

Horace Mann Historic District
 Name of Property

Lake County, Indiana
 County and State

5. Classification

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

- private
- public - Local
- public - State
- public - Federal

Category of Property
 (Check only one box.)

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

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

Contributing	Noncontributing	
130	6	buildings
1		sites
		structures
		objects
131	6	Total

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

Historic Residential Suburbs in the U.S., 1830-1960

Number of contributing resources previously listed in the National Register

0

6. Function or Use

Historic Functions
 (Enter categories from instructions.)

Domestic/single dwelling

Current Functions
 (Enter categories from instructions.)

Domestic/single dwelling

7. Description

Architectural Classification
 (Enter categories from instructions.)

LATE 19th AND 20th CENTURY REVIVALS/Colonial Revival

LATE 19th AND 20th CENTURY REVIVALS/Tudor Revival

LATE 19th AND 20th CENTURY REVIVALS/Mission/Spanish Colonial Revival

LATE 19th AND 20th CENTURY REVIVALS/Italian Renaissance

LATE 19th AND 20th CENTURY REVIVALS/French Renaissance

LATE 19th AND 20th CENTURY AMERICAN MOVEMENTS /Bungalow/Craftsman

Materials
 (Enter categories from instructions.)

foundation: CONCRETE

walls: BRICK

WOOD

STONE/Limestone

roof: ASPHALT

other: METAL/Copper

STUCCO

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Narrative Description

(Describe the historic and current physical appearance of the property. Explain contributing and noncontributing resources if necessary. Begin with a **summary paragraph** that briefly describes the general characteristics of the property, such as its location, setting, size, and significant features.)

Summary Paragraph

The Horace Mann Historic District sits on land that has been leveled; all of the historic sand dunes that once occupied the area were used to fill in the marshlands located between the dunes or used as landfill in other areas of Gary. The district takes its name from the Horace Mann High School campus, now closed, adjacent to the eastern boundary of the district. The district is located about one mile west of downtown Gary. It sits just to the south of Fifth Avenue and north of Eighth Avenue, west of Garfield Street and includes the west side of Roosevelt Street.

The district developed primarily in the mid-1920s to the late 1930s, it finished filling in during the Post WWII decades; no new structures have been built within the district since the 1960s. The district contains many fine examples of homes designed in the popular styles of that period. Colonial Revival structures, full size houses and cottages, are the most prevalent with Tudor Revival and its close cousin the English Cottage being the next most predominant. There are a few examples of the Bungalow, the American Foursquare, Spanish Eclectic, Italian and French Renaissance Revival scattered through the district. The scale of the homes throughout the district is relatively proportionate with the houses ranging from 5 to 10 rooms in their layout. The houses within the district display a high quality design and workmanship. Several of the homes were designed by prominent local architects, one is a plan that won second prize in the 1926 Chicago Tribune Small House contest, and at least one was designed by the American Small House Service Bureau. Several of the houses are similar to designs found in contemporary architect plan books available to the public in the 1920s and 1930s.

Narrative Description

The average lot within the district is fifty feet in width and several of the homes occupy a lot-and-a-half up to three lots. This allows these homes to be placed along a common forty foot setback and still have enough exterior yard space to provide the neighborhood with an open appearance and individually frame each structure. Some of the individual houses have raised lawns that add to the appearance of the house. The plantings around the houses are reminiscent of the neighborhood during its era of significance with shrubs planted along the foundation lines, occasionally lining the sidewalks leading to the front doors. Sixth and Seventh Avenues take a curvilinear east/west route through the center of the district adding to the picturesqueness of the district.

The Horace Mann Historic District is an early automobile suburb of Gary. Many of the houses have garages to store the automobiles. Unfortunately the stand alone garages that exist within the district today have either been altered beyond their original appearance or have been replaced with a modern structure. The only garages that remain in their original condition are those attached to the house. Therefore the only garages discussed within this district are those that are an integral part of the main house structure.

The district today looks much as it would during its era of significance. Some of the houses have had some moderate remodeling over the years, and with the exception of a few, these alterations have been very considerate to the integrity of the structures. Only one house appears to have been removed; this structure was not included in the Lake County Historic Sites and Structure Survey in 1994 and therefore has been missing for awhile.

The district is totally residential, no commercial or industrial structures, this is the same as it was during its period of historic significance. The majority of the homes within the district are in excellent condition. A few are going through some rehabilitation and a couple need some rehabilitation, but none are uninhabitable. Of the 136 structures that make up the district 130 are considered contributing and only 6 are considered non-contributing. The district's distinctive curving grid and its environment of mature plantings and uniform setbacks constitute a contributing site that relates to the area's significance in community planning. All houses that are non-contributing were built within the period of significance. They have lost key character-defining elements over the years since their construction with the enclosure of porches, modern siding placed over the original fabric, such as stucco and masonry, and the addition of modern windows.

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570 Roosevelt St. (Photo 1) Colonial Revival. Contributing.

This red brick, three story, three bay, side gabled Colonial Revival structure faces east and was built in 1928 by Leslie I. Combs for the Grantham Realty Corp at a cost of \$25000.¹ It was occupied from 1929 by Jay F. Grantham, president of Grantham Motors (Chevrolet and Nash), and his family until 1963. The title was not transferred to Jay until 1944.² A one story, flat roofed, brick room extension covers almost the entire width of the house. This forward extension is original to construction (see copy of Gary Land Company blueprint D647 in Appendix 1, figure 1) and originally had a Colonial door surround and architrave that was supported by flattened pilasters set on each side of the opening. Originally there were two paired sets of 6/1 wood, double hung windows set into the façade of this portion of the house; they have been replaced by a large five section casement window on the north end of the façade and a large single light picture window on the south end. The flat roof of the extension originally had a balustrades and rails encircling the roof's parameter; these are now gone. The original entry door and its surround have been replaced by a modern door that is flanked by sidelights each with four vertically stacked lights. The pilasters have all been removed and the architrave has been covered with a modern siding material. Attached to the south elevation is a one story, flat roofed sunroom. This room does not appear on the original blueprint and may, or may not, be original to construction; it is constructed of the same brick. Its architrave is also covered with a modern siding material. The windows on the second floor of the elevation sit directly above the openings on the first floor. All of the windows are the original wood, double hung, 6/1. The center window is narrower than the outer two. All windows on this level have limestone sills and each is flanked by louvered wood shutters which appear to be original to the house. Three gable front dormers come off of the front slope of the roof, each sitting directly above the openings on the lower floors. The center window appears to be original while the outer two are modern 1/1 replacements. The gables of the dormers have been covered with the same modern siding material that was used on the architrave. Rising along the south elevation is a brick fireplace chimney; it pierces the asphalt shingled roof at its ridge. Even though minor changes have been made over the years the house retains its original integrity. The lot is simply landscaped with a straight sidewalk leading to the front entry via a small open air concrete stoop that is accessed by two steps. The only plantings are shrubs along the foundation line on both sides of the stoop that have grown to cover most of the windows they sit in front of.

565 Roosevelt St. (Photo 2) Tudor Revival. Contributing.

This brick, stone and wood house is one of the largest in the district; it sits across two city lots. (See Appendix 1, Figure 2 for the original architectural rendering.) This two-and-a-half story structure has rooflines of several varied heights with the elevation walls beneath each constructed using a different material providing a varied palette of textures throughout the entire structure. The steeply pitched, side gabled, roof over the main, north/south running, portion of the house has three different roof levels, with the center level being the tallest. The north end of the house is an attached garage. It is finished in a half timbered style. There are eight large upright timbers evenly spaced along the façade each capped with a wood bracket that supports the eave. These uprights sit on a foundation that has been covered with a veneer of stone. Between the second and third and the fifth and sixth uprights are two small wood framed windows with four lights each. The area between all the upright beams is filled with brick. These are laid in a common bond and run in several different directions; horizontal and angular. This craftsmanship creates a variety of textures making the new house appear as if it had been cobbled together over many years; making new houses look old and established was a specialty of the architect, Louis Hess, and a key concept of Revival architecture.³ The steeply pitched roof above the garage has two gable front dormers. The north dormer has its original metal framed casement window with six lights; the south has a modern fixed single light metal framed window covering its opening. The gables of both dormers are timbered with brick infill. There are two front facing, in line, gables that step down in height, centered on the façade as they extend from the façade towards Roosevelt Street. The roofline of the forward most gable is lower in height than the rear gable and has a roof with varying eave heights. The forward front facing gable is constructed with common bond brick. The round arch main entry door is centered beneath this gable's peak and has a wide stone door surround. Just south of the entry is a two sash casement window; each sash has eight lights. The opening has a stone lintel created by vertically set limestone. In the gable area above the door, at the second floor level, is a two sash, metal framed casement window; each sash has six lights. The window has a heavy timbered lintel and a stone sill. Each side of the opening has two decorative and unevenly placed

¹ The cost of construction is taken from the Gary Land Company Architecture files located at the Indiana Room at the main Gary Public Library Gary, Indiana. The cost is placed upon the Gary Land Company approval signoff stamp that is located on the back of each of the set of prints. Along with the cost is the name of who applied for the approval, the date it was signed, the structure's Block, Lot and Addition numbers, the type of structure, total rooms and the signature of the property agent for the company.

² In all narrative descriptions for this district the ownership information was gained from Lake County Indiana Auditors Transfer Sheets. Residency information was taken from Polk's Gary City Directory.

³ Lori Olszewski, "Landmark Designer Tours His Past," The Times, June 27, 1982, p. 1. An interview with Louis Hess.

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limestone inserts. The taller of the front facing gable is set back several feet from the lower gable. There are no windows in this elevation. Large wood rafters line the gables steeply pitched roofline; these are supported by four upright beams. The area between the uprights is filled with brick laid in a variety of directions adding to the texture of the house. Between this gable and the chimney, on the second floor level, is another casement window identical in size to the one below on the first floor. The window opening is surrounded by large beams enhancing the half-timbered appearance of the structure. A large stone chimney is located on the main elevation just to the south of the front facing gables. As the chimney rises it steps in twice on its south side and once on its north side before it splits into two separate stacks. Each stack is topped with a ceramic pot; the pot on the south stack is shorter than the one on the north stack. Centered on the stone chimney, just above the roof eave, is a bronze dial thermometer. South of the chimney the roof over the south section of the main house steps down. The walls of this elevation are brick laid in a common bond. A two sash, metal casement window, identical in size and construction as already described is centered on the elevation; this window is finished with a stone lintel as described on the window located north of the chimney. The entire roof is covered in asphalt shingles. The landscaping of the lot is simple. A curving sidewalk leads to the front door, which is at ground level. A pair of short shrubs flanks each side of this walk where it rejoins the public sidewalk. There are no trees in the front yard. More shrubs, cut at varying heights, line the foundation line along the south and center sections of the house.

This home, according to Gary Land Company file D570, was designed in 1927 for Sidney Lee, a salesman for an unmentioned company, by Louis C. Hess, architect, of Hammond, Indiana for a declared cost of \$24000. For an unknown reason, possibly financial caused by the depression, Mr. Lee left the residence between 1930 and 1935. In 1935 *Polk's Gary City Directory* shows a renter by the name of J.R. Schlesinger, president of Natalie Hose Shop living there. In 1937 William and Hazel Gardner, owner of a wholesale liquor company, bought the house and resided there until 1941 when Frank Guiterrez, a physician, purchased the home from them. The Guiterrezes lived there until 1955 when Irving and Vivian Brennan, he was an attorney, purchased the home living there until the 1960s. Besides some small changes, such as the dormer window on the garage roof, the home looks as it did when designed by Louis Hess and any of its prior residents would have no difficulty in identifying their old home.

579 Roosevelt St. (Photo 3) English Cottage. Contributing.

This west facing, one-and-a-half story cottage is much smaller than its neighbors, but is as architecturally attractive as the large Tudor revival described at 565 Roosevelt. The house design was a product of the Architect's Small House Service Bureau (ASHSB) and sold as design 6-B-27(see Appendix 1, figure 3). The catalog page for this house shows it with a smooth stucco finish and is a mirror image, other than these two deviations the house at 579 Roosevelt is identical to the model shown.⁴ Part of the ASHSB's service was to personalize their designs for their customers.⁵ The mixed brown brick veneer walls are laid in an irregular surface bond with some bricks set at angles, some as soldiers, others as rowlock or header and are held together by weeping mortar joints. These applications give the small house a considerable amount of charm. The main section of the house has a side gable roof that is covered with asphalt shingles. A large cross-gable is centered on the façade. The southwest corner of the structure has been set back to provide room for a small open air terrace. There are four irregularly placed bays across the façade. Centered under the gable is the main entry into the house; the segmental arched door opening is still covered by the original, wood batten door. Above the door, centered in the gable, is a decorative inset of yellow glazed brick. The door is accessed by a small open air stoop that has been shaded by a non-historic awning that is supported by a wrought iron lattice supporting it at each corner of the stoop. Centered on the elevation south of the door is an original double sash casement window with eight lights in each sash; each sash is covered by a metal frame storm window. The window has a limestone sill and the opening is framed in yellow glazed header bricks and has a lintel constructed using the bricks set in a rowlock bond. Immediately to the south of the entrance rises a flush set chimney. It pierces the roof eave where the cornice of the gable would have rejoined the roofline and rises to a height equal to the roof ridge over the main structure. The chimney uses the same irregular set brick as the rest of the house except for the top that has several rows of yellow, glazed bricks. The chimney is capped with two brown ceramic pots; the south pot is shorter than the north pot. Centered on the main elevation to the south of the chimney, before the façade steps back to receive the terrace, is a casement window with four lights, it is finished the same as the double casement just described. The southwest corner of the house is set back to provide a sheltered entry onto the terra cotta tiled terrace. A set of French doors is centered on the west facing elevation of the terrace. These appear to be the original twelve light doors and are covered by a modern set of metal storm doors. The door surround and its lintel is

⁴ Robert T. Jones, ed., Authentic Small Houses of the Twenties, (NY: Dover Publications, Inc., 1987, p.201. (Originally published by ASHSB in 1929 as Small Houses of Architectural Distinction: a Book of Suggested Plans Designed by the Architects Small House Service Bureau).

⁵ Note: The Architect's Small House Service Bureau is discussed further in Section 8.

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finished with yellow, glazed bricks as are the other windows. Beside the curvilinear sidewalk leading to the entry stoop the landscaping is plain with the majority of the yard's plantings being placed along the foundation line of the house.

The house was erected c.1928 by W.H. Tuthill, a building contractor, for a cost of \$11000. The house was owned by Ray and Gladys Tittle who lived there into the 1960s. Ray was vice president of Tittle and Sons Grocery in Gary.

591 Roosevelt St. (Photo 4) French Eclectic. Contributing.

This two story, red brick, L shaped, French Eclectic styled house faces west and sits on the northeast corner of Roosevelt and Sixth Avenue. The foot of the L runs north/south and stem of the L runs east/west, paralleling Sixth Avenue. The roof over the L section of the house is steeply pitched and hipped; the east/west running section of this roof is of less height than the north/south section. The roof is covered in asphalt shingles. The west facing elevation of the stem of the L has stone quoins at each corner of the elevation. Centered on the first floor of this elevation is a large casement window with three sections; the center section is fixed, the outer two windows open. Each opening casement window has eight lights set in a metal frame. This window, as do all windows on the house, has a limestone sill. On the second story level directly above this window is a window that opens onto a small decorative wrought iron balcony. The window is divided into four sections. The upper two sections are fixed, containing four lights each. The lower two sections are larger and contain a two sash casement window of six lights each. The west elevation of the foot of the L has four symmetrically placed casement windows. The first floor windows are divided into two sections; the upper section is fixed with four lights. The casement sash set below it has six lights. Directly above these windows, at the second floor level, is a single sash casement window; each with eight lights. In the northwest corner of the crux created by the foot and stem of the L is a round tower entry vestibule that is covered by a conical roof. The round arch door opening has a keyed limestone surround. The door covering the entry is the original wood batten door. Coming off the north end of this facade is a gabled brick gateway accessing the rear yard. The gate opening is round arched and is enclosed with a rectangular wrought iron gate filling part of the opening. The gabled brick gateway wall has a coping of asphalt shingles. The front yard is enclosed by a wrought iron fence. A curving sidewalk leads up to the house coming in through a gate set in the northwest corner of the lot. Shrubs line the foundation line along the sides that face the streets. On each side of the entry vestibule are a few small trees interspersed along the elevation between the shrubs.

No Gary Land Company file could be found for this structure. The 1929 Polk's City Directory list the house as being under construction by Blaz A. Lucas. Mr. Lucas was an attorney in Gary who also invested in real estate development. The first residents were Jacob and Julie Bernsten who lived there until 1954. Mr. Bernsten was the owner of Stanley Jewelers in Gary. In 1954 they sold the property to Albert E. and Frances Weinstein who was president of General Overall Supply Service.

600 Roosevelt St. (Photo 5) American Foursquare. Contributing.

This mixed tan and brown brick Foursquare home sits on the southwest corner of the intersection of Roosevelt Street and Sixth Avenue, facing east. The two-and-a-half story house has a wrap around one story porch that faces both streets. The south half of the porch along the east elevation is a sunroom which is original to the house. The porch is accessed from the Roosevelt Street side by six concrete steps that lead up directly up to the porch in front of the entry that sits at the very north end of the elevation. The steps are flanked on either side by a low protective wall that connects between two square brick piers, one set at the base of the steps and one at the top; each pier is topped with a limestone coping. Two square brick columns support each of the open corners of the hipped porch roof. A low brick wall encloses the porch between these columns. The entry door is the original wood door with a panel of six lights set in a hatch pattern filling the majority of the door; it is covered by a modern metal storm door. A three window grouping of the original wood, double hung 3/1 windows is centered on the elevation to the south of the open porch. The sunroom's windows share a limestone sill and are separated by wide wood mullions. Beneath the window opening are three limestone brackets mounted into the brick wall; they are to support a planter box. Evenly spaced on the second floor level of the main facade are two pairs of windows; each pair shares a limestone sill. These windows are identical to the ones in the three window grouping described on the first floor. The main section of the house is covered by an asphalt shingled hip roof. This roof and the one over the porch both have a low pitch and a moderately wide overhanging eave. A brick utility chimney rises along the south elevation to well above the roof ridge. Centered on the front slope of the main roof is a squat hip roof dormer with two small windows of six lights each (3X2); they are separated by a wood mullion.

