



# **Fairview Historic District Design Guidelines**

FAIRVIEW LOCAL HISTORIC DISTRICT

BLOOMINGTON HISTORIC PRESERVATION



*West Seventh Street Streetscape*

BOOK OF GUIDELINES

City of Bloomington  
Bloomington Historic Preservation Commission  
P. O. Box 100



# Guidelines

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Fairview Local Historic District Owners

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City of Bloomington  
Bloomington Historic Preservation Commission  
P. O. Box 100  
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### *West Seventh Street Streetscape*

The historical foundation of the Near West Side Neighborhood is diversity. From the very beginning, this neighborhood has been racially integrated. The neighborhood continues to this day to contain a rich mix of people with different backgrounds, ethnicities, educations, interests, economic levels and political views. We value and want to protect this rich mosaic. We also recognize and appreciate that our neighborhood is a living, growing, changing collective. We want to allow and encourage ecologically sound energy technologies. In recent years, the near west side has attracted many artists and creative people of all kinds. We want to ensure that the spirit-lifting joy of artistic expression and creativity continues to flourish in our neighborhood. We do not intend for these guidelines to inhibit that expression. While we understand that the purpose of an historic district is to preserve the architectural and historic fabric of a neighborhood and we support that purpose, we intend that the interpretation of these guidelines be flexible enough to encourage the presence of artists and their creations to be welcome in our neighborhood.





**Fairview Historic District  
1850-1930**





Chip Frederick and Cindy Frubaker at their histo  
... Seventh Street.



## *Griffin House - 621 West Seventh*

This Queen Anne style home was built in the 1890's by Lafayette Mayfield. The Griffin Family, owners of Quality Hardware Store, occupied it for 44 years. Mrs. Griffin was a founding member of the Fairview PTA. Mary Ellen Farmer, a daughter of the Griffins, was able to provide a c. 1920 photograph of the porch, on which the design for the restoration was based. She remembers when the land extended along "Fairview," which exists only as an unpaved alley to 6th Street, and when the family built the small bungalow for her grandmother that is now 208 North Fairview. When the Griffin House was restored in 1990, the owners discovered a trailer that had been walled into the house as an addition. This was a Bloomington Restorations, Inc. revolving loan project and one of the most dramatic restorations that BRI ever attempted.





## *208 North Fairview*

This small vernacular bungalow located on the alley between Sixth and Seventh Streets, and was built some time before 1930. At this location, "Fairview Street" is a 12' alley but still maintains its name. The Griffin family built this cottage for an elderly relative, and located it on the rear of their lot.



### *625 West Seventh Street*

A modest story and a half bungalow, this property has an unusual jerkin head roof treatment, or clipped gables. The large rock-faced limestone porch is characteristic of an area where stone was readily available for even the smallest houses. Historically this was the residence of an African American family. William C. Mathews was a janitor at the county courthouse. Other members worked variously as factory hands and chauffeurs. The Mathews family lived there for 25 years. In 1940, Morris Thorpe resided at this address. While many African American families have left the neighborhood, many members of Thorpe's extended family still live in the Near West Side.



### *627 West Seventh Street*

One of the earliest houses in the district, the home at 627 was occupied by the Thornton family for nearly 50 years. During renovation, log beams were discovered in the foundation. Log sills are present in many houses in the neighborhood. This led the current residents to believe it is an early construction. Sanborn fire insurance maps show that this particular building appears between 1898 and 1907. A letter carrier named Munson lived here from 1909-1930. According to a newspaper article of the time, it was in his home, in 1921, that the Board of Fairview Methodist Church met to discuss the construction of a temporary Tabernacle following the terrible fire on Christmas Eve that entirely destroyed the church. The Thornton family lived in the neighborhood at various addresses including 622 West Sixth.





### *719 West Seventh Street*

This property is a pyramidal roof cottage with a pedimented gable, one of the most prevalent forms in the Near West Side. Its most famous occupant was L. E. Dyer, long time principal of Fairview grade school, for whom the Dyer School was named. Mrs. Dyer taught at Fairview School for many years as well. The footprint of the house has remained the same since 1898. Evidence of a small garage or barn-like storage structure remains on the southwest corner of the lot. The earliest documented owner was a barber named L.M. Hanna.



### *702 West Seventh Street*

This house is the most recent residence built in the district. Constructed in 1923, it replaced an existing house which was moved from Seventh Street a few dozen feet to the north to have a Fairview address. That house, at 309 North Fairview, still stands. The house at 702 is a splendid example of the four square form. Affectionately nicknamed the "wife killer," the four square was relatively affordable and doubled the square footage of the familiar bungalow, but was reputed to be a cleaning nightmare. This is a nice example of a four square with a wooden porch rather than the more common brick porch and console type modillions supporting the eaves. Placed on an embankment at the high point of Fairview Hill, the house to the front door is laid with limestone slabs and massive steps.



## *708 West Seventh Street*

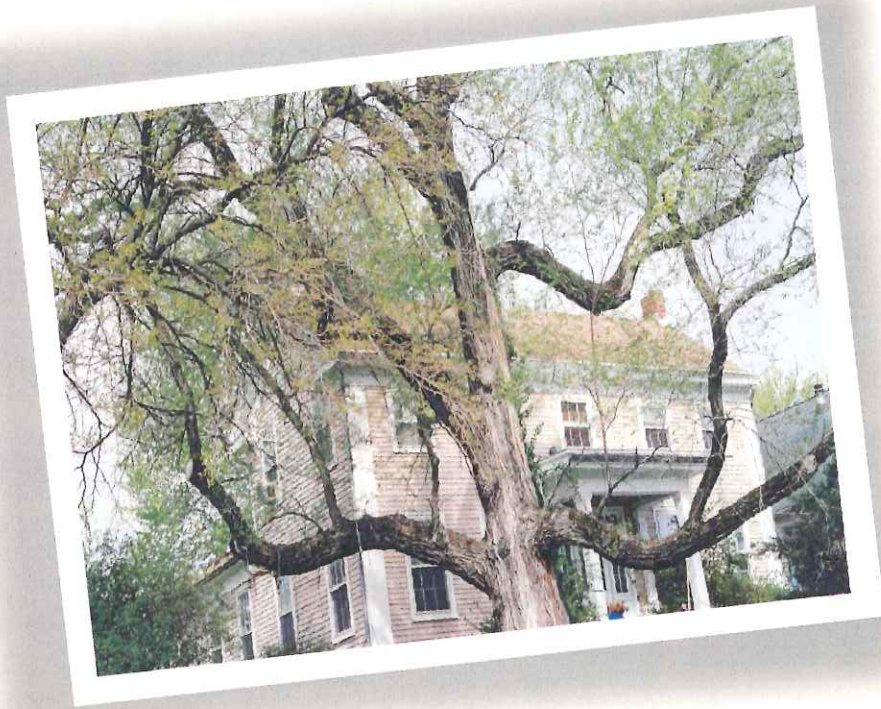
This two story gabled-ell is a near twin to 714 West 7th Street. It differs in the addition of a second floor gable within the crook of the ell. Both wings of the house having chamfered corners. The house was substantially improved in 2000 , although its exterior is not completely restored. The carpentry work on the porch was restored, using existing templates. The Brown family lived here from 1900-1940. Earl Brown was a teacher. Boarders were taken in from time to time.





### *714 West Seventh Street*

Known as the Flanigan House, this substantial Queen Anne was restored with BRI Guaranteed Loan Funds in 1985. A near twin to the 2 story gabled-ell at 708, it was owned by Rev. Adamson, minister of the Church of Christ. In the 1930's was occupied by the Ringlette Shop, one of the many beauty shops located in the Near West Side. One of the first listed occupants, in 1900 was J.W. Faris, of the grocery family. This house shows Queen Anne detailing in its shingling and its scrollwork details rival anything on the grand Victorian houses North Washington Street.



### *Elias Abel House -317 North Fairview*

Bloomington's purest example of the Greek Revival style is the Elias Abel House, built around 1850. The house was restored in 1985, returning the veranda-like porch to its original modest proportion. The simple portico is supported by square Doric columns and entablature. A wide plain frieze and boxed cornice are decorated with dentil molding and the original corner pilasters still exist. The house has been called Bloomington's best example of an "I" house form, a form that was prevalent throughout the Midwest, in both rural and urban areas. Two stories high and one room deep, the "I" house contains a central hall flanked by rooms on either side. Elias Abel, who came to Bloomington from Virginia, settled in the city in 1841. His house is an expression of his attainment. Abel wanted his house to display his knowledge of the larger contemporary world. Although he began as a local farmer Abel achieved enough prominence to be elected to the state legislature, after serving terms locally as County Treasurer and City Councilman.





