FINAL

United States Department of the Interior
National Park Service

National Register of Historic Places Registration Form

This form is for use in nominating or requesting determinations for individual properties and districts. See instructions in National Register Bulletin, *How to Complete the National Register of Historic Places Registration Form.* If any item does not apply to the property being documented, enter "N/A" for "not applicable." For functions, architectural classification, materials, and areas of significance, enter only categories and subcategories from the instructions. **Place additional certification comments, entries, and narrative items on continuation sheets if needed (NPS Form 10-900a).**

1. Name of Property

historic name Lincoln Street Historic District

other names/site number 089-232-12001-272

2. Location

street & number Roughly bounded on east by Fillmore St, on the north by 6th Avenue, on the west by Hayes St. and the south by 8th Avenue. ☐ not for publication

city or town Gary ☐ vicinity

state Indiana code IN county Lake code 089 zip code 46402 and 46404

3. State/Federal Agency Certification

As the designated authority under the National Historic Preservation Act, as amended,

I hereby certify that this **X** nomination ___ request for determination of eligibility meets the documentation standards for registering properties in the National Register of Historic Places and meets the procedural and professional requirements set forth in 36 CFR Part 60.

In my opinion, the property **X** meets ___ does not meet the National Register Criteria. I recommend that this property be considered significant at the following level(s) of significance:

___ national ___ statewide X local

Signature of certifying official/Title Date

Indiana DNR-Division of Historic Preservation and Archaeology

State or Federal agency/bureau or Tribal Government

In my opinion, the property ___ meets ___ does not meet the National Register criteria.

Signature of commenting official Date

Title State or Federal agency/bureau or Tribal Government

4. National Park Service Certification

I hereby certify that this property is:

___ entered in the National Register

___ determined eligible for the National Register

___ determined not eligible for the National Register

___ removed from the National Register

___ other (explain:) _____

Signature of the Keeper Date of Action

Lincoln Street Historic District
Name of Property

Lake County, Indiana
County and State

5. Classification

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

- [X] private
- [ ] public - Local
- [ ] public - State
- [ ] public - Federal

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

- [ ] building(s)
- [X] district
- [ ] site
- [ ] structure
- [ ] object

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

Contributing	Noncontributing	
239	11	buildings
		sites
		structures
		objects
239	11	**Total**

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

N/A

Number of contributing resources previously listed in the National Register

N/A

6. Function or Use

Historic Functions
(Enter categories from instructions.)

DOMESTIC/single dwelling
RELIGION/religious facility
SOCIAL/clubhouse
COMMERCE

Current Functions
(Enter categories from instructions.)

DOMESTIC/single dwelling
DOMESTIC/multiple dwelling
RELIGION/religious facility

7. Description

Architectural Classification
(Enter categories from instructions.)

LATE 19TH AND TWENTIETH CENTURY AMERICAN MOVEMENTS/Bungalow/Craftsman
LATE 19TH AND TWENTIETH CENTURY REVIVALS/Colonial Revival
OTHER/American Foursquare
OTHER/Gable Front
LATE 19TH AND TWENTIETH CENTURY AMERICAN MOVEMENTS/Prairie School
LATE 19TH AND TWENTIETH CENTURY REVIVALS/Italian Renaissance
LATE 19TH AND TWENTIETH CENTURY REVIVALS/Spanish Colonial Revival
LATE 19TH AND TWENTIETH CENTURY REVIVALS/Late Gothic Revival

Materials
(Enter categories from instructions.)

foundation: CONCRETE
walls: WOOD/Weatherboard
BRICK
STUCCO
roof: ASPHALT
STONE/Slate
TERRA COTTA
other: STONE/Limestone

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 Lincoln Street Historic District is a large district sitting west of the commercial center of the city. It includes parts of the first four Gary Land Company (GLC) additions to the City of Gary. The general topography of the district is primarily level; the area was once filled with a succession of sand dunes and swamps, the dunes were leveled and swamps filled before construction started. The City of Gary was laid out and platted by U.S. Steel Company engineers not city planners.[1] The First Addition was laid out using a right angle grid. However, over the first ten years of development, 1906-1917, there were changes to the grid that attempted to soften its formal rigidity. Before construction began the GLC installed sewers and utilities, paved the streets, installed sidewalks and brought in topsoil from farmlands in Illinois.[2]

Development within the district was controlled by the GLC and moved from the east towards the west. The first GLC addition to Gary, platted October 4, 1906, employed a strict right angle grid in its layout. There is a noticeable change, however, in the First Addition beginning on Fillmore Street, the western most street in the first addition, where the residential density opens up; this change had a ripple effect throughout the rest of the historic district. The use of larger lots was not the result of a re-platting in the First and Second additions, but was achieved by combining lots together, whole or in part, to form a larger setting; this change can be seen on the Sanborn Fire Insurance Maps in Appendix A. The practice of combining lots to create a larger residential setting continued on into the GLC's Second Addition to Gary, platted May 17, 1912. When the GLC's Third Addition was platted on July 13, 1914 the company introduced a break in the rigid linear grid they had been employing when it added several curves to the east/west running Sixth, Seventh and Eighth Avenues as they passed westward through the addition they also added small public parks or plazas (see Appendix B, figures 1and 2). These modifications reflect the influence of two contemporary planning concepts; the City Beautiful, represented with the addition of the parks and public structures, and the American Garden City movement, reflected in the wider lots and curving streets. These changes continue on into and through the GLC's Fourth Addition.

The houses within the district, though of various sizes, are representative and show the influence of the Small House Movement of the early twentieth century. Some are designed by professional architects. The craftsmanship of construction throughout the district is of the highest quality and the materials used for the exteriors of the houses demonstrate a wide variety of texture that helps provide an aesthetically appealing and varied neighborhood. The district consists of single family dwellings with a few of the larger ones converted in later years into multiple family dwellings. The housing stock within the Lincoln Street Historic District is dominated by two popular contemporary styles; the Craftsman/bungalow (one hundred twenty-three examples representing forty-nine percent of the housing) and the Colonial Revival (seventy-three examples representing twenty-nine percent of the housing stock present). The third most popular style is the American Foursquare of

[1] Powell A. Moore, The Calumet Region: Indiana's Last Frontier, (Indianapolis: Indiana Historical Bureau, 1959), p.266.
[2] Raymond A. Mohl and Neil Betten, Steel City: Urban and Ethnic Patterns in Gary, Indiana, 1906-1950, (NY: Holmes and Meirer Publishers, Inc, 1986), p.17.

which there are thirty-four examples, (thirteen percent of the built environment). Combined these three styles/forms represent over ninety-three percent of the houses within the district. The predominant style changes as the district moves west; beginning with the Craftsman/bungalow being predominant in the eastern half giving ground in the western end of the district to the Colonial Revival. The balance of the housing stock is reflected in a few examples of the Prairie style, Renaissance Revival, Spanish Eclectic and vernacular structures. The narrative of this district moves from east towards the west following the district's pattern of development.

Some of the houses have been altered over the years but the majority of them retain their historic architectural integrity. The district includes 239 contributing and 11 non-contributing buildings. All of the non-contributing buildings date to within the period of significance but do not meet the parameters for contributing status. Several are sufficiently deteriorated so as to have lost integrity. Buildings were assigned ratings based on the retention of key characteristics, such as massing, size and pattern of openings, retention of architectural details, and retention of original materials. Due to climatic conditions, owners frequently enclosed porches, some at an early date. In these cases, those houses that still contribute to the district are typically those that were simply enclosed with windows, or those that have retained supports and roof form. Wood-frame houses that have been sided with aluminum or vinyl were considered contributing if they otherwise retain their massing, size and pattern of openings.

The Lincoln Street 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.

NOTE: Gary Land Company Files - Located in the archives of the Indiana Room of the main Gary Public Library Gary, Indiana are the Gary Land Company Architecture files Though the collection is incomplete it reveals an insight into the controls and requirements set forth by the Gary Land Company, the land holding subsidiary of United States Steel Company. Much information is found in the Gary Land Company approval signoff stamp that is located on the back of each of the set of prints; i.e. the name of who applied for the approval (private individuals as well as building contractors), the date it was signed, the estimated building cost, the structure's location (given in block, lot and addition numbers), the type of structure (brick, frame, etc.), total number of rooms and the signature of the property agent for the company (Horace S. Norton). The architect information is found on the front of the architectural drawings. Plans for some, not all, of the houses were found and this is referenced in the narrative descriptions.

Information on other structures within the district was gained through the Lake County Tax and Property Transfer records, City Directories for Gary and newspaper articles.

Narrative Description

Fillmore Street (photo 1) is the dividing line between the first and second Gary Land Company additions to the City of Gary; the east side is in the first and the west side is in the second. There are forty-three structures within the district located in the 600 and 700 blocks of Fillmore; twenty-four are bungalows, seven are finished in the Craftsman style, five in Colonial Revival, there is two Foursquare, one Renaissance Revival, one Gothic Revival church and three vernacular structures which includes one storefront. The original plats for both the first and second additions indicate that the lots in both were a narrow 30 feet in width. To enhance the house upon the lot the majority of the houses starting on Fillmore and proceeding through the second addition utilize from one-and-a-half to four lots on which to construct the house. The streets in both additions follow a rigid rectangular grid. The flat landscaping within the two additions is enhanced with a moderate use of foundation plantings and trees placed along the street corridor. With the exception of the maturation of the foliage the neighborhoods today look much as they did almost a century ago (see Appendix C-figure 1 for historic and a modern comparison photo). The earliest date of construction appears to be 1912 with the majority of the infill complete by 1919; the last date of construction appears to be 1925. The bungalow and the Craftsman house dominate the streetscape.

601 Fillmore St. contributing (photo 2) **Gothic Revival** (1919) This side-tower church was designed by architect Joseph M. Levee, for the congregation of the Swedish Evangelical Lutheran Church (GLC file H468) with a cost of $4,500. The tower set at the northwest corner of the structure extends outwards from the main façade and rises above the height of the roof ridge over the structure; the tower has no steeple. Brick buttresses support the tower; each step in of the buttress has a limestone dripstone. Centered in the first floor elevation is a stepped, splayed Gothic arch with a double wide door opening set in it. The Tudor arches of most door and window openings have multiple courses with a projecting extra drip course. Above this opening at the second floor level is a Gothic arch window with tracery dividing it into three parts. Above this opening at the third story level is another Gothic arch window; wood louvers fill the opening that leads into the belfry. The main section of the church is covered with a moderately sloped gable front roof. At the first floor level of the south end of the façade is a Gothic arch containing a double wide door. Brick buttresses flank both sides of the opening rising to a height above the second floor of the façade, these are constructed the same as the ones on the tower. At the second floor level is another Gothic arch window identical to the one described on the tower. Two segmental arch openings are evenly spaced on the façade of the between the tower and the south door opening, these have large windows constructed of glass block. Above these windows is a ribbon window consisting of five fixed, square, single lights with wood frames. Above this, rising into the gable, is a large Tudor arch window opening that has five lancet windows with tracery above set into its opening; this window as do all windows on the façade have sloping limestone sills. Attached to the south elevation of the church is a modern one story addition to the church.

617 Fillmore St. contributing (photo 3) **bungalow** c.1920 This one-and-a-half story dormer-front bungalow was constructed using red brick and contains Colonial Revival attributes. The house sits over a full basement. There is a one story, sunroom coming forward off the center of the main façade; it is covered by a shallow pitched hip roof. It contains a four window grouping centered between brick corner piers; these are the original, 9/9, wood, double hung windows. A limestone stringcourse forms the sills of the windows on the sunroom and it continues around the structure acting as the sills for the other window in the structure. The main entry is located on the north side of the sunroom. It has a small open stoop that is accessed via six concrete steps and is protected on the north side by a small brick wall covered with a limestone coping. The

door opening is balanced on the south side of the sunroom with a window; the 2/2 window is a modern replacement. Centered on the slope of the asphalt shingled, side-gabled roof is a gable front dormer that contains a grouping of three historic wood windows identical to those in the sunroom grouping.

626 Fillmore St. non-contributing (photo 4) **Craftsman** 1912. This two story structure was designed by the architectural team of (L. Harry) Warriner and (Karl) Norris for the real-estate firm of Guffin and Mauzy. The blueprint (see Appendix D, figure 1) describes the house as a bungalow but it is better described as a Craftsman structure with Prairie attributes, i.e.; low pitched hipped roof with wide eaves, large centered fireplace chimney, grouped windows (with simple geometric glazing). The horizontal lines of the structure are accented by the use of wood string courses running across the stucco covered façade at the window sill level. A one story entry foyer extends forward from the center of the façade. The room has two windows, identical to the individual windows that make up the window groupings on the main façade, evenly placed on its elevation; the room is covered by a low pitch hipped roof. This home was considered non-contributing due to its extremely deteriorated condition.

645 Fillmore St. contributing **bungalow** (c.1917) (See Appendix C, figure 2) This hip roofed Western bungalow sits over a full basement. The house is accessed on its south side by five modern concrete steps that lead to a door entering into the enclosed front porch. The 1917 photo shows the openings of the porch being enclosed by two, three window groupings. Today the area once containing the windows has been enclosed with a wood covered frame and a multi-lighted glass block window centered in each of the enclosed areas. Besides this enclosure and the replacement of the entry steps the house remains much the same as it did in 1917.

704 Fillmore St. contributing (See Appendix C, figure 3) **Craftsman bungalow** (c. 1914) This one story house, sitting on a corner lot, is constructed using a glazed light yellow brick and covered by a low-pitched cross-gable roof; with exposed rafters and knee braces supporting the eaves. The structure is representative of the California bungalow with its gable-front orientation. However, the California style open front porch has been enclosed creating additional interior living space, used much in the tradition of a sunroom. This room has four brick pillars at each corner with the space in between each filled with ribbon windows set with wood casement windows; the north wall contains the primary entrance into the house. The remaining fenestration on the house is asymmetrically placed; the windows are replacement 1/1, wood double-hung and fit into the historic openings. The historic landscaping revealed in the 1914 photograph no longer exists but the house is easily identifiable in its historic form.