This house (c.1929), according to Gary Land Company file D644, was built at a cost of \$12,000 (see Appendix 1 figure 4 for architectural drawing). The date on the Gary Land Company signoff was illegible but the 1929 Polk's City Directory lists

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the address as being vacant, implying that the house had been built by that year. The Gary Land Company lists L. C. Evans as the person given the approval to build. The architectural drawings were executed by a draftsman by the name of G. F. Weller, of whom nothing could be found. *Polk's Directory* lists a renter as living there in 1935 and the Lake County Auditor's records indicates that at that time it was owned by the Metropolitan Life Insurance Company; how they ended up with it was not determined. It was not until 1935 that it is purchased by Carl and Gussie Pollack who lived there until 1948 when the First Evangelical and Reformed Church of Gary bought the property and used it as a parsonage; the Reverends G.M. Johnson and Clifford E. Wierth were listed as residents of the house in the 1950s. In 1965 it was bought by the Fifth Avenue United Church of Gary.

611 Roosevelt St. (Photo 6) Tudor Revival. Contributing.

This three bay, two story, red brick house faces west and uses a modest amount of Tudor attributes in its design. A two story, gable front, wing extends forward from the center of the main façade forming an entry vestibule. This wing is covered with a random rubble limestone veneer. Across the entire width of the wing is a shallow concrete stoop; it is encircled by a wrought iron railing that separates at center where the sidewalk comes up to access the front door. The entry way into the house is a recessed segmental arch and the opening is covered with a wood batten door; the battens are angled downward from a centerline forming a chevron configuration. Centered in the top third of the door is a single light, segmental arched observation window. Two narrow windows with diamond shaped panes are evenly placed on the elevation to the north and south of the door; each has a limestone sill. In the peak of the gable above the door is a small wood, double hung, 1/1 window with a limestone sill. The façade on either side of the entry vestibule are identical in their composition. Casement windows are used on the first floor. These are constructed in three sections, each with a single light; the center section is fixed and the outer two open. The lintel above the window is created using oblong cut limestone set vertically across the window opening. The windows have limestone sills. Directly above these, set within front gabled wall dormers, are wood, double hung, 1/1 windows with limestone sills.

The asphalt singled roof, over the wing and the main section of the house, is steeply pitched with very little eave or overhang, both are Tudor aspects. A fireplace chimney rises up along the south elevation to a height several feet above the roof ridge. The yard plantings are minimal with shrubs lining the foundation line on either side of the wing. Several of the stylish attributes displayed on the house are not the same as shown on the architect's drawing (see Appendix 1, figure 5). It is possible that the changes were either made at a time just prior to or during construction by the builder to alter a design that looked more Colonial Revival than Tudor Revival in appearance.

The sign off stamp on Gary Land Company file D642 states the approval to build was given to Blaz A. Lucas, who also built 611 Roosevelt, in 1928 but the approved cost was illegible. The first resident appears to be James H. and Adelaide Heald in 1935; he was an engineer at American Bridge in Gary. The Healds lived there until 1943 when they sold it to Dr. Hugh C. (Cal) White and his wife Nellie; Dr. White was a dentist. They lived there a short time, selling the property to Harold and Edna Goldberg in 1946; he was a vice president at the Gary Loan and Mercantile Company. The Goldbergs lived in the house into the 1960s.

633 Roosevelt St. (Photo 7) Tudor Revival. Contributing.

This west facing two story, mottled red and dark brown brick, and stone towered Tudor Revival house was built, according to Gary Land Company file D655, in 1929 by Frank Oja at a declared cost of \$13,000. The house was constructed with a two story wing extending forward from the north end of the façade. The roof over the entire house is steeply pitched. The roof over the extended section is set at a lower height than the main north/south running section of the house. There are two windows centered on the west elevation of the extension, one at the first floor level and one at the attic level. Their historic windows have been replaced by modern windows set into the original openings. One is a two part sliding glass window on the first floor and a tall but narrow single light window on the second floor. The second floor window has a small semi-circular, wrought iron balcony. Both of these windows have a limestone sill and lintel constructed using narrow stones set vertically. The modern first floor window has inserts to mimic diamond shaped lights. The first floor opening is framed along its sides by rubble set limestone. This same rubble set limestone is placed at each corner of the extension running up to the level of the roof eaves, creating a quoin-like effect. The two story rubble stone tower sits in the crux of the L. The tower is not round but faceted, with three facets exposed. The conical roof covering it has eight facets. The tower has two windows, a small one on the first floor level, centered on the west facing facet with a tall and narrow slit window at the second floor level facing the west. These windows, though they fit the historic openings, are also modern replacements. Both windows have limestone sills and lintels as described on the gable front room extension. The main entry door is located immediately south of the tower and is placed at grade level. The peak of the conical roof is capped with a brass wind vane, with a number six or letter G attached to its pinnacle. The wood multi-paneled door is not the

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original nor is the door surround. According to the building print (see Appendix 1, figure 6) the door should have been a segmental arch opening with a wood batten door filling the opening. Why or when it was changed was not determined. To the south of the door, centered between the door and the south corner of the elevation, is a large rubble stone chimney. The chimney rises to the height of the roof ridge over the main section of the house; it steps in along its north side twice on its rise upwards while the south side rises straight up. Just after its second step-in the chimney splits into two square stacks; each is capped with a red ceramic pot. On the surface of the chimney, a few feet below where it splits, is mounted a large dial brass thermometer and scale. Evenly spaced on the first floor elevation, to the north and south of the chimney, are two narrow and tall window openings. Both have modern replacement windows fitting the original openings. The window openings both have limestone sills and lintels created of horizontally placed stones. The roof over the entire house and tower is covered with asphalt shingles. The house is accessed via a curving concrete sidewalk inlaid with flagstones. The only plantings in the yard are along the foundation line and include a variety of shrubs and small evergreens. The house, built in 1929, does not appear to have been occupied for a couple of years after completed and then by a renter, Lee. B. Landon, a manager at the American Sheet and Tin Plant in Gary, who lived there until 1936/37 when it was purchased by James C. and Sara Burcham. James was a physician. He and his wife lived there until 1942 when it was purchased by Rebecca A. Glueck, who then passed it to Beulah S. Glueck. These ladies were somehow related to Louis Glueck, a banker and real-estate investor in Gary, who listed himself as living there in the 1942 *Polk's City Directory*. In 1946 Beulah sold the property to Fenton and Twasha Bash; Mr. Bash was the owner of the R&B Billiard Club. They lived there until 1970.

717 Roosevelt St. (Photo 8) Bungalow. Contributing.

This tan brick one story Craftsman bungalow faces west and was built utilizing Colonial Revival attributes to enhance its appearance. This narrow structure contains only two bays on its façade. The south half of the façade is an open air porch that extends forward from the main section of the house. A large round arch opening exposes the interior of the porch; a limestone sill lines a short wall at the bottom of this opening. Double row of rowlock bricks line the arch opening; these bricks are yellow glazed. Below the arched opening at ground level is a decorative inset of corbelled bricks, also above the opening, set into the peak of the gable is another inset of corbelled yellow bricks. The porch is accessed on its south elevation by four concrete steps; these are flanked on each side by a low brick wall with a limestone coping. The steps are angled towards the southwest where they are accessed by a curving sidewalk that exits the lot near its southwest corner. The moderately sloped front facing gable roof over the porch has a medium overhang and returned cornices, a Colonial Revival attribute. Centered on the main façade to the south of the porch is the original large, wood framed Palladian window. This window is fixed and constructed in three parts. Wide, flat, fluted pilasters rise on both sides of the large central window supporting the round arch.

The lower part of the central window consists of two stacked single lights with the round arch filled with a radiating muntin fanlight. The arched center section is flanked in the Palladian style by two narrow wood, double hung, 3/1 windows; the 3/1 windows reflects Craftsman styling in their design. Directly below this window is a decorative geometric design constructed of raised yellow bricks creating a frame on the façade; the interior of the frame is filled with bricks set in a chevron pattern. The roof over the main house is hipped. Along the eave, directly above the Palladian window, is a small gable with a returned cornice that frames the Palladian window. A square, brick, utility chimney rises along the structure's south elevation. The entire roof is covered with asphalt shingles.

According to the Lake County Auditor's transfer sheet this home was built in 1929. The cost is not known since no Gary Land Company file could be found for this house. The house was rented in the early 1930s to Herbert Plowman, a foreman at Inland Steel in East Chicago. By 1937 it is owned by Stephen and Mary Kruck. They sold, or transferred, it to John I. Kruck, a Gary fireman in 1945 who resided there until 1971.

542 McKinley St. (Photo 9) Spanish Eclectic. Non-contributing.

This two story east facing house is clad in a modern siding material and retains little of its original fabric. A review of Gary Land Company file M688 (see Appendix 1, figure 7) shows a different version of the one story open air porch whose roof extends beyond the north elevation of the façade creating a porte cochère along the north side of the house. The porch is now enclosed, containing a centrally placed front door; the door's original stoop is covered by a semi-circular hood that is not original to construction. The door is flanked on each side by a large three part picture window. The only remaining parts of the original porch are the front concrete steps, the red brick walls that line them and the low brick wall that lined the porch. The parapet and barrel tile shed roof that surrounds the porch and the open air veranda at the second floor level is also altered when compared to the original print. The house, though in excellent condition, does not contribute to the historic integrity of the district.

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The Gary Land Company approval stamp gives May 1, 1927 as the date the plans were approved with a cost of \$11,000. The approval was awarded to R.C. Jors, a building contractor in Gary. Mr. Jors built the house for his daughter Elsie and her husband Roy P. Smith, a dentist. The Smiths lived in the house from 1929 until they sold it to David M. and Jacqueline J. Rubin in 1963.

557 McKinley St. (Photo 10) Tudor Revival. Contributing.

This west facing house is a two-and-a-half story, gable front structure with a steep roof and was constructed using light and dark brown mottled brick with random bricks laid raised from the wall. The house looks today almost as originally designed (see Appendix 1, figure 8). It has two lower, gable front extensions coming forward off its main elevation towards Roosevelt Street. The smallest has a very steeply pitched roof and is located on the far north end of the elevation, forming an entry vestibule. Centered in its elevation is a recessed, round arch door. The arch is lined by a row of raised rowlock bricks with another row of soldier bricks, not raised, just above them. There are nine rows of corbelled rowlock bricks that radiate out from the inner corbelled arch towards the roof line. The door is accessed by four concrete steps that lead up to a small uncovered stoop. The larger, two story, front gabled extension comes forward off the main façade immediately to the south of the entry vestibule. The gable over this section is not as steeply pitched as the entry vestibule. The roof eaves flare upwards as they extend outward over the edge of the walls giving the house a settled appearance. The first floor of this gable front extension has a ribbon five wood, casement windows. These are original to the house and they share a common limestone sill and wood beam lintel. This lintel runs across the full width of the elevation. These lead-camed windows contain multiple diamond shaped lights. The second story of this extension has two windows evenly spaced across the elevation. These are modern 1/1 replacements that fit the historic openings. Each of these windows is flanked by a pair of decorative wood batten shutters. Both windows have a limestone sill. Centered in the gable above these, at the attic level, is a small, modern, single light window also with a limestone sill and shutters. The elevation of the two-and-a-half story portion of the house has one small, modern, 1/1 window, mounted in the wall immediately above the peak of the roof of the entry vestibule; it is finished as the other windows. Above this window the front facing gable area of the main roof is half timbered containing several upright beams. The areas between the beams are stucco filled. A small, fixed, single light, window, set to the south of center, opens into the attic; this window is not included on the original architectural print. The pitch of this roof is the same as the two story extension. The eaves sweep slightly upwards. A brick chimney rises along the south elevation of the house. The landscaping consists of a curving sidewalk that is lined by flowers with short shrubs placed along the façade in front of the foundation line.

The Gary Land Company file D654 lists L. Harry Warriner as the architect and George Goedecke as the owner with an approval date of August 7, 1929 and cost \$13,000. Mr. Goedecke, a CPA and partner in the Gary Audit Company, and his wife Mary owned the house well into the 1960s.

571 McKinley St. (Photo 11) Spanish Eclectic. Contributing.

This west facing, two story, is constructed with glazed, yellow brick house with a side gable roof over the main section with a two story wing extending forward from the southern end of the façade; this wing has a front facing gable. Centered on the first floor of this wing is a large single light plate glass picture window. It sits on a limestone sill, a typical feature of all windows on the house. The window opening is lined on the sides with a raised row of header bricks with a row of raised rowlock bricks forming the lintel. The window is shaded by a cloth awning. At the level of the second floor window sill a row of rowlock bricks transverses the façade. A pair of 8/1, double hung, wood frame windows are centered on the second floor level of the elevation. These windows have the same raised brick surrounds as described on the windows below. The elevation wall extends beyond its north end forming a tapered edge that resembles a buttress pier, a decorative element often used in Spanish styling. On the south side of the elevation the buttress expands past the edge of the elevation where it forms a free standing wall into which is placed a round arch gateway. The wall and the opening are lined with the raised brick like that used around the window openings. Centered on the north elevation is a brick fireplace chimney that rises to above the roof ridge; it is capped with two, tan, ceramic pots. The north half of the main façade has a round arch doorway located immediately next to where the extended wing joins the main façade. The doorway is covered by a wood batten door and the opening is surrounded by raised header bricks; it has a small four light inspection window centered at eye height. Directly above the door, at the second floor level, is a circular window opening; has a wood frame with six radial wedge shaped lights. Two concrete steps lead up to the open air porch that fills the area between the wing extension and the north edge of the facade. The porch has a short, square brick pier located at its northwest corner. A small retaining wall extends east from the pier to the main facade and south to where the steps come up on the porch; the pier and the walls have a concrete coping. The roof over both sections of the house has a moderate slope with no overhang; the roof is covered by asphalt shingles.

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The Gary Land Company file D625 reveals this house design won second place for a six room home in the 1927 *Chicago Tribune's* contest. The contest was for architecturally designed small, five and six room, houses. Amedeo Leone of Detroit was the winning architect for this house (see Appendix 1, figure 9). The winning entries were published as the *Chicago Tribune Book of Homes* in 1927 and offered the plans for sale at \$1.00 each.⁶ The files show that the approval to build was given to Walter S. Kaehler, manager of the Fifth Avenue Lumber Company in Gary. The house was then sold to Harry and Myrtle Butterfield. Harry is listed as a millworker and he and Myrtle lived in the house until 1950 when the property was sold to Carl E. Tallos, jr., owner of Carl's Fine Foods Grocery, and his wife Anne. They resided there until 1954 when it was sold to Morris R. and Shirley Poochach. Morris was a salesman at Real Art Tailor's in Gary. The Poochaches lived there until the 1970s.

582 McKinley St. (Photo 12) Colonial Revival. Contributing.

Constructed using mottled dark and light tan bricks with stone accents, this two-and-a-half story, three bay house has a two story bay coming forward towards the street from the center of the main façade. This bay is covered by a steeply pitched front facing gable roof. Centered on the bay at the first floor level is the main entry into the house. The door has a small stone porch that is accessed via three concrete steps. A small flared, copper clad roof covers the porch; it is supported at each corner by a square wood pillar. Centered on the gable is a single 1/1, modern replacement window placed into the historic opening. The window has a limestone sill and the opening is flanked by modern decorative shutters; this is true of all window openings on the house. The eave of the gable is lined with a wide molded cornice board. To the north and south of the gabled bay, on the main façade of the house are four additional windows; two on each side on each floor. All of these windows are paired with each containing two 1/1 double hung modern replacement windows that fit into the historic openings. These windows are finished the same as the one described previous. At ground level on each elevation's corners there are rubble course stones placed as decorative elements. The roof over the main house is hipped and all roof surfaces are covered in asphalt tile. A fireplace chimney rises up the south elevation to above the roof line. The entry porch is accessed by a curving sidewalk leading up from the public walkway. The only planting in the yard is a tree in the parkway.

The Gary Land Company file D660 lists Gary builder W. H. Tuthill has receiving the approval to build the \$14,000 house; the approval date was illegible. Lake County Indiana Tax records list its construction as 1927. The house appears today much as it did when designed (See Appendix 1 figure 10).

2100 6th Ave. (Photo 13) Tudor Revival. Contributing.

This stone covered two-and-a-half story house faces south and occupies a large end lot on the northwest corner of McKinley Street and Sixth Avenue. The stone veneer is laid in a rubble course. A garage, constructed in the 1950s and a room that connects it to the house have been added to the west elevation of the original structure. (See Appendix 1, figure 11). The structure has a two story front-gabled bay, with a moderately pitched roof, coming off the west end of the main façade. There are three openings on the elevation of this bay, one on each of the two floors and one at the attic level. The windows on the first and second floor are modern 1/1, double hung windows set into the historic opening. The windows have limestone sills and a flat arch header constructed of narrow stones vertically stacked. The opening at the attic level is a round window with ventilation louvers and is constructed of copper. The wall to the east of the extended bay is transected at its center by a large stone fireplace chimney that rises well above the roofline. As it rises along the elevation the chimney steps in once on its east side, at first floor ceiling level, and once on the west side at the level of the roof eave. The chimney splits into two stacks a few feet short of its apex. Each chimney stack is capped by a red ceramic pot; the west being shorter than the east one. The wall to the west of the chimney steps forward a few feet to form a square two story tower that holds the original segmental arch door opening with its original wood batten door. This door opening has been enclosed by a modern vestibule, finished in a complementary Tudor half timbered effect. Centered on the elevation, directly above the vestibule at the roofline, is a small, modern replacement, 1/1, double hung window fit into the historic opening. The window opening has a heavy, wide wood frame and sill. This tower is a modification from the original plan that shows another gable front façade extension in this same area (see Appendix 1, figure 11). On the main façade, centered on the elevation, the wall to the east of the chimney has a wall dormer extending above the roofline. Two windows, identical to those described on the west end of the elevation, are mounted directly above one another in the center of the elevation; the second story window is set into the wall dormer. The roofline of the house has very narrow overhangs and the roof is sheathed in asphalt shingles.

⁶ Daniel D. Reiff, *Elegant Small Homes of the Twenties*, (Mineola, NY: Dover Publications, Inc., 2008), p.22. (reprint of)

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According to the Lake County tax assessor's records the present garage was constructed at the same time as the house; architecturally it does not appear to be so. The garage and the room connecting it to the house look to be of a later period. The 1945 Sanborn Fire Insurance Map shows no connection between the house and a much smaller garage that sits near the northwest corner of the lot. The drawing also indicates that the original garage was constructed with brick and the present one is not.⁷ The garage and connecting room appear to be more Colonial Revival in style rather than with Tudor details. Note the small belvedere with its copper roof, the multi-light picture window grouping that forms the south wall of the connecting room and weatherboard covered walls.