### *319 North Fairview*

This gabled-ell was built in 1880's and originally located across Fairview down the hill facing onto West 8th next to the former Fairview United Methodist Church. That church burned in the Christmas fire in 1921. After the fire, the house was pulled, using mules and rollers, to its present location. When the current owners were removing the old siding from the house in 1994, they discovered scorch marks from the church fire indicating that it had once been located across the street adjacent to the old church site





### *702 West Eighth Street*

This pyramidal cottage was built in 1908. It features a distinctive pedimented gable with a bell cast skirt. The house retains its original windows and transoms. The first owner of the house was W.H. Thrasher who worked as a butcher in the grocery store of W.A. Tarkington, at 423 West 6th Street. He later went on to operate the Monon Restaurant at 700 East Atwater. From 1929, a Thomas Farr lived in the house. He was listed for many years as a railroad worker on the Monon line. Later, he worked at the Wiles Drug Store. Like the Griffin -Thornton family on Seventh and Sixth Streets, members of the Farr family lived at several locations in the neighborhood.

## CERTIFICATE OF APPROPRIATENESS

A COA is required for most exterior changes in a historic district. Here is an easy index, providing an overview of the most frequent exterior changes that require the Commission's review. While not exhaustive, the list provides quick answers to some of the most common questions about design review. Next to each item is a page number that will direct you to the appropriate discussion within the Guidelines.

- additions or new construction p 39
- air conditioners avoid obtrusive locations in the front or side of the primary structure p 23
- antennas and satellite dishes avoid obtrusive locations in the front or side of the primary structure p 23
- demolition p 42
- driveways or curb cuts p 22
- fencing (avoid obscuring the historic façade of the house through careful placement) p 21
- garages, sheds and storage structures p 37
- gutters p 31
- moving a structure (new construction) p 18
- painting a new color (although included as a review item by the Commission, a liberal approach to paint color is embraced and a wide selection of colors is available) p 27
- patios/decks p 23
- removal of mature trees p 20
- porches p 35
- retaining walls p 19
- roofing work p 30
- sidewalks p 19
- siding p 44
- signs p 20
- solar collectors placed so as to be as inconspicuous as possible while still providing utility p 23
- steps p 19
- windows and doors p 32



## CERTIFICATE OF APPROPRIATENESS REVIEW

The following information is required on an application to be considered for a COA:

### A. New Construction

1. Site plan indicating existing structures, driveways, major landscaping, and location of proposed new building(s)/ additions
2. Photographs showing a view of the street with the building site and with adjacent properties
3. Elevations of proposed new building
4. Description or sample of materials to be used
5. Any additional supporting materials necessary for the BHPC to make an informed decision

### B. Modification of an existing structure and existing landscaping

1. Photographs indicating existing condition
2. Description or samples of materials to be used
3. For a substantial rehabilitation, site plans, elevations, floor plans and additional supporting materials necessary for the BHPC to make an informed decision

### C. Demolition

1. Site plan indicating existing structures, driveways, major landscaping, and location of building or structure to be demolished
2. Photographs showing a view from the street of the building to be demolished and adjacent properties
3. Photographs or other evidence of the state of deterioration, disrepair, and structural stability of the structure to be demolished
4. Full description of the intended use of the property after demolition and additional supporting materials necessary for the BHPC to make an informed decision
5. Statement of alternatives to demolition that have been considered and reasons for their dismissal
6. Information documenting hardship

*Potential applicants should contact the City of Bloomington's Department of Neighborhood and Housing Development for an official application form and any additional information that may be needed. In many cases supporting documents can be prepared by the homeowner. Examples of supporting materials are available in the Department of Housing and Neighborhood Development.*



## GUIDELINES FOR THE ENVIRONMENT

The environment is one of the most fragile aspects of any historic district. Its defining characteristics are composed of building setback, landscaping, fencing, parking areas and outbuildings. All elements combine to form the environment of a neighborhood. Careless development or alterations of any one of these characteristics will damage the overall cohesiveness of an historic neighborhood.

### NEIGHBORHOOD CONTEXT

#### Appropriate

Retain and respect distinctive, character-defining features of the neighborhood or building site, such as tree plots, gardens, fences, benches, walkways, steps, streets, alleys, retaining walls, and building setbacks.



## ENVIRONMENT

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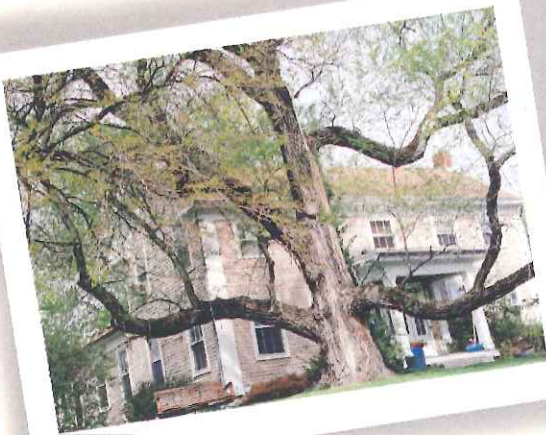
### *Inappropriate*

*Avoid changes in paving, lighting, fencing, and pedestrian or vehicular traffic flow that disrupt the relationship between buildings and their environment. Signage should not block or interrupt significant rhythms or architectural features. Do not introduce inappropriately placed or screened lots.*

## PLANTINGS

### Appropriate

Preserve mature plantings and treat them with sensitivity unless they pose a threat to preservation of buildings or sites. Removal of mature trees shall be reviewed by the BHPC. A mature tree is a) a shade tree that is twelve inches in diameter or larger, b) an ornamental tree that is four inches in diameter or fifteen feet high, or c) an evergreen tree that is eight inches in diameter or fifteen feet high. Place new trees or shrubs so that they will not damage buildings through moisture retention, root invasion, and limb movement.



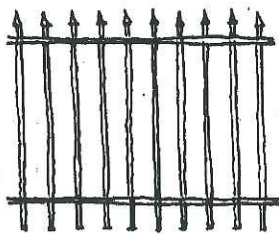
*Inappropriate*

*Avoid removal of mature trees that contribute to the overall neighborhood canopy.*

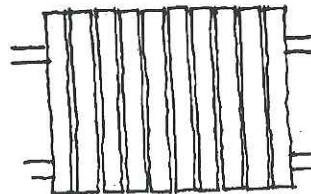
FENCES

Appropriate

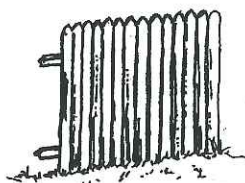
Back yard fences are appropriate to the Fairview Local Historic District. Acceptable designs include slat-style (vertical board), picket, lattice, or wrought iron. Less expensive designs such as woven wire and rabbit fencing are also acceptable. In Fairview, precedent has made stockade fences acceptable, particularly along rear and side lot lines, where they are least obtrusive. Fences must conform to setback requirements. The appropriateness of a new fence will be judged in part by its appearance from the street; in general it should begin no farther forward than a point midway between the front and rear facades of the house.



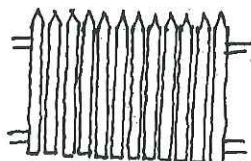
IRON



VERTICAL BOARD



STOCKADE



PICKET



WOVEN WIRE

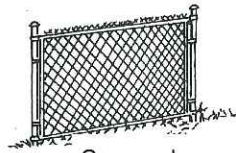


## ENVIRONMENT

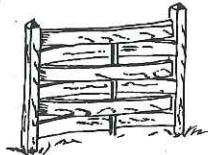
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### *Inappropriate*

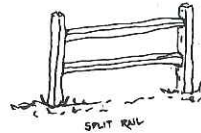
*Chain link, basket-weave, louver, and split rail are inappropriate fence types for installation within the public view. Front yard fences are not generally characteristic of the Fairview Local Historic District and are discouraged.*



CHAIN LINK



BASKET WEAVE



SPLIT RAIL

## PARKING

### Appropriate

Construct parking lots in rear or side yard areas so as to maintain building, site, and neighborhood relationships. Where there is an issue of disability and access, a plan should be created in conjunction with the BHPC.