720 Fillmore St. contributing **bungalow** (c.1917) (See Appendix C, figure 4) This one-and-a-half story dormer-front bungalow is constructed of dark red/brown brick. It sits above a full basement and is accessed by five concrete steps the sides of which are protected by a low brick wall; the historic coping is now missing. In its historic form the full width open air front porch was enclosed by screens, this has been removed and the porch is now enclosed with a frame wall covered in weatherboard and a modern four light sliding glass window centered in the upper half. The same material was used to fill in around the modern door opening. The dormer, centered on the roof above the front door, has three modern 1/1 windows set into its historic openings and the elevation walls of the dormer are covered in the same material used to fill in the porch openings. The landscaping is minimal consisting primarily of foundation plantings; the current plantings are not originals.

725 Fillmore St. contributing **Colonial Revival** (1915) (photo 5) This two-and-a-half story three bay house is constructed with red brick and is covered with a hipped roof that has a single dormer facing the street. Though the primary style attributes are Colonial Revival, i.e.; square Doric columns, multi-lighted windows (9/9), returned cornice on porch roof, there are also Craftsman attributes visible such as exposed rafters and wide eaves at the main roofline and also on the porch roof. The house sits above a full basement with four concrete steps accessing a small, one story, open air porch that is attached to the north side of the façade. The outer bays on both the first and second floors, all bays are symmetrically placed, are the original paired 1/1, wood, double hung, 9/9 windows. The center bay on the first floor is the main entry into the house and on the second floor consists of a pair of small 2/2 windows; the second floor openings are all flanked by decorative shutters. The landscaping, though not original, consists of foundation plantings following the trend of the era of construction.

729 Fillmore St. (photo 6) contributing **Renaissance Revival** (c.1918) Constructed of stucco covered brick this two story house sits above a full basement, and is covered with a low pitch hipped roof. There are three bays evenly spaced across the first floor of the façade. These each sit inside of a round arch opening with the center main entry one being narrower than the outer two. The entry into the house sits beneath a molded terra cotta round arch hood. The edges of the door opening are quarter rounded and in the round area of the arch, centered above the door is a raised stucco medallion. The two outer first floor openings each contain a three window grouping with the outer two windows being narrower than the center one; the windows are wood, 1/1, double hung and appear original to construction. The tympanum over the flanking window sets is a blank, semicircular panel. On the second floor, directly above the first floor window groups, is a set of paired wood framed casement windows; each casement contains six lights. Evenly spaced across the second floor elevation between the paired windows are five evenly spaced wood casement windows with six lights each. Mounted on the façade directly beneath these windows is a large wood planter box. Attached to the south elevation of the structure is a one story sunroom with an integral buttress set at the outer corners. A large window opening is centered in the façade. It consists of three parts; the outer two parts are wood casement windows and the center section is filled with glass blocks. The roof of this room is flat with a small parapet wall enclosing a second story open air porch. The main structure is covered with a low pitch hipped roof with a wide eave overhang that is supported by wood brackets.

771 Fillmore St. (See Appendix C, figure 5) contributing **bungalow** (c. 1915) One of the more popular housing styles on Fillmore is the dormer-front bungalow of which this is another example. The brick structure was constructed with a full width open air front porch sitting underneath the side-gabled roof that covers the building. Today the porch has been fully enclosed using modern weatherboard. The three historic windows in the large dormer on the roof have been replaced with two modern 1/1, double hung windows. The landscaping is simple with modern foundation shrubs replacing the original plantings.

1017 8th Ave- (photo 7) non-contributing **vernacular store** front (c.1921) Constructed as a one part commercial block with a centered entry this red brick structure has been altered considerably. Today the historic window openings have been filed with concrete block and the once flat roof has been trussed and covered. This is the only commercial structure within the district and it operated as the neighborhood grocery store from the 1920s until the 1960s

Pierce Street (photos 8 and 9) Many of the residences along the 700 block of Pierce Street were constructed as housing for American Sheet and Tin Plate Company management team and skilled labor

employees. Some of these were Gary Land Company designs; located at 739, 750, 756, 760, 769, 803, 808, and 809 Pierce. The plant manager's large house was located at 668 Pierce. In the 600 block (photo 7) there are several large houses set across multiple lots. Along the 700 block (photo 8) the density of infill is similar to that on Fillmore Street. In the two blocks of Pierce Street within the district there are thirty-nine structures; ten are bungalows, sixteen use Craftsman concepts in their styling, seven are Colonial Revival, three are Foursquare, there are two using the Prairie Style and one is a vernacular structure. The bungalow and the Craftsman styles dominate the streetscape. The majority of the landscaping on Pierce Street is along the same simple lines used on Fillmore. Some yards are raised above the street level. The exception is that of a few of the larger houses constructed in the 600 block used a more formal approach to the landscaping of their properties. A majority of the first occupants of the houses along Pierce were employees of the American Sheet and Tin Plate Company.[3] The first house constructed along Pierce dates to 1912 and the last dated 1921.

667 Pierce St. (See Appendix C, figure 6) contributing **Prairie** (1917) The GLC file D161 attributes L. Harry Warriner as the designing architect with an estimated construction cost of $5000. Constructed using red brick and sitting over a full basement, this two story boxy structure has a one story enclosed entry porch extending forward from the center of the front elevation; it is accessed by a door located on the porch's north elevation. The porch is illuminated by a ribbon of four 6/1 wood double hung windows that are original to construction; the windows share a common limestone sill. The entry to the porch is accessed by steps centered on the porch's north elevation; the sides of these steps are protected by low brick wall covered with a limestone coping. There are two 4/1 wood, double hung windows located north and south of the porch on first floor elevation; each is original to construction and has its own limestone sill. On the second floor there is a large ribbon window with six narrow, 4/1, double hung windows; the sills of these windows are formed by a corbelled stringcourse that runs the full width of the façade. The house and the porch are each covered with a hipped roof that has a wide eave overhang.

668 Pierce St. (Appendix C Figure 7) contributing **Colonial Revival** (c.1920) This three story, five bay, brick, side gable home was constructed for the first superintendant of the American Sheet and Tin Plate Company. The fenestration on the front elevation is symmetrical with each window opening retaining its historic wood, multi-paned, double hung window and frames. The center bay of the first floor is the main entry into the structure. It is accessed by two brick steps topped with a limestone coping; the steps are lined on their sides by a small brick wall with a limestone coping. The open air porch is covered with a portico whose entablature is supported by two pairs of Doric columns; one pair set at each corner of the porch. The flat roof of the portico is enclosed with a wrought iron railing. The door opening is flanked on each side by a sidelight consisting of six vertically stacked lights. Each of the first floor 6/6 windows has a splayed brick lintel with a limestone keystone. The center bay of the second floor is a pair of 6/6 windows; the opening has a splayed brick lintel with a large limestone keystone. The other four bays on this level contain windows identical to those directly below with the exception of the keystone. At the roofline a row of carved modillion blocks support the boxed eave. On the roof are three symmetrically placed gable front dormers; each with a returned cornice that is supported on each side by a Doric pilaster. Along each side of the structure rise two fireplace chimneys that rise above the roof ridge; they are each topped with a pair of square ceramic pots. Centered on the south elevation is a one story sunroom. At each corner of the room is a set of three Doric columns that support a wide entablature. Each wall of the sunroom contains a ribbon of wood casement windows each with multiple lights and a two light wide transom window. The sunroom roof is flat. The landscaping of this property today is

[3] An investigation of Polk's 1918 Gary City Directory provided this information.

much the same as it was when the house was constructed. The house sits on multiple lots and has a raised lawn. Foundation plantings line the house and a hedgerow of trimmed bushes lines the sidewalks on both Pierce Street and 7th Avenue; the house and landscaping reflect the importance of the occupant.

669 Pierce Street (photo 10) contributing **Colonial Revival** (1925) This large, three story, five bay, side gable Colonial style house was constructed using glazed light tan bricks. A contemporary one story flat roof sunroom comes off the structure's west elevation; its historic openings have been enclosed to accept modern 1/1 windows. A later one story, flat roof, room addition was been added to the structure's east elevation; it was probably added in the 1930s when the house was the meeting/clubhouse for Gary's University Club. All historic windows have been replaced with modern 1/1, double hung windows. The five bays of the structure are evenly spaced across the façade. The center bay on the first floor is the main entry into the house. It is accessed by three concrete steps that lead up to a small open air concrete porch that is covered by an arched portico consisting of a gable front roof with a returned cornice that is supported at its outer corners by a single Doric column. The center bay of the second floor is smaller than the others on the floor. A simple boxed eave lines the roofline. Evenly spaced across the front slope of the roof are three gable front dormers; each has a returned cornice that is supported on each side by a Doric pilaster. Though the ground floor windows are obscured by metal roll down covers, and the east sunroom is a slightly later addition, the house retains its massing, brick work and portico.

700 Pierce St. (photo 11) contributing **Colonial Revival** (c.1916) Sitting sideways on the lot facing 7th Avenue this five bay, two-and-a-half story, side-gable house was constructed using brown brick. The center bay of the structure is the main entry into the house; it contains its historic four panel wood door with a four section fanlight set it its upper quarter. The entrance has a wide wood surround that consists of two Doric pilasters that supports a simple entablature; a bracket springs off the top of each pilaster and supports a shallow balcony that covers the entry and its small open air porch. The flat roof is enclosed by a short wrought iron railing. The four windows of the first floor are evenly placed across the façade, the openings contain their historic wood, 6/1, double hung windows; each opening has a wood sill and a splayed brick lintel. A stringcourse created by a row of soldier bricks separates the first and second floors. The center window of the second floor is smaller than the other windows. The windows on the second floor are modern 1/1 replacements that have been set into the historic openings; they retain their original wood sills and frames. The second floor windows rise to the boxed eave. The roof contains no dormers. Coming off the east elevation of the house is a modern one room addition; its date of construction is not known. It is possible that the room is a greatly altered sunroom. Modern plantings have been placed along the foundation.

716 Pierce St. (photo 12) contributing **Foursquare** (1916) According to GLC file D121 this two story house was designed by architect L. Harry Warriner with an estimated cost of $4150. The once open air, one story porch, occupying the northern half of the façade, has been enclosed using a large three part picture window. The room is covered with a low pitch hip roof. The main entry into the house is south of the porch and is set at ground level. There are two windows on the second floor of the elevation, they are modern 1/1 replacements set into the historic openings. A wide enclosed eave surrounds the structure and is capped with a low pitch hip roof. The landscaping is minimal.

739 Pierce St. (photo 13) **Craftsman** (1916) This two story house is a Gary Land Company model, there are several Gary Land Company model homes located in the 700 and 800 blocks of Pierce and Buchanan streets. They are discussed in Section 8 (examples of several GLC model homes can be found in Appendix F). A one story room extension, the original open air front porch that has been enclosed, extends forward from the main elevation of the house. The porch is covered with a shed roof. The north bay of the first floor is the entry door into the house; it is accessed by three poured concrete steps. A three part wood frame picture window is located to the south of the entry. There are two windows symmetrically placed on the elevation of the second floor. The historic openings have their historic wood frame, 1/1, double hung windows. The gable area of the elevation is filled with half-timbering and stucco giving the Craftsman structure a Tudor flair. The moderately sloping roof is supported by exposed beams. The landscaping is basic with modern plantings placed along the foundation line.

750 Pierce St. (photo 14) **Craftsman** contributing (1916) This two bay, red brick, two-and-a-half story house is another Gary Land Company model. This house has retained its original shed roof, open air porch and is accessed by four poured concrete steps. All openings are symmetrically placed. The north opening on the first floor is the main entry into the house and the opening to the south is a large 1/1, double hung, window. The openings on the second floor are placed directly above the openings on the first. They are smaller than the first floor window. All historic windows have been replaced with modern windows fitting their historic openings. Each window has a brick sill. The gable area, eaves and exposed beams have been covered with a modern siding material. The foundation plantings along the front of the porch may or may not be original, but are compatible with the era of construction.

Buchanan Street (15 and 16) is the dividing line between the 2nd and 3rd Gary Land Company Additions to the City of Gary. This is the last street within the district where a strict right angle grid is applied; from here 6th , 7th, and 8th Avenues will begin to curve as they progress westward through the district. There are fifty structures along this street that are within the historic district. Of these fifteen are bungalows, fifteen are Craftsman, seven are Colonial Revival, eleven are Foursquare and two are vernacular structures. The bungalow and Craftsman are still the predominate styles on Buchanan Street. The Colonial Revival and American Foursquare are beginning to gain in popularity. A change to the landscape can be seen along this street. The east side of the street the lawns are at sidewalk level while many of the yards on the west side of the street are raised and many of the houses, primarily in the 600 and 700 blocks, require a few steps to get up to lawn level from the public sidewalk. The houses along these blocks were built between 1914 and 1921.

608 Buchanan St. (see Appendix C figure 8) non-contributing **bungalow** (c.1917) This one-and-a-half story structure is a dormer front bungalow with an open air porch situated under a front-facing gable that extends forward, at the first floor level, from the south side of the façade. The original porch extended across the full width of the house and at some point in history the north end of the porch was enclosed. The present wide eave porch roof is supported by tapered brick piers and square wood columns. The rafters and beams underneath the gable eaves are exposed; the beams are supported by wood knee braces. Some of the original wood windows still remain but most have been replaced over the years. The house has been abandoned. Its deteriorated condition renders the house a non-contributing resource.