According to the Gary Land Company file D664, Frank Oja, a general building contractor in Gary during the 1920s, was approved to build this house on April 16, 1930 at a cost of \$10,000. He and his wife, Lillian, owned the house until 1948 when they sold it to Ida M. Owens, vice president of Owens Auto Supply in Glen Park. Owens sold it to Charles (Charlie) Finley and his wife Shirley in 1950. Finley made a fortune in medical/health insurance and later became owner of the Oakland Athletics major league baseball team. The Finleys lived in the house well into the 1960s.

600 McKinley St. (Photo 14) Renaissance Revival. Contributing.

This large two-and-a-half story, mottled light and dark brown brick house faces east and sits on a large lot on the southwest corner of McKinley Street and 6th Avenue. The structure has three bays across the façade. The center bay has the main entry door on the first floor and a pair of 1/1, double hung windows mounted at the second story level. The door surround is constructed of terra cotta. It consists of a large round arch opening. The arch springs off the top of two twisted shaft columns; one set on each side of the opening. The opening is covered by the original multi paneled rectangular wood door (See Appendix 1, figure 12). The round arch opening above the door is filled with a large single light of glass cut to fit the opening; a wrought iron storm door protects it. The windows are not the original, they are modern replacements placed into the original wood frames of the historic openings. The second floor windows share a common limestone sill. The pair over the doorway has a planter box just below sill level. To the north of the door, centered on the elevation at both the first and second story level is a ribbon window consisting of three 1/1, double hung, modern windows. These also fit into their historic openings. The first floor window openings are framed with limestone. Each surround has narrow engaged columns flanking the opening and a full entablature spanning each window grouping. The area between the window and the foundation line consists of three molded terra cotta panels. The replacement windows are separated by the original wood mullions. The ribbon window at the second story level is the same in size with a wood frame. The elevation to the south of the door has a set of paired windows set at each floor level; these are finished identical to those just described on the north end of the elevation. A wide eave extends over the façade at the roofline. The hipped roof is covered with asphalt shingles. A large brick fireplace chimney rises up along the north elevation of the house.

This house was designed by Louis C. Hess for Benjamin and Grace Milbrath in 1927. It was approved at a cost of \$22,000. Milbrath owned a large Ready Mix Concrete business in Gary. The Milbraths lived there well into the 1960s.

633 McKinley St. (Photo 15) Colonial Revival. Contributing.

With its light use of decorative attributes this house is representative of the Regency, or Federal period, Colonial Revival style. The house closely resembles the structure as designed (See Appendix 1 Figure 13). The house, which faces west, is constructed of red brick, is two stories in height with three bays evenly and symmetrically spaced across the façade. The house is capped by a low pitched, asphalt shingled hip roof. A set of double stairs, each of four steps, rise up to the stoop from both sides of the stoop to access the main entry which is centered on the façade. The steps are lined on each side by a curving wrought iron hand rail. The main entry door is centered on the façade and has a segmental arch opening defined by a rowlock course. The wood door surround has a flat, fluted pilaster on each side of the door opening. These pilasters support a large carved wood fan panel that sits across the top of the door opening; fans and fanlights above doors are typical of the Adamesque style. A wood, four paneled door covers the opening; this door in turn is protected by a wrought iron storm door. Evenly spaced on the elevation to either side of the door is a set of French doors. The wood French doors and their frames are original to the house. These set in segmental arched openings that are approximately the same size as the main entry. These openings are flanked on each side by a flat, fluted pilaster; these are narrower than the ones flanking the main entry. The set of French doors have four square lights stacked vertically in each panel; there are two panels per door. The void created by the arched opening is filled with a solid panel. Directly above each of these first floor opening there is a window. These are the structure's original wood, double hung, wood framed, 6/1 windows. They share a common sill that is created by a stringcourse of soldier bricks that extends the entire width of the façade; this stringcourse continues around the corners onto the north and south elevations of the house. Another stringcourse of soldier brick

⁷ Sanborn Fire Insurance Map, Sanborn Insurance Company, Gary, Indiana, 1945, volume 2, sheet 315.

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surrounds the house at the roofline. The roof has a very slight overhang. A fireplace chimney is centered on the south elevation of the house.

The approval stamp of the Gary Land Company on the back of the print, file D676, state this building was approved at a cost of \$19,800 on May 10, 1937. It was designed by the Chicago architectural firm of Rissman and Hirschfeld for Leon Kaplan. The same day Leon's brother, Ralph, received approval for a home to be built one block east at 612 Cleveland, it is also designed by Rissman and Hirschfeld and is very similar in design. The Kaplan's owned Kaplan Brother's Furniture Store in downtown Gary. Leon and his wife Rose lived in the house until 1951 when they sold it to Leon and Eileen Gardner. Mr. Gardner was a pharmacist.

660 McKinley St. (Photo 16) Renaissance Revival, Contributing.

This three bay, two story, yellow and tan brick, Renaissance Revival house sits on a slightly raised lot facing east. The house looks identical to its original design (See Appendix 1, figure 14). The center bay on the first floor is the entry door. A one story entry vestibule extends forward from the main façade. The door is accessed by three concrete steps that lead up to a small open concrete stoop set in front of the door. A low brick retaining wall flanks each side of the steps; it has a limestone coping covering it. The door has a round arch opening containing the original wood batten door; this in turn is covered by a metal storm door that fits the rounded opening. The opening is surrounded by alternating square and rectangular limestone blocks resembling quoining. The roof of this entry vestibule is flat forming a small balcony that is enclosed with a decorative wall constructed of semi-circular concrete tiles stacked between two square brick piers; the wall is capped with a limestone coping. On the elevation behind this balcony is a small wood casement window of six lights. The opening has a limestone sill and is covered with a wood frame storm window. The façade to the north of the entry vestibule, on both stories, extends forward towards the street but not as far as the vestibule; it has a gable front. On the first floor is a ribbon of four original narrow width, wood frame, casement windows of eight lights each. The window opening has a limestone sill. Centered on the second floor elevation there is a long, narrow, round arch opening that contains a window resembling the central round arch section of a Palladian window. This window opening has a decorative wrought iron balcony set in front of it. The opening has a decorative surround created by using raised bricks, resembling the stone surround of the main entry. On the elevation to the south of the entry the first floor opening is a set of French doors. These have a small decorative wrought iron balcony that surrounds the opening coming off an extended limestone sill. Each panel of the French door has ten lights. Directly above this, on the second floor, is a set of casement windows. Each panel of this window is identical to the ones used in the ribbon window earlier described. The roof has a moderate overhanging eave. The roof is covered with green glazed ceramic barrel tiles. The brick fireplace chimney rises up the south elevation to the height of the roof ridge; it is topped by one red clay ceramic pot. The yard is slightly raised. Small shrubs line the north property line and are placed along the foundation line of the house.

The Gary Land Company, file D656 (see Appendix 1, figure 14) , approved the design of this house for Frank Kraus on September 23, 1929 listing a cost of \$17,000., Kraus, a partner in Kraus Brother's Jewelry lived in the house until 1935, when they sold it to Henry (Harry) R. and Dorthea Sackett. Sackett was an attorney and a partner in the firm of Sackett and Pyatt. The Sacketts lived in the house until 1961.

711 McKinley St. (Photo 17) Contemporary. Non-contributing.

A one story cottage built of red brick. The roof over the main section of the house is pyramidal. A gable front wing extends forward from the north end of the façade. All windows in the house have been replaced. A bay window has been added and the porch appears to have been enlarged. No Gary Land Company file could be found for this structure. The house was built in 1941 and was sold to Irving and Edith Bergman by the Gary land Company in 1942. Irving was a partner in Pearson's Coats in Gary. The Bergmans sold the property in 1957 to Jerry and Ruth Bernstein. Jerry was president of Aetna metal and Glass. The Bernsteins lived there until 1971.

550 Cleveland St. (Photo 18) Colonial Revival (Cape Cod) Cottage .Contributing.

This one-story three bay red brick house faces east. The central bay of the house is the entry door. The entry is accessed by four concrete steps that lead up to a small concrete open air stoop; the sides of the steps and the stoop are lined with a wrought iron handrail. The multi-paneled, wood door is original to construction; the decorative wrought iron storm covering it door is not. Each side of the door opening is lined by a wide wood, plain finished, panel; these rise to the wide frieze board at the roof line. Evenly spaced on the wall to the north and south of the entry are a single, 1/1 double hung window; though they fit the historic openings these are not the original windows. The windows rise up to meet the wide frieze board at the roofline; each window opening is flanked by a pair of fixed, decorative, shutters. The house has a side gabled roof

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and is covered in asphalt shingles. The simple application of Colonial attributes gives the house an appearance that emulates a central passage hall and parlor. Across the front of the house, on the north side along the foundation line, are a row of short shrubs. The sidewalk leading to the house comes straight to the steps from the public walkway.

No Gary Land Company file could be found for this house. According to the Lake County Auditors Transfer Sheet this house was built in 1940. The property was sold in 1939 by the Gary Land Company to George A. Cummings, owner of George Cummings Company, a building contractor. He built the house and sold the property to Charles A. Gibson, a railroad switchman, and his wife Mary in the same year. The Gibsons resided there until 1965 when they sold it to Jesse Johnson.

580 Cleveland St. (Photo 19) Dutch Colonial. Contributing.

Facing east this side gabled gambrel roofed structure is constructed of dark red brick. Attached to the north side of the structure, extending forward from the main façade of the house, is a one car, flat roofed, attached garage; the door covering the garage opening is not original to construction. This garage was a modification to the original plans that show this as being a sunroom (see Appendix 1, figure 15). At the center of the house, extending forward from the façade is a one story brick entry vestibule; it is covered with an open pediment with a returned cornice. The entry door is accessed by two concrete steps that lead to a small open air stoop. The main entry is constructed with a round arch opening. The rectangular, wood, paneled door appears to be original to construction; the round arch area above the door is filled with a multi-paneled fanlight. On the first floor of the façade, north and south of the entry, there are two modern 6/6, double hung windows; the original architectural drawings show these as being a 6/1 configuration. A shed roof dormer extends across the full width of the roof at the second story level. There are two pairs of 6/6 windows placed on the dormer wall; one set directly above each window opening on the first floor. These are not the original windows but they do fit the historic openings, as do those below. The roof over the structure is covered with brown asphalt shingles. A brick fireplace chimney rises along the south elevation of the house extending upwards to above the roofline. The landscaping is simple with a row of short shrubs lining the foundation line along each side of the entry vestibule. A straight sidewalk leads up to the house from the public sidewalk.

This house was approved by the Gary Land Company; file D534, for Irvin R. Taylor on April 19, 1927 at a cost of \$9,000. No architect was named. The Taylors resided in the house until 1955 when it was sold by his widow, Claire, to Louis and Myrtle Goedecke who lived in the house until 1974.

628 Cleveland St. (Photo 20) Colonial Revival. Contributing.

Built of red brick this two story, side gabled house faces east. The corners of the elevation have raised brick quoins. There are three openings on the first floor; a centered door that is flanked on each side by a 1/1 modern replacement window. These windows are set into their historic openings; the architectural prints (see Appendix 1, figure 16) show them as 6/6. Each window opening has a sill of rowlock bricks and a flat arch lintel of gauged brick. The first floor windows are each flanked by a pair of fixed, decorative shutters. A one story entry vestibule is centered on the house; it is covered with a front facing gable that contains a pediment. The pediment is supported on each side by a flat Doric pilaster. The door is accessed by two concrete steps that lead up to a small open air stoop; the stoop is lined at its sides by a wrought iron handrail. On the second floor two wall dormers rise above the roofline; these sit directly above the first floor windows. Set into each dormer is a modern 6/6 window. These dormers are front gabled. The roof over the house is side gabled and covered with asphalt shingles. A brick fireplace chimney rises along the south elevation of the house.

The Gary Land Company approved this plan for Allen E. Combs, a builder in Gary, on May 8, 1938 with a cost of \$10,000. The architect for these plans was J. (Joseph) Dise of Detroit. The house was occupied by Robert and Mary Derring from 1938 into the 1960s. Mr. Derring was a partner in the Gary Office Equipment Company.

636 Cleveland St. (Photo 21) Tudor Revival. Contributing.

The two story house faces east. It is covered by a steeply pitched side gabled roof with a two story gable front extension coming forward off the north half of the main façade. This extended portion also has a steeply pitched roof. A pointed, or Gothic, arch door opening is centered on the facade of this extension; the arch is formed using soldier brick topped by a course of rowlock bricks that line the entire opening. The doorway is accessed by two steps that lead to a small open air stoop. Except for where the stairs enter, the stoop is surrounded by a short brick wall that is capped with a limestone coping. On the first floor of the extended section, both to the north and south of the door opening, are narrow, 1/1 windows; according to the original print these were to be a 4/4 configuration (see Appendix 1, figure 17). Each of these

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windows is flanked by a set of modern decorative shutters and each window has a limestone sill and a slightly pediment shaped wood lintel. The second story of this extended section is half timbered. A narrow window, identical to those described on the first floor, is centered between two upright timbers. The façade to the south of the extended gable front section is a ribbon of three, 1/1, double hung windows; the original print showed these as having a 6/6 configuration. The window opening is flanked by a pair of decorative shutters. The window opening has a full width limestone sill and wood lintel. A long planter box is mounted on the façade beneath the opening. Directly above these windows, on the second floor level, is a shed roof dormer. This dormer contains three 1/1 windows evenly spaced along the dormer's façade; these are not set in a ribbon configuration as the windows below. The steeply pitched roof begins at the roofline of the first floor level; it is covered with asphalt shingles. A brick fireplace chimney rises up on the south elevation of the house to above the roof ridge. The house is accessed via a curving sidewalk leading from the public walk to the house.

L. Harry Warriner, of Gary, is the architect for this house. According to the Gary Land Company file D621 this house was approved for George Olson on May 8, 1928 at a cost of \$14,000. George Olson was the owner of the Olson Service Stores (groceries) and he and his wife Marion resided there until they sold the property to Alfred and Edith Burge in 1942. The Burges sold the house to Millard and Mary Matovina in 1944. Matovina was the Police Chief of Gary; the Matovinas lived here into the 1960s.

718 Cleveland St. (Photo 22) Colonial Revival Cottage. Contributing.

Constructed using mottled red brick this one-and-a-half story side gabled small house faces east. It has three bays across the one story façade. The north bay extends forward from the façade creating an entry vestibule. A wide wood surround of fluted Doric pilasters and an entablature with frieze of simplified triglyphs frames the door opening. The glass and panel entry door and glass storm door are not original to construction. A wide cornice board lines the moderately sloping gable. The door is accessed by four concrete steps that lead up to a small open air stoop. The sides of the steps are each lined by a short brick wall with a limestone coping. Along the sides of the stoop, on top of the coping, is a wrought iron hand rail. The two bays south of the entry vestibule contain modern 6/6, double hung, windows set into the historic openings. These windows have limestone sills and the window openings are lined by decorative louvered shutters. The moderately sloping roof has shallow eaves. Mounted on the front slope of the roof, directly above the northern and southern bays of the first floor, are two gable front dormers. Centered in the dormer is a 6/6, double hung window. The dormer has been covered in a modern siding material. A fireplace chimney rises along the south elevation. A side entry into the house is located on the north elevation. It has a small concrete stoop with wrought iron handrail and is covered with a metal awning. The landscaping is simple but the evergreen has become too large and obscures the house; this was not congruent with the landscaping concepts of the 1920s-1940s.

There is no Gary Land Company file for this house. The Lake County Indiana Auditor's Transfer sheet shows that this property was deeded to George Richter, a baker at the Hyman S. Richter Bakery, in 1939 by the Gary land Company. Mr. Richter lived there until 1969.

701 Arthur St. (Photo 23) English Cottage. Contributing.

This dark red/brown mottled brick, two-and-a-half story house sits on the southeast corner of the intersection of Seventh Avenue and Arthur Street facing west. A two story wing comes off the south end of the façade. This extension has a gable front with a steeply pitched roof. This roof has uneven eaves with the south eave at a two story height and the north one curving downward to a one story level. The main entry into the house is located near the north end of this extension underneath the curving roofline. The front entry has a round arch opening and is covered by the original wood batten door; it fits the round arch. The door opening has a door surround constructed of irregular cut stone with a large keystone locking the arch in place. The door is accessed by four concrete steps and a small stoop. The steps leading to the stoop are lined by wrought iron hand rails and the doorway is covered by a small gable front, wood beam canopy. Two sets of paired 6/6 windows are centered on the two story elevation of the extended section located to the south of the door; one set on the first floor level and one set on the second floor level. The first floor window has a segmental arch opening with a keyed limestone block arch. The second floor windows have a wood beam lintel. Both sets of windows, as do all others on the house, have limestone sills. All windows in the house are original to construction and are wood, double hung, with multiple lights in each sash; the double hung windows have been covered with modern metal framed storm windows. The peak of the gable over the extended section is filled with weatherboard. North of the extended section a large brick fireplace chimney divides the elevation; the chimney tapers in evenly as it rises above the roof level. Centered on the first floor elevation to the south of the chimney is a segmental arch window with a keyed limestone block hood-like arch. Above this window, at the roofline of the second story, are three small square, wood framed windows with 2/2 lights. These windows, unlike the others on the façade, have rowlock brick sills. The elevation to the north of the chimney has a gable

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front wall dormer at the second story level. At the first floor level there is a 6/6 window identical to the one south of the chimney. The window located in the wall dormer above is identical except it lacks keyed limestone lintel. The gable area of the dormers is covered with weatherboard as is the gable on the south end of the façade. The steeply pitched roof is covered with asphalt shingles. The landscaping is minimal with a straight sidewalk leading up to the entry stoop and small bushes covering the foundation line along the north half of the elevation; only one bush is located near the south end of the façade.

The house today shows no change to the original architectural drawings (see Appendix 1, figure 18) produced by Gary architect Uno L. Larson, (Gary Land Company file D661). The GLC's approval date is listed as April 16, 1930 for Straud A. Underwood and his wife Beth, with a cost of \$13,000. Mr. Underwood was a mill superintendent in Chicago. The Underwoods lived in the residence until 1948 when they sold it to Edwin and Mary Gott. Gott was also a mill superintendent in Chicago. The Gotts lived there only one year when they sold the property to Judge Felix Kaul and his wife Harriet. Judge Kaul was a Lake County Circuit Court judge. In 1959 the Kauls sold the house to Dr. Jack and Pearl Moswin who lived there into the 1960s.

1825 7th Ave. (Photo 24) Colonial Revival. Contributing.