### *Inappropriate*

*Parking lots constructed in visually conspicuous areas are inappropriate.*

## LIGHTING

### Appropriate

Appropriate exterior lighting is low intensity in nature and is directed to specific areas to minimize bleeding into surrounding space. However, where there is an issue of physical disability, a lighting plan should be developed with the help and guidance of the BHPC.

## ENVIRONMENT

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### *Inappropriate*

*Conspicuous, high-intensity overhead lights are inappropriate.*

## SERVICE AND MECHANICAL EQUIPMENT

### Appropriate

Where feasible, locate service, mechanical, electrical, or technical equipment such as solar collectors, satellite dishes, central air conditioning equipment, or heat exchangers so that they are not visible from the street; screen them so they do not disrupt the integrity of the site or architecture.

### *Inappropriate*

*Avoid placement of service, mechanical, electrical, or technical equipment in obtrusive positions on roofs.*

## SWIMMING POOLS

Swimming pools should be constructed in the rear yard and located, landscaped, and screened so that they are not within public view. In-ground pools are preferable to above-ground pools. Take into consideration the possibility of damage to surrounding historic vegetation or outbuildings when determining the location of a swimming pool.

## PATIOS AND TERRACES

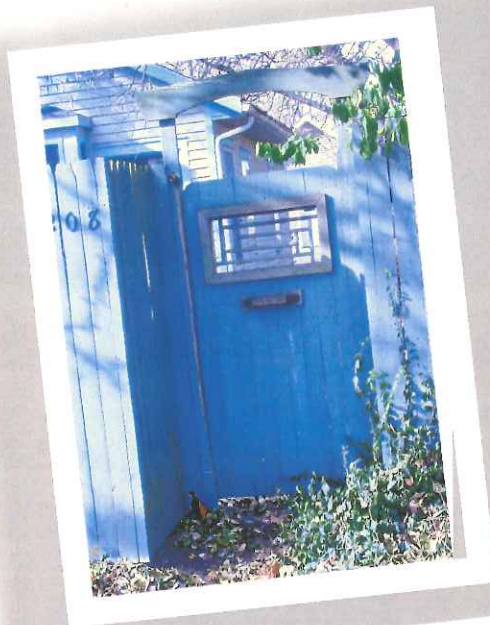
Patios and terraces should be constructed in the rear or side yard. Appropriate materials include wood, limestone and brick. The photograph on the cover of these guidelines illustrates a patio and pergola design that received a COA from the Historic Commission.



OTHER LANDSCAPING ELEMENTS

Appropriate

Trellises are appropriate to the Fairview Local Historic District and are encouraged. Construct trellises of historically appropriate materials such as wood or metal.



*Inappropriate*

*Brightly colored or sharply contrasting stones, tires, logs, or exposed railroad ties are inappropriate landscaping elements; alternate border controls should be explored. Do not construct trellises of plastic or similar historically inappropriate materials.*

## GUIDELINES FOR EXISTING BUILDINGS BUILDING MATERIALS

Paint color and exterior finish materials give a building distinct texture, presentation and character. Alterations to buildings and structures should take into consideration the careful balance that is achieved through selection of building materials.

### WOOD

#### Appropriate

Retain and restore original exterior wood siding materials (typically clapboard) through repair, cleaning, painting, and routine maintenance. If original architectural details and trim features are deteriorated beyond repair, they should be replaced with components of the same material and design.



#### *Inappropriate*

*Avoid application of siding materials not consistent with the character or style of the building, or materials that were unavailable at the time the building was constructed.*



*FOR YOUR INFORMATION*

*Artificial sidings such as artificial stone or brick, asphalt shingle and brick, plywood, particle board, hard board and aluminum or vinyl siding have been documented to cause and cover up serious, costly and often irreparable damage to buildings. (See also synthetic siding, page 29.)*

MASONRY

Appropriate

Maintain masonry by proper tuckpointing and appropriate cleaning. Tuckpoint mortar joints with mortar that duplicates the original in strength, composition, color, texture, joint size, method of application, and joint profile. Remove deteriorated mortar by hand raking or other means equally sensitive to the historic material. When cleaning is necessary, preserve original texture and color by using a gentle method such as low pressure water and natural bristle brushes.



*Inappropriate*

*Do not use electric saws to remove mortar during tuckpointing; this method can damage surrounding masonry surfaces and change the joint size. Avoid unnecessary tuckpointing.*

## EXISTING BUILDINGS

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### *For Your Information*

*Do not tuckpoint masonry using a mortar of high Portland Cement content; this mortar often creates a bond stronger than the building material itself. Damage resulting from the differing porosity and expansion rates of the material and mortar can lead to expensive replacement of the masonry units, such as brick or stone block.*

## PAINT

### Appropriate

Use period paint colors and color schemes appropriate to the building's architectural style. Consult the Bloomington Historic Preservation Commission for assistance in choosing colors related to the building's style yet consistent with personal preference.



### *Inappropriate*

*Avoid painting masonry surfaces such as limestone and most brick surfaces.*



## EXISTING BUILDINGS

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### *For Your Information*

*Historic buildings constructed of softer brick often were painted for protection; removal of intact paint may hasten deterioration of the exposed surface. A test patch should be tried before extensive paint removal is attempted.*

## STUCCO

### Appropriate

Maintain stucco surfaces by gentle cleaning and repainting when needed. To repair damaged surfaces, use a stucco mixture which duplicates the original in composition, strength, and appearance.

## WATERPROOFING

### *Inappropriate*

*Do not use waterproofing or water repellent coatings or surface consolidation treatments on masonry surfaces unless required in order to solve a specific problem that has been identified and studied.*

### *For Your Information*

*Coatings are frequently unnecessary and expensive, and can accelerate masonry deterioration.*

## ABRASIVE CLEANING

### *Inappropriate*

*Avoid abrasive cleaning methods such as sandblasting on any exterior surface material. See also Abrasive Cleaning, page 42-43.*

## EXISTING BUILDINGS

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### *For Your Information:*

*High pressure water and sandblasting will remove the exterior protective layer of materials, changing the original texture and allowing the material to absorb water. Increased water absorption will accelerate the rate of deterioration of the material. See also page 42.*

## SYNTHETIC SIDING

### Appropriate

Use metal or vinyl siding *only when it is the only feasible alternative* to maintaining or replacing the original surface material. If synthetic siding must be used over wood surfaces, it shall be the same size and style as the original wood. Retain original trim around windows, doors, cornices, gables, eaves and other architectural features. Provide ample ventilation to the structure in order to prevent increased deterioration of the structure due to moisture entrapment or insect infestation. (See also Synthetic Siding, pages 43-44.)

### *Inappropriate*

*Avoid any use of synthetic siding if at all possible; it is detrimental to the original structure and the historic character of the neighborhood.*

## SECURITY

### Appropriate

If special security protection is desired, install interior window bars, grilles, or electronic systems.

### *Inappropriate*

*Do not install exterior bars or grilles on windows above the basement level.*



## ROOFS AND ROOFING

The roof is extremely important in defining the building's overall historical character. The roof's basic shape, size, color, material, and special features such as cresting, dormers, cupolas, and chimneys are part of the character and design of a building. Because a watertight roof is essential to the preservation of the entire structure, protecting and repairing the roof as a cover are critical aspects of every rehabilitation project and building maintenance generally.

### DESIGN AND STRUCTURAL ELEMENTS

#### Appropriate

Retain the roof's original shape, materials, architectural features, and detailing such as brackets, chimneys, cornices, cupolas, dormer windows, gable end shingles, and weather vanes. Maintain and repair as needed all decorative elements found on the gable ends of the roof. If these elements must be replaced, they should imitate original design patterns. Maintain flashing, valleys, and other water repellent devices to prevent water infiltration into the building envelope.



#### *Inappropriate*

*Avoid removal or change of character-defining architectural features, materials, or detailing. Also avoid addition of incompatible materials or architectural features foreign to the original structure or building style.*

## ROOFING MATERIALS

### Appropriate

Replace deteriorated roofing materials as required with new material that matches the old in style, color, texture, size, and composition. Unique and inherently durable materials such as slate, tile, and architectural metal should be preserved through spot repair and preventive maintenance. If possible, original types of roofing materials should be reinstalled consistent with the period and style of the building. Consult the BHPC for assistance in choosing appropriate replacement roofing material.