678 Buchanan St. (Appendix C figure 9) contributing **bungalow** with Craftsman attributes (c.1917) This one-and-a-half story dark red brick dormer front bungalow retains much of its historic integrity and is easily identifiable when compared to its 1917 photograph. Originally constructed with a full width, open air porch which at some period in time was enclosed; a modern entry was centered on the access steps and the open areas above the original low brick walls that surrounded the porch have been filled with a ribbon of three modern 1/1, double hung windows; the original limestone coping was left on top of these walls. Leading up to the porch are three concrete steps; each side of the steps are protected by a low brick wall that is topped with a limestone coping. The once exposed rafters of the porch roof have been enclosed, probably at the same time the porch was enclosed. The dormer on the roof has been covered with a modern siding material; the original multi-paned wood frame windows are intact. The dormer's walls are bellcast and the front center section with horizontal windows is recessed. The low pitch roof over the dormer has exposed rafters and beams; the outer two beams on the dormer façade are each supported by a wood knee brace. The landscaping has a raised yard that is accessed by three concrete steps coming up from the public sidewalk.

710 Buchanan St. (Appendix C figure 10) contributing **bungalow** (c.1916) Constructed of brown brick this one-and-a-half story dormer front bungalow has had its historic open air, full width porch, enclosed. The porch area is accessed by four concrete steps that are located near the south end of the façade. They are protected on each flank by a low brick wall that is topped with a limestone coping. The original porch roof was supported at each corner by a large tapered, brick pier; these are still visible. The open area above the original brick wall that enclosed the porch and between the tapered brick piers has been filled with a red brick and modern 1/1 windows; one to the south of the area enclosed for the modern doorway and a ribbon of three to the north of where the modern door is set. The exposed rafters of the porch have been enclosed. Centered on the front slope of the roof is a short dormer covered with a low pitch gable roof; its once exposed roof rafters have been enclosed. A low height, concrete retaining wall lines the sidewalk for the whole width of the property except for where the front sidewalk leaves the public one. Where this opening is at there are two short, square brick columns that flank the three steps that lead up to the level of the structure's lawn; the steps are lined by wrought iron railings. There are hedges that line the foundation of the house and a hedge row is placed along the top of the wall that lines the sidewalk.

722 Buchanan St. (Appendix C figure 11) contributing **Craftsman** with Prairie attributes (c.1917) This two story house, with the exception of the modern siding material, is very much as it was when built. A one story room extension, centered on the main façade, extends forward towards the street. It contains a five part ribbon window; these 9/1 windows are original to construction. The room is covered by a low pitch, wide eave hip roof. The main portion of the house has a two story extension coming off the eastern half of the north elevation. In the recess created by this extension, and centered on its east elevation, is the main entry into the house; the door is not original to construction. The entry is protected by a wrap around, low pitch, wide eave roof set at the level between the first and second floors. The door is accessed by four concrete steps that lead up to a small stoop in front of the door and the steps are lined with a wrought iron rail. On the second floor, centered on the main façade is another ribbon window, this time with four sections; they are identical in construction to the windows below. There is a single window identical to these is located directly above the main entry. The two story portion of the house is also covered with a low pitch hip roof. The lawn of the house is raised above street level and a small concrete block wall extends along the public sidewalk to help keep it in place; this wall is not original. Three concrete steps lead up to the front walk from the public sidewalk. The landscaping is simple and the tree shown in the historic photo is no longer there.

755 Buchanan St. (photo17) contributing **Colonial Revival** (1919) Constructed of light red brick this two-and-a-half story, five bay house has a large wood pediment door surround; the pediment has a returned cornice which is supported on each side by a Doric pilaster. The fenestration of the façade is symmetrical. The door is set between two sidelights, each with a single full length light, these set in a semi-elliptical arch opening. The area of the arch above the door and sidelights is filled with a fanlight. The entry is accessed by three concrete steps that lead up to a small uncovered stoop. On the first floor elevation, evenly set between the door and the edges of the façade, are a pair of wood, double hung 6/6 windows, the window openings have limestone lintels and a splayed brick lintel. On the second floor of the elevation, directly above the openings on the first floor, are three windows. The four over four center window is smaller than the outer two which are 8/8 in their configuration. The side-gabled roof is pierced at its ridge by a fireplace chimney. Hedges and bushes cover the foundation line of the house; these are representative of the era of construction. Two large trees stand in the south end of the front lawn. The front lawn is raised above sidewalk level and accessing the front walk requires one step up. The wall along the sidewalk is a modern addition; the historically planned raised lawns did not occur on the east side of Buchanan Street.

769 Buchanan St. (photo 18) contributing **Craftsman** (1919) Constructed of brick that has been painted white, this is a Gary Land Company designed and constructed house. It sits above a full basement. The front door and a full width poured concrete porch is accessed by five steps. The shed roof room extension coming off the first floor of the façade was once an open air porch; when it was enclosed is not known. It contains a modern door at the north end and a modern three part casement window on the south end of the façade. A large 1/1 double hung window is centered on the second floor of the façade; it has a brick sill and segmental arch. Directly above this window, centered in the gable, is an original 3/3 wood, double hung window with a brick sill and segmental arch. The gable front roof has a wide overhanging eave. The eave is supported by exposed roof beams; the beams and the eaves have been enclosed with a modern siding material. The lawn has a slight rise to it but is primarily at the public sidewalk level. Modern shrubs line the foundation line.

Lincoln Street (perspective photos 19 and 20) Within the district there are thirty-six houses located on Lincoln Street; fifteen are bungalows, seven Craftsman, seven are constructed in Colonial Revival styling, two were built using Prairie styling, four are Foursquare, and one is a vernacular structure. It is on this street that many of the changes made during the re-platting of the addition in 1917 become evident. The lots are wider, the east/west avenues curve through the neighborhood creating open vistas at their intersections with the north/south streets (photo 21). Along the west side of the 600 block are several large houses set on multiple lots. In the 700 and 800 blocks the houses are more moderate in size but their larger lot sizes allows for more landscaping enhancing their setting. On Lincoln even though the bungalow and Craftsman are still the dominate style used the Colonial Revival is the predominant style selected for the larger homes built in the neighborhood. The majority of the houses were constructed between1918 and 1926; the last two were built in 1930 and 1935.

600 Lincoln St. contributing (photo 22) **Craftsman** (1925) Constructed of red/brown brick this large two-and-a-half story three bay house has an attached garage coming off the west end of the south elevation and a one story, flat roof, room extension covering the full width of the main façade. The main entry into the house is centered in the room extension. The doorway is flanked by sidelights that extend two-thirds the length of the

door; each has multiple lights set in a hatch pattern. The present wrought iron storm door and entry door do not appear to be original to construction. Two ribbon windows, original to construction and each containing three wood casement windows flank the doorway; they are evenly spaced between the door and the edge of the façade. The doorway is accessed by a small open air stoop that is protected by a small overhang front gable roof. The flat roof of the room extension has a low crenellated brick parapet that wraps around its three open sides; the flat roof of the garage is finished in the same manner. There are three window openings on the second floor of the façade. The center window is a narrow, wood, double hung, 1/1. The outer two window openings are set with paired, 1/1, double hung, windows. All windows appear to be original. The low pitched hipped roof has a wide overhang. Centered on the front slope of the roof is a gable-front dormer with two, narrow 1/1, double hung windows. The yard is raised to the height of a concrete curb that encircles it. Where the driveway opens into the street there is a square brick pier with a limestone coping placed on each side of the driveway opening. There are shrubs planted around the foundation of the house and mature trees grow along the property line and in the parkway.

660 Lincoln St. contributing (photo 23) **Colonial Revival** (1935) This large, two-and-a-half story, five bay side-gabled Colonial Revival house has a one story sunroom attached to its south elevation. The large corner lot has a slightly raised lawn. The house is accessed from the street by two concrete steps leading up to the sidewalk. The sidewalk enters through a two-part wrought iron gate; each gate is attached to a square brick pier that has a limestone coping. A wrought iron fence surrounds the property. The first floor, center bay is the front door of the house. The historic door surround consists of a multi-paneled, wood door, flanked on each side by a sidelight with 10 (2X5) vertically stacked lights in top three-quarters of its height; the bottom quarter is filled with a raised field panel. A semi-elliptical fanlight spreads across the entire door opening. A gable front portico covers the entry way; it forms a barrel vault and is supported at each exposed corner with a square Doric column. The gable has a returns cornice that is lined with dentils. The small open porch accessed by three limestone steps. On the first floor façade are two bays evenly placed on both sides of the door opening, each opening contains its historic 8/1, wood, double hung window and is flanked by a pair louvered wood shutters. On the second floor of the façade are five evenly spaced windows, each window is constructed the same as those on the first floor. Three gable-front dormers are placed evenly across the front slope of the gable roof. These dormers each contain a 6/1, wood frame, double hung window. The one story, flat roof sunroom comes off the center of the structure's south elevation. Each wall has a window grouping of 6/1, wood frame, windows illuminating the interior. Ivy covers most of the structure's exterior elevations. The landscaping is very heavily planted, hedges line the wrought iron fence, and trees grow in the yard. A curb follows along the sidewalk around the entire property and the lawn level is at the height of the curb.

675 Lincoln St. (photo 24) contributing **Prairie** (1919) The GLC file D255 gives the information that this house was designed with a construction cost of $12000. The historic fabric has been covered with a modern siding material. The main, or west, façade is the elevation in the photograph with the ribbon windows; these windows are original to the house. However, the blueprint does not show a ribbon window on the second floor. Changes like this were often made after the initial design had been accepted. The corner windows are also different from the blueprint which indicates them as casement windows. The entry into the house is located in the on the north end of the west façade. A low pitched pent roof circles the house at the level of the second floor and a low pitched hip roof covers the house. A low, stone wall with a limestone coping encircles the yard; this does not appear to be original to construction. Behind, yet paralleling the wall is a hedgerow which might date to the time of the original landscaping.

720 Lincoln St. (photo 25) contributing **bungalow** (1919) This is a two story red/brown brick dormer-front bungalow. Attached to north end of the main façade is a small open air porch that extends forward from the façade. The porch is accessed at its center by six concrete steps; the sides of the steps are lines with wrought iron handrails. The entry door is centered on the porch and contains its original wood door with the center panel being glass. The porch is covered with a moderately pitched gable roof that is supported at each of its exposed corners by a square brick column, each capped with a limestone coping. The area between the columns and the main elevation of the house has a short brick wall that lines the outer edges of the porch. This wall is partially open on the street side to allow the steps to access the porch. On the elevation to the south of the porch is a large three part window; all three sections are the original double hung, wood, 1/1 windows with the middle window larger than the two outer ones. The outer windows are covered with wood frame storm windows with four lights. The windows have wood lintels and sills. Just below the opening, mounted into the brick wall are four limestone brackets that once supported a window planter box. On the façade to the north of the porch is a single, wood, 1/1 window. The dormer on the roof is constructed as a wall dormer; the eaves of the roof over the main section of the house opens up to allow the dormer to rise. This dormer has a three part window; it is identical in construction to the one on the first floor but smaller in size. This dormer is covered with a steeper pitched roof than used on the porch. The landscaping is very typical of the structure's era of construction. The slightly raised lawn is retained by a curb that lines the property side of the sidewalk. The sidewalk leading to the house has one step to take it up to the level of the lawn. There are small shrubs that line the foundation of the house with a small tree on the front lawn.

738 Lincoln St. (photo 26) contributing **Prairie** (1918) The GLC file D195 lists this two story, dark red brick house as costing $8000 when it was designed by architect L. Harry Warriner in 1918. The one story entry room, extending forward towards the street from the main façade, has been enclosed with a modern siding and its historic windows have been removed and replaced. Despite the changes, the porch retains its overall form and original overhanging roof structure. A very low pitched roof covers the room; it has a wide overhanging eave. The only other window on the façade is the historic ribbon of six sashes on the second floor facing towards the street. They are wood framed, 1/1, double hung windows; the outer two windows are half the width of the inner four. The windows are separated from each other by a column of header bricks. A low pitch hip roof covers the main section of the structure.

778 Lincoln St. (photo 27) contributing **Colonial Revival** (1923) The GLC file D351 states that this structure had an estimated cost of $15,000 when it was designed by Gary architect Uno L. Larson architect and built by Robert Cenek in 1923. The house looks today as it did when designed (see Appendix D figure 2). The three bay structure sits over a full basement. The center bay is the main entry into the house. The entry consists of a multi-lighted wood frame door. The door is flanked on each side by a sidelight with 10 (2X5) vertically stacked lights in top three-quarters of its height; the bottom quarter is filled with a raised field panel. A semi-elliptical fanlight spreads across the entire door opening. A one story portico covers the porch in front of the door; it is constructed of an entablature supported by two round Doric columns at its outer corners and two flat Doric pilasters where it attaches to the main façade. The porch is constructed of concrete and is accessed by four concrete steps that are lined with curving wrought iron hand rails. Centered on each the north and south sides of the first floor elevation, between the portico and the edge of the façade, is a window grouping with three 6/1, wood frame, double hung windows; each window is separated by a wide wood mullion. Each of the ribbon windows share a common limestone sill and have soldier brick lintels. On the second floor the three bays are all windows; the outer two bays contain a pair of wood windows identical in construction as those on

the first floor. The center window is a single smaller 1/1. Each of the second floor openings has a limestone sill. The windows rise on the elevation to the wide eave overhang. Centered on the second floor façade between the paired windows and the center window is a decorative piece of molded terra cotta with a raised lozenge set into the brick. The house is covered with a hip roof. Centered on the south elevation of the house is a one story sunroom. Each wall of the sunroom has a large three part window centered in its elevation. The room is covered with a low pitch hip roof. The landscaping includes a foundation covering hedgerow with plants placed along the sidewalk leading to the porch.

Johnson Street (photos 28 and 29) Within the district there are thirty-seven structures located along Johnson Street, of these seven are bungalows, seven are Foursquare and twenty-three are Colonial Revival in style. On Johnson Street the Colonial Revival style becomes the dominant style. The Foursquare has equaled the bungalow in popularity by the time of the development of this street. The majority of the houses were constructed between 1921 and 1926. The landscaping in the neighborhood is simple. The east side of the 600 block has yards that rise slightly from the street level, while on the west side, several of the yards have been beveled along the house side of the public walk requiring a few steps to access the front yard level. Along the 700 block the yards of the houses rise a couple of feet at the public sidewalk, requiring steps to access the front sidewalk before leveling out. Plantings are simple on the entire length of the street with foundation covering bushes and hedges being the most prevalent. Trees are primarily planted along the parkway.