Constructed using brown brick, this two-and-a-half story side gabled house faces north. A flat roof, one story sunroom is attached to the east elevation. The entrance is centered on the façade and is protected by a flat roof portico. The wood portico consists of an entablature supported at its outer corners by two pairs of Doric columns; it covers the open air concrete stoop. Five steps lead up to the stoop. The original wood, six paneled door is flanked by sidelights, each with three vertically stacked lights, with the lower quarter filled with a wood panel. Above the door is a semi-elliptical fanlight that extends across the sidelights and door. On the first floor elevation, centered on each side of the façade to the east and west of the entry portico, is a grouping of three windows; these are original to construction. Both groupings are identical. They consist of three wood, double hung, widows. The outer two are narrower than the center window. The outer widows are 3/1 and the center one is 5/1 in their configuration; the windows are separated by wide wood mullions. Each ribbon shares a common limestone sill. The sunroom attached to the east elevation is constructed with a square brick column set at its outer corner supporting a wood entablature that forms the flat roof. Jalousie windows, c.1955, enclose the sunroom. There are five window openings evenly spaced along the second floor elevation of the façade. The center window consists of two wood, 3/3, double hung windows separated by a wide wood panel; the architectural drawings show this as a door opening on to the roof of the portico. A large semi-elliptical fanlight sits above the opening. Evenly spaced on either side of this opening are two wood, double hung, 5/1 windows; each opening has a limestone sill. The widows rise to the roofline and the lintels are covered by boxed cornice. Along the east elevation, coming out of the roof of the sunroom, is a brick fireplace chimney that pierces the roof at its ridge. The roof is covered with asphalt shingles and the original copper gutters line the roof eave. A curving sidewalk leads to the front entry. It requires to steps two steps up from the public sidewalk due to the raised lawn. Small shrubs line the foundation line on either side of the entry portico.

The house was design for Harry R. Zimmerman and approved by the Gary Land Company on June 23, 1927 at a cost of \$13,000 according to GLC file D560. Today it looks very much as it did when designed by H.M. Bitner (see Appendix 1, figure 19). Mr. Zimmerman was an electrical engineer working in Chicago. The house was passed on to his heirs, Robert and Frances Zimmerman, also an electrical engineer, in 1957; they resided there until the 1960s.

The Horace Mann Historic District appears today almost as it did during its era of significance from the 1920s to 1961. The homes within the district have been nicely maintained and with very few minor adjustments made to them over time; these homes would be easily identified by any of their early residents. The curving roads and wide setbacks give the neighborhood a wide open picturesque appearance (see photos 25 and 26) that separates this area from the older Gary Land Company additions to the east. The area immediately to the south of the district is a railroad right-of-way; the old Wabash Railroad tracks that historically separated the Gary Land Company controlled areas from the rest of Gary. The residential areas immediately to the north, along Fifth Avenue, are apartments. The area west of the district consists of smaller late depression and post-WWII small houses.

There are no known pre-settlement archaeological resources within the district. The possibility of any existing is remote since the topography within the district has been completely altered by the Gary Land Company when they leveled the sand dunes that once filled the entire area of Gary. There is a large park area setting along eastern boundary of the district. This park area is the campus for Horace Mann High School which gave its name to the district.

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C = contributing

NC = noncontributing

521 Roosevelt St. C	709 Roosevelt St. C	711 McKinley St NC	1817 W 7th Ave. C
524 Roosevelt St. C	717 Roosevelt St. C	719 McKinley St. C	1825 W 7th Ave. C
530 Roosevelt St. C	725 Roosevelt St. C	720 McKinley St. C	1911 W 7th Ave. C
535 Roosevelt St. C	520 McKinley St. C	724 McKinley St. C	1917 W 7th Ave. C
536 Roosevelt St. C	525 McKinley St. C	727 McKinley St. C	1925 W 7th Ave. C
539 Roosevelt St. C	530 McKinley St. C	732 McKinley St. C	1933 W 7th Ave. C
543 Roosevelt St. C	535 McKinley St. C	737 McKinley St NC	2000 W 7th Ave. C
544 Roosevelt St. C	536 McKinley St NC	738 McKinley St. C	2001 W 7th Ave. C
550 Roosevelt St. C	541 McKinley St. C	744 McKinley St. C	2011 W 7th Ave. C
553 Roosevelt St. C	542 McKinley St NC	749 McKinley St. C	2031 W 7th Ave. C
555 Roosevelt St. C	547 McKinley St. C	755 McKinley St. C	
558 Roosevelt St. C	552 McKinley St. C	759 McKinley St. C	
565 Roosevelt St. C	555 McKinley St. C	524 Cleveland St. C	
570 Roosevelt St. C	556 McKinley St. C	534 Cleveland St. C	
572 Roosevelt St. C	557 McKinley St. C	538 Cleveland St. C	
573 Roosevelt St. C	561 McKinley St. C	544 Cleveland St. C	
578 Roosevelt St. C	562 McKinley St. C	550 Cleveland St. C	
579 Roosevelt St. C	570 McKinley St. C	556 Cleveland St. C	
584 Roosevelt St. C	571 McKinley St. C	564 Cleveland St. C	
585 Roosevelt St. C	575 McKinley St. C	568 Cleveland St. C	
590 Roosevelt St. C	576 McKinley St. C	576 Cleveland St. C	
591 Roosevelt St. C	582 McKinley St. C	580 Cleveland St. C	
600 Roosevelt St. C	585 McKinley St. C	590 Cleveland St. C	
601 Roosevelt St. C	591 McKinley St. C	600 Cleveland St. C	
608 Roosevelt St. C	600 McKinley St. C	612 Cleveland St. C	
611 Roosevelt St. C	601 McKinley St. C	620 Cleveland St. C	
616 Roosevelt St. C	611 McKinley St. C	628 Cleveland St. C	
619 Roosevelt St. C	619 McKinley St. C	636 Cleveland St. C	
625 Roosevelt St. C	620 McKinley St. C	640 Cleveland St. C	
626 Roosevelt St. C	628 McKinley St. C	650 Cleveland St. C	
632 Roosevelt St. C	633 McKinley St. C	660 Cleveland St. C	
633 Roosevelt St. C	635 McKinley St. C	710 Cleveland St. C	
640 Roosevelt St. C	636 McKinley St. C	718 Cleveland St. C	
641 Roosevelt St. C	643 McKinley St. C	730 Cleveland St. C	
648 Roosevelt St. C	644 McKinley St. C	734 Cleveland St. C	
655 Roosevelt St. C	651 McKinley St. C	746 Cleveland St NC	
658 Roosevelt St. C	652 McKinley St. C	750 Cleveland St. C	
662 Roosevelt St. C	659 McKinley St. C	758 Cleveland St. C	
663 Roosevelt St. C	660 McKinley St. C	700 Arthur St. C	
700 Roosevelt St. C	675 McKinley St. C	701 Arthur St. C	
701 Roosevelt St. C	700 McKinley St. C	2100 W 6th Ave. C	
706 Roosevelt St NC	710 McKinley St. C	1801 W 7th Ave. C	

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8. Statement of Significance

Applicable National Register Criteria

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

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

Criteria Considerations

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

Property is:

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

Areas of Significance

(Enter categories from instructions.)

ARCHITECTURE
COMMUNITY PLANNING AND DEVELOPMENT

Period of Significance

1919-1961

Significant Dates

1919

Significant Person

(Complete only if Criterion B is marked above.)

N/A

Cultural Affiliation

N/A

Architect/Builder

Hess, Louis C.

Warriner, L. Harry

Cohen, Isadore M

Rissman and Hirschfeld

Leone, Amedeo

Dise, Joseph Ivan

Period of Significance (justification)

The Period of Significance for the Horace Mann Historic District is between 1919, when the Gary Land Company's Fourth Addition, the eastern half of the district, was platted and its street grid was built. It ends in 1961 at the fifty year Period of Significance cutoff date as set by the National Register. The district served continuously from 1919-1961 as a significant residential district in Gary.

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Criteria Considerations (explanation, if necessary)

N/A

Statement of Significance Summary Paragraph (Provide a summary paragraph that includes level of significance and applicable criteria.)

The Horace Mann Historic District qualifies for placement on the National Register of Historic Places under **Criterion A**, for its community planning and development, fitting within the guidelines put forward in the National Register Multiple Property Listing *Historic Residential Suburbs in the U.S., 1830-1960*. The district is the first Gary Land Company (the land holding subsidiary of the property owner the U.S. Steel Corporation) addition to the city to be platted and laid out with consideration given to the automobile. The district is a significant example of the type of planned expansion of the city executed by the Gary Land Company. The district also qualifies under **Criterion C** for its architecture. The district has many fine examples of architectural styles popular between the two World Wars. Several of these homes represent the work of locally and nationally renowned master architects; Louis C. Hess of Hammond, L. Harry Warriner of Gary, Rissman and Hirschfeld of Chicago, J. Ivan Dise and Amedeo Leone of Detroit. Many of the houses within the district were constructed by local builders using architect designed house plans made available through mail order catalogs and services such as the Architects Small House Service Bureau. The majority of the district's houses are constructed using styles that reflected the English influence, i.e.: Colonial Revival, Tudor Revival and their smaller cousins the Colonial Revival Cottage and the English Cottage. The district has remained one of the most desirable neighborhoods in Gary since first built. The houses and the landscaping of the present district are highly reflective of the appearance of the neighborhood during its era of significance.

Narrative Statement of Significance (Provide at least **one** paragraph for each area of significance.)

COMMUNITY PLANNING AND DEVELOPMENT

Community planning within the areas of Gary that were developed by United States Steel under the auspices of the Gary Land Company (GLC), was not guided by community planning concepts that were being developed across the nation and around the world during the late nineteenth and early twentieth centuries. These new ideas promoted the benefit that planning and design of the community was to improve the built environment to become a benefit to the community. The Gary Land Company's plan, or primary goal, was to develop and control who lived in the residential areas set aside by U.S. Steel. This control was taken as a precaution against the disruption of their industrial operations and its productivity by labor disputes.⁸ Gary was a company town.

The creators of Gary, the investors in United States Steel, were all very aware of the labor troubles that other company towns, such as Homestead, Pennsylvania and Pullman, Illinois had experienced just a few short years before and looked at several options before deciding on the approach they would take in establishing their new city.⁹ They believed the problems that came with industrialization and urbanization were inherent in the modernization of society and that the cause of labor anxiety was not due to the presence of industry and the laboring class but was due to the uncontrolled interaction and lack of definition within the urban spaces. They therefore sought to clearly define and restrain the urban spaces within their new city.¹⁰ To do this they clearly separated industry from the public sector. They used the Grand Calumet River that runs east/west through their newly acquired lands as a dividing line. They moved the river about a quarter mile south of its original course and built the industrial areas along the river's north bank, between it and Lake Michigan.¹¹ To control the development, the officers of U.S. Steel formed the Gary Land Company (GLC) as a holding company for their industrial and residential properties.¹² The GLC handled both the industrial as well as the residential properties owned by U.S. Steel.

⁸ S. Paul O'Hara, Gary, the Most American of all American Cities, (Bloomington, IN: Indiana University Press, 2011), p. 45-46(hereafter referred to as O'Hara)

⁹ Green, 113-118.

¹⁰ O'Hara, p. 45.

¹¹ Raymond A. Mohl and Neil Betten, Steel City: Urban and Ethnic Patterns in Gary, Indiana 1906-1950, (NY: Holmes and Meier, 1986), p.15. (hereafter referred to as Mohl)

¹² Howat, p.542.

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One of their primary purposes was to control residential development within the U.S. Steel-owned land south of the Grand Calumet River extending south to the Wabash Railroad tracks. This includes where the Horace Mann Historic District is now located. The GLC's plans called for an orderly and efficient growth for the city.¹³ Development would not be haphazard and new additions to the GLC controlled areas would not open up for development until the previous addition was almost completely filled. The GLC's prime responsibility was not so much to control what was built in the area as much as it was to govern who would occupy it.¹⁴

The organizing officials intended to contain the development of their city to be only within the areas located between the Grand Calumet River and the Wabash Railroad tracks about nine blocks south.¹⁵ On October 4, 1906 the GLC platted its first addition to the city.¹⁶ The streets within the GLC's land holdings were set in a rectilinear grid and laid out by engineer Arthur P. Melton.¹⁷ They located the town center at the intersection of Fifth Avenue and Broadway Street.¹⁸ The First Addition included eight hundred acres divided into 4,000 thirty by one-hundred-fifty foot lots (one hundred blocks with forty lots per block).¹⁹ The GLC removed the existing dunes, graded the area, laid out and paved the streets, put in concrete sidewalks and brought in topsoil and planted grass and trees.²⁰ The grid was only broken in two places for public parks, one being four blocks in size and the other just two. The density of housing was typical of nineteenth century walking and streetcar communities, which early Gary was. Gary's original development plan was based on economic functionalism not from societal improvement concerns.

To run the GLC, U.S. Steel brought in Captain Horace S. Norton. He remained in control of its operations until his retirement in 1938.²¹ Strict regulations were set by the GLC to govern the standards of the construction of the residential and commercial structures to be built and to discourage real-estate speculation. To do this the GLC required that the property had to be developed by the owner within eighteen months and if not the GLC recovered the deed. Under contract the purchaser could only buy one lot at a time and if completed within the eighteen months allowed the owner/builder could sell it and then could purchase another lot for development.²² To receive the GLC's approval to build the prospective owner/builder first had to supply the company with a set of architectural plans. When approved they were stamped and signed by the land agent for the GLC (see Appendix 2) and construction could begin. These restrictions kept the occupants limited to those who could meet all of the [economic] constraints, which left out most of the steel mill's labor workforce, especially immigrants and blacks, due to their economic situation.²³ It was an effective way to control who lived where.

The narrow lot grid system laid out in the GLC's First Addition continued into their Second and Third additions to the city; 1912 and 1914 respectfully.²⁴ On the 1914 Third Addition's plat map, Sixth, Seventh and Eighth Avenues were designed to gently curve as they passed through the three block wide addition. The lots were still narrow and compact. This changed with a re-plat of the Third Addition on March 2, 1917.²⁵ On this date the addition was redrawn to incorporate changes to its

¹³ Mohl, p.17.

¹⁴ Green, p. 117.

¹⁵ Moore, p. 263.

¹⁶ Lake County Indiana Plat Book 6, page 15.

¹⁷ Powell A. Moore, The Calumet Region: Indiana's Last Frontier, (Indianapolis: Indiana Historical Bureau, 1959), p.266. (hereafter referred to as Moore)

¹⁸ Note: The east/west thoroughfares are numbered and called avenues. The primary east/west street is Fifth Avenue. Broadway is the primary north/south street. The north/south streets located east of Broadway were named for the States in order that they came into the union, the streets west of Broadway were named for the Presidents in order of their service.

¹⁹ Mohl, p.15.

²⁰ Lane, p.34.

²¹ Lane, p. 202.

²² Moore, p. 262-264.

²³ Martin Buechley, et al, Steelmaker-Steel Town: Building Gary, 1906-1930, "Steeltown," (a photographic exhibit September 1990 produced by the Calumet Regional Archives at Indiana University Northwest, copy available in Calumet Archives)

²⁴ Gary Land Company's 2nd Addition platted May 17, 1912, Lake County Indiana Plat Book 10, p. 16 and Gary Land Company's Third Addition platted July 13, 1914 Lake County Indiana Plat Book 11, p. 33.

²⁵ Lake County Indiana Plat Book 13, p.8.

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grid; two parks were created by altering the intersections of Fifth Avenue with Lincoln and Johnson Streets and to the lots along Lincoln, Johnson and Grants Streets where they were made wider. Exactly why these changes were made is not recorded, but two separate influences were more than likely responsible. One, more than likely, was the coming of the automobile, which diminished the need for densely packed residential areas. Density was to take advantage of space for the convenience of closeness to the occupant's workplace or for its closeness to public mass transportation. Secondly, there was an exposing review of the short coming and short sightedness of the Gary Land Company and its parent company U.S. Steel in not applying the concepts put forward by the prominent city planners of the day, such as Daniel Burnham of Chicago. This review was written by Graham Romeyn Taylor in a book entitled, *Satellite Cities: a Study of Industrial Suburbs* published in 1915. Taylor was a Sociologist who studied urban settlement problems in the early twentieth century. His opinion was that the founders of Gary had missed the grand opportunity to design a town from the bottom up utilizing all of the modern urban design concepts then being developed, such as the utilization of diagonal streets to speed commuting, public parks and open spaces.²⁶ The changes to create the park areas in the Third Addition seem in line with his recommendations in the book. Whatever caused the changes they continued into the GLC'S Fourth Addition where the Horace Mann Historic District is located. The lots grew even larger and a major concept of the City Beautiful Movement was incorporated when a large public place, Horace Mann High School, was constructed upon a large campus; this campus and the winding Sixth, Seventh, and Eighth Streets helps to give the Horace Mann Historic District its picturesque appearance.

ARCHITECTURE

The Horace Mann Historic District is a picturesque neighborhood of houses with deeper setbacks and wider lots than the older sections of Gary that had previously been developed by the Gary Land Company. Many of these homes were designed by professional architects. There is also a great representation of homes built using mail order plans. Of the one hundred forty-two houses within the district sixty-eight are constructed in the Colonial Revival style, twelve of these are small and considered cottages, and forty-three of the structures are constructed using the Tudor Revival style, eleven of these homes are its close cousin the English Cottage. This makes one hundred nine of the one hundred forty-two homes demonstrating the English influence, Tudor (Elizabethan/Jacobean) or Colonial (Georgian) within the neighborhood. There are a few examples of other popular architectural styles of the 1920s and 1930s represented within the district, i.e.: American Foursquare (two examples), Spanish Eclectic Revival (three examples), Renaissance Revival (two examples), French Eclectic (two examples), Art Moderne (one example) and the Bungalow (five examples).

The Horace Mann Historic District reflects the concepts of the Small House movement. The term small house is slightly deceiving creating a vision of bungalows and cottages. This is not totally wrong for these forms grew in their popularity during this time. The term is more reflective of the efficiency in their layout design. In the first few decades of the twentieth century the term "modern house" was used interchangeably with the term small house.²⁷ This referred to the use of new technologies developed during this time making households more convenient to run. The older, larger houses had required a house staff to help the household function. Items such as the refrigerator, washing machine, and vacuum cleaner, all being developed around the turn of the century, made the operation of a household much easier for the home owner without the expense of a staff.