### *Inappropriate*

*Roofing materials such as roll roofing, plastic, or tarpaper are inappropriate permanent coverings.*

## GUTTERS AND DOWNSPOUTS

### Appropriate

Rain gutters and downspouts help define the character of roof lines while serving to channel water away from the building. Distinctive designs and materials of gutters should be identified, preserved, and, when severely deteriorated, replaced. Half round gutters and round downspouts are often the most appropriate replacement.

### *Inappropriate*

*Avoid placing gutters or downspouts in a manner that covers architectural detail, windows, or doors unless other solutions are impossible.*



Windows or doors with unusual shapes, colors, or glazing patterns or that are of unusual material are character-defining features of a building. Because rehabilitation projects frequently include proposals to replace doors, window sashes, or even entire windows in the name of improved security, thermal efficiency, or new appearance, it is essential that the contribution of the doors and windows to the overall historic character of the building be assessed together with the physical condition before specific repair or replacement work is undertaken.



### Appropriate

Original windows and doors and their characteristic elements including sashes, lintels, sills, shutters, transoms, pediments, molding, hardware, muntins, and decorative glass should be retained and repaired rather than replaced. If original windows and doors are deteriorated beyond repair, replacements should duplicate the original in size and scale. Design, material, color, and texture should be duplicated as faithfully as possible.

### *Inappropriate*

*If original windows, doors, and hardware can be restored and reused in place, they should not be replaced. Inappropriate treatments of windows and*

## EXISTING BUILDINGS

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*doors include (a) creation of new window or door openings, (b) changes in the scale or proportion of existing openings, (c) introduction of inappropriate styles or materials such as vinyl or aluminum or insulated steel replacement doors, and (d) addition of cosmetic detailing that creates a style or appearance that the original building never exhibited.*

## STORM WINDOWS AND DOORS

### Appropriate

Wood frame storm windows and doors painted to match or accent the trim are historically preferable to metal units. When metal storm windows and full view storm doors are determined to be appropriate, they should be painted, anodized, or coated in a color that complements the building design and color scheme. Blind stop installation helps retain the appearance of the original sash. Application of weather stripping, interior storms, or double glazing should be investigated before replacement of the historic windows or doors is considered. Repair of existing materials is usually less expensive than purchase of new materials. If new sashes and doors are used, the existing design and hardware should be retained. High quality, energy efficient replacement windows are available. These may be used if weatherizing or repair of the original windows is not feasible and if they match the original in size, design, and detail.





## EXISTING BUILDINGS

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### *Inappropriate*

*Security storm doors containing highly decorative wrought iron insets are inappropriate.*

### *For Your Information:*

*Energy conservation does not require the replacement of historic windows that can be made thermally efficient by historically and aesthetically acceptable means. In fact, an historic wooden window, coupled with a high quality storm of wood or aluminum, should thermally out-perform a new double-glazed metal window that does not have thermal breaks. This occurs because the wood has far better insulating value than the metal. In addition, most historic windows have high ratios of wood to glass, thus reducing the area of highest heat transfer. Investigate new technology that is compatible with historic design of windows and doors. Consult the Bloomington Historic Preservation Commission.*

## AWNINGS

### Appropriate

When applying awnings to a structure, use canvas or similar compatible material.

### *Inappropriate*

*Avoid metal, fiberglass, or plastic awnings. In some cases, it is necessary to determine from evidence whether metal awnings would be the most historically accurate treatment.*

## SHUTTERS

### Appropriate

When shutters are appropriate to the building style and supported by evidence of previous existence on the building in question, they should be proportioned so as to give the appearance of covering the window opening even though they may be fixed in place.

## PORCHES AND DECKS

Porches are often the focus of historic buildings, particularly when they occur on primary elevations. Together with their functional and decorative features such as doors, steps, balustrades, pilasters, entablatures, and trim work, they can be extremely important in defining the overall historic character of a building. Their retention, protection, and repair always should be considered carefully when planning rehabilitation work.

### DISTINCTIVE DESIGN AND STRUCTURAL ELEMENTS

#### Appropriate

Retain existing original porch features and details. Repair missing or deteriorated elements or replace them with elements that duplicate the originals in design and materials. Paint new porch work.



#### Inappropriate

*It is inappropriate to alter details that help define the character and construction of the porch and the overall style and historical development of the building.*

## PRESERVATION OF PORCHES

### Appropriate

If possible, preserve porches that contribute to the historical character of the property or have developed architectural or significance in their own right even if they are not original.

### *For Your Information*

*The most common porches in the Fairview Local Historic District are either Victorian porches with turned columns and spindles or later bungalow style porches with brick columns and limestone caps. Wrought iron is not a characteristic building material of historic porches locally.*

### *Inappropriate*

*Avoid creating a false historical appearance by introducing porch elements that represent different construction periods, methods, or styles.*

## NEW CONSTRUCTION OR RECONSTRUCTION OF PORCHES

### Appropriate

Reconstruct missing porches based on photographs, written documentation or existing physical evidence of their existence. Reconstructed porches must conform to present zoning setback requirements. In the absence of documented or physical evidence, reconstructed porches should be simple in design and ornamentation, following the guidelines for new construction.

### *Inappropriate*

*Enclosed front porches and decks that are visible from public view are inappropriate.*



## SERVICE BUILDINGS

Often the main structure on the site is not the only important structure. Other structures that are important to the interpretation of the history of the neighborhood include carriage houses, barns, service sheds, and garages. These elements of a site provide a vital link to the history and development of the service aspect of a residential or commercial building and should be taken into consideration when planning any work on the site such as additions to the main structure or construction of new service buildings or recreational elements.



## BARNs AND SHEDS

### Appropriate

Guidelines for the routine maintenance and preservation of main structures also apply for barns, service sheds, gazebos and similar structures.

### *Inappropriate*

*Avoid construction of pre-manufactured sheds and barns uncharacteristic of the surrounding neighborhood; however, they may be permitted if sufficiently screened from view.*

## EXISTING BUILDINGS

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### GARAGES

#### Appropriate

Maintain original character-defining doors and windows if possible. When selecting the location of a new garage, take into consideration the historic orientation of the house and the impact of the new location on the environment of the neighborhood.

#### *Inappropriate*

*Avoid removal of historic garages and other outbuildings.*

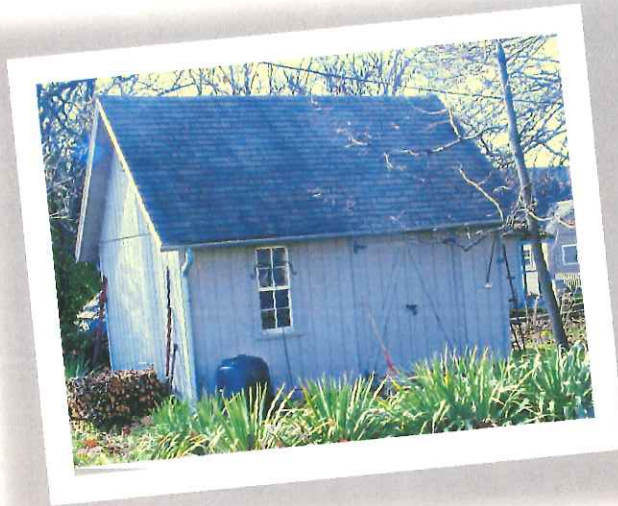
### OTHER STRUCTURES

#### Appropriate

Other structures such as barbecue pits, greenhouses, or pet kennels should be compatible with the historic character of the site and the neighborhood and be inconspicuous when viewed from the public right of way.

## GUIDELINES FOR NEW CONSTRUCTION

New construction should harmonize with adjacent and neighborhood buildings in terms of height, scale, mass, and color. The materials, spatial rhythm, proportion, and color should also play an important role in design considerations. The height of new buildings or structures and the height to width proportion should be consistent with others in the block and in the immediate surrounding area.



### BUILDING RHYTHMS

#### Appropriate

Incorporate into new construction the rhythms established by existing buildings. Consider the window-to-wall area or solid/void ratio, bay division, proportion of openings, entrance and porch projections, space between buildings, and site coverage.

#### *Inappropriate*

*Avoid designs for new construction that ignore the rhythms of the existing environment and buildings.*



## NEW CONSTRUCTION

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### BUILDING MATERIALS

#### Appropriate

Use materials on the exterior of new construction that are compatible with those existing on adjacent buildings in scale, type, texture, size, and color. Exterior finishes should harmonize with and complement existing finishes along the streetscape.

