originally from Venezuela, having come to study at IU in 1988. I fell in love with Bloomington the moment I arrived; it is a love affair that has now lasted nearly four decades. The first two years attending graduate school, I lived in Eigenmann Hall. I remember very clearly looking from my room at the beautiful houses on Jefferson St. and beyond, and walking by them with other international students on our way to the grocery store and the mall. We had a sense that we were leaving the protected life at the university and truly stepping into the “American experience” as we passed through Green Acres. The attractive unpretentious houses in the neighborhood told us a unique story about place and identity; and each house spoke to us through their particular features, prompting us to choose a favorite one. Later on, I lived as a tenant in the neighborhood, and several years ago, I finally became a homeowner. The architectural style of my neighborhood represents the cultural heritage of my community. It reflects the values and traditions of its past even while keeping the future open. Preserving the historic houses in my neighborhood will help to ensure that we don’t forget where we come from, and will give the future that we envision a point of reference.

I believe that we are a city that does not think only of short-term gain. I believe that we are a community that always moves forward, but strives to do so in a reasonable way. I would love for my neighborhood to continue offering the many students that come to IU the same experience and perception that I had: Bloomington is an incredibly special and unique place; here we respect our past as we try to figure out a better future by strengthening our shared cultural fabric and our communal sense of place. I have a stake in this application, that is, not only as a resident of Green Acres, but as someone who has seen the power of this area to inspire—and thus someone who feels an obligation to maintain that heritage in order to give future generations the same chance to be inspired. There might be houses similar in architecture elsewhere; there might even be “borderlands” that act as porous passageways between civil and academic life. But Green Acres is unique in countless ways. Its particular situated place in the world creates a particular sense of place in its residents and visitors. Its unique history shapes and molds attitudes about who we are and where we are going. It is a place I firmly believe is worth preserving not only for the betterment of its current residents and visitors, but for the

countless versions of people like me who have yet to discover the wonders of Bloomington, who have yet to “choose a favorite house” while walking by as a poor student only to find themselves a fortunate homeowner in the neighborhood in the future, who have yet to arrive and come upon Green Acres and, simply and magically, fall in love. Preserving the past is surely always about preserving the future in this way. We speak, thus, not only for ourselves, but for future generations in the decision that is being made. Thank you for your consideration of our petition.

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