The Small House movement had its beginnings in the Depression of 1893 and the massive social dislocation that occurred as a result of it. The movement was fueled by the new social concepts that developed during the Progressive Era of the early 1900s.²⁸ The homes of the Victorian era are described by architectural historian Clifford Clark as the house of artistic expression. These homes, such as the Queen Anne, emphasized visual pleasure inside and out. These big homes reflected order in society and the owner's position within it. They were large and architecturally elaborate. They had a variety of rooms that served very specific functions, creating a need for a large house.²⁹

²⁶ Grahame Romeyn Taylor, *Satellite Cities: a Study of Industrial Suburbs*, (NY: D. Appleton and Company, 1915), p. 173-176.

²⁷ Neal V. Hitch, *Homes in the Depression and World War II Era, 1921-1945*, *The Greenwood Encyclopedia of Homes Through American History*, (Westport CT: Greenwood Publishing, 2008), p. 201. (hereafter referred to as Hitch)

²⁸ Clifford Edward Clark, jr., *The American Family Home, 1800-1960*, (Chapel Hill, NC: The University of North Carolina Press, 1986), 142-153. (Hereafter referred to as Clark.)

²⁹ Clark, p.143.

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The economic depression of 1893 made many of those that had become affluent in the years prior to the panic less so and American society began to look at ways to balance this. One of the results of the depression was a re-thinking of the Victorian general social order.³⁰ The Progressive Movement in the United States, from around 1900 into the 1930s, was a political reaction to the problems created from the 1893 depression and many of its concepts, such as simplicity and efficiency, were embraced in the re-addressing of the Victorian social values.³¹ Simplicity and efficiency would have a direct effect on how architects designed the modern, small house. One of the trends of this era was towards a smaller more economically efficient house that could be operated and maintained with a minimum effort while still being aesthetically pleasing. They reflected the occupant's position within society. Modern consumerism was also on the rise. Many technological innovations had become available that would help make the operation of a smaller house as comfortable and prestigious as the large, fully staffed Victorian home had been for the previous generation, without requiring a staff to do so. The rise of the bungalow in the early 1900s marked an early effort to offer simpler and more modern housing. As housing shortages became commonplace, various groups attempted an organized response to the issue.

The movement was assisted within the private sector with the organization of Better Homes in America, Inc., an organization that promoted small, efficient, healthy homes. It all came together and gained national attention when, in 1922, Mrs. William Brown Meloney, editor of the woman's magazine, *The Delineator*, began to promoting the needs for a modern home and household where a mother could raise her family in a healthy atmosphere. The movement's high point came with the building of a model home on the National Mall in Washington D.C. in the spring of 1922 that demonstrated the movement's concepts.³²

The beauty of a small home was now receiving national attention. Many late nineteenth century architects had also come to feel that Victorian architecture, with its elaborate detail and complex shapes, was too extravagant in its artistic detail and too formal in its layout.³³ All this combined to create a search for the ideal economic modern home. The functionality and aesthetics of the new home would stress practicality, simplicity, efficiency and craftsmanship.³⁴ The simplicity of these smaller homes seemed to be more American than did the older Victorian buildings which now seemed too European.³⁵ One private organization that hoped to satisfy the need for housing was the Architect's Small House Service Bureau (ASHSB), an organization founded by architects. The house at 565 Roosevelt is the ASHSB plan 6B27. The ASHSB operated between 1919 and 1941, with their peak years being between 1924 and 1925.³⁶ The organization took up the small house cause and had their architects design many small, aesthetically enhanced homes. The plans were sold to the public at reasonable prices. Their primary purpose was to protect the home buyer from bad designs and poor construction. At the time that the Bureau was formed, 95% of the small houses being built were designed by untrained people, primarily builders.³⁷ Over their time of existence, the ASHSB published twenty-five plan books. The specific quantifiable characteristics for these house designs were that they contained no more than six major rooms and contained a maximum of 3000 square feet.³⁸

The way in which the ASHSB system worked was simple. A person wishing to build a house first selected a plan from one of the ASHSB publications. Once this was done, the customer simply contacted one of the ten bureau offices to order plans. These plan sets included five sheets of working drawings—plans, sections, and details—and specifications of materials. The homeowner would then work with their builder and an ASHSB member to customize the house to a specific site and make any desired changes to the plans that the purchaser might desire. In reality, builders sometimes purchased

³⁰ Clark, p. 142

³¹ David L. Ames and Linda Flint McClelland, Historic Residential Suburbs: Guidelines for Evaluation and Documentation for the National Register of Historic Places, (Washington DC: U. S. Department of the Interior, 2002), p. 56. (Hereafter referred to as Ames).

³² Gwendolyn Wright, Building the Dream: a Social History of Housing in America, (New York: Pantheon Books, 1981), p. 196-198.

³³ Clark, p. 135, 143-144.

³⁴ Clark, p. 132.

³⁵ Clark, p. 147.

³⁶ Lisa Marie Tucker, *The Small House Problem in the United States, 1918-1945: The American Institute of Architects and the Architects' Small House Service Bureau*, Journal of Design History, 2010 volume 23, number 1, p. 43-59.

³⁷ Tucker, p. 130-131.

³⁸ Tucker, p. 49.

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the plans and built multiple houses from one plan set.³⁹ Other houses in the district reflect the Small House movement even if they were not based on ASHSB plans.

Many of the houses within the district were designed by academically trained architects.

Louis C. Hess, of Hammond, was a well-renowned local architect. He designed several houses within the district, five of which, 565 Roosevelt, 591 McKinley, 600 McKinley, 611 McKinley and 2000 Seventh Ave are described within the narrative in Section 7.⁴⁰ All of these structures were constructed using the Tudor style with the exception of 600 McKinley which was constructed using the Renaissance Revival style. He was the grandson of a Hammond pioneer, Joseph Hess, and graduated from Hammond High School in 1919. He went on to attend Indiana University and received a degree with honors from the Armour Technical Institute in Chicago (later called the Illinois Institute of Technology).⁴¹ Hess, in an interview with the Hammond Times in 1982, stated that he preferred working with the English (Tudor Revival) and Colonial Revival styles. He indicated that he was very proud of his abilities to take a new structure and make it look as if it had existed for many years.⁴² Hess designed homes all over the Calumet Region of northwestern Indiana and northeastern Illinois; from Gary to Chicago Heights. In Gary he designed several of the houses located within the Morningside Historic District (NRN-#09000758). Besides homes he designed many public structures including the first Woodmar Country Club building (now gone) in Hammond, was chief architect for the George Rogers Clark High School (1932) in north Hammond and was associate architect for the Hammond City Hall (1931).⁴³ Louis Hess' skills and his concepts are well reflected with his designs within the Horace Mann Historic District.

Lewis Harry Warriner is another prominent local architect from Gary who designed several homes within the district. He graduated in 1900, at the age of 22, from the Chicago Manual Training School (later known as the University of Chicago Laboratory Schools) where he received his training as an architect (probably graduating as a draftsman). Warriner practiced in Chicago until 1910 when he moved to Gary, where he became partners with East Chicago architect Karl D. Norris. Within the Horace Mann Historic District, he was the architect for at least two Tudor Revival houses built at 557 McKinley and 636 Cleveland. During his career Warriner designed many homes within Gary and also several public and commercial structures including the Episcopal Church, the First Baptist Church, the Frank Department Store, the Harries Building, and the Neeland Building and in East Chicago he was responsible for the Congregational Church, the Lyric Theater, the Reils Apartments, the Masonic Temple and the Greek Catholic (Orthodox) Church.⁴⁴

Isadore M. Cohen, the son of Russian immigrants, designed at least two homes within the Horace Mann Historic District; 543 and 619 Roosevelt both in Tudor Revival. Cohen received his architectural degree from the University of Illinois and came to Gary in 1916 as a draftsman for A. F. Wickes, establishing his own office in 1921.⁴⁵

Rissman and Hirschfeld architects in Chicago became partners in 1919. The partnership lasted until 1942 when Rissman died at the age of forty-eight.⁴⁶ Maurice B. Rissman was born in New York and received his degree from Chicago's Armour Institute of Technology in 1915.⁴⁷ Leo S. Hirschfeld also attended the Armour Institute where he earned his Bachelor's degree in architecture.⁴⁸ Together they designed many buildings in Chicago including the Sheridan Aldine Apartments for

³⁹ Tucker, p. 139.

⁴⁰ Note: The documents providing the information for the architects are located in the archives at the Gary Public Library in the Indiana Room. The archive consists of the Gary Land Company approved for construction blueprints and an index.

⁴¹ Obituary, The Hammond Times, September 17, 1988. (copy available in Louis C. Hess vertical file, Susan Long Room, Hammond Public Library.

⁴² "Landmark Designer Tours his Past" The Hammond Times, June 27, 1982, p. 1. (hereafter referred to as Hess Designer Tour)

⁴³ Hess Designer Tour.

⁴⁴ William F. Howat, ed., Lake County and Calumet Region, (Chicago: The Lewis Publishing Company, 1915), p. 829. (hereafter referred to as Howat)

⁴⁵ Thomas Cannon, ed. History of the Lake and Calumet Region of Indiana, vol. II, (Indianapolis: Historian Association Publishers, 1927), p. 550.

⁴⁶ Henry F. and Elsie Withley, Biographical Dictionary of American Architects (deceased), (Los Angeles: Hennessey & Ingalls, Inc., 1970), p. 513.

⁴⁷ Linda Peters, Ph.D., National Register Nomination, "Meekerville Historic District". Section 8, page 24. (hereafter referred to as NRN Meekerville)

⁴⁸ Obituary, The Chicago Tribune, October 3, 1989, North Sports Final Section, p. 10.

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Edith McCormack Rockefeller, the apartment building at 2440 N. Lakeview (placed on the National Register, December 2, 2011 NRN 11000847), the Knickerbocker Hotel (1927) and the Granville Park Apartments. One of their commissions was to build homes at 333 and 335 Wellington Street in Chicago for the Oscar Mayer family.⁴⁹ Their work in the Horace Mann Historic District was for two brothers, Leon and Ralph Kaplan, owners of Kaplan Brothers Furniture Store in Gary. They built their homes at 633 McKinley and 612 Cleveland. Both were built using the Colonial Revival style.

The work of two architects from Detroit, J. Ivan Dise and Amedeo Leone, is represented within the district. These architects were both winners of small house design contests in the 1920s.

Neither architect probably ever visited the site or talked with the builder; these architects not only drew up individual architectural plans but sold plans that were made available through the mail and at costs that were affordable to most prospective home builders. These were not kit home plans, where pre-cut materials were supplied to the purchaser, they were for plans only, the builder supplied the materials. These services were promoted through women's magazines such as the *Ladies Home Journal* or in newspaper home improvement sections.⁵⁰ They were also available from architect organizations such as the *Architects Small House Service Bureau* and *The Home Owners Service Institute*, both of which used trained architects to design homes to be made available at a cost that was affordable to the general public.

Amedeo Leone designed the Spanish Eclectic revival home that was constructed at 571 McKinley. The house was constructed using mail order architectural plans that cost the purchaser one dollar.⁵¹ Leone's design, used at 571 McKinley, was a second place winner for a six room house in the *Chicago Tribune's* 1927 "Homes Competition" for small house, five and six room designs.⁵² Leone also included plans in *The Home Owners Service Institute's* 1923 *Book of a Thousand Homes, volume 1*.⁵³ The *Tribune's* contest guidelines were that the design was to be of five or six major rooms, cost less than \$7,500 to build, must be fireproof and fit onto a thirty by one hundred twenty foot lot.⁵⁴

J. Ivan Dise designed the Colonial Revival house located at 628 Cleveland Street. Dise was a second place winner in 1923 *National Architects Small House Competition* that was sparked by the 1921 *Own Your Own Home Exposition* held in New York and Chicago, sponsored by the Home Owners Service Institute. Several of Dise's designs appear in *The Home Owners Service Institute's* 1923 *Book of a Thousand Homes, volume 1*, reprinted by Dover Publications as *500 Small Houses of the Twenties compiled by Atterbury Smith*.⁵⁵ A native of Pennsylvania, Dise came to Detroit in 1919 to join the architectural firm of Albert Kahn. He began his career with Cass Gilbert in New York City, and while there he had a hand in the design of the Detroit Public Library and the Scott Memorial Fountain on Belle Isle. Once on his own, he designed the Methodist Childrens' Village, just outside Detroit, the Boulevard Temple Building in Detroit and many of Detroit's public schools.⁵⁶ One of his projects was for the Kelvinator Company, a manufacturer of refrigerators and air conditioners, in Cleveland Heights, Ohio. These homes were the first in Cleveland to be built with central air conditioning. During his career he wrote many magazine articles about architecture, sixteen for *Good Housekeeping* and thirty-one for the *Ladies Home Journal*.⁵⁷

⁴⁹ NRN Meekerville, Section 8, p. 24.

⁵⁰ Hitch, p. 239-240.

⁵¹ Gary Land Company architectural file D625. Available in the Gary Public Library Indiana Room archives.

⁵² Daniel D. Reiff, Elegant Small Homes of the Twenties: 99 designs from a Competition, (Mineola NY: Dover Publications, 2008), p.3-4, 22 (originally published as the *Chicago Tribune Book of Homes*, by the Chicago Tribune in 1927). (hereafter referred to as ESH20s)

⁵³ Atterbury Smith, 500 Small Houses of the Twenties compiled by Atterbury Smith, (Mineola NY: Dover Publications, 1990), p. 125. (hereafter referred to as 500 Small Houses)

⁵⁴ ESH20s, p.3-5.

⁵⁵ Atterbury Smith, 500 Small Houses of the Twenties compiled by Atterbury Smith, (Mineola NY: Dover Publications, 1990), p.38, 68,121, 228.

⁵⁶ From State of Michigan Historical Marker located at the Grosse Pointe Pumping Station . Available online at website www.waymarking.com. Accessed 9 January 2012.

⁵⁷ American Architects Directory website available at:

<http://communities.aia.org/sites/hdoaa/wiki/Wiki%20Pages/1956%20American%20Architects%20Directory.aspx>. Accessed 9 January 2012.

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Architectural Styles

The **Colonial Revival** style (1880-1955)⁵⁸ developed after the 1876 Centennial Celebration held in Philadelphia where the American people experienced a rebirth in the interest in their nation's colonial heritage.⁵⁹ The earlier Georgian and Adam styles are the main historic influences on the revival's styling with some attributes taken from the post medieval English and Dutch Colonial homes from the Atlantic seaboard colonies incorporated into them.⁶⁰ The Colonial Revival can be divided into two eras. The earliest came on the heels of the Centennial Celebration and was promoted by the fashionable architectural firm of McKim, Mead, White and Bigelow. These early homes were rarely historically correct and were the result of a free interpretive use of colonial attributes. This began to shift around the turn of the twentieth century when a more detailed research was performed and adherence to proportion was studied and applied to the style.⁶¹ Colonial Revival styling was adaptable to large, leisure class homes and could also be easily adapted to small working class homes, its popularity was universal. The Colonial Revival was the style of choice within the district with the style being chosen for roughly fifty-two percent of the district's housing stock

Architectural historian Richard Guy Wilson writes that the rising Nationalism of the 19th century is the basis for the popularity of Colonial Revival architecture. With the evolution of the modern nation-state in the eighteenth century loyalties were realigning from church and king towards the nation and its citizens. To enhance and strengthen this bond there was a need to identify and celebrate certain cultural aspects individually specific to the nation so as to create and stir the national conscience, or patriotism. National holidays honoring important nationally significant dates (i.e.: Bastille Day, Guy Fawkes Day), was one tool used to do this.⁶² Europe had architectural styles that were uniquely identifiable to their various cultures and they embraced them to identify solidify the national bond. The United States, being one of the youngest nations, found itself needing an identity as well as a history for its citizens to embrace. The Colonial Revival style, popular from the 1880s to the 1950s, a rebirth of early American architecture, provided this connection. The Philadelphia Centennial Celebration in 1876 is credited with starting the resurrection of an interest in our nation's early architecture. Though not a truly American style its association with the homes of the fathers of our independence made it easily adopted by the nation. Architects such as Robert Peabody and Charles McKim began studying and experimenting with the style around the time of the nation's centennial.⁶³ The style was early embraced and in 1905, architectural critic, A. C. David expressed in the *Architectural Record* that the historic colonial Georgian homes of the eighteenth century had represented the "rising importance of the businessman... and the well-to-do English Bourgeois" and that the Colonial Revival style was entirely appropriate for American adaptations.⁶⁴ Both Wilson and David's writings relate to housing in the Horace Mann Historic District.

Identifying features of the style are accentuated front doors, often with pediments supported by pilasters. The doors often have sidelights, sometimes with fanlights overhead, and are at times protected by a portico supported by columns. The façades demonstrate a balanced symmetry though occasionally they are designed with off-center doors. The windows are double hung with multi-lighted sashes and frequently set in adjacent pairs and at times Palladian windows are set into the façade. Wall coverings vary from wood clapboard to brick and stone. The roofs can be hipped, side gabled and gambrel in their construction.⁶⁵ The gambrel roof form is associated with the Dutch Colonial style. The Colonial Revival cottage is generally a one to one-and-a-half story structure that employed Colonial Revival attributes; sometimes the interiors of these cottages reflected the symmetrical and balanced floor plans inherent in the style's Palladian origins. Other times the cottage will employ a freer flowing floor plan recently made popular by the introduction of the bungalow.

⁵⁸ All eras of the style popularity dates taken from Virginia and Lee McAlester, *A Field Guide to American Homes*, (NY: Alfred A. Knopf, 2003)

⁵⁹ Gerald Foster, *American Houses: a Field Guide to the Architecture of the Home*, (NY: Houghton Mifflin Company, 2004), p.284. (hereafter referred to as Foster)

⁶⁰ Virginia and Lee McAlester, *A Field Guide to American Homes*, (NY: Alfred A. Knopf, 2003), p. 326. (hereafter referred to as McAlester)

⁶¹ McAlester, p.326.

⁶² Richard Guy Wilson, *The Colonial Revival House*, (New York: Abrams, 2004), p.14-15. (hereafter referred to as Wilson)

⁶³ Wilson, p. 36.

⁶⁴ Wilson, p. 40.

⁶⁵ McAlester, p. 321.

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The Colonial Revival style can be found at the following addresses within the district: (Note: the **bold** addresses are described in Section 7 and the underlined addresses represent Colonial Revival cottages)

Seventh Avenue at: 2001, 1933, 1911, **1825**, 1817, and 1809.

Roosevelt Street at: 662, 658, 655, 640, 632, 626, 625, 608, 584, 578, 573, 572, 570, 555, 539, 535, 536, and 530.