#### *Inappropriate*

*Avoid use of inappropriate materials such as asphalt shingle, aluminum or vinyl sidings, cast stone, or artificial brick.*

### DESIGN CONSIDERATIONS

#### Appropriate

Additions should be compatible to the original building in height, scale, mass, proportion, and materials. Roof form and style should be similar to those found in the neighborhood. Design guidelines for new construction are applicable for additions.

#### *For Your Information*

*It is desirable, when constructing an addition to an historic building, to retain as much of the existing building fabric as possible so that future removal of the addition could be achieved without significant damage to the original structure*

#### *Inappropriate*

*Avoid additions that add new dimensions or radically change the original scale and architectural character of a building.*

## NEW CONSTRUCTION

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### Appropriate

Contemporary design and architectural expression in new construction which follow the preceding guidelines are appropriate and strongly encouraged.

### *Inappropriate*

*Do not seek to reproduce historic styles with the intent of creating a false impression of the building's age.*



This new construction of an artist's studio was approved by the historic commission in 2000.

## OTHER IMPORTANT INFORMATION FOR MAINTAINING HISTORIC BUILDINGS

### DEMOLITION

The purpose of designating historic districts is to preserve and protect buildings that significantly represent the historical and architectural development of Bloomington. Historic district designation also provides the City and any interested persons or organizations the opportunity to preserve these buildings.

With historic preservation as the primary goal of local designation, *demolition of buildings is highly inappropriate.*

Once a structure has been demolished, it is often a long period of time before any infill structure is put in its place; it may never occur. The gap in the street scape that exists after an historic building has been demolished will have a long term and negative effect on the neighborhood as a whole. This negative influence could grow and cause property values to decline and further demolition to occur. Respectful rehabilitation rather than demolition is almost always better for the neighborhood.

### ABRASIVE CLEANING

Abrasive cleaning methods (such as high pressure water or sandblasting) usually are selected as a quick means of removing years of dirt accumulation, unsightly stains, or deteriorating finishes such as stucco or paint. High pressure sand, grit, or water blasting methods clean by eroding dirt or paint, but at the same time they erode the protective surface of the building material. If the material is brick or wood, abrasive cleaning removes the hard protective outer surface and exposes the soft inner core to rapid weathering and deterioration.

Abrasive cleaning can destroy or substantially diminish decorative detailing such as molded brickwork or terra cotta or ornamental carving on wood or stone. It can eliminate surface textures and evidence of historic craft techniques such as tool dressing. Perfectly sound mortar joints can be worn away by abrasive techniques, leading to a need for extensive tuckpointing. The resulting erosion



## OTHER IMPORTANT INFORMATION

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and pitting of building materials reveals a greater surface area for the collection of dirt and pollutants and in effect creates the need for more frequent cleaning in the future.

It is a misconception that all historic masonry buildings were initially unpainted. Actually, many mid-19th century brick buildings were painted immediately or soon after completion to protect poor quality brick or to imitate another material such as stone. Sometimes masonry was painted to produce what was considered a more harmonious relationship between a building and its natural surroundings. Therefore, unless stains, graffiti, or dirt and pollution deposits actually threaten the building fabric, it is generally preferable to do as little cleaning as possible and to repaint only when necessary.

Efficient removal of dirt, stains, and unsound paint from historic building surfaces can be achieved by means that are sensitive to the materials involved. The gentlest is to use an overall low pressure water wash while scrubbing areas of more persistent grime with a natural bristle brush. A commercially available chemical cleaner also can be employed if a trial test patch shows the agent is effective and does not have unwanted side effects on the building material.

Historic building materials are neither indestructible nor renewable. They must be treated in a sensitive and responsible manner involving little or no harsh cleaning at all if they are to be safely preserved for future use and enjoyment. An historic building need not look as if it were newly constructed to be an attractive or successful restoration or rehabilitation project. Only if it is in the best interest of the building should extensive cleaning be undertaken, and then using only the gentlest means possible.

## SYNTHETIC SIDING

Aluminum, vinyl and other synthetic sidings frequently are considered as options to maintaining a structure's original historic appearance and material. Generally these synthetic sidings are applied to those buildings in need of maintenance and repair in the name of "home improvement." It is often implied

## OTHER IMPORTANT INFORMATION

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that the new siding will be a long-lasting, economic, energy-saving, maintenance-free alternative to the original wood, brick, or stone.

Contrary to popular belief, vinyl, and aluminum will fade, weather, and eventually require regular painting to maintain their appearance. Furthermore the Federal Trade Commission has determined that even when insulated aluminum is correctly installed there is little or no energy savings. When applied to historic buildings, synthetic sidings are inappropriate and actually no less expensive than other maintenance alternatives. Sidings essentially are used as a quick cosmetic cover-up. However, when concealed and uncorrected, minor problems can progress to the point where expensive, major repairs to the structure are necessary.

Aluminum and vinyl form a vapor barrier that prevents the normal passage of humidity from the inside of a building to the outside. Trapped between the interior wall and the siding, this water vapor condenses, encouraging rot to begin in the original wood. Further complications arise when run-off water from damaged or clogged guttering, poor flashing, leaking roofs, is channeled directly into the space behind the siding. Such excessive moisture allows rot to progress at an accelerated rate, causing damage to structural members and failure of interior wall finishes. Damage from insect attack can proceed unseen behind the siding.

Most historic buildings suffer a severe loss of character and architectural integrity when important design elements and ornamental moldings are hidden behind a layer of synthetic siding. A flat, monotone appearance results with the loss of texture, color variation, projecting moldings and trim work. Brick and stone surfaces may be irreparably damaged and wood siding will split when furring strips that support the siding are nailed to the structure.



## SAFETY AND ACCESS: OBSERVING SAFETY CODES AND THE AMERICANS WITH DISABILITIES ACT

The BHPC will work with residents in the design of historic building entrance ways that meet special needs, are adapted to local safety codes, or respond to the requirements of the Americans with Disabilities Act. By working together, a common solution can be developed that benefits all: taking into consideration the condition of disability and the owner's desires, as well as protecting the historical integrity of the structure.

When developing a project for handicapped access, consult the specific sections of these guidelines for the areas that will be affected. Develop a plan and consult with the Bloomington BHPC before submitting a formal application for the Committee's consideration.

If auxiliary entrances must be added, if at all possible, they should be placed so that they are not visible from the street. Even when these entrances are located at the rear or the side of a structure, the new access should be in character with the rest of the building in materials and design. Ramps and modern mechanical devices, such as wheelchair lifts, should be screened with landscaping wherever possible. New exterior stairways and fire escapes to second floor living spaces should be parallel to the exterior of the building or broken by landings that fold the stairwell close to the structure.

New staircases, fire escapes, or ramps should not disrupt the facade or cover important architectural features, such as a principal entrance stair. Unpainted, pressure-treated lumber should not be used.



## PROCEDURES FOR REVIEW AND ENFORCEMENT OF GUIDELINES

### A. Procedures for Changing the Guidelines

1. If changes are desired in the Guidelines, they shall be drafted by the FHD.
2. The neighborhood organization shall report its findings to the Commission.
3. All property owners in the District shall be notified of the proposed changes in the Guidelines. They will be given copies of the proposed new Guidelines and notice of the time and place of the public hearing on the proposal.
4. The neighborhood organization shall provide a system whereby all property owners have the opportunity to cast a vote on the proposal.
5. If two-third's of the property owners listed on deeds vote to approve the changes, the new guidelines are forwarded to the Commission for ratification.

### B. Procedures for Enforcing the Guidelines

Enforcement of these guidelines for the Fairview HD is made possible in the zoning code of the City of Bloomington, Ordinance No. 8.16.020.

# GLOSSARY

anodize - to coat a metal with a protective or decorative film

balustrade - row of balusters topped by a railing

BHPC - Bloomington Historic Preservation Commission

bracket - overhanging member that projects from a structure (as a wall) and is usually designed to strengthen an angle or to support a horizontal load such as eaves, cornices, shelves, and other overhangs

clapboard - narrow, horizontal wooden boards used as siding on wood frame buildings. Each board overlaps the one below it.

COA - certificate of appropriateness

column - supporting pillar usually consisting of a round shaft, a capital and a base

cornice - molded and projecting horizontal member that crowns an architectural composition, often marking the junction of the wall and the roof

cupola - small structure built on top of a roof

dormer - window set vertically in a structure projecting through a sloping roof

eave - lower projecting edge of a sloping roof

elevation - a side, front, or rear view of a structure as in an architectural drawing

entablature - upper section of a wall or story that is usually supported on columns or pilasters and in classical orders consists of architrave, frieze and cornice

facade - external "face" of a structure as seen from a given angle such as street, front, rear, etc.