600 Johnson St. (photo 30) contributing **Colonial Revival** (1926) Though the house has a Johnson Street address it sits sideways on the lot facing 6th Avenue. On this two story, three bay, side-gabled house, with a one story sunroom attached to the east elevation, the entry into the house is the center bay on the first floor. The door opening has a simple door surround consisting of plain pilasters supporting a full pediment. The original multi-paneled wood door is covered with a modern wrought iron storm door and is shaded with a metal awning that was a later addition. The other two bays on the first floor are windows; they are evenly spaced on the façade between the door and the edge of the elevation. These double wide openings contain modern sliding windows set into the historic wood window frames; the opening dimensions remain intact. The opening has a limestone sill and a soldier brick lintel and each is flanked by decorative wood shutters. On the second floor of the façade are three evenly spaced modern, 1/1 windows of identical size and construction set into the historic openings. Each window is flanked by shutters identical to the ones of the first floor and has a limestone sill; their lintels are not visible since the windows rise to the boxed eave of the gabled roof. The sunroom has a flat roof. Each wall of the room is filled with the original 6/6 wood, double hung windows; the narrow ends have matched pairs and the wider end that faces Johnson Street has a ribbon of four. A fireplace chimney rises along the east elevation. The front lawn is raised and bevels at the public sidewalk. The sidewalk leading to the small concrete entry stoop is accessed at the public sidewalk by three concrete steps. The front sidewalk leads straight to the three concrete steps that lead up to the door. The yard plantings consist of bushes covering the foundation line and small trees planted at the outer edges of the façade.

656 Johnson St. (photo 31) contributing **Dutch Colonial Revival** (1926) This mottled brown brick Dutch Colonial Revival house was, according to GLC file D437 (see Appendix D, figure 3), approved for the Anderson Brothers Construction Company, with a cost $10,000. The three bay structure has a wide shed roof dormer set across almost the entire width of the gambrel roof. The center bay is the main entry into the house is set into an entry vestibule that extends forward from the center of the main façade. The door is centered on the plain façade of the vestibule; it is not original to construction. The vestibule is covered with a moderately

pitched gable front roof. Located on the first floor of the façade, on both sides of the vestibule, is a set of paired windows. Modern 1/1, windows fit the historic openings; these openings have a rowlock brick sill and they rise to the level of the boxed roof eaves. Evenly spaced on the elevation of the dormer are two sets of paired windows; these pairs are identical in construction to those below; these paired windows, unlike the ones on the first floor, are flanked by decorative wood shutters. Attached to the south side of the structure is a one story, flat roof, sunroom; each of its three exterior walls contains a pair of windows identical to those on the main façade. The lawn is slightly raised, requiring one step up from the public sidewalk. The sidewalk leading up to the house curves towards the vestibule where five concrete steps lead up to the door; the steps are lines on each side by as low brick wall topped with a limestone coping.

1430-7th Ave (photo 32) contributing **Colonial Revival** with Craftsman attributes (1920) This large two-and-a-half story, light red brick house sits on the corner of Johnson Street and 7th Avenue. The house has a sunroom attached to its west elevation and one to its south elevation, or main façade, which doubles as an entry/receiving room; this room is centered on the façade. The three exterior walls of the room consists entirely of the historic 1/1, wood frame windows; there are a pair on each of the narrow ends and a ribbon of four along the wider elevation. All windows in the house are the original 1/1, wood, double hung; the upper light in each window has a cross hatch design popular in many Craftsman homes. With the exception of the placement of the main entry into the house in the east elevation of the sun/receiving room, both one story room extensions are identical in construction; the flat roof of the sun/receiving room has a wrought iron railing around it the sunroom on the west elevation does not. The main façade of the house has two limestone string courses; one set at the window sill level of the first floor and the other at the sill level of the second floor; the first floor string course also encompass both sunrooms. On the main facade, adjacent to and on each side of the room extension, is a single window of the same construction as previously described. At the second floor there are three evenly spaced window openings; the east opening is a ribbon of three windows and the two other are a paired grouping. The windows on both floors utilize the string courses as their sills. The second floor windows rise to the level of the boxed eave of the hip roof. Centered on the front slope of the roof is a large, sharply pitched, gable-front dormer; it contains a ribbon of three 1/1 windows, they are smaller in width and height but are of the same construction as the windows on the rest of the house. A modern one story, frame addition is attached to the east elevation of the house; it is covered by a mansard roof. The landscaping of this house is elaborate. A small stone retaining wall lines the public sidewalks. At the corner of 7th Avenue and Johnson Street this wall makes a concave curve inward towards the house and the area between this wall and the sidewalk is a small garden. On the inside of the wall a hedgerow follows the route of the wall around the property. There are a couple of bushes planted along the foundation line along the main façade and at each corner of the sunroom on the west elevation is planted a small decorative evergreen.

715 Johnson St. (photo 33) contributing **Colonial Revival** (1924) his two story, three bay house was constructed using red brick. Extending forward from the center of the façade is an entry vestibule covered with a shed roof. The door opening is centered on the vestibule and has a wood pediment door surround that forms a cross-gable. Two flat Doric pilasters support the returned cornice of the pediment. The original multi-paneled wood door is covered by a modern wrought iron storm door. The door opening is surrounded by sidelights consisting of seven lights vertically stacked; a carved wood, semi-elliptical sunburst with arched molding and keystone is set above the door and sidelights. On both sides of the vestibule are paired, 6/1, wood, double hung windows, that are original to the house. Each window opening has a header brick sill with a steel plate lintel. There are three historic windows evenly spaced across the second floor of the elevation; the

center 6/1 window is smaller than the outer two 8/1 windows. The windows rise to the level of the boxed eave. A line of dentils line the roof eave across the entire façade. The house is capped with a hip roof. Coming off the south elevation of the house is a hip roof covered room that has been covered with weatherboard and has a pair of modern sliding windows centered in the upper part of the façade; originally this may have been an open air porch. The landscaping of the house is simple. There are a few small plants lining the foundation.

725 Johnson St. (photo 34) contributing **Colonial Revival** (1920) This two-and-a-half story, side-gabled, red brick, three bay house has a room addition coming off its south elevation. This addition is a modern enclosure around an original open air porch. The property has a raised yard and is accessed from the public sidewalk by two concrete steps. The front sidewalk leads straight up to a small concrete stoop that is accessed by one step. The center bay of the first floor is the main entry into the house. A wood, broken pediment door surround with sidelights encloses the door opening. There are two pairs of 1/1, wood, double hung windows evenly spaced on the elevation to the north and south of the door. These are original to construction and each pair shares a common rowlock brick sill. On the second story level of the façade there are three openings, each placed directly above the first floor openings. The windows are of the same construction as those below and the center widow is narrower than the outer two; each of these openings is flanked by a pair of decorative shutters. A large fireplace chimney rises on the south elevation of the house and pierces the roof at its ridge. The landscaping is simple with sculptured bushes lining the foundation line of the house.

Grant Street (photo 35) There are twenty-two houses located along the 700 block of Grant Street; the houses that once stood in the 600 block of the street have been removed years ago to accommodate growth and expansion of the Methodist Hospital located on the west side of the 500 block of Grant Street. Of the structures four are bungalows, sixteen were built using Colonial Revival styling and two are Foursquare (they are finished using Colonial Revival attributes). All of the Foursquare and Colonial Revival structures are in the 700 block; these homes were constructed for the management of the National Tube Company not long after it opened. These homes share many commonalities such as size, footprint and fenestration, but each has been modified in some way to give each structure its own unique appearance. The landscaping of the lots is relatively simple with street level lawns, the occasional tree, located in the yard not along the parkway, and various foundation plantings. The homes within the district along Grant Street were all constructed between 1922 and 1928.

727 Grant Street (photo 36) contributing **Colonial Revival** (1924) Due to the small size of the structure this style of construction is often referred to as a Colonial Revival Cottage. This is a two story, two bay, side-gabled, red brick house constructed for the management of the National Tube Company. All fenestration is symmetrically placed and balanced. Coming forward off the south end of the elevation is a one story wood frame room resembling a sunroom, a favorite attribute of the Colonial Revival. This room acts as an entry vestibule with the main entry into the house located on its north elevation. This room has a hip roof that sits on a simple architrave. Each corner is supported by a square Doric column; the two attached to the façade are pilasters. The open area between the columns on the west elevation of the structure has a large thee part modern picture window; the narrower outer two are casement windows. The door is accessed from an open air porch that stretches the north side of the vestibule across the north end of the façade; the concrete porch is accessed near its center by six concrete steps. On the first floor elevation, between the vestibule and the north edge of the façade, is a single, 1/1, modern window that fits the historic opening's molded wood frame. The window has a rowlock brick sill and soldier brick lintel. On the second floor there are two single windows

identical in construction as just defined. All window openings at one time had decorative wood, louvered shutters; two windows today only have one remaining. A simple freize board lines the roof, which has shallow boxed eaves. The plants along the foundation are overgrown but typical of the era of construction.

743 Grant Street (photo 37) contributing **Colonial Revival** (1928) Another National Tube home. It is identical in construction as the house previously described at 727 Grant with the exception of utilizing a hip, pyramidal, roof. Its hip roof entry vestibule, however, is as originally constructed. Two pairs of Doric columns support the architrave at each of the room's exposed corners. The area between the paired columns is filled with a narrow window with four vertically stacked lights. These windows occupy three-quarters the height of the elevation; the lower quarter is filled with raised field panels. The area between the paired columns has been set with three window panels constructed with twelve lights each; fielded panels fill the area beneath the window. Hedges and bushes line the structure's foundation line.

764 Grant Street (photo 38) contributing **Colonial Revival** (1924) This two-and-a-half story, two bay, side-gabled house is another built for the National Tube Company. On the south end of the elevation the side-gable roof eaves extend down to the first floor level to cover the entry vestibule; the round arch main entry is located on the north elevation of the room. A ribbon of four original 1/1, wood frame, double hung windows fills the west elevation of this room; all windows of the house are original and constructed the same. The ribbon window shares a common header brick sill and soldier brick lintel that has been painted white. On the first floor elevation to the north of the entry vestibule is a pair of 1/1 windows; they share a common rowlock brick sill and soldier brick lintel. Directly above the ribbon window, centered on the extended section of the roof is a wide, wood, hip roof dormer with a single 1/1 window. On the north end of the second floor elevation is a single 1/1 window. A brick fireplace chimney rises along the house's north elevation piercing the roof eave about half way up its front slope. The landscaping is simple with a single bush covering the foundation in front of the ribbon window and another lines the sidewalk as it rounds the north corner of the façade.

767 Grant Street (photo 39) contributing **Colonial Revival** (1928) This example of another National Tube home demonstrates another variation on the same housing form utilized on the 700 block of Grant Street. The symmetrical two story façade of the house has two bays; the south opening on the first floor is the main entry into the house, the remaining openings are 1/1, wood, double hung windows. The opening has a round arch constructed of soldier bricks. The inside of the arch is filled with a wood panel with radiating dividers. The rounded opening is capped with a round eyebrow hood molding that comes off two limestone consoles mounted into the brick wall. The multi-paneled door appears to be original to construction. The small open air concrete stoop in front of the door is accessed via four concrete steps. The wood, 1/1, double hung windows have header brick sills and soldier brick lintels. Most of the second floor lintels are covered by the cornice board at the eave of the pyramidal roof. Attached to the south elevation of the house is a one story frame sunroom that is covered with a hip roof. This room is constructed the same as the entry vestibule on the house at 764 Grant with the exception of the multi-lighted original windows, which have been replaced by modern single light windows. The yard is at sidewalk level and the foundation of the house is obscured by hedges.

Hayes Street (photo 40) is the last street in the Lincoln Street Historic District. The majority of the twenty-three structures were constructed between 1925 and 1930. There are four bungalows, one Craftsman, eleven

Colonial Revival, five Foursquare, one Renaissance Revival, and one Italian Renaissance ; the Colonial Revival being the most predominant style used.

764 Hayes Street (photo 41) contributing **Renaissance Revival** (1920) Constructed using light tan brick this two story house has an L shaped footprint creating an indentation on the north end of the façade; the round arch entry into the house is set in this recess. A small open porch, accessed by four concrete steps, fills this recess and is covered with a shed roof that is attached to the façade just above the entry between the first and second floors; this roof is supported at each side by heavy wood braces. The round arch of the door is lined with header brick. Above the door on the second floor is a modern single, 1/1, double hung window that fits the historic opening; it has a diamond shape insert in its upper panel (all windows on the façade are of this same construction). The opening has a limestone sill, soldier brick lintel and is flanked by decorative louvered shutters. The south end of the façade has two bays and extends forward towards the street. Centered on the elevation is a large tapered brick chimney that rises above the level of the roof and separates the windows. The two windows on the first floor are constructed with a round arch and double hung, 1/1, double hung windows; the opening has been covered with a modern wrought iron security screen. The round-arched opening is lined with header bricks and they have a limestone sill. Directly above these are rectangular framed windows of the same construction as below. The second story windows are flanked by decorative louvered shutters. The house is covered with a low pitch hip roof and has a moderately wide eave overhang. The lawn is raised above the level of the sidewalk and is accessed by three steps where it joins the public walk. A hedgerow covers the foundation line along the south end of the façade.