McKinley Street at: 759 755, 749, 744, 738, 727, 715, 675, 652, 644, 643, 636, 635, **633**, 628, 620, 601, 585, **582**, 576, 575, 562, 561, 555, 535, 536, 530, and 525.

Cleveland Street at: 734, 730, 718, 710, 656, 640, **628**, 610, **580**, 568, 564, 556, 550, 544, 538, and 524.

The **Tudor Revival** style, popular from the 1880s through the 1930s and beyond, is a modern interpretation of a mixture of Medieval English housing forms with attributes of the English Renaissance Elizabethan and Jacobean styles. The style gained popularity in America during the late 19th century with the development of large country or suburban architect-designed homes. These structures are more formal than the other "English" styles, such as the English cottage, and intend to evoke English manor houses. The Tudor Revival was a popular choice for the Horace Mann area homeowners. Roughly thirty-four percent of the houses in the district can be so classified.

The style's attributes include steep pitched roof and multiple gables, patterned stone or brick work, leaded windows, often grouped in either double hung or casement construction, half timbering with stucco infill, prominent chimneys and Tudor arched doorways.⁶⁶ The use of these multiple materials created an artistically pleasing façade. Frequently there is a "meandering" break between the brickwork and the stucco or a slightly upward curved roofline that is meant to suggest a picturesque aging or settling of an antique building. The style adapted easily to small as well as grand scale homes.

The term **English Cottage** generally refers to a one or two story small, modern, house utilizing a mixture of Tudor style attributes. These houses are meant to resemble small, rural, vernacular dwellings. The designs of these houses were intended to reinterpret historical architectural idioms onto thoroughly modern house forms. In the 1920s, the functional floor plans of the bungalow were being adapted and designed with various period revival attributes applied primarily to the exterior of the house. One of the key elements of the historic Elizabethan/Jacobean architecture is its asymmetrical façade and massing of the building's components. The asymmetry inherent in the Tudor Revival style, such as various roof heights and a variety of construction materials, reflects these historical precedents of medieval and post-medieval rural houses which would have been added to incrementally as the need arose. In 20th century practice the styles asymmetrical façade allowed the style to be used more easily with modern floor plans.

The Tudor Revival style and its smaller cousin the English Cottage can be found at the following addresses within the district: (Note: the **bold** addresses are described in Section 7 and the underlined addresses represent examples of the English Cottage)

Sixth Avenue at: 2001, **2100**.

Seventh Avenue at: 1801, 2000, 2031.

Roosevelt Street at: 706, 700, 663, 648, 641, **633**, **619**, 616, **611**, 585, 579, **565**, **558**, 555, 553, 543 524.

McKinley Street at: 732, 724, 720, 710, 659, 651, 619, 611, 591, 570, **557**, 556, 552, 547, 541, 520, .

Cleveland Street at: 750, **636**, 620, 590, 576.

Arthur Street at: 701.

⁶⁶ McAlester. p. 358.

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The **American Foursquare** is more of a form than a style and is defined as being two stories tall, with a raised basement, full width veranda, and a pyramidal roof containing at least one dormer. They must have a floor plan of four nearly equal sized rooms per floor with side stairwell and though less simplistic than the bungalow it appealed to the American middle class because it represented a solid stability.⁶⁷ Though larger than the bungalow the four square still continued the movement away from the more unrestrained ornamentation that was prevalent in the Victorian homes of the late 1800s, yet the form was easily adaptable to the same concurrent architectural stylings that the bungalows embraced. The American Foursquare made its appearance in the 1890s, and by the 1930s, was a fixture of American neighborhoods. Often crowned with a pyramidal roof and dormers, the foursquare appeared in a variety of architectural styles, the most popular being the Colonial Revival.⁶⁸

The American Foursquare style can be found at the following addresses within the district: 2011 Seventh Avenue, **600 Roosevelt Street.**

The **Spanish Eclectic** style, with its stucco covered walls, low pitched, barrel tile covered roofs, parapet walls and casement windows is another style that adapted itself easily to small house designs. Spanish Eclectic styling draws its influence from the colonial buildings constructed by the Spanish settlers in the Americas; its architectural roots come from the Mediterranean region of southern Europe. Architect Bertram Grosvenor Goodhue had visited Mexico in the 1890s, where he was captivated by the country's architecture. He published a book in 1892 about his observations entitled *Mexican Memories*. These writings introduced the style to the American public. The style gained its greatest popularity after the Panama-California Exposition held in San Diego in 1915 where its chief architect Bertram Grosvenor Goodhue used it in the design of the exposition's buildings. The Fair's success and its publicity assured that other architects would begin using the style.⁶⁹ In the 1920s, Rexford Newcomb, another architect and adherent of Spanish Colonial architecture, described the style as being "eminently adapted to life in sunny lands"⁷⁰ and that using the style was like creating "sunny villas upon some enchanted island in a summer sea."⁷¹ The style was becoming associated with the exotic and leisure time. Resort communities in California and Florida adopted the style and it became associated with leisure time, something the rising working class was just becoming familiar with in the first decades of the twentieth century.⁷² The style would experience its greatest popularity in the decade after WWI. The First World War had prevented the rich of America from vacationing on the exotic French Riviera. Seaside developments in Florida began to offer them an alternative destination and soon Florida began to be seen by the American rich as a convenient local Riviera.

Examples of the Spanish Eclectic style can be found at the following addresses within the district: 540 Roosevelt Street, **571 McKinley Street, and 544 McKinley Street.**

The **Renaissance Revival (1890-1935)**, sometimes called Italian Renaissance or Second Renaissance Revival (the first was the Italianate style of the mid-nineteenth century), is a style of architecture that draws its historic inspiration from the Renaissance palazzo of northern Italy.⁷³ The style is found in many early twentieth century neighborhoods but is not as common as other contemporary styles such as the Craftsman, Tudor and Colonial Revival. Interest in the style for residences began in the 1880s when McKim, Mead and White designed the Villard Houses, a building of six high end apartments on Madison Avenue in New York City.⁷⁴ The style mimics more closely its historic Italian prototypes than did the free interpretations used on the earlier Italianate style. The structures are usually square or rectangular in plan usually

⁶⁷ Alan Gowans, The Comfortable House: North American Suburban Architecture, 1890-1930, (Boston: Massachusetts Institute of Technology, 1986), p. 84.

⁶⁸ Ames, p.56.

⁶⁹ McAlester, p. 418.

⁷⁰ Rexford Newcomb, The Spanish House for America: its design, furnishing, and garden. (Philadelphia: J.B. Lippincott Company, 1927), p. 14.

⁷¹ Rexford Newcomb, Mediterranean Domestic Architecture in the United States, (Cleveland: J.H. Jansen, 1928), introduction p. 1.

⁷² McAlester, p. 417-418.

⁷³ Cyril M. Harris, American Architecture: an Illustrated Encyclopedia, (NY: W. W. Norton & Company, 1998), p.186. (hereafter referred to as Harris)

⁷⁴ McAlester, p. 398.

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being between two and three stories in height.⁷⁵ Identifying features include either a low-pitched hipped or a flat roof; the hipped roofs are typically covered with barrel tiles. The upper story windows are smaller and less elaborate than the first floor windows. The fenestration of the façade is most commonly symmetrical. On the first floors the windows and the entry door often have round arch openings. The entrance area is usually accented by small classical columns or pilasters.⁷⁶ The walls are usually brick or stucco and often there is a small balustrade lined balcony on the main façade, usually placed directly above the entry. The style frequently has elaborate belt courses between stories and massive cornices that directly sit on the architrave with the frieze being totally omitted.⁷⁷

The Renaissance Revival style can be found at the following addresses within the district: 540 Roosevelt Street, **571 McKinley Street, 544 McKinley Street.**

French Eclectic styling (1915-1945) traces its origins to earlier French architectural antecedents. The style emulated many of the attributes of the Second Empire, Beaux-Arts and Chateausque styles.⁷⁸ It became popular in the 1920s, since very few examples of its use appear before the 1920s. Its embracement may be a result of the first hand experiences with the historic French chateaus seen by many Americans who had served in France during World War One. The style is based on French domestic architecture and demonstrates a great variety in form and detailing. It shares much with the Medieval English tradition and as a result often resembles the Tudor Revival style; what the French style normally lacks is the dominant front-facing cross gables characteristic in the Tudor style. The style often shows a formality that resembles the English Georgian houses.⁷⁹

Identifying features include tall, steeply pitched hipped roofs, though some have gable roofs or towers, with the eaves sometimes flared upwards at the roof-wall junction. Arched, gabled, or hipped dormers often line the roof.⁸⁰ The walls can be clad in brick, stone, and stucco with half-timbering. Doors in the informal examples are usually simple arched openings while in the formal houses they are often surrounded by stone quoins or more elaborate detailing such as pediments, terra cotta surrounds and pilasters. Windows can be double hung or casement in their construction and sometimes contain small leaded panes. Occasionally full length casement doors, French doors, are incorporated into the façade.⁸¹

The French Eclectic style can be found at the following addresses within the district at: **597 Roosevelt Street, 758 Cleveland Street.**

The **Bungalow** began to appear on the American landscape around the turn of the twentieth century. The term comes from India where it refers to a low built house surrounded by galleries, or porches. The American experience with the bungalow began in California and spread across the nation with the help of two brothers Charles and Henry Greene who published pattern books and wrote many articles promoting the style in architectural magazines. The style was quickly embraced by the burgeoning American middle class due to its fashionable inexpensiveness and its modest scale. The term bungalow is an often misused and misunderstood term; it is more of a form than a style. Architecture historian Allen George Noble describes it as, "but a cottage given unique expression through the application of certain ideas about the look and purpose of domestic architecture. It displays no authentic types, but consists of shared features manifested in a range of styles."⁸² While architectural historian Alan Gowans defines it "as the kind of house whose preeminent characteristic is the interpretation of interior and exterior space... having a roof that sweeps out over the veranda or porch and is one to one and a half stories [in height]."⁸³ Historian Clifford Clark states that, "the bungalow represented the antithesis of the Victorian home, [being] simple, informal, and efficient."⁸⁴ By the turn of the twentieth century the term in the United States had come to mean a small, low suburban house.

⁷⁵ Harris, p. 186.

⁷⁶ McAlester, p. 397.

⁷⁷ Harris, p. 186.

⁷⁸ Harris, p. 137.

⁷⁹ McAlester, p. 388.

⁸⁰ Harris, p. 137.

⁸¹ McAlester, p. 387-388.

⁸² Allen George Noble, Wood, Brick and Stone, (Minneapolis; University of Minnesota Press, 1984), p. 146.

⁸³ Gowans, p. 75.

⁸⁴ Clark, p. 171-173.

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Bungalows are typically small buildings of one to one-and-a-half stories in height and express simplicity in detail and massing. The roofs are low pitched with exposed rafters and often the eaves are supported with knee braces. Surfaces are finished with variety of materials from wood to brick and rubble stone that provide an appealing range of textures. Porches, normally under an extension of the main roof, are a key component of the bungalow.⁸⁵ Bungalows usually appear in three basic forms: the California bungalow which has a gabled front and a gable or hipped porch roof; the dormer-front bungalow, which is side gabled with a single central front dormer; and the western bungalow which has a hipped roof and may have side or front dormers. Other sub-types are the side-gabled bungalow, which has no front dormer; the Airplane bungalow which has more than one front roof gable.⁸⁶

Examples of the Bungalow can be found at the following addresses within the district: 1917 Seventh Avenue, **717**

Roosevelt Street, 709 Roosevelt Street, 660 Cleveland Street, 534 Cleveland Street.

Art Moderne (1930-1940) architecture is a modern approach to design and construction that originated as a response to the Western world's industrial expansion and business development. After World War I the new aircraft industry presented to the world sleek, streamlined shapes.⁸⁷ Moderne architecture was influenced by these streamlined designs that were being applied to the automobile, train locomotives, ships and airplanes. The smooth surfaces, curved corners and horizontal emphasis gave them an aerodynamic appearance.⁸⁸

The style emphasized strong horizontal lines with flat roofs, trim lines and bands of ribbon windows that are sometimes constructed of glass block. The wall surfaces are generally smooth and are generally free of decorative ornamentation and often have rounded corners.⁸⁹

A single example of the Art Moderne style within the district can be found at 521 Roosevelt Street. This house was not described in the narration.

Conclusion

The Horace Mann Historic District is an eclectic collection of early twentieth century houses, primarily from the 1920s and 1930s. Many of the houses within the district were designed by academically trained architects. Those that were not demonstrate other sources of quality architecture such as was available through magazines and catalogs, or through services provided by organizations such as the Architects Small House Service Bureau. All houses show a high degree of craftsmanship in their design, appearance and construction. The district is part of the development of the largest company town ever built and its layout and types of structures built within it are the results of the controls put on the development of this town by its founding entity, the United States Steel Company. The district today is basically intact as it was originally built and is highly representative of the era of development in the 1920s-1930s. For these reasons the Horace Mann Historic District should be placed upon the National Register of Historic Places.

⁸⁵ Jennifer Sandy, The Vernacular and High Style Architecture of Indiana: a field guide for architectural surveyors, Indianapolis: Historic Landmarks Foundation of Indiana, 2002 (updated 2008), p.15. (hereafter referred to as Sandy)

⁸⁶ Sandy, p.15.

⁸⁷ Foster, p.358.

⁸⁸ McAlester, p465.

⁸⁹ Foster, p.358.

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Developmental history/additional historic context information (if appropriate)

The City of Gary sits at the southern end of Lake Michigan in the northeast corner of Lake County, Indiana. It is part of what is called the Calumet Region which was once a succession of sand dunes and wetlands that made settlement difficult. It was also protected from settlement being part of the Indian Treaty lands and it would be after the Indian removal in the 1830s that the Calumet Region was officially opened to settlement.⁹⁰ Early settlement in the region of Gary was sparse and slow to develop. The primary occupation was hunting, trading and agriculture on small farms. The area around Gary had very little arable land to sustain a dense population through this form of enterprise.

The modern City of Gary owes its origins to industry, the United States Steel Company, but this was not the first industry to locate in the area. In 1881, the Aetna Powder Plant, a gunpowder mill, was built amongst the dunes in the vicinity of what would become modern Gary; the site was chosen because its remoteness from more the densely populated areas of Chicago and therefore lessening the possible damage that could be caused from accidental gunpowder explosions.⁹¹ In the 1890s, large tracks of land were purchased in the vicinity by stockyards of Chicago as a possible relocation site, but the plans never came together.⁹² In 1895, the Wabash Railroad was built through the Aetna area making it easier to ship finished products to market.⁹³ With the coming of the railroad the area began to grow and expand industrially.

In 1904, U.S. Steel began looking for a place to build a new plant in the Lake Michigan area. They initially thought of locating it in the Waukegan, Illinois vicinity and sent Judge Elbert Gary, an attorney for the corporation, to investigate that location. He found the Waukegan location too congested and recommended the unoccupied lands at the south end of Lake Michigan. This suggestion was adopted by U.S. Steel and led to the establishment of the City of Gary, named in honor of Judge Gary, in 1906. The Gary Land Company (alternately referred to throughout the text as the GLC), a subsidiary of U.S. Steel, was organized the same year and began surveying and laying out the streets and lots for the newly created city. People began to migrate into the area seeking employment.⁹⁴ Indiana Steel, a subsidiary of U.S. Steel, opened in 1908.⁹⁵ Gary was on its way to becoming the largest city in the Calumet Region.⁹⁶ The city grew quickly and by 1910 had a population of 16,802 and by 1930 had topped the 100,000 mark. Gary was to become an integral part of one of the largest industrial complexes in the world that spread along the southern shores of Lake Michigan.

Gary was the proverbial American melting pot. The establishment and development of this new industrial city attracted many settlers to the area. White native born Americans, European immigrants and African Americans, all came to Gary seeking employment in the mills or in some way to make a living off the industry. Gary experienced the class struggles that dominated American culture during this era including that between labor and management. The greatest concern in the settlement of Gary was that the influx of workers needed to make the mills profitable would contain those that could possibly disrupt their profitability. Many of the industrial leaders that formed the company had vivid memories of the violent and business disruptive Homestead Steel and Pullman labor strikes a decade before.⁹⁷ To control this from happening in their new city they separated the industrial center from the residential center of the city by placing the industrial complex along seven miles of the south shore of Lake Michigan, just to the north of the Grand Calumet River.⁹⁸ To have enough room to do this the planners moved the Grand Calumet River south, about a quarter mile, to its present location, forming

⁹⁰ Kenneth J. Schoon, Calumet Beginnings. (Bloomington, IN: Indiana University Press, 2003), p.58. (hereafter referred to as Schoon)

⁹¹ Ibid.

⁹² W.P.A. Writers Program, The Calumet Region Historical Guide, (Place of publication unknown: Garman Printing Co., 1939), p.151. (hereafter referred to as Writers Guide)

⁹³ Schoon, p. 152.

⁹⁴ Writers Guide, p.151-153.

⁹⁵ Schoon, p. 156.

⁹⁶ Schoon, p. 152.

⁹⁷ Hardy Green, The Company Town: the Industrial Eden's and Satanic Mills That Shaped the American Economy, (New York: Basic Books, 2010), p. 114-115. (hereafter referred to as Green)

⁹⁸ This area would eventually contain Indiana Steel, American Bridge Co, American Sheet and Tin Plate Co, the National Tube Co, the American Steel and Wire Co., the American Car and Foundry Co., the American Locomotive Works and the Universal Portland Cement Co.

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what many locals referred to as a "moat".⁹⁹ Then they limited access into the industrial areas by building only three bridges across the river into the industrial complex. They built the industrial area, north of the river, up above lake level by removing the sand dunes south of the river from areas owned by U.S. Steel. These lands would become the commercial and residential districts of the new city and it is within the western limits of this area that the Horace Mann Historic District is located. The district attracted professionals such as lawyers, judges, school teachers and administrators, many doctors and dentists. Many of Gary's business owners were residents within the district. One of these, Charles Finley, would achieve national fame as one of the founders of Blue Cross Health Insurance and would later own the Kansas City Athletics baseball team.

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⁹⁹ James Lane, City of the Century: a History of Gary Indiana, (Bloomington, IN: Indiana University Press, 1978), p.28. (hereafter referred to as Lane)

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Tucker, Lisa Marie. Journal of Design History, The Small House Problem in the United States, 1918-1945: The American Institute of Architects and the Architects' Small House Service Bureau, 2010 volume 23, number 1.

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Wright, Gwendolyn. Building the Dream: a Social History of Housing in America. New York: Pantheon Books, 1981.