## GLOSSARY

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flashing - sheet metal used to protect a structure from rain such as around the base of a chimney

gable - vertical triangular end of a building from cornice or eaves to ridge

gazebo - freestanding roofed structure usually open on the sides

glazing - act of setting glass, as in a window (double-glazing indicates windows with two layers of glass)

lintel - horizontal architectural member spanning and usually carrying the load above an opening

molding - decorative band or carved strip used for ornamentation or finishing

muntin - strip dividing panes of glass in a window sash

pediment - triangular space forming the gable of a 2-pitched roof

FHD - Fairview Historic District

pilaster - upright architectural member that is rectangular in plan and is structurally a pier but architecturally treated as a column and that usually projects a third of its width or less from the wall

preservation - the act or process of applying measures to maintain the form, integrity, and materials of a building structure or site in its existing condition

rehabilitation - the act of returning a property to a state of utility through repair or alteration which makes possible an efficient contemporary use while preserving those portions or features of the property which are significant to its historical, architectural, and cultural values. This emphasizes the removal of materials that detract from the overall character of the building or neighborhood.

restoration - the act or process of accurately recovering the form and details of a property and its setting as they appeared at a particular period of time by means of the removal of later work or by the replacement of missing earlier work



## GLOSSARY

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sandblasting - process of cleaning surfaces with a stream of sand projected by air or steam.

sash - 1) framework in which panes of glass are set in a window or door 2) such a framework together with its panes forming movable part of a window

setback - distance away from the property line that a structure may be constructed (according to current city code)

shutter - movable cover or screen for a window or door

sill - horizontal piece that forms the lowest member of a framework such as a window or door

spindle - turned or decorative piece as in a baluster

transom - horizontal crossbar in a window, over a door, or between a door and window or fanlight above it

tree plot - strip of land between the sidewalk and street

tuckpointing - finishing the mortar joints between bricks or stones

valley - gutter or angle formed by the meeting of the two roof slopes

## A History of the Near West Side and the Fairview Historic District

### **GROWTH OF NEIGHBORHOOD AND DOWNTOWN**

Fairview Historic District (FHD), as a part of the Near West Side Historic District surrounding it, exemplifies a vibrant, enduring area. As a neighborhood, the cultural, socio-economic heritage of the Near West Side is unique in Bloomington's history. Bloomington was incorporated in 1866 and local banks were established. As stated in a City of Bloomington publication: "the... (area)...evolved over the course of a century as Bloomington's center of industry with associated development of housing, ethnic communities, and local businesses, churches and schools. Its residential architectural styles are largely vernacular although some are architect designed. Visually, the residential areas are distinctive for their mature trees, repeated front porch patterns, limestone embankments, and brick and limestone sidewalks." (City of Bloomington Publication, *Near West Side Historic District*)

The town of Bloomington had a long period of growth from 1860-1899. The Louisville, New Albany and Chicago railroads pushed tracks through Bloomington in 1853, opening the town to the outside world and sparking local industrial growth. Hotels were established near the depot in the downtown area, and the commercial district took on a more serious and stable appearance, as early one-and two-story frame store buildings were replaced by two and three story brick commercial blocks. (*Bloomington Discovered*, p.12)

### **INDUSTRIAL BLOOMINGTON – EAST MOVES WEST**

The industrial and economic dominance of the Near West Side area contributed enormously to Bloomington's growth and development as a city. It has never been a wealthy neighborhood—even the older, larger houses are architecturally simple styles. Grander houses did exist in the area, particularly from 1860 through 1899, but these are the exception and are relatively few. The wealth was contained in the large and small businesses in the area. Since Bloomington's "captains of industry" chose to live east of the Near West Side, the wealth they added to Bloomington's economy was put into their businesses, not directly into the surrounding neighborhood. Yet indirectly, businesses injected capital into the neighborhood through workers' wages. On the other hand, many small businessmen directly affected the economy of the neighborhood by living in the Near West Side close to their places of work. When the University re-located in Dunn Woods and the present downtown centralized, increasing land prices, African Americans were pushed out of their eastside neighborhood area—roughly the area from Fifth Street north to Tenth Street and Dunn Street west to Lincoln Street. No longer feeling comfortable or safe, African Americans followed the jobs located west of the railroad as did many whites seeking employment. (*A Time to Speak*, p. 9)

It would be difficult to overstate the significance of the Showers Brothers re-location to the west. "...the business became so important to the economic well-being of the City that, in the wake of the fire of 1884, half of the site acquisition expenses for a new factory were assumed by the town. By 1912, twenty five years after its re-location to Ninth and Morton, it had become the largest single furniture factory in the U.S. It was unique in its sphere of in-



fluence: in furniture design and innovation, in its progressive stance on minority employment, and ... [in]... the sheer magnitude of its impact on the community. During its heyday, Showers Brothers employed the greatest number of people residing in the Near West Side Historic District. In the twenties and thirties, City Directories indicate packers, cabinet makers, sanders, finishers, machinists, and 'Hands' living on virtually every street." (City of Bloomington Publication: *Near West Side Historic District* p.1 and *A Time To Speak*, pp. 11-12)

Because of limited space in this document, it is impossible to name all the businesses and commerce which contributed to the development of the Near Westside neighborhood, but a few must at least be mentioned. The freight railroad attracted many businesses which located around the track as well as a blockhouse on Sixth and Rogers. The Seward Foundry was very important for its production of cast-iron fences, urns, benches, grills, hitching posts, water troughs and later manhole covers and other utilitarian objects. The Basket Factory was located near the railroad between Tenth and Eleventh Streets. The Nurre Glass Factory which provided glass and mirrors for the Showers Brothers was located in the area also (116 ½ South College). The Bloomington Wholesale Food building was located on the south side of Seventh Street (location of the present Antique Mall) and the Shawnee Stone Company was located two blocks west of Rogers between Ninth and Tenth streets.

### **NEIGHBORHOOD DEVELOPS**

The neighborhood developed quickly as industries expanded and workers wanted to live near their jobs for convenience sake. The industrial nature of the area defined to a large extent the make-up of the neighborhood's workforce population and indirectly influenced the size and relatively smaller, simpler architectural structures as compared to other construction in Bloomington. The Near West Side Neighborhood was densely settled by skilled craftsmen, factory workers, small business owners, as well as clerks and office workers. They experienced a unique situation of racially integrated living, and even though the average pay was low, wage earners demonstrated imagination and creativity by building small but beautiful houses on limited budgets. Many of these homes are of high quality and craftsmanship as in the Carpenter Builder type or a mix of styles showing a great variety of architectural experimentation which occurred during the Victorian period. These qualities attest to the mutual dependence and common goals of the industrial sector and workforce population to earn a living wage and hope for a profit. Factory management and workers were very interdependent at a time when the neighborhood was solidifying.

### **NEIGHBORHOOD INSTITUTIONS**

The appearance of formal institutions such as churches and schools further contributed to the permanence and geographic shape of the neighborhood. Churches served to meet the spiritual and emotional needs of the population, provided many social service needs when members fell on hard times and were the centers of social activities, adding to the creation and stability of a unified neighborhood. Each church's founding relates a dramatic story of struggle, endurance and enormous commitment by the congregations. Further, the presence of two African American congregations, as well as a large Methodist Church, reaffirmed a unique racially integrated cultural mix that would thrive and prevail in the Near West Side neighborhood.



### **AFRICAN METHODIST EPISCOPAL (A.M.E.) CHURCH**

In 1870, Rev. John W. Malone organized the first church on the Near Westside, Bethel A.M. E. Church. It was first located in a building on West Sixth Street (west of Graham Hotel, now demolished). "Mrs. Mattie Jacobs Fuller born in Kentucky of slave parents and was indentured to Dr. Durant. This kind of indenturing was often illegally conducted in Indiana in the years following the Civil War when people found themselves contracted to be "bound out" not for seven but for 20 or 30 years and sometimes for life. After Mrs. Fuller's contract was fulfilled, she married, attended school in Louisville and learned to make beauty products. She opened a beauty parlor in the Allen Building, and became one of Bloomington's first beauticians. Devoted to her church, the Bethel A.M.E, she helped the church pay off its debt, by playing a portable organ. From 1922-1929, she became a familiar figure at all large public gatherings including appearances every Saturday afternoon on the Courthouse Square. She played and sang gospel hymns and spirituals, raising more than \$13,000 for the church building fund. In 1921, John L. Nichols, a Bloomington architect, 'prepared plans for a new Colored church and social center for the Bethel Congregation at Seventh and Rogers Streets'... The Church was planned to contain a pastor's study, kitchen, dining room, restrooms, library... The building was conceived as a 'strictly modern community house of worship'." (A Time To Speak, pp. 30-33.)