772 Hayes Street (1nd house from left side in photo 40) contributing **Colonial Revival** with **Craftsman** influences (1926). This house, according to GLC file D458 (see Appendix D, figure 4), was designed by Gary architect D.S. Pentecost with a constructed cost estimated at $12,000. The house today, with the exception of the north open air porch being enclosed at the time of construction, and the original front porch and door surround being removed at a later date (a shadow of the original remains on the wall), it is the same as designed. The two-and-a-half story main section of the structure has three evenly spaced bays across the façade. There are two one story wings, one each attached to the north and south elevations of the house; the north room was originally an open air porch. The room attached to the south elevation was designed as a sun room and has a pair of 1/1, double hung, wood frame windows centered on its east elevation and a ribbon of three on its south elevation. All windows on the structure, unless otherwise noted, are modern replacements with 9/1 windows filling the historic openings. The wing coming off the north elevation, designed as an open sided and covered porch, contains a ribbon of three original 3/2 windows. Both room extensions are covered with low pitched hip roofs. There are three bays across the main façade of the house. The center one on the first floor is the main entry into the house. Though much of the historic door surround and porch have been removed the sidelights remain; it is now covered by a large modern metal awning. On either side of the entry, centered on the elevation, is a pair of windows. They sit within a segmental arch opening; the arch comes off limestone springers set into the brick wall at each of the upper corners of the opening. The tympanum of the arch is brick. A limestone string course lines the main façade, wrapping around the house, acting as the sill for the upper story windows. There are two paired windows, identical to and mounted directly above those on the first floor, and centered on the elevation between them is a narrow window filled with glass block. The paired windows use the stringcourse as their sills while the center window has its own constructed of limestone; all windows have a soldier brick lintel. A wide eave, moderately pitched roof covers the main section of the house. Its eaves are boxed and supported by pairs of stylized modillions evenly spaced along the façade. The corner

lot has a hedge row that follows the property line around the inside of the public sidewalk and hedges planted along the foundation line.

801 Hayes Street (photo 42) contributing **Italian Renaissance Revival** (1930) Constructed using yellow brick, this two-and-a-half story has a one story sunroom attached to its east elevation. The fenestration on the house is asymmetrical and all widow openings on the house contain their historic metal casement windows and each opening has its own limestone sill. The entry into the house is set just to the east of center on the façade and is set into a recessed round arch opening. The arched opening extends forward from the façade about eight inches forming a brick pilaster, then three rows of header bricks come off the top of these and line the arch opening. The door covering the opening is the original batten door constructed to fit the arch; it has three narrow lights set in a stepped pattern set at eye level. On the first floor level to the east of the entry are a pair of metal frame casement windows each set into its own round arch openings; the round arch opening of each of these two windows have multiple radiating lights filling the round arch much like the central sash of a Palladian window. To the west of the door, near the west end of the elevation, is another round arch window opening identical to those just described. On the second story of the main façade there are two windows, one each near the edges of the façade. Above door, halfway between the top of the arch and the eave of the roof is another of these rectangular windows, its location indicates that it probably illuminates a stair landing. The main section of the house is covered with barrel tiles. Attached to the east elevation of the structure is a one story flat roof sunroom. There are two casement windows evenly spaced on the south elevation of this wall. A parapet surrounds the flat roof and is covered with a limestone coping. The raised lawn bevels at the public sidewalk. The sidewalk leading to the house is accessed by two concrete steps. There are a few plantings along the foundation line.

Note: Since the 1996 *Lake County Historic Sites and Structure Survey Interim Report* was published, the Lincoln Street Historic District has lost twenty-two structures. The losses are scattered throughout the twelve blocks of the district so that the district remains cohesive. Of these demolitions one is of special mention. The Wynant House, formally located at 600 Fillmore, was the only known example of Frank Lloyd Wright's "American System Built" model D101; it was built in 1916. The structure was in the process of restoration when fire destroyed it; the ruins were leveled in 2009.

Conclusion

The district today is very representative of how it appeared during its era of significance. Some of the houses require some tender loving care to survive. To the north of the district is the Fifth Avenue National Register District, to the west is the Horace Mann Historic District, to the east is what remains of the Gary Land Company's First Addition and to the south is the old Wabash Railroad right-of-way. It was in the Lincoln Street Historic District where the planning of the Gary Land Company matured. Its end result was the creation of a residential area where many of Gary's early upper and middle class residents would reside. Each block has some variation in architecture ranging from large Revival homes to bungalows. The homes are representative of architect designed homes, pattern book designs and company built homes all constructed in the popular styles of the early 1910s to late 1920s in the United States.

Lincoln Street Historic District Asset List

Property Address	C or NC	Property Address	C or NC	Property Address	C or NC
601 Fillmore St	C	618 Pierce St	C	629 Buchanan St	C
608 Fillmore St	C	626 Pierce St	C	630 Buchanan St	C
616 Fillmore St	C	636 Pierce St	C	636 Buchanan St	C
617 Fillmore St	C	645 Pierce St	C	637 Buchanan St	C
622 Fillmore St	C	650 Pierce St	C	641 Buchanan St	C
626 Fillmore St	NC	651 Pierce St	C	647 Buchanan St	C
632 Fillmore St	NC	655 Pierce St	C	651 Buchanan St	NC
633 Fillmore St	C	663 Pierce St	C	657 Buchanan St	C
636 Fillmore St	C	667 Pierce St	C	661 Buchanan St	C
642 Fillmore St	C	668 Pierce St	C	662 Buchanan St	C
645 Fillmore St	C	669 Pierce St	C	668 Buchanan St	C
650 Fillmore St	C	700 Pierce St	C	669 Buchanan St	C
656 Fillmore St	C	710 Pierce St	C	675 Buchanan St	C
657 Fillmore St	C	711 Pierce St	C	678 Buchanan St	C
665 Fillmore St	C	712 Pierce St	C	700 Buchanan St	C
664 Fillmore St	C	715 Pierce St	C	705 Buchanan St	C
668 Fillmore St	C	716 Pierce St	C	710 Buchanan St	C
704 Fillmore St	C	726 Pierce St	C	711 Buchanan St	C
709 Fillmore St	C	727 Pierce St	C	716 Buchanan St	C
713 Fillmore St	C	731 Pierce St	C	717 Buchanan St	C
716 Fillmore St	C	734 Pierce St	C	721 Buchanan St	C
720 Fillmore St	C	739 Pierce St	C	722 Buchanan St	C
721 Fillmore St	C	742 Pierce St	C	728 Buchanan St	C
725 Fillmore St	C	745 Pierce St	C	729 Buchanan St	C
729 Fillmore St	C	746 Pierce St	C	730 Buchanan St	C
736 Fillmore St	C	750 Pierce St	C	735 Buchanan St	C
740 Fillmore St	C	751 Pierce St	C	740 Buchanan St	C
745 Fillmore St	C	756 Pierce St	C	743 Buchanan St	C
749 Fillmore St	C	760 Pierce St	C	749 Buchanan St	C
751 Fillmore St	C	763 Pierce St	C	750 Buchanan St	C
756 Fillmore St	C	769 Pierce St	C	755 Buchanan St	C
760 Fillmore St	C	773 Pierce St	C	756 Buchanan St	C
765 Fillmore St	C	802 Pierce St	C	763 Buchanan St	C
766 Fillmore St	C	803 Pierce St	C	764 Buchanan St	C
771 Fillmore St	C	808 Pierce St	C	768 Buchanan St	C
772 Fillmore St	C	809 Pierce St	C	769 Buchanan St	C
799 Fillmore St	C	600 Buchanan St	C	772 Buchanan St	C
800 Fillmore St	C	605 Buchanan St	C	773 Buchanan St	C
801 Fillmore St	C	608 Buchanan St	NC	802 Buchanan St	C
809 Fillmore St	C	611 Buchanan St	C	805 Buchanan St	C
812 Fillmore St	C	616 Buchanan St	NC	810 Buchanan St	C
600 Pierce St	NC	617 Buchanan St	C	811 Buchanan St	C
612 Pierce St	C	620 Buchanan St	C	600 Lincoln St	C
615 Pierce St	C	623 Buchanan St	C	601 Lincoln St	C

Lincoln Street Historic District
Name of Property

Lake County, Indiana
County and State

Property Address	C or NC
615 Lincoln St	C
620 Lincoln St	C
625 Lincoln St	C
631 Lincoln St	C
640 Lincoln St	C
641 Lincoln St	C
647 Lincoln St	C
655 Lincoln St	C
660 Lincoln St	C
663 Lincoln St	C
675 Lincoln St	C
700 Lincoln St	C
701 Lincoln St	C
720 Lincoln St	C
715 Lincoln St	C
723 Lincoln St	C
728 Lincoln St	C
733 Lincoln St	C
738 Lincoln St	C
739 Lincoln St	C
741 Lincoln St	C
746 Lincoln St	C
752 Lincoln St	C
763 Lincoln St	C
764 Lincoln St	C
770 Lincoln St	C
771 Lincoln St	C
778 Lincoln St	C
779 Lincoln St	C
787 Lincoln St	C
801 Lincoln St	C
805 Lincoln St	C
806 Lincoln St	C
810 Lincoln St	C
600 Johnson St	C
608 Johnson St	C
615 Johnson St	C
618 Johnson St	C
625 Johnson St	C
626 Johnson St	C
631 Johnson St	C
634 Johnson St	C
639 Johnson St	C
642 Johnson St	C

Property Address	C or NC
645 Johnson St	C
654 Johnson St	C
656 Johnson St	C
700 Johnson St	C
703 Johnson St	C
708 Johnson St	C
709 Johnson St	C
715 Johnson St	C
720 Johnson St	C
725 Johnson St	C
728 Johnson St	C
731 Johnson St	C
736 Johnson St	C
739 Johnson St	C
742 Johnson St	C
751 Johnson St	C
756 Johnson St	C
757 Johnson St	C
760 Johnson St	C
765 Johnson St	C
766 Johnson St	C
773 Johnson St	C
802 Johnson St	C
809 Johnson St	C
808 Johnson St	C
700 Grant St	C
703 Grant St	C
708 Grant St	C
711 Grant St	C
716 Grant St	C
719 Grant St	C
724 Grant St	C
727 Grant St	C
732 Grant St	C
735 Grant St	C
740 Grant St	C
743 Grant St	C
748 Grant St	C
751 Grant St	C
756 Grant St	C
759 Grant St	C
764 Grant St	C
767 Grant St	C
801 Grant St	C

Property Address	C or NC
802 Grant St	NC
805 Grant St	C
808 Grant St	C
700 Hayes St	C
701 Hayes St	C
708 Hayes St	C
711 Hayes St	C
715 Hayes St	C
716 Hayes St	C
723 Hayes St	C
724 Hayes St	C
731 Hayes St	C
736 Hayes St	C
740 Hayes St	C
748 Hayes St	C
749 Hayes St	C
755 Hayes St	C
758 Hayes St	C
764 Hayes St	C
765 Hayes St	C
772 Hayes St	C
775 Hayes St	C
800 Hayes St	C
801 Hayes St	C
805 Hayes St	C
806 Hayes St	C
1431 W 6th Ave	C
1430 W 7th Ave	C
1017 W 8th Ave	NC
1116 W 8th Ave	NC

Lincoln Street Historic District
Name of Property

Lake County, Indiana
County and State

8. Statement of Significance

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

- [x] 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.
- [x] 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

1912 - 1949

Significant Dates

1912, 1914, 1917, 1919

Significant Person
(Complete only if Criterion B is marked above.)

N/A

Cultural Affiliation

Architect/Builder

Warriner, L. Harry
Norris, Karl D.
Larson, Uno L..

Period of Significance (justification)

The period of significance was chosen because the oldest resource in the district dates to 1912. The year 1949 was chosen because this was the year the last house was constructed within the Lincoln Street Historic District boundaries.

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 Lincoln Street Historic District is eligible for placement upon the National Register of Historic Places under Criteria A and C for its local historic significance. The district is eligible under Criterion A for its planning and development. The district is contains part of four Gary Land Company Additions to the City of Gary, platted between 1906 and 1919, representing Gary's remarkable residential expansion during the period between the founding of the city until the start of World War Two. Within the context of Gary, the district represents the effects of the best that the United States Steel Company had to offer in their new company town.

The district qualifies under Criterion C for its many fine examples of early twentieth century architectural styles. The district demonstrates the concepts promoted through the Small House and the Better Homes movements sweeping across America in the 1920s. Among the architecture in the district are examples of the bungalow, Craftsman, Prairie, Colonial Revival, Renaissance Revival and Spanish Eclectic. Several of the houses demonstrate the work of locally significant architects including H.L. Warriner, Uno Larson, Karl D. Norris, D.S. Pentecost and Robert Cenek. The district's period of significance is from 1906 to 1949. Additionally, the district meets the registration requirements of the "Historic Residential Suburbs in the United States, 1830-1960" multiple property listing. Broadly, the district significantly reflects the rapid rise of the Calumet Region. Specifically, it reflects the maturation of the neighborhoods developed by United States Steel's subsidiary, the Gary Land Company (GLC).

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

The Lincoln Street Historic District in Gary, Lake County, Indiana is located in the north central section of the city. Its western border sits adjacent to the Horace Mann Historic District and is bordered on the east by Fillmore Street, the last street of the original 1906 Gary Land Company (GLC) plat of Gary. To the north is the West Fifth Avenue Apartments Historic District (added 1984 - Lake County - #84001076) and to the south is the Wabash Railroad corridor.

Criterion A – Community Planning and Development

Community planning within the first platted additions of Gary developed by United States Steel Company, under the auspices of the Gary Land Company, was not guided by the community planning concepts being developed across the nation and around the world during the late nineteenth and early twentieth century. These new ideas promoted that the planning and design of the community was a benefit that would improve the built environment. This was not the purpose of the Gary Land Company's plan, or primary goal; it was to develop and control who lived in the residential areas that had been 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.[4] Gary was a company town.