Newspapers

Olszewski, Lori "Landmark Designer Tours His Past," The Times, June 27, 1982.

Public Records

Gary Land Company Architect Drawing Files, located at Gary Public Library, Indiana Room, Gary, Indiana

Lake County Indiana Auditor Transfer Sheets, located at Lake County Records, Crown Point, Indiana

Lake County Indiana Plat Book, located at Lake County Records, Crown Point, Indiana

Electronic

American Architects Directory website available at:

<http://communities.aia.org/sites/hdoaa/wiki/Wiki%20Pages/1956%20American%20Architects%20Directory.aspx>.
Accessed 9 January 2012.

Horace Mann Historic District
Name of Property

Lake County, Indiana
County and State

Previous documentation on file (NPS):

- preliminary determination of individual listing (36 CFR 67 has been requested)
- previously listed in the National Register
- previously determined eligible by the National Register
- designated a National Historic Landmark
- recorded by Historic American Buildings Survey # _____
- recorded by Historic American Engineering Record # _____
- recorded by Historic American Landscape Survey # _____

Primary location of additional data:

- State Historic Preservation Office
 - Other State agency
 - Federal agency
 - Local government
 - University
 - Other
- Name of repository: _____

Historic Resources Survey Number (if assigned): 089-232-13001-134

10. Geographical Data

Acreage of Property 26 acres
(Do not include previously listed resource acreage.)

UTM References

(Place additional UTM references on a continuation sheet.)

1	<u>16</u> Zone	<u>469599</u> Easting	<u>4605611</u> Northing	3	<u>16</u> Zone	<u>470084</u> Easting	<u>4605225</u> Northing
2	<u>16</u> Zone	<u>469853</u> Easting	<u>4605612</u> Northing	4	<u>16</u> Zone	<u>469871</u> Easting	<u>4605032</u> Northing
				5	<u>16</u> Zone	<u>469596</u> Easting	<u>4605181</u> Northing

Verbal Boundary Description (Describe the boundaries of the property.)

An area of Gary, Lake County, Indiana more precisely described as: Beginning at the corner of two alleys at the northwest corner of the property at 524 Roosevelt Street, proceed east along the south edge of the east-west alley to the west curb line of Cleveland Street. Turn south and follow the west curb line of Cleveland to the southwest corner of W. 7th Avenue and Cleveland Street. Turn east and follow the south curb of W. 7th Avenue to the west curb line of Garfield Street. Turn south and follow the west curb of Garfield Street to the east-west alley just south of 7th Avenue. Turn west and follow the north edge of the alley to the west curb line of Cleveland Street. Turn south and follow the west curb line of Cleveland Street to the north curb line of W. 8th Avenue. Turn west and follow the north curb line of 8th Avenue to the east edge of the alley parallel to, and between, Taft and Roosevelt Streets. Turn north along the east side of the alley and follow it to the point of origin.

Boundary Justification (Explain why the boundaries were selected.)

These boundaries were set by the *Historic Sites and Structures Inventory* for Lake County, Indiana. The north boundary of the abuts the National Register listed *West Fifth Avenue Apartments Historic District*. The Horace Mann High School and campus, a separately-eligible property, forms most of the districts east boundary. A block beyond the Horace Mann district, to the east, is a separate district, the *Lincoln Street Historic District* (application pending at the SHPO). The blocks along the west boundary are similar in scale and age but retain less character.

Horace Mann Historic District
Name of Property

Lake County, Indiana
County and State

11. Form Prepared By

name/title Gregg Abell
organization Partners in Preservation date January 20, 2012
street & number 8167 Patterson Street telephone 813-312-3483
city or town Dyer state _____ zip code _____
e-mail gabell@bsugmail.net

Additional Documentation

Submit the following items with the completed form:

- **Maps:** A **USGS map** (7.5 or 15 minute series) indicating the property's location.
A **Sketch map** for historic districts and properties having large acreage or numerous resources. Key all photographs to this map.
- **Continuation Sheets**
- **Additional items:** (Check with the SHPO or FPO for any additional items.)

Photographs:

Submit clear and descriptive photographs. The size of each image must be 1600x1200 pixels at 300 ppi (pixels per inch) or larger. Key all photographs to the sketch map.

Name of Property: Horace Mann Historic District

City or Vicinity: Gary

County: Lake State: Indiana

Photographer: Gregg Abell

Date Photographed: November 10, 2010

Description of Photograph(s) and number:

1 of 26

1. 570 Roosevelt Street. Camera facing west
2. 565 Roosevelt Street. Camera facing east.
3. 579 Roosevelt Street. Camera facing east.
4. 591 Roosevelt Street. Camera facing east.
5. 600 Roosevelt Street. Camera facing west.
6. 611 Roosevelt Street. Camera facing east.
7. 633 Roosevelt Street. Camera facing east.
8. 717 Roosevelt Street. Camera facing east.
9. 542 McKinley Street. Camera facing west.
10. 557 McKinley Street. Camera facing east.
11. 571 McKinley Street. Camera facing east.
12. 582 McKinley Street. Camera facing west.

Horace Mann Historic District

Lake County, Indiana

Name of Property

County and State

13. 2100 6th Avenue. Camera facing north.
14. 600 McKinley Street. Camera facing west.
15. 633 McKinley Street. Camera facing east.
16. 660 McKinley Street. Camera facing west.
17. 711 McKinley Street. Camera facing east.
18. 550 Cleveland Street. Camera facing west.
19. 580 Cleveland Street. Camera facing west.
20. 628 Cleveland Street. Camera facing west.
21. 636 Cleveland Street. Camera facing west.
22. 718 Cleveland Street. Camera facing west.
23. 701 Arthur Street. Camera facing east.
24. 1825 7th Avenue. Camera facing south.
25. Perspective View of 7th Street looking west toward Cleveland Avenue. Camera facing southwest.
26. Perspective view-streetscape Roosevelt Street looking north from 7th Avenue. Camera facing north.

Property Owner:

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

name Individual property owners included on accompanying spreadsheet
street & number _____ telephone _____
city or town Gary state _____ zip code _____

Paperwork Reduction Act Statement: This information is being collected for applications to the National Register of Historic Places to nominate properties for listing or determine eligibility for listing, to list properties, and to amend existing listings. Response to this request is required to obtain a benefit in accordance with the National Historic Preservation Act, as amended (16 U.S.C.460 et seq.).

Estimated Burden Statement: Public reporting burden for this form is estimated to average 18 hours per response including time for reviewing instructions, gathering and maintaining data, and completing and reviewing the form. Direct comments regarding this burden estimate or any aspect of this form to the Office of Planning and Performance Management, U.S. Dept. of the Interior, 1849 C. Street, NW, Washington, DC.

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

GaryLand Company Files

Appendix 1 Architectural drawings Page 35

Horace Mann Historic District
Name of Property Lake County, Indiana
County and State <i>Historic Residential Suburbs in the U.S., 1830-1960</i>
Name of multiple listing (if applicable)

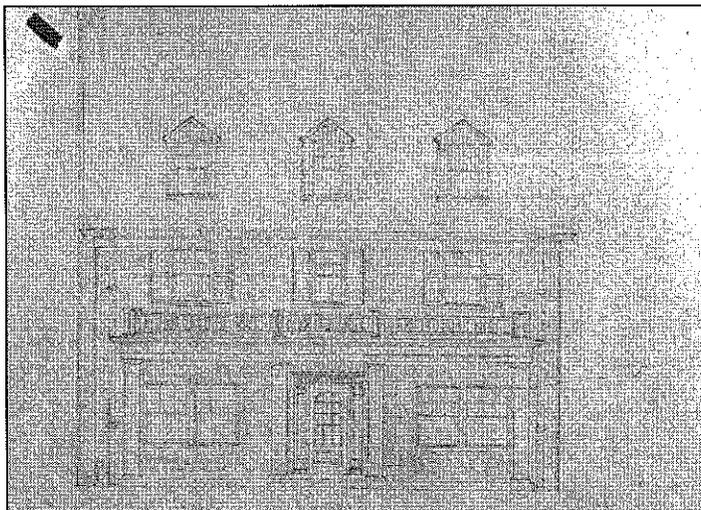


Figure 1. 570 Roosevelt Ave.
Gary Land Co. File D647
Available at Gary Public Library,
Indiana Room, Gary, Indiana.

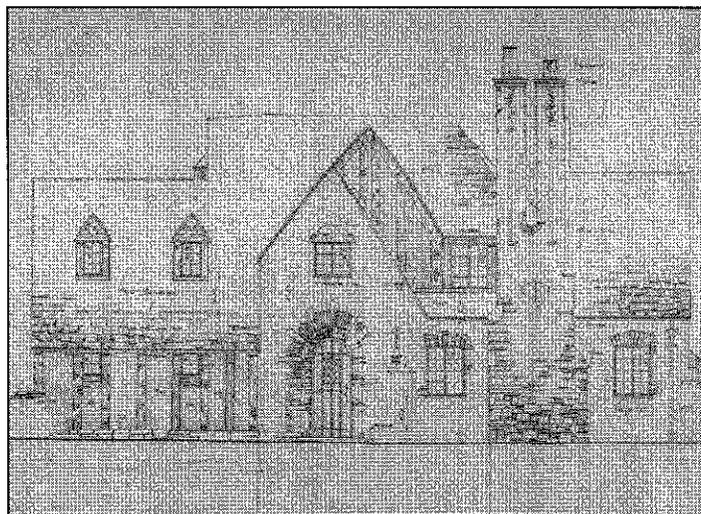


Figure 2. 565 Roosevelt
Louis C. Hess Architect drawing.
Gary Land Co. File D570.
Available at Gary Public Library,
Indiana Room, Gary, Indiana.

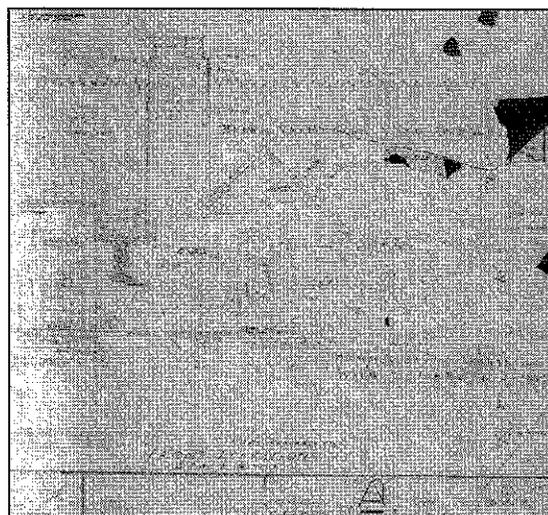


Figure 3. 579 Roosevelt
Note the Architects Small House
Service Bureau logo and plan
number (6B27) in lower right
hand corner of drawing. The
house was built as a mirror
image of the print.
Gary Land Co. File D625.
Available at Gary Public Library,
Indiana Room, Gary, Indiana

**United States Department of the Interior
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Appendix 1 Architectural drawings Page 36

Horace Mann Historic District
Name of Property Lake County, Indiana
County and State <i>Historic Residential Suburbs in the U.S., 1830-1960</i>
Name of multiple listing (if applicable)



Figure 4. 600 Roosevelt.
Gary Land Co. File D644
Available at Gary Public Library,
Indiana Room, Gary, Indiana.



Figure 5. 611 Roosevelt.
Gary Land Co. File D642
Available at Gary Public Library,
Indiana Room, Gary, Indiana.

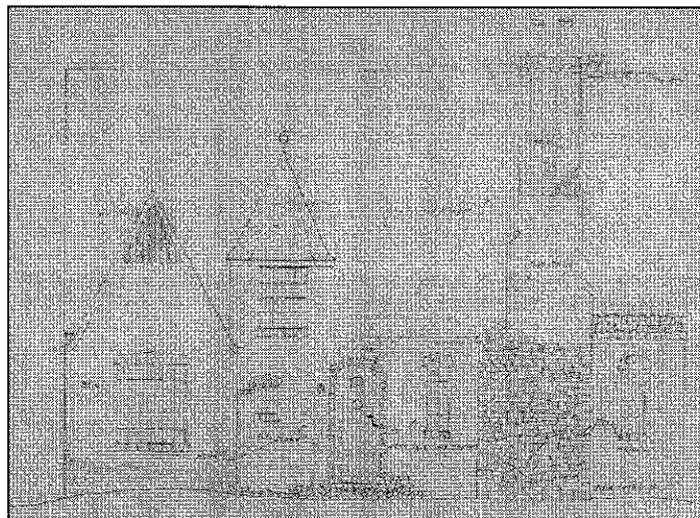


Figure 6. 633 Roosevelt.
Gary Land Co. File D655
Available at Gary Public Library,
Indiana Room, Gary, Indiana.

United States Department of the Interior
National Park Service

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Continuation Sheet

GaryLand Company Files

Appendix 1 Architectural drawings Page 37

Horace Mann Historic District
Name of Property Lake County, Indiana
County and State <i>Historic Residential Suburbs in the U.S., 1830-1960</i>
Name of multiple listing (if applicable)

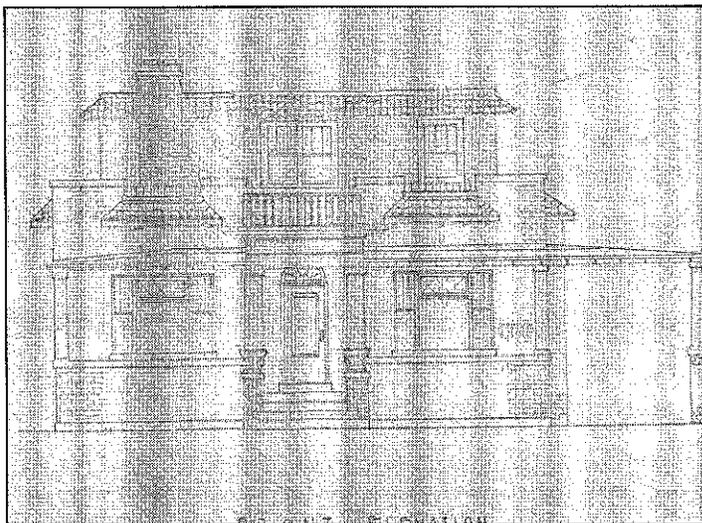


Figure 7. 542 McKinley
Gary Land Co. File M688
Available at Gary Public Library,
Indiana Room, Gary, Indiana.

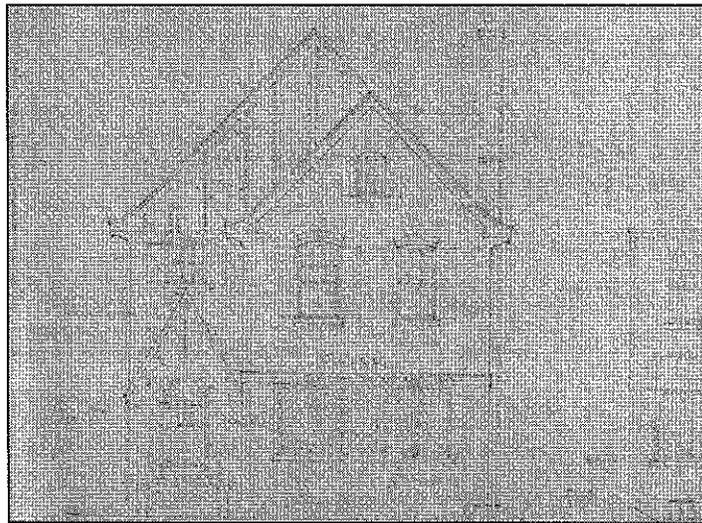


Figure 8. 557 McKinley
L. Harry Warriner, architect.
Gary Land Co. File D654
Available at Gary Public Library,
Indiana Room, Gary, Indiana.

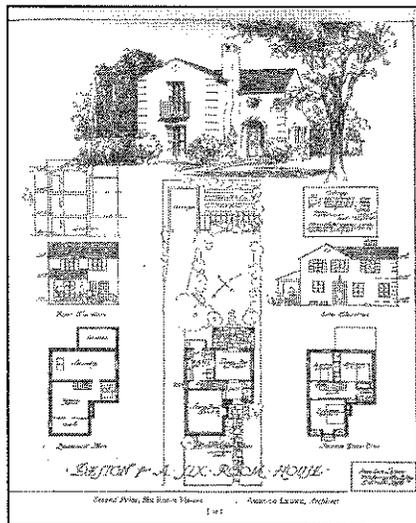


Figure 9. 571 McKinley.
Second place design winner
1927 Chicago Tribune for 6
room house. Amedeo Leone,
architect, Detroit.
Gary Land Co. File D625
Available at Gary Public Library,
Indiana Room, Gary, Indiana.
Drawing from Elegant Small
Homes of the Twenties. Dover
Publications, Inc.

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

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Appendix 1 Architectural drawings Page 39

Horace Mann Historic District
Name of Property Lake County, Indiana
County and State <i>Historic Residential Suburbs in the U.S., 1830-1960</i>
Name of multiple listing (if applicable)

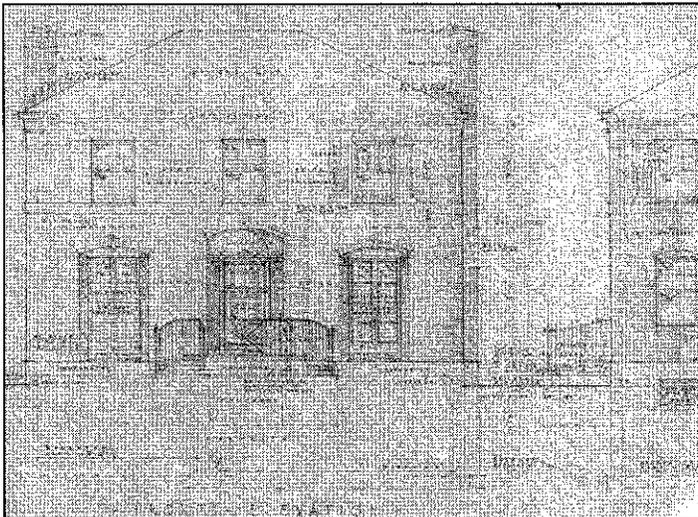


Figure 13. 633 McKinley

Gary Land Co. File D676.

Rissman and Hirsch, Chicago-architects.

Available at Gary Public Library, Indiana Room, Gary, Indiana.



Figure 14. 660 McKinley

Gary Land Co. File D656

Available at Gary Public Library, Indiana Room, Gary, Indiana.