### **SECOND BAPTIST CHURCH**

African Americans who preferred the Baptist denomination formed a group who met in each other's homes. The earliest architecturally important church built on the Near West Side was the Second Baptist Church, first erected as a small frame structure (1890) on the northeast corner of Eighth and Rogers Streets. "Early members describe a little grocery in one corner of the church... (and also) dinners... (were prepared) in one corner of the church for the building fund.' (A Time To Speak, p.32.) In 1913, Second Baptist Church created a beautiful stone church in the Revival style with the pulpit located in the corner and additional space to house two to three congregations for weekend revivals. Located on the southwest corner of West Eighth and Rogers Streets, at the cost of \$40,000, it is believed to be the first stone church in Indiana designed, built by and entirely for African Americans. Designed by Louisville architect and African American Samuel Plato, church members hauled donated stone in spring wagons and helped build the church—from the plastering done by John and Christ Chandler to the laying of the basement floors by Lawrence Evans, to the carving of the outside stone bulletin board by Chris Booth and the hand carving of the wooden pulpit by William Cox and member donations for the sanctuary stained glass. (A Time To Speak, pp.31-33.) This Church is listed on the National Register of Historic Places.

### **METHODIST CHURCH**

In 1895, Eighth Street Church a small frame building was erected at the corner of West Eighth and North Fairview Streets on land donated by W.H. Adams. The building seated 275 people and cost \$2,000. About sixty members were transferred from the College Avenue Church including the families of W.T. Breeden, S.E. Carmichael, and John East. About 1900, a parsonage was built south of the Church. (This building is believed to have been moved and is now located on the S.W. corner of West Eighth and North Fairview Streets.) The church struggled along with the help of the College Avenue Methodist Church paying the pastor



\$600 a year. The membership outgrew the little wood frame church. The Official Board of the National Methodist Organization provided a \$12,000 subscription to fund a new stone building and a lot adjoining the east was purchased. The name was changed to Fairview Methodist Church in 1913. The new stone church was finished in 1914 with a seating capacity of 2,000 at the cost of \$65,000. On Christmas night 1921 the building burned "and by midnight was a heap of ashes...It was one of the most spectacular fires to occur in Bloomington...and hundreds came to sympathize with the Fairview people." By 7:30 the next morning the Official Board decided to build a tabernacle for use until the new church was built. Materials were soon on the ground and the women cooked and served warm food and drinks. The Prayer Meeting was held on Wednesday evening...warmed by large stoves...so not a single service was missed on account of the fire.' After two years, lots were purchased on West Sixth Street and a brick church, trimmed in stone and a parsonage were built. Several additions have since been added. (Article in *Herald-Telephone*, August 1, 1968, Section A, p.1)

### **BANNEKER SCHOOL**

"In 1869, The Indiana Legislature passed an act which required school trustees to organize separate schools for Negro children where the black population was large enough to justify such a facility." (*A Time To Speak*, p.22.) From 1881 to 1914 all African American children in Bloomington had to attend 'Colored School' (formerly known as Center School.) When the 'Colored School' (located on the site of the present Monroe County Historical Museum) was closed down in 1914, the new (African American) school named Banneker was built on the Near West Side from 1916 through 1954. It was closed as a result of the landmark decision ending segregation in public schools. Although the Near West Side offered integrated living, there were obviously strong, stressful tensions in the neighborhood which reflected the dominant racial attitudes of Bloomington and the historic time period. All African American children were required to attend Grades 1-8 at Banneker School no matter where they lived in Bloomington. After Grade 8, they automatically went to Bloomington High School with the white students. After closing, Banneker has continued to be a part of the social activity of the area offering after school programs and adult education. It is still an integral part of the neighborhood., now administered by Bloomington Parks and Recreation.

### **FHD A MICROCOSM OF NEIGHBORHOOD'S STYLES**

Reflecting the larger neighborhood's experimentation with architecture, the Fairview Historic District has fine examples of the Victorian Period's eclectic styles including Queen Anne style, Carpenter Builder, as well as the later styles of the '20's and 30's Bungalow and American Four Square design. The Flanigan and Wentworth Houses are excellent examples of Queen Anne style. The Carpenter Builder style is represented on Seventh Street by the Salmon, Stanfield, and Spiaggia properties. It is believed that the Stanfield House may have originally been a log house or cabin because of the logs at the foundation level. The bungalow style is represented on Seventh Street by the Clerkin House and on Fairview the bungalow style is represented by the McKinney and Romaine Houses. The Clerkin House was owned during the late 20's and early 30's by an African American who worked as a chauff-



feur. A wonderful example of the American Foursquare Style is the Sweeney property at 702 West Seventh Street. The Harman/Thorbecke House at 319 North Fairview has undergone many changes but is historically very interesting because it is believed to be the parsonage of the Eighth Street Church (Methodist), built in 1900 and originally located to the south of the Church. It was moved and is now located on the Southwest corner of Eighth Street and Fairview Streets.

### **FAIRVIEW—A SLICE OF LIFE**

Another interesting aspect of history located in the FHD is a “slice of life” view or more precisely “slice of neighborhood street” offered by a look down Fairview Street between Seventh and Sixth Streets. Still officially designated a street by the City of Bloomington, Fairview is an example of what would have been a familiar neighborhood scene in the late nineteenth and early twentieth centuries – wide streets running east/west to handle industrial traffic and narrow north/south streets running along the back and sides (and even the front as seen at 208 North Fairview) of ground lots with gardens. In Fairview’s case a cornfield was present which ran from the back of 622 W. Sixth Street to the back of 621 W. Seventh Street. Mrs. Jean Farmer, who lived at 622 West Sixth Street, talked with Peggy Shepherd, the current owner of the house. Mrs. Farmer described her memories of running “a long distance” as a child through this cornfield from her house to her grandmother’s house at Seventh and Fairview. By 1929, Mrs. Farmer’s grandmother sold her house at 621 W. Seventh and the family built a small bungalow for her and it remained a part of the property at 622 W. Sixth Street. (Later it was divided into a separate property and is now owned by Barbara McKinney).

### **EARLIER HISTORY – ABEL AND COCHRAN HOUSES**

In 1817, when the neighborhood was platted, until the 1840’s, the near west side area contained scattered log houses, farmland and forest. There is evidence that 627 West Seventh Street was originally a log structure possibly from this time period. By the 1850’s there were a few larger homes owned by the wealthier citizens. The Abel and Cochran Houses are listed on the National Register of Historic Places and designated historic by the State of Indiana. The Elias Abel House (about 1850) stood in stark contrast to the few log homes that existed. With a “fair view” of the courthouse and acreage below, the Abel House is one of Bloomington’s best and most elegant examples of Greek Revival style and it is historically the “crown jewel” not only of the Near West Side but is also one of Bloomington’s most important structures along with the Cochran House. The beauty of the Abel House is in its clean, simple form and lines. The Cochran House (1850) is a larger, grander structure built in the stately federal style and is an excellent example of an early transitional house which incorporated features of several popular architectural styles. As the town grew and the Near West Side “industrialized,” the Cochran House “declined at one point from a respectable apartment house to a lodge of questionable repute called ‘Monon Flats’.” (*Bloomington Discovered*, p.7.)

### **TRANSITIONAL ARCHITECTURE**

“A period of transitional architecture and experimentation began in the 1860’s. ‘The vertical appearance of houses built in Bloomington between 1860 and 1876 derives from a narrow façade with three bays rather than five, tall thin doors and windows, and such decorative details as pilasters and roof brackets. Long wings, often with porches, commonly extended behind these



houses to make them considerably larger than the early Bloomington technology. The Victorian belief that houses both expressed and influenced the character and morals of their owners gave 'Style' a new importance that was not lost on Bloomington builders. (Verticality, for example, apparently signified spirituality.) At the same time, the availability of cast-iron heating stoves made feasible large houses with more than the traditional four rooms and kitchen wing. These features are the seeds of the Victorian styles that reached full bloom in the 1880's and 1890's." (*Bloomington Discovered*, p.12)

### **J. EAST HOUSE**

The J. East House also known as the Brakefield House;...built in 1863 as a Methodist church parsonage, marks the beginning of the transitional building period. While retaining the simpler lines of earlier structures, the house exhibits a different floor plan with its axis perpendicular to the street. The front porch, distinguished by decorative wood brackets, may have been a later addition.' (*Bloomington Discovered*, p. 13.) John East as well as being an important member of the Eighth Street Church, was a prominent Bloomington attorney, civil war veteran and author of Captain Wallop and the Great Monon Express Robbery.