The creators of Gary, the investors in United States (U.S.) 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.[5] They came to believe the problems associated 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 defined by the industry. They therefore sought to clearly define and restrain the urban spaces within their new city of Gary.[6] To do this they would clearly separate industry from the public sector. They used the Grand Calumet River, which 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.[7] To control this development, the officers of U.S. Steel formed the GLC as a holding company for the industrial and residential properties owned by U.S. Steel.[8]

One of the primary purposes of the GLC was to control residential development within the U.S. Steel owned land south of the Grand Calumet River and north of the Wabash Railroad tracks; it is within this area that the Lincoln Street Historic District is located. The GLC's plans called for an orderly and efficient growth for the city.[9] Development would not be haphazard and new additions to the GLC-controlled areas were not opened up for sale or 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, though they did, as much as it was to govern who would reside within it.[10]

The organizing officials of the Gary works of United States Steel intended to contain the development of their new city to be only within the areas located between the Grand Calumet River and the Wabash Railroad tracks about nine blocks south.[11] On October 4, 1906 the GLC platted its first addition to the city; the eastern end of the district is in part of this addition.[12] Arthur P. Melton, an engineer employed by the steel company, surveyed and laid out of the new city in a rectilinear grid.[13] The town center was located at the intersection of Fifth Avenue and Broadway Street.[14] Then the GLC removed the existing dunes in this area, graded the area, laid

[4] 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)
[5] Hardy Green, The Company Town: the Industrial Eden's and Satanic Mills That Shaped the American Economy, (New York: Basic Books, 2010), p. 113-118. (hereafter referred to as Green)
[6] O'Hara, p. 45.
[7] 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)
[8] William F. Howat, ed., Lake County and Calumet Region, (Chicago: The Lewis Publishing Company, 1915), p.542.
[9] Mohl, p.17.
[10] Green, p. 117.
[11] Moore, p. 263.
[12] Lake County Indiana Plat Book 6, page 15.
[13] Powell A. Moore, The Calumet Region: Indiana's Last Frontier, (Indianapolis: Indiana Historical Bureau, 1959), p.266. (hereafter referred to as Moore)
[14] 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.

out and paved the streets, installed sewer and water mains, put in concrete sidewalks, brought in topsoil and planted grass and trees.[15] The grid of the First Addition was only broken in two places for small public parks. The narrow thirty-five foot wide lots created a density of housing that was typical of nineteenth century walking and streetcar communities, which early Gary was. Gary's original development plan was based on economic functionalism not societal improvement concerns.

Armanis Knotts, attorney and former mayor of neighboring Hammond (1902-1904), was hired by the U.S. Steel to supervise the land acquisitions they made in the area that would become Gary; he would become the first manager of the GLC. His brother Tom Knotts became the president of the Gary town board. The two Knott brothers came to Gary in 1906 with an eye on making money off of land speculation and gaining power and influence through politics. Their land speculation was in the areas of south Gary outside of the control of the GLC.[16] This conflict of interest would lead to settlement problems within the GLC controlled areas of the city and political conflicts between the U.S. Steel Company and the residents who lived in areas outside of the GLC"s control. It reached the point within a year where the company would replace Knotts as head of the GLC with Captain Horace S. Norton.

Norton remained in control of its operations until his retirement in 1938.[17] He established strict regulations to govern the standards of the construction of the residential and commercial structures to be built. His control was also intended to discourage real-estate speculation within the areas owned by the company. To do this the GLC required that the property had to be developed by the owner within eighteen months; if not the GLC recovered the deed. Under contract the purchaser could only buy one lot at a time and if they completed improvements within the eighteen months allowed, then the owner/builder could sell it and then could purchase another lot for development.[18] To receive approval to build the prospective owner/builder was first required to supply the GLC with a set of architectural plans along with the expected cost of construction. When approved they were stamped and signed by the land agent for the GLC (see Appendix E) and building 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.[19] It was an effective way to control who lived where.

The First Addition included eight hundred acres.[20] The narrow lot grid system laid out in the GLC's First Addition would continue into their Second and Third additions, 1912 and 1914 respectively, even though these narrow lots were often combined to make larger settings for some of the houses.[21] Starting in the Third Addition 6th, 7th and 8th Avenues were designed to gently curve as they passed through the three block wide addition. The lots were still narrow and compact as in the First Addition, however, this changed with a re-plat

[15] James Lane, City of the Century: a History of Gary Indiana, (Bloomington, IN: Indiana University Press, 1978), p.34. (hereafter referred to as Lane).
[16] Mohl, p.13-21
[17] Lane, p. 202.
[18] Moore, p. 262-264.
[19] 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)
[20] Mohl, p.15.
[21] 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.

of the Third Addition on March 2, 1917.[22] On this date, the addition was redrawn to incorporate changes to its grid; two parks were created by altering the intersections of Fifth Avenue with Lincoln and Johnson Streets. These two streets curved inwards toward each forming a crescent shaped street. The lots along Lincoln, Johnson and Grants streets were increased in width (see Appendix A, figures 1 and 2).

Exactly why these changes were made is not recorded, but two separate influences were more than likely responsible. One was the coming of the automobile which changed the need for densely packed residential areas to be built; this density was to take optimum advantage of space for the convenience of being close to the occupant's workplace, or for its closeness to public mass transportation. Secondly, there was an exposing review of the short comings and short sightedness of the Gary Land Company and its parent company U.S. Steel in not applying the modern concepts of city planning put forward by the prominent city planners of the day, such as Daniel Burnham of Chicago. The review was written by Graham Romeyn Taylor in his book entitled, Satellite Cities: a Study of Industrial Suburbs published in 1915. Taylor was a prominent sociologist and an avid proponent of the City Beautiful Movement who studied and advised on urban development problems in the early twentieth century. It was his opinion that the founders of Gary had missed a grand opportunity to design a town from the bottom up by 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 for recreation.[23] The new changes to the Third Addition, especially the creation of the parks, reflect the impact of the City Beautiful Movement.

The City Beautiful movement grew out of the 1893 Columbian Exhibition in Chicago. American cities, due to industrialization, had grown very fast in the nineteenth century increasing in population ,700 percent, from around 500,000 in the 1830s to 3.8 million by the time the Civil War started in 1861.[24] The growth of these cities was haphazard at best with residential, mercantile, and industrial structures intermixed on the landscape. No one could escape the squalor. One solution to these problems was start of the suburban movement, away from the industrial areas. But often these new suburbs, over time, followed the same established settlement patterns. Then because of this suburban exodus, the cities began to fear that they were losing their central position, their power, wealth and significance to this new suburban growth that was taking place outside their city limits and their control. Visitors to the Columbian Exposition saw within the environs of the fair a city that was organized, dignified and beautiful. When they returned home they told its story to their neighbors. The chief architect of the fair was Daniel Burnham; he took his ideas for the organization of the fair beyond it and promoted the educated planning of cities. By the turn-of-the-twentieth-century the City Beautiful Movement was a nationwide trend in urban planning with the hopes of rectifying the decay and demoralization of communities through the beautification of the city. Its proponents believed that the use of high aesthetics in the design of their cities would imbue the city dwellers with moral and civic virtue. The movement believed that by beautifying an urban area with wide, elegant avenues, carefully planned landscape designs, and opulent buildings, the pride of the city would be restored and the inner city would maintain its central position within the expanding community. Overall the City Beautiful movement was a general plan of development with

[22] Lake County Indiana Plat Book 13, p.8.
[23] Grahame Romeyn Taylor, Satellite Cities: a Study of Industrial Suburbs, (NY: D. Appleton and Company, 1915), p. 173-176.
[24] Clifford Edward Clark, jr., The American Home, 1800-1960, (Chapel Hill: The University of North Carolina Press, 1986), p. 72. (hereafter referred to as Clark)

specifications and standards to control design, ensure quality and harmony of construction, and create a spatial organization suitable for fine homes in a park setting.[25]

The changes creating the park areas in the re-platting of the Third Addition seem in line with the recommendations made by G.R. Taylor. Whatever influenced these changes they continued into the GLC's Fourth Addition. The lots grew larger and a major concept of the City Beautiful Movement was incorporated into the addition with the placement of parks north and south of 5th Avenue between Lincoln and Johnson Streets, just north of the district (see Appendix B), and with the development of the Horace Mann High School campus, just to the west of the district in the Fourth Addition. These changes, though subtle, gave the western areas of the GLCs additions to Gary a much more appealing aesthetic, the area within the Wabash Tracks became *the* desirable area of Gary in which to live.

Though most of the homes within the district show an individuality in their design there are two areas within the district where the designs of the homes are very similar in construction. The first is along Pierce and Buchanan Streets where examples of Gary Land Company models, built by the GLC for sale or rental to employees of the American Sheet and Tin Plate Company.[26] The second group is along both sides of the 700 block of Grant Street, built for employees of the National Tube Company.

Landscaping

In the late nineteenth century a landscape designer suggested that the house be considered as the central interest of a picture and that the purpose of plantings around the house was to frame the picture and that a well landscaped suburb was a succession of these pictures.[27] The new small house owner of the early twentieth century used plants to help frame their home, but in a less formal application than that which was used in the preceding Victorian era. One of the concepts embraced by the bungalow craze, an integral component of the Small House Movement, was that the house was designed to meld the interior and exterior of the house blending the natural world with the built environment. Informality and simplicity was the emphasis.[28] Trees played a big role in softening the landscape and enhancing the house. Foundation plantings became a significant part of the transition from nature to structure. The scale of the plantings had an effect upon the picture of the house. The belief was that the small house looked its best if the decorative plantings and trees were kept simple in their arrangement and appropriate in their scale. Medium sized trees such as Wild crabapple, Wild Plum and Hawthorne were popular as were the small trees such as the Dogwood, Red Bud and Japanese Maple. Spirea and Barberry were popular foundation cover shrubs; the use

[25] 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. 39. (hereafter referred to as Ames)
[26] Note: In the Gary Land Company index of architectural prints at the Gary Public Library the GLC model homes along Pierce and Buchanan Streets are identified as the "Falkenau Homes." Victor Falkenau was a large scale Chicago builder who was contracted by U.S. Steel to work on the construction of their new plant and city. Prior to coming to Gary Falkenau had constructed in Chicago the Louis Sullivan designed Chicago Board of Trade Building, the large Western Electric Maywood facility on Cicero Avenue, the Congress Hotel and had worked on parts of the Chicago Sanitary and Shipping Canal. In Chicago he gained a reputation as non-union man. He was a member of the Chicago Trades Commission and had been on the investigating board for the Iroquois Theater fire. In Gary he constructed U.S. Steel's Administrative office building, the Philips Building on the northeast corner of 5th and Broadway. His company had a large encampment at Washington Street and 6th Avenue.
[27] Clark, p. 99.
[28] John A. Jakle, Robert W, Bastian, and Douglas K. Meyer, Common Houses in America's Small Towns, (Athens, GA: Georgia Press, 1989), p. 171.

of evergreens provided a year around effect upon the structure's landscape. Climbing vines were also a popular planting. [29] Though now in their maturity many of the houses within the district are still representative of this concept.

Criterion C - Architecture

The Lincoln Street Historic District is an eclectic collection of homes employing massed floor plans with a variety of concurrently popular ornamental styles of the 1910s through the 1940s in the United States.[30] The architectural form and style of the first decades of the twentieth century were a result of the public's reaction towards the economy, due to the financial Depression of 1893, its rejection of Victorian standards, and the development of new technologies. Prior to the turn of the twentieth century many architects had begun to feel that Victorian architecture, with its elaborate detail and bizarre shapes, was too extravagant in its artistic detail and too formal in its layout.[31] This all combined creating a search for the ideal economic modern home. The functionality and aesthetics of the new home would stress practicality, simplicity, efficiency and craftsmanship.[32] The simplicity of these smaller homes seemed to be more American with the older Victorian buildings being too European.[33] These new concepts would be championed, not only by the public and private sector but would be endorsed by the United States government, making the trend towards the smaller home very American and democratic.

The Lincoln Street Historic District is a neighborhood of stylistic houses influenced by the Small House Movement with the homes varying from one to two-and-a-half stories in height. The Small House Movement had its beginnings in the Depression of 1893.The homes of the Victorian Era were described by architectural historian Clifford Clark as the house of artistic expression. Typically Queen Anne in style these homes emphasized visual pleasure inside and out and were expensive to build and maintain. They were stately and helped reflect order in society and, just as important, the owner's position within it. They were large, elaborately styled, and had a variety of rooms that served very specific social functions.[34] They required a considerable maintenance and upkeep and though beautiful they were costly to operate; most required servants to help run them. The Depression of 1893 made many of these homeowners look at ways to balance the family needs and its social requirements with the pocketbook. One result of the depression was a re-thinking of the Victorian general social order. This social reorganization was fueled by the new social concepts of the Progressive Reform Movement that was emerging around the turn of the twentieth century.[35] The Progressive Movement in the United States, c. 1900 into the 1930s, was a political reaction to the problems created from the 1893 depression. Many of its concepts, especially simplicity and efficiency, were embraced in the re-addressing of the Victorian social values.[36] One of the universally embraced concepts of the

[29] 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. 304-308.
[30] Alan Gowans, The Comfortable House: North American Suburban Architecture, 1890-1930, (Boston: Massachusetts Institute of Technology, 1986), p. 84. (hereafter referred to as Gowans).
[31] Clark, p. 135, 143-144.
[32] Clark, p. 132.
[33] Clark, p. 147.
[34] Clark, p.143.
[35] Clark, p.142-153.
[36] Ames, p. 56.

Progressive movement was the trend towards a smaller, more economically efficient house that could be operated and maintained with a minimum effort by the occupant/owner and still be aesthetically pleasing. Prior to the movement towards smaller, more affordable homes architects had been kept busy designing the elaborate homes of the Victorian upper middle class. The homes for the middle and working class were primarily functional, non-descript structures with very little thought put into the functioning of the layout or to its aesthetic design. As the middle and working class became more affluent their desire to own their own home increased. They still saw the large Victorian house with its artistic applications as a sign of position within society but the older, large Victorian homes were not affordable for them to own or operate efficiently. The small house was. The beauty of a small home was now receiving national attention and the Lincoln Street Historic District reflects this; it is a neighborhood of eye pleasing, functional, single family homes influenced by the Small House Movement. The designs of the GLC and the National Tube Company housing on Grant Street are similar to those suggested in small house pattern books of the period.

Architectural Styles

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 took root 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. Gustav Stickley and others promoted the Craftsman bungalow on the east coast. In Chicago the bungalow became synonymous with suburban development.

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."[37] 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."[38] Historian Clifford Clark states that, "the bungalow represented the antithesis of the Victorian home, [being] simple, informal, and efficient."[39] By the turn of the twentieth century the term in the United States had come to mean a small, suburban house.

Bungalows are typically small buildings of one to on-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.[40]

[37] Allen George Noble, Wood, Brick and Stone, (Minneapolis; University of Minnesota Press, 1984), p. 146
[38] Gowans, p. 75.
[39] Clark, p. 171-173.
[40] 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.

Examples of the Bungalow can be found at:

608 Fillmore St., 616 Fillmore St., 617 Fillmore St., 622 Fillmore St., 632 Fillmore St., 642 Fillmore St., 645 Fillmore St., 650 Fillmore St., 657 Fillmore St., 664 Fillmore St., 668 Fillmore St., 709 Fillmore St., 709 Fillmore St., 713 Fillmore St., 720 Fillmore St., 720 Fillmore St., 721 Fillmore St., 740 Fillmore St., 756 Fillmore St., 760 Fillmore St., 771 Fillmore St., 799 Fillmore St., 800 Fillmore St., 809 Fillmore St., 812 Fillmore St., 812 Fillmore St., 812 Fillmore St., 645 Pierce St., 651 Pierce St., 711 Pierce St., 715 Pierce St., 726 Pierce St., 727 Pierce St., 731 Pierce St., Pierce St., 745 Pierce St., 746 Pierce St., 763 Pierce St., 608 Buchanan St., 611 Buchanan St., 617 Buchanan St., 669 Buchanan St., 669 Buchanan St., 678 Buchanan St., 705 Buchanan St., 710 Buchanan St., 717 Buchanan St., 730 Buchanan St., 740 Buchanan St., 743 Buchanan St., 749 Buchanan St., 750 Buchanan St., 764 Buchanan St., 773 Buchanan St., 663 Lincoln St., 700 Lincoln St., 720 Lincoln St., 715 Lincoln St., 733 Lincoln St., 741 Lincoln St., 763 Lincoln St., 764 Lincoln St., 770 Lincoln St., 771 Lincoln St., 787 Lincoln St., 801 Lincoln St., 805 Lincoln St., 806 Lincoln St., 810 Lincoln St., 625 Johnson St., 631 Johnson St., 642 Johnson St., 708 Johnson St., 736 Johnson St., 739 Johnson St., 809 Johnson St., 801 Grant St., 802 Grant St., 805 Grant St., 808 Grant St., 700 Hayes St., 711 Hayes St., 805 Hayes St and 806 Hayes St., 1116 W 8th Ave.

The **Craftsman** style (1905-1930) received a tremendous following in the United States from the turn of the twentieth century until the Great Depression. This style of home easily provided a platform for the housing concepts that rose out a nationwide movement towards smaller homes. Craftsman homes are not purist in their application of décor and many of the popular and concurrent architectural attributes of era were easily adapted to them. Craftsman styling was directly influenced by the Arts and Crafts movement that swept the country in the late nineteenth and early twentieth century. The Arts and Crafts movement promoted the use of natural beauty to enhance produced goods, trying to remove the industrial aspect of mass production through the promotion and application of skilled craftsmanship. The name "Craftsman" was taken from Gustav Stickley's influential magazine *The Craftsman*. The Greene brothers of California were the prime promoters of the Craftsman style in housing and the style was embraced by such renowned men as Frank Lloyd Wright who used many of its stylistic influences in his Prairie style concepts.[41] The style is identified by low pitched roofs with exposed rafters and wide eaves are often supported by knees or braces, with a large exposed porch supported by tapered piers and columns.[42] The roofs can be front gabled, side gabled, cross gabled or hipped. The window's upper sashes are often multi-lighted with the lower sash being of one light of glass. They are often grouped in twos, threes and more forming a ribbon of windows. A combination of materials, wood, stucco, brick, stone and shingles are used to enhance the appearance.

Examples of the Craftsman style can be found at:

626 Fillmore St., 665 Fillmore St., 704 Fillmore St., 716 Fillmore St., 736 Fillmore St., 749 Fillmore St., 766 Fillmore St., 612 Pierce St., 618 Pierce St., 655 Pierce St., 655 Pierce St., 669 Pierce St., 712 Pierce St.,

[41] Gerald Foster, American Houses: a Field Guide to the Architecture of the Home, (NY: Houghton Mifflin Company, 2004), p.348. (hereafter referred to as Foster).
[42] Virginia and Lee McAlester, A Field Guide to American Homes, (NY: Alfred A. Knopf, 2003), p. 453-454. (hereafter referred to as McAlester)

734 Pierce St., 734 Pierce St., 751 Pierce St., 605 Buchanan St., 620 Buchanan St., 629 Buchanan St., 630 Buchanan St., 647 Buchanan St., 662 Buchanan St., 716 Buchanan St., 722 Buchanan St., 756 Buchanan St., 810 Buchanan St., 600 Lincoln St., 601 Lincoln St., 615 Lincoln St., 625 Lincoln St., 739 Lincoln St., 746 Lincoln St., 752 Lincoln St. and 724 Hayes St.

Gary Land Company Craftsman Models

615 Pierce St., 739 Pierce St., 750 Pierce St., 756 Pierce St., 760 Pierce St., 769 Pierce St., 803 Pierce St., 808 Pierce St., 809 Pierce St., 721 Buchanan St., 729 Buchanan St., 763 Buchanan St., 769 Buchanan St., 805 Buchanan St., and 811 Buchanan St.

The **Colonial Revival** style (1880-1955)[43] developed after the 1876 Centennial Celebration held in Philadelphia when the American people experienced a rebirth in the interest in their nation's colonial heritage.[44] The earlier Georgian and Adam styles are the main influences on the revival's styling with some attributes from post medieval English and Dutch Colonial homes from the Atlantic seaboard incorporated into them.[45] 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 nineteenth century when a more detailed research and adherence to proportion was studied and applied to the style.[46] The architecture of the World's Columbian Exposition of 1893 might well have provided a more immediate influence to Gary residents. In addition to the grand classism of the main buildings, the thirteen original colony/states constructed colonial style pavilions. 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. Both adaptations are evident in the Lincoln Street 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.[47] The gambrel roof form is often associated with the Dutch Colonial Revival style.

Examples of the Colonial Revival style can be found at:

633 Fillmore St., 656 Fillmore St., 725 Fillmore St., 745 Fillmore St., 772 Fillmore St., 626 Pierce St., 650 Pierce St., 663 Pierce St., 668 Pierce St., 700 Pierce St., 710 Pierce St., 616 Buchanan St., 623 Buchanan St., 636 Buchanan St., 675 Buchanan St., 700 Buchanan St., 735 Buchanan St., 755 Buchanan

[43] All era of popularity dates taken from Virginia and Lee McAlester, A Field Guide to American Homes, (NY: Alfred A. Knopf, 2003)
[44] Foster, p.284.
[45] McAlester, A Field Guide to American Homes, p. 326.
[46] McAlester, p.326.
[47] McAlester, p. 321.

St., 640 Lincoln St., 641 Lincoln St., 660 Lincoln St., 701 Lincoln St., 728 Lincoln St., 778 Lincoln St., 778 Lincoln St., 779 Lincoln St., 600 Johnson St., 608 Johnson St., 618 Johnson St., 626 Johnson St., 634 Johnson St., 639 Johnson St., 645 Johnson St., 654 Johnson St., 656 Johnson St., 700 Johnson St., 715 Johnson St., 715 Johnson St., 715 Johnson St., 725 Johnson St., 728 Johnson St., 742 Johnson St., 751 Johnson St., 756 Johnson St., 765 Johnson St., 765 Johnson St., 766 Johnson St., 773 Johnson St., 802 Johnson St.,808 Johnson St., 708 Hayes St., 715 Hayes St., 723 Hayes St., 731 Hayes St., 736 Hayes St., 748 Hayes St., 749 Hayes St., 755 Hayes St., 765 Hayes St., 772 Hayes St., 775 Hayes St., 1431 W. 6th Ave and 1430 W. 7th Ave.

National Tube Company Colonial Revival Homes on Grant

700 Grant St., 703 Grant St., 711 Grant St., 716 Grant St., 719 Grant St., 727 Grant St., 732 Grant St., 735 Grant St., 740 Grant St., 743 Grant St., 748 Grant St., 751 Grant St., 756 Grant St., 759 Grant St., 764 Grant St. and 767 Grant St

The **American Foursquare** is more of a form than a style and is defined as two stories tall, with a raised basement, full width veranda, capped with a pyramidal roof containing at least one dormer with 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.[48] Though larger than the bungalow the four square still continued the movement away from the more restrained ornamentation that was prevalent in the Victorian homes of the late 1800s, yet the form was easily adaptable to the same concurrent architectural styling's that the bungalows readily 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.[49]

Examples of the American Foursquare can be found at:

636 Fillmore St., 765 Fillmore St., 716 Pierce St., 773 Pierce St., 802 Pierce St., 600 Buchanan St., 637 Buchanan St., 641 Buchanan St., 657 Buchanan St., 661 Buchanan St., 668 Buchanan St., 711 Buchanan St., 728 Buchanan St., 768 Buchanan St., 768 Buchanan St., 772 Buchanan St., 802 Buchanan St., 620 Lincoln St., 647 Lincoln St., 655 Lincoln St., 723 Lincoln St., 615 Johnson St., 703 Johnson St., 709 Johnson St., 720 Johnson St., 731 Johnson St., 757 Johnson St., 760 Johnson St., 708 Grant St., 724 Grant St., 701 Hayes St., 716 Hayes St., 740 Hayes St., 758 Hayes St and 800 Hayes St.

The **Prairie** style was developed by a group of creative Chicago architects that have come to be known as the Prairie School, Frank Lloyd Wright being the acknowledged master. It flourished from around 1900 into the 1920s and is considered to be one of the few truly American architectural concepts.[50] The styles form is typically two stories with one story wings or porches and are designed with a low-to-the-ground horizontal appearance that helps integrate them with their natural setting. The exterior walls are commonly covered with

[48] Gowans, p. 84.
[49] Ames, p.39.
[50] McAlester, p. 440.

light colored stucco, brick or concrete blocks. The roofs are generally low pitched with wide over hanging eaves. Ribbon windows help accentuate the horizontal, low to the ground appearance of the structure.[51] Examples of the Prairie style can be found at: 636 Pierce St., 667 Pierce St., 675 Lincoln St. and 738 Lincoln St.

The **Renaissance Revival (1890-1935),** sometimes called Italian Renaissance or Second Renaissance Revival (the first revival was the Italianate style of the mid-nineteenth century), is a style of architecture that draws its historic inspiration from the Renaissance palazzi of northern Italy.[52] 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 as residence began in the 1880s when McKim, Mead and White designed the Villard Houses in New York City.[53] 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 with the houses usually being between two and three stories in height.[54] Identifying features include either a low-pitched hipped or a flat roof; the hipped roofs are typically covered with ceramic 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.[55] The walls are usually brick or stucco and often there is a small balcony with balustrade on the main façade, often 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.[56]

Examples of the Renaissance Revival style can be found at:

729 Fillmore St., 764 Hayes St. and 801 Hayes St.

Vernacular architecture makes use of common regional forms and materials at a particular place and time; sometimes including strong ethnic influences of an immigrant population. It is usually modest and unassuming and often demonstrates a mixture of traditional and more modern styles or a combination of several styles. Their designs have often been based on examples found in architectural pattern books and often used readily available manufactured components in their construction.[57]

Examples of vernacular architecture can be found at:

801 Fillmore St., 600 Pierce St., 651 Buchanan St., 721 Buchanan St., and 631 Lincoln St.

[51] Cyril M. Harris, American Architecture: an Illustrated Encyclopedia, (NY: W. W. Norton & Company, 1998), p.259. (hereafter referred to as Harris)
[52] Harris, p.186.
[53] McAlester, p. 398.
[54] Harris, p. 186.
[55] McAlester, p. 397.
[56] Harris, p. 186.
[57] Harris, p.350.

Architects

Lewis Harry Warriner from Gary designed several homes within the district. He graduated in 1900, at the age of 22, from the Chicago Manual Training School 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. 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.[58] Identified homes within the district designed by Warriner are located at 626 Fillmore, 710 Pierce, 669 Pierce, 738 Lincoln, and 802 Johnson .

Karl D. Norris, (1887-1943) was born in LaGrange, Indiana. He studied architecture in his spare time and started practicing in East Chicago in 1913. He was a member and president of the Indiana Society of Architects as well as a member of the American Institute of Architects (A.I.A.). During his career he designed many public buildings in the Calumet Region including the East Chicago Roosevelt High School Auditorium, the East Chicago Elks Club, and the Minas furniture building in Hammond as well as the Lake County Tuberculosis Sanatorium. Of these structures the Sanatorium is the only one remaining. The house at 626 was designed by Norris when was a partner with L.H. Warriner.

Uno L. Larson was born in Sweden in 1893 and when he was twenty years old he immigrated to the United States.[59] Larson became a naturalized citizen in 1913. Larson served in the armed forces during World War I where he earned the Purple Heart. When he arrived in Gary he resided with his brother; both were listed as building contractors in the 1918 Polk City Directory for Gary. In 1923, Larson designed the house at 778 Lincoln Street. He designed other residences in Gary including one in the Horace Mann Historic District located at 701 Arthur Street.[60] Where Larson received his architectural training is not clear. In 1927, Larson became the manager of the lumber company he would eventually own and manage until the end of his life.[61] While practicing architecture in Gary he was a member of the Indiana Society of Architects and is credited with designing the Gary Armory Building, the "old" Tolleston Bank Building, an addition to Bethlehem Lutheran Church "and many other Gary structures."[62]

Douglas S. Pentecost immigrated to the United States from England in 1876 when he was twenty-three years old, becoming a naturalized citizen in Cook County, Illinois on October 16, 1888.[63] Soon afterward he married his wife Anna, also a naturalized citizen (from Sweden) and by 1893 they had started a family.[64] In 1902,

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[58] Howat, p. 829
[59] Gary Post Tribune, obituary, 10-24-59, p.11.
[60] Gary Land Company File D661. Available in the Indiana room of the Gary Public Library, Gary, Indiana.
[61] Gary Post Tribune, obituary, 10-24-59, p.11.
[62] Gary Post Tribune, obituary, 10-24-59, p.11.
[63] United States Naturalization Record Index, file P 532. Available on Ancestry.com at Http://search.ancestrylibrary.com/cgi-bin/sse.dll?h=4726120&db+USnatindex, accessed 30 May 2012.
[64] Information garnered from 1910 United States Census, Roll T624_272; page: 5A; Enumeration District: 1591; Image 48; FHL microfilm; 1374285. Available on Ancestry.com at Http://search.ancestrylibrary.com/cgi-bin/sse.dll?h=4726120&db+USnatindex, accessed 30 May 2012.

Pentecost worked as the head draftsman for Chicago architect Harvey G. Hayes who was designing the city of Zion, Illinois its for founder John Alexander Dowie. Hayes and Pentecost were both let go on November 24, 1902 due to the financial difficulties incurred by Dowie. While in Zion, Hayes and Pentecost designed the hotel and administration buildings, the lace works building and other important structures.[65] By 1915, Pentecost was identifying himself as an architect and was practicing his trade in Chicago. One of his architectural designs during this period was for the Cicero Theater, a movie house located on Cicero Avenue near Jackson Street in Chicago.[66] In 1922 Pentecost moved his family to Gary where he practiced his profession until his death on May 1, 1927.[67] In 1926 Pentecost designed house at 772 Hayes for builder George Cummings.[68]

Robert R. Cenek worked as an architect in Gary from 1918 until his death in 1931. While practicing in the city Cenek engaged in designing homes and apartment houses. One of his apartment houses, the Seville Court at 1720 – 5th Avenue is included in the West 5th Avenue Apartments Historic District (NRN # 04000203); it was in this building that Cenek made his home.[69] Cenek was involved in the planning and development of the Morningside residential district in the Glen Park area of Gary, also a National Register Historic District (NRN # 09000758). His obituary in the Gary Post Tribune, dated April 7, 1931, credits him with designing more than 100 homes along Lincoln and Johnson Streets two of which are located at 631 Lincoln and 778 Lincoln.

Lewis E. Hiner came to Gary in early 1907 from Mishawaka, Indiana with his partner architect Alfred S. Hess; they dissolved their partnership in 1910. After dissolving their partnership, Hiner went on to design the Masonic Temple, the Nurses' Home at the Methodist Hospital, the United Presbyterian Church as well as many private residences. One of his designs is located in the district at 1430 - 7th Avenue.[70]

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 wet lands that made settlement difficult. It was also protected from settlement as 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.[71] 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 based on agriculture.[72] The earliest permanent settlement in the area of Gary area were the Gibsons, Thomas and Anna, who opened an inn on the stage route that traversed the area along the old Chicago-Detroit Road, which roughly paralleled modern Gary's Fourteenth Avenue.[73]

[65] Chicago Daily Tribune, "Dowie cutting expenses: Head architect let out,"25 November 1902, p7.
[66] Chicago Daily Tribune, "Two modern movie houses now being built," January 13, 1915, p.10.
[67] Gary Post Tribune – obituary, May, 2, 1927, p. 12, col. 1.
[68] Gary Land Company File D458, available in Indiana Room at Gary Public Library, Gary, Indiana.
[69] "Burial Rites are Held for Builder, Victim of Typhoid," Gary Post Tribune, 27 April 1931, p. 14, col. 3.
[70] "L.E. Hiner, 70, Gary Pioneer, is Dead Today," Gary Post Tribune, 2 October 1928, p.2, col. 7.
[71] Kenneth J. Schoon, Calumet Beginnings, (Bloomington, IN: Indiana University Press, 2003), p.58. (hereafter referred to as Schoon)
[72] W.P.A. Writers Program, The Calumet Region Historical Guide, (Place of publication unknown: Garman Printing Co., 1939), p. 150. (hereafter referred to as Writers Guide) Copy available at Calumet Archives Indiana University Northwest.

The modern City of Gary, however, 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 vicinity of what would become the northeastern area of modern Gary; the site was chosen because its remoteness from more the densely populated areas of Chicago, therefore lessening the possible damage that could be caused from accidental gunpowder explosions.[74] In the 1890s, large tracks of land were purchased in the vicinity by the stockyards of Chicago as a possible relocation site, but the plans never came together.[75] In 1895, the Wabash Railroad was built through Aetna area making it easier to ship finished products to market.[76] 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, 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.[77] The U.S. Steel Gary Works opened in 1908.[78] Gary was on its way to becoming the largest city in the Calumet Region.[79] 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.

The Gary Land Company began surveying and laying out the streets and lots for the newly born city. People began migrating into the area.[80] The steel mill opened in 1908[81] and Gary was on its way to becoming the largest city in the Calumet Region.[82] The city grew quickly and was the proverbial American melting pot. The establishment and development of this new industrial city attracted many; white native born Americans, European immigrants and African Americans, all came to Gary seeking employment in the mills or elsewhere in town. 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 by the founding United States Steel Corporation was that the influx of workers needed to make their company profitable would contain some that could possibly disrupt their new ventures profitability. Many of the industrial leaders that formed the company had vivid memories of the violence and business disruptions created by the Homestead Steel and Pullman labor strikes a decade before.[83] To control this from happening in their new city they separated the industrial center from the residential center by placing the industrial complex along seven miles of the south

[73] Schoon, p. 152.
[74] Schoon, p. 152.
[75] Writers Guide, p.151.
[76] Schoon, p. 152.
[77] Writers Guide, p.151-153.
[78] Schoon, p. 156.
[79] Schoon, p. 152.
[80] Writers Guide, p.151-153.
[81] Schoon, p. 156.
[82] Schoon, p. 152.
[83] Green, p. 114-115.

shore of Lake Michigan, in the land north of the Grand Calumet River.[84] To have enough room to do this the planners moved the Grand Calumet River south, about a quarter mile, to its present location; forming what many locals referred to as a defensive "moat".[85] Then they limited access into the industrial areas by building only three bridges across the river into the industrial complex. They built up the industrial area north of the river fifteen feet by removing the sand dunes south of the river where they would place the residential areas of the new town. These leveled ands would become the commercial and residential districts of the new city and it is within the western limits of this area that the Lincoln Street Historic District is located.

The Lincoln Street Historic District is a grouping of architect and near-architect designed homes. In the eastern end of the district a mixture of bungalows and Craftsman styled homes dominate giving way to American Foursquare and Colonial Revival homes towards its middle with the Colonial being the dominant style in the district's west end. The Gary Land Company controlled the development of their properties and did not allow sporadic construction to open up in their new additions to the city. Evidence from Lake County tax records, Sanborn Fire Insurance maps and city directories indicate that the infill was controlled in an east to west progression with a majority of the lots on the street being developed were being built upon, or at least sold, before the next block west was opened up. The district is a virtual east to west time line of small house architectural styles that were popular from the 1910s to the 1940s in the United States. Today the district is highly reflective of how it appeared during its era of significance. The landscaping and foliage reflect a maturity but otherwise the district would be identifiable to any of its early residents.

The district over the years attracted many of Gary's professionals such as: attorneys Ora L. Wildermuth (626 Pierce), Kenneth L. Call (631 Lincoln) and James A. Patterson (716 Fillmore), newspaper owners, brothers Henry R. (626 Fillmore), and Ralph J. Snyder (700 Buchanan), builder Harry Hall of Halls Brother Construction Company (729 Fillmore), bankers Louis H. Gluek president of Mid-City State Bank (675 Lincoln Street) and James Hansen, president of Gary Trust and Savings Bank (708 Johnson), investment broker Joseph P. Grantham (1430-7th Avenue), doctors; Dr. Calvin C. Brink (700 Lincoln Street), Dr. Theodore B. Templin (636 Lincoln), Dr. George s. Greene (600 Lincoln), as well as skilled tradesmen and mill management such as William C. Lloyd, manager of the American Sheet and Tin Plate Company (668 Pierce Street) as well as three of Gary's mayors; Roswell O. Johnson, mayor three times 1914-1917, 1922-1924, 1930-1939 (739 Lincoln Street), Floyd Williams, mayor 1926-1929 (lived at two residences in district 605 Johnson and 600 Lincoln). Also, many of Gary's business owners were residents within the district; William J. Rooda owner of W.J. Rooda Jewelers (715 Johnson Street) and John B. Radigan, president of Radigan Brothers Furniture (700 Lincoln Street). The district was also home for the University Club, a benevolent society, at 1130 7th Avenue and a neighborhood grocery store (1017 8th Avenue).

The Lincoln Street Historic District differs from other potential historic districts in Gary. Ten historic districts were identified by the *Indiana Historic Sites and Structures Inventory* in 1996. One, the U.S. Steel Workers

[84] 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.
[85] Lane, p.28. Note: the earliest mention of the plant's defensibility is mentioned in an article in the Chicago Tribune, page seven, dated May 12, 1907, titled "Hasten at Gary, Have Year Left," that describes the mill as being, "practically impregnable in case of strike rioting."

Housing District, is composed of stock designs built by the Gary Land Company before World War I. Most comparable to Lincoln Street are the Eskilson and the Horace Mann Historic Districts. The Horace Mann area was developed slightly later, and so nearly all of its housing is period revival in style. Eskilson is likewise filled with period revival housing, but includes a unique "U" shaped street pattern. Lincoln Street Historic District is the only district that includes early housing, as well as the area that was transitional to new planning reforms initiated by the GLC. The later areas of the Lincoln Street Historic District are marked by the gentle curve if 6th, 7th, and 8th avenues, and a preponderance of Colonial Revival housing.

Conclusion

The Lincoln Street Historic District reflects several major transitions in residential neighborhoods that were taking place in Gary and across the nation in the early twentieth century. The Small House and Better Home and aspects of the City Beautiful movements were embraced by the Gary Land. A new mode of transportation, the automobile, played an important part in its spread and growth and influenced the design of these residential neighborhoods. The Lincoln Street Historic District demonstrates the effects and applications these influences had on communities across the nation in the 1920s. The Historic District contains many fine examples and variations of the architectural styles popular in this era, with many homes retaining their entire historic integrity and reflecting a good degree of high artistic value in their design. For these reasons the Lincoln Street Historic District qualifies under Criteria A and C, for its local significance in reflecting the development of modern Gary, Indiana, and should be recognized and placed on the National Register of Historic Places.

9. Major Bibliographical References

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"L.E. Hiner, 70, Gary Pioneer, is Dead Today," Gary Post Tribune, 2 October 1928, p.2.

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Lake County Indiana Plat Book 10, Lake County, Indiana Recorder's Office.

Lake County Indiana Plat Book 11, Lake County, Indiana Recorder's Office.

Lake County Indiana Plat Book 13, Lake County, Indiana Recorder's Office.

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United States Naturalization Record Index. Available on Ancestry.com at Http://search.ancestrylibrary.com/cgi-bin/sse.dll?h=4726120&db+USnatindex, accessed 30 May 2012.

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

Primary location of additional data:

__X__ State Historic Preservation Office
____Other State agency
____Federal agency
____Local government
____University

Lincoln Street Historic District
Name of Property

Lake County, Indiana
County and State

____recorded by Historic American Buildings Survey #_____
____recorded by Historic American Engineering Record # _____
____recorded by Historic American Landscape Survey # _____

____Other
Name of repository: _____

Historic Resources Survey Number (if assigned): 089-232-12001-272

10. Geographical Data

Acreage of Property 85
(Do not include previously listed resource acreage.)

UTM References
(Place additional UTM references on a continuation sheet.)

	Zone	Easting	Northing		Zone	Easting	Northing
1	16	470810	4605444	3	16	470093	4604995
2	16	470812	4604988	4	16	470081	4605468

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

Start at a point located on the southwest corner of the intersection of 6th Avenue and the alley located between Polk Street and Fillmore Street. The boundary proceeds southward along the west side of the alley, crossing over 7th and 8th Avenues to a point located at the southwest corner of the property located at 809 Fillmore Avenue (the second house south of 8th Avenue). At this point the boundary line turns west and proceeds along the south property line. The boundary crosses over all north/south running streets (Pierce, Buchanan, Lincoln, Johnson, Grant) along the south property line of the second residence in the 800 block of each street (connecting the south lot line of lots at 809 and 812 Fillmore; 809 and 808 Pierce: 811 and 810 Buchanan; 805 and 810 Lincoln; 811 and 808 Johnson; 805 and 808 Grant; and 805 and 806 Hayes) until it intersects the alley located between Hayes and Garfield Streets. At this point the boundary line turns north and proceeds along the east side of the alley to a point located at the southeast corner of the intersection of the alley with 7th Avenue. At this point the line proceeds east along the south side of 7th Avenue to a point located on the southeast corner of the intersection of 7th Avenue and the alley located between Grant and Johnson Streets. At this point turn north, crossing over 7th Avenue, and proceed along the east side of the alley to a point located on the southeast corner of the intersection of the alley with 6th Avenue. Turn east and proceed along the south side of 6th Avenue, returning to the starting point.

Boundary Justification (Explain why the boundaries were selected.)

These boundaries were