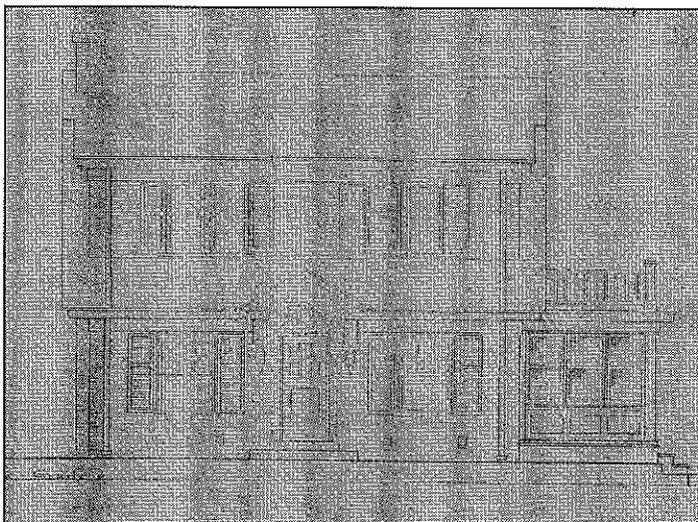


Figure 5 580 Cleveland

Gary Land Co. File D534

Available at Gary Public Library, Indiana Room, Gary, Indiana.

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

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GaryLand Company Files

Appendix 1 Architectural drawings Page 38

Horace Mann Historic District
Name of Property
Lake County, Indiana
County and State
<i>Historic Residential Suburbs in the U.S., 1830-1960</i>
Name of multiple listing (if applicable)

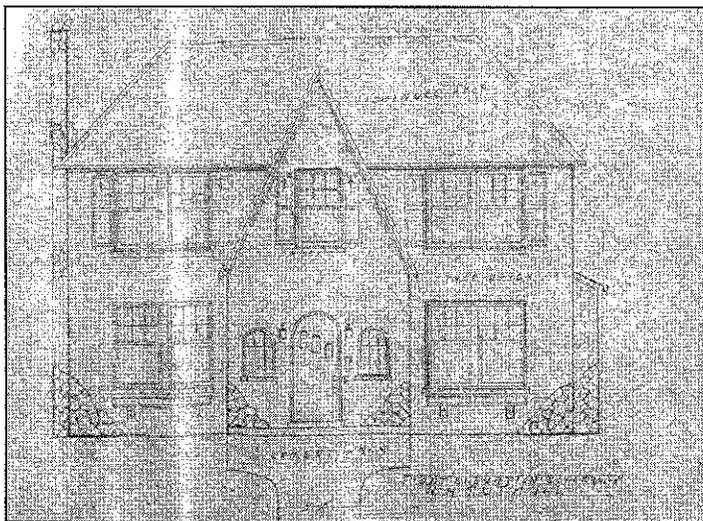


Figure 10. 582 McKinley
Gary Land Co.File D660
Available at Gary Public Library,
Indiana Room, Gary, Indiana.

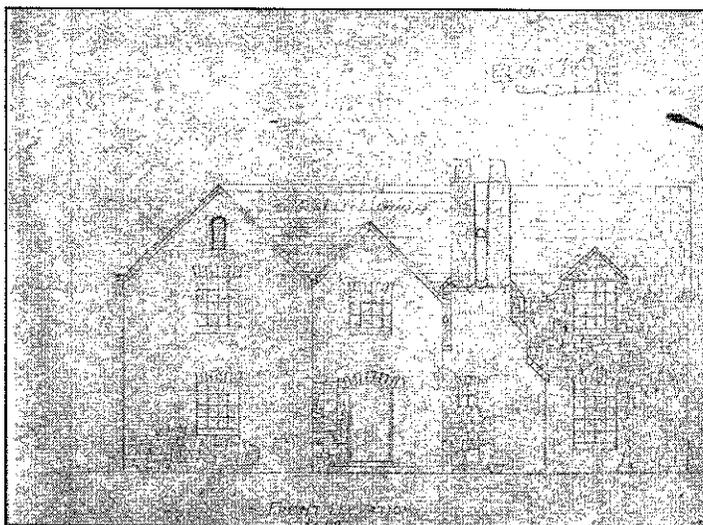


Figure 11. 2100 6th Ave.
Gary Land Co.File D664
Available at Gary Public Library,
Indiana Room, Gary, Indiana.

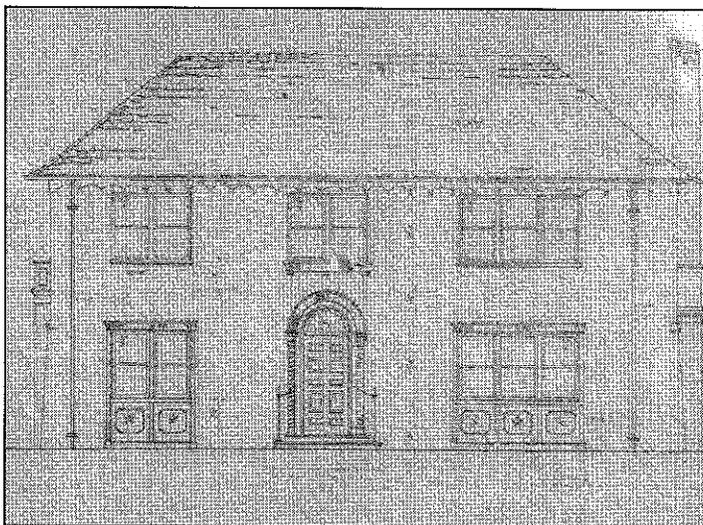


Figure 12. 600 McKinley
Louis C. Hess-architect
Gary Land Co.File D544
Available at Gary Public Library,
Indiana Room, Gary, Indiana.

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Horace Mann Historic District
Name of Property Lake County, Indiana
County and State <i>Historic Residential Suburbs in the U.S., 1830-1960</i>
Name of multiple listing (if applicable)

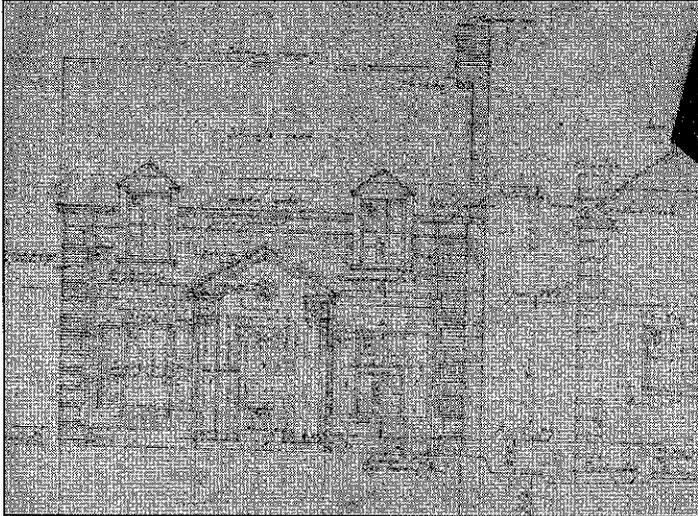


Figure 16. 628 Cleveland
Gary Land Co. File D667
Available at Gary Public Library,
Indiana Room, Gary, Indiana.

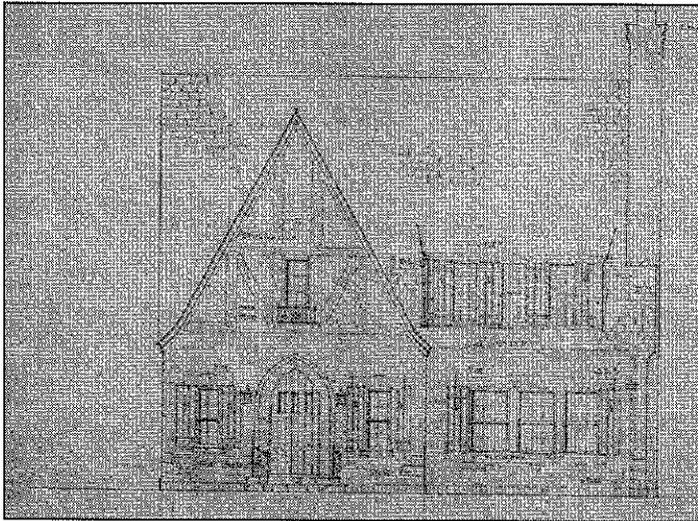


Figure 17. 636 Cleveland
L. Harry Warriner, architect.
House built as mirror image of
print.
Gary Land Co. File D621
Available at Gary Public Library,
Indiana Room, Gary, Indiana.

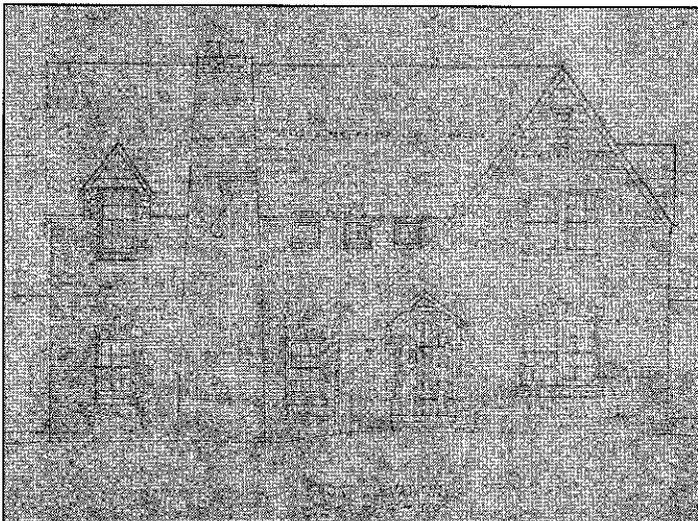


Fig 18. 701 Arden
Uno L. Larson, Gary-architect.
Gary Land Co. File D661
Available at Gary Public Library,
Indiana Room, Gary, Indiana

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Horace Mann Historic District
Name of Property Lake County, Indiana
County and State <i>Historic Residential Suburbs in the U.S., 1830-1960</i>
Name of multiple listing (if applicable)

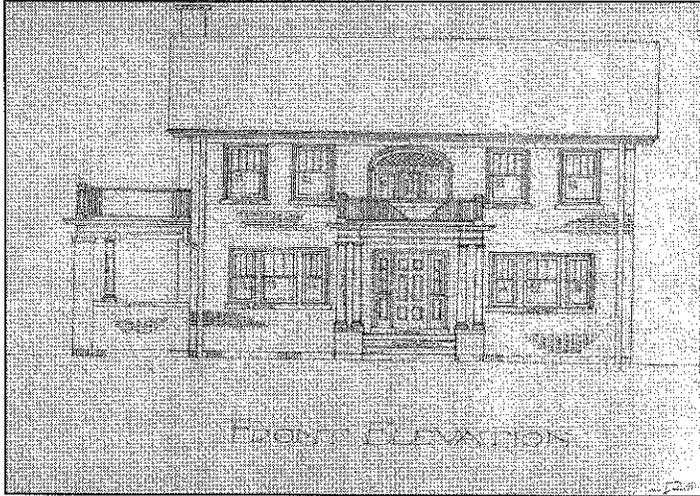


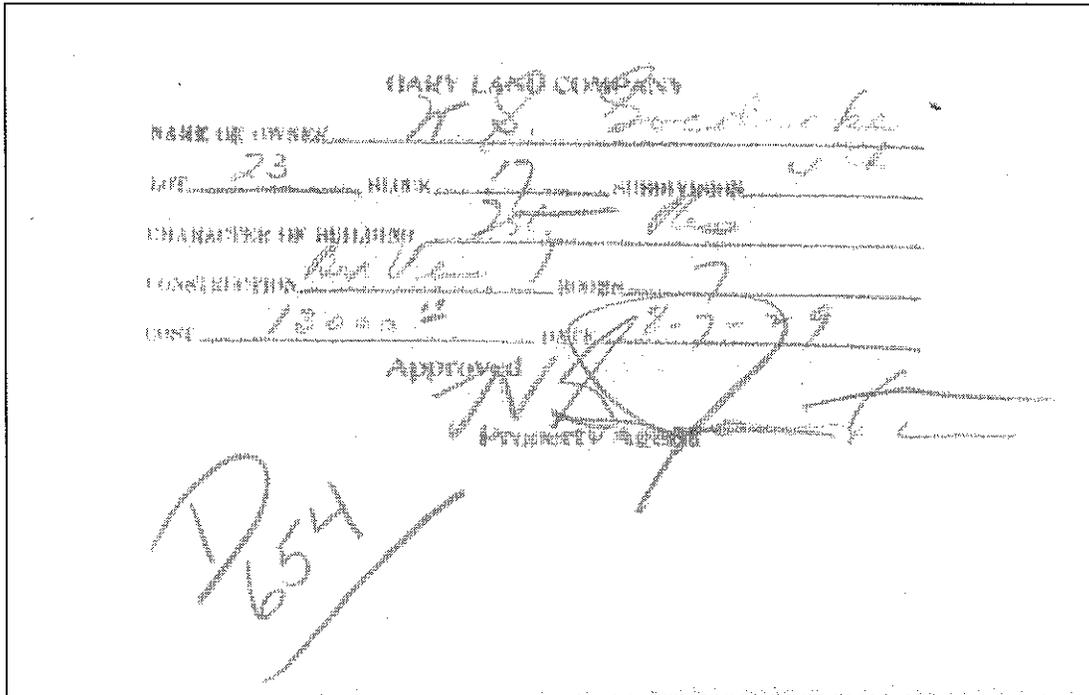
Figure 19. 1825 7th Ave.
H. M. Bitner, architect
Gary Land Co. File D560
Available at Gary Public Library,
Indiana Room , Gary, Indiana

United States Department of the Interior
National Park Service

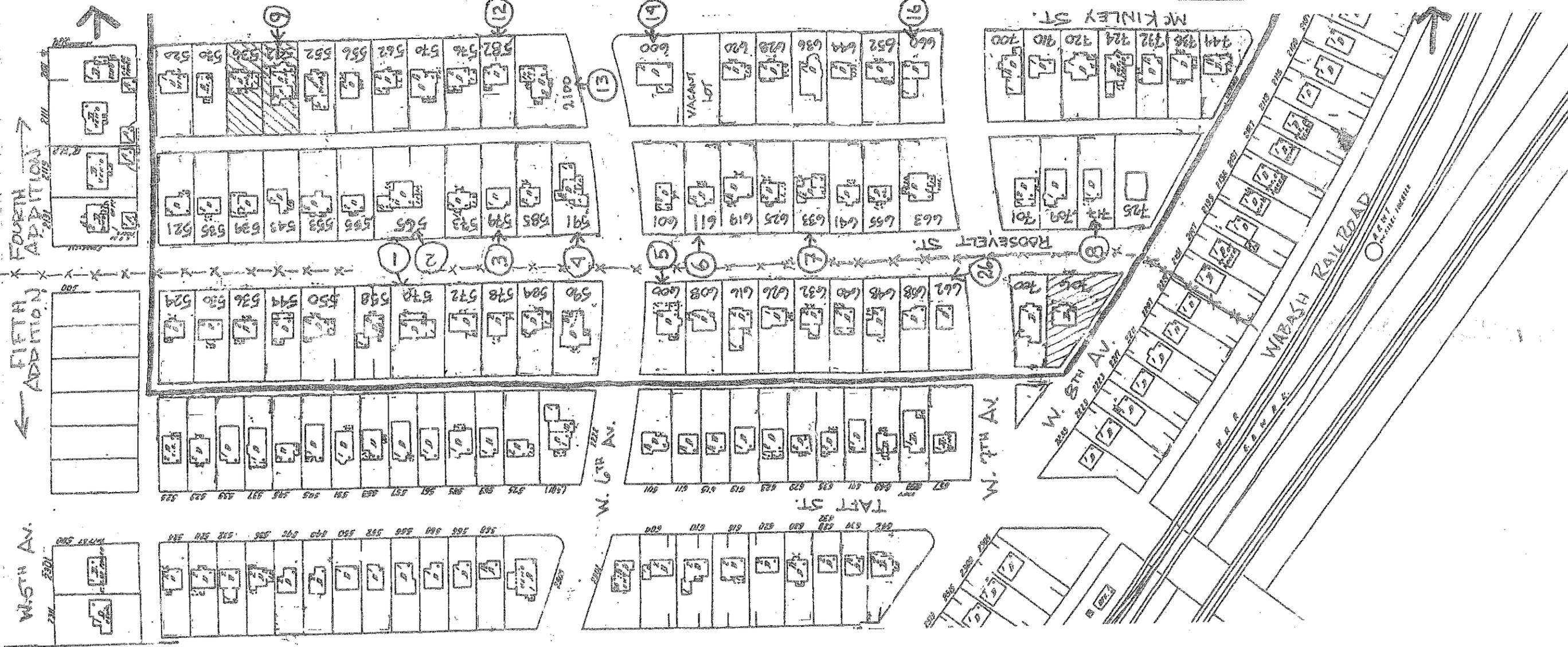
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Horace Mann Historic District
Name of Property
Lake County, Indiana
County and State
Historic Residential Suburbs in the U.S., 1830-1960
Name of multiple listing (if applicable)



This is the Gary Land Company signoff stamp for the residence built at 557 McKinley Street. It was approved for W. S. Goedecke to be built on Lot 23 Block 17 in Subdivision 4. It is a two story residence, constructed with a brick veneer, consisting of seven rooms at an estimated cost of \$13000.00. It was approved on August 7, 1929 by H. S. Norton, president of the Gary Land Company and assigned file number D654.



← FIFTH ADDITION →

← FIFTH ADDITION →

← FIFTH ADDITION →

↑ NORTH

TRACE MANN HISTORIC DISTRICT
 PHOTO LOCATION MAP - WEST HALF

- DISTRICT BOUNDARY
- x—x— GARY LAND COMPANY BOUNDARY
- CONTRIBUTING SITE
- ▨ NON-CONTRIBUTING SITE

⊙ X
 PHOTOGRAPH NUMBER AND
 DIRECTION OF CAMERA

MAP DRAWN FROM 1945-49 SANGREN
 FIRE INSURANCE MAP BY GREGG ABELL

NEW 3/14/13

MAP NOT TO SCALE



Horace Mann Historic District, Lake Co., IN #0002



Horace Mann Historic District, Lake Co., IN #0010



Horace Mann Historic District, Lake Co., IN #0013



Horace Mann Historic District, Lake Co., IN #0015



Horace Mann Historic District, Lake Co., IN #0017



Horace Mann Historic District, Lake Co., IN #0025



Horace Mann Historic District, Lake Co., IN #0026