### **EAST VS. WEST – CIVIL WAR**

"The Civil War had no effect on the physical character of Bloomington...even though Indiana was technically a Union state and Bloomington lent support to the Union Army, on the war and the question of slavery the town population was divided before, during and after the war." (*Bloomington Discovered*, p.12) Before the war the center of the underground railroad in operation was located on the east side of Bloomington where slaves from the South would be moved from Salem north to Mooresville. The west side became a haven for the slave bounty hunters who came up from the southern states (one family of slave hunters lived on the west side, as did some vigilante groups which operated in Bloomington after the war). It is very ironic that 25-30 years later the Near West Side would become an integrated neighborhood due to the Showers Brothers' progressive hiring practices. During the war the inn on the southwest corner of Seventh and Rogers became a military hospital (present day location of the Detox Center). The door on the north end of the building opened into the doctor's office (later removed, leaving the door "hanging" above the present sidewalk of widened Seventh Street).

### **ARCHITECTURAL STYLES EXPAND**

The Near West Side District contains a substantial collection of historic residences reflecting two eras. In the 1880's and 1890's, large two story houses were still being built on Kirkwood east of Maple. These houses represent the last of the larger residences built on the west side by prominent citizens in Bloomington which include the Batman and Graves/Morrison Houses. (City of Bloomington Publication, *Near West Side Historic District*) As discussed earlier: "After 1890, the area was steadily given over to the development of modest one-story homes for the workers at Showers and other local industries. The district remains notable for integrity of the residential neighborhood which remains, although many individual structures have been modified. Structures which once served as neighborhood stores and groceries are apparent as well, recalling an era when the automobile was not so prevalent and corner service business encouraged a closely knit walking community." (City of Bloomington, *Near West Side Historic District*)



### **GRAVES/MORRISON HOUSE**

The “transitional” and eclectic styles experimented with during the period 1860 through 1899 have many fine representations still extant on the Near West Side incorporating the main elements of Queen Anne style—irregular floor plan, bay windows, textural variety and architectural asymmetry, as well as intricate patterns devised by turned posts and railings or a variety of geometric shingles, gingerbread trim and moldings. (All could be purchased ready made.) Built in 1885, the Graves/Morrison House has all these elements with the unexpected addition a beautifully preserved ‘oriental’ porch railing and roof finials. (Not usually associated with the Queen Anne style.) (*Bloomington Discovered*, p.20)

### **BATMAN HOUSE**

The Batman House a Victorian ‘eclectic extravaganza” at 403 West Kirkwood was designed by John Nichols and built in 1896 as a gift from John Waldron to his daughter and son-in-law, Judge and Mrs. Ira Batman. It displays elements of the French Second Empire (flat-sided roofs), the Queen Anne (chimneys and surface decoration), and Romanesque Revival (rusticated stone) styles. This eclectic mode also demonstrates well the era’s experimental treatments of local limestone. (*Bloomington Discovered*, p.16)

### **BLOOMINGTON’S RENAISSANCE**

Bloomington emerged as a growing city and the period from 1900-1918 is historically referred to as “Bloomington’s Renaissance”. “...The twentieth century ushered in a period of growth and prosperity, peaking in the years 1907-1912,...(the heyday of the Showers Brothers Furniture Factory)...that established the physical character of central Bloomington much as we see it now. The city installed sewers, enlarged the antiquated water system, and paved with brick some seventy blocks of streets and sidewalks... (still exist on Maple Street between Sixth and Ninth Streets)...A city ordinance of 1910 prohibited the free run of chickens on the Square. A new commercial district, catering mainly to students, grew up along Indiana and Kirkwood. The population doubled. The newly organized Commercial Club, a forerunner of today’s Chamber of Commerce, could boast that “our citizens have builded themselves attractive homes, have erected structures of commanding appearance...”What they”... (Sic) ‘builded’ “included also a new courthouse, a city hall, five churches, two railroad stations, two theaters, a gas and electric plant, a library, a post office, and McCalla Grade School. The new bank in town was the Bloomington National. Local industries flourished: each year more than two million dollars in products left the forty or so Bloomington factories for distant markets; the quarries yielded three million dollars in limestone annually; Indiana University yearly brought one million dollars into the community.” (City of Bloomington Publication, *Interim Report*, June 1986, p.xvii)

“In the early twentieth Century the evolution of the car industry steadily changed the face of the west side... The result of this auto-related building activity...in Bloomington was a definable commercial style. Characteristics of this style include brick construction, decorative stepped front parapets, steel sash and barrel vaulted roofs with open bowstring truss supports. This style, both practical, industrial and functional, was articulated by the need for the display and repair of heavy equipment.” (City of Bloomington Publication, *Near West Side Historic*



*District, p.2)*

## **HISTORICAL SIGNIFICANCE**

Fairview Historic District is a microcosm of the larger Near West Side neighborhood which surrounds it. It mirrors the characteristics of the area because it is an integral part of that history. FHD is part of one of the oldest neighborhoods in Bloomington and contains one of the most historically important homes in Bloomington's History--the Elias Abel House built in 1850.

Also it represents a unique location--it is in the middle of an area that has been the industrial hub of Bloomington and has shaped it for over one hundred years. Because of the industrial impact of the Near West Side, Fairview Historic District and the larger Near West Side neighborhood reflect a unique "cultural, economic, social and historic heritage of the community." Culturally and socially the Near West Side has a unique ethnic heritage due to continuing racial integration and the presence of industry, skilled and unskilled laborers of several races living and working side by side. The developing neighborhood was stabilized early and given permanence by the presence of formal institutions such as the churches and schools. The churches met the spiritual and emotional needs of the people, provided social service needs and were centers of social activities. The schools like the churches enhanced the feeling of community and neighborhood and gave children a sense of their own identity--a place where they felt they belonged. They lent stability through structured activity and provided an education sufficient to give them the hope of an improved future better than their parents. The result of all this was a closely knit community where neighbors walked to work and to small stores such as corner groceries with a feeling of safety. Economically the industries of the area dramatically impacted all of Bloomington and were the impetus along with Indiana University for the growth of the City. Showers provided stability and growth of the neighborhood through work incentive programs like workman's compensation and home financing. Showers added to the sense of community by offering religious services and entertainment for its workers. Indirectly, large and small businesses through salaries provided workers with a constant income which allowed them to settle in the area and build permanent homes.

The history is not only unique to the larger community but is ironic as well. The rough early settlement of log houses, and later wilder presence of rowdies, hooligans, possible neer-dowells brought here by the railroad, its workers, slave bounty hunters and vigilante groups combine with social life of taverns, gambling and high alcohol consumption during the pre and post civil war period, ended or receded in the 1880's. The true irony is the neighborhood developed from an anti-ethnic hostility into a mixed racial population who lived next to one another in a relatively peaceful environment and formed a continuous neighborhood which still exists. As stated in the publication *Near West Side Historic District*: "The Near West Side Neighborhood portrays Bloomington in its industrial heyday from the 1850's through 1945 and the community which served the factories nearby. With groceries, schools and churches still located within it, the Near West Side reflects the pattern of a traditional American neighborhood before the dominance of the automobile." The longevity of the proposed Fairview Historic District and larger Near West Side Neighborhood is its flexibility to change



and diversity, its on-going cohesiveness continued by the early development of formal institutions and geographically defined neighborhood relatively early in its history.

### **ARCHITECTURAL WORTHINESS**

Because of its unique location or physical characteristics, the Fairview Historic District represents an established and familiar visual feature of the city. There are several other architecturally worthy aspects of the area which should be emphasized. The value of the Abel House, the fact that Fairview Historic District contains architectural structures representing at least the last one hundred years of architectural periods and major styles including the Victorian period's Queen Anne style, carpenter-builder which was developed because of the industrial presence in the area, as well as the bungalow and American foursquare styles. The larger Near West Side area offers an even more complete representation of architectural history of period and style for the last 150 years. In summary, as the criteria for designation state: the "unique location" of combined industrial architecture, residential and church structures "represents a familiar visual feature of the city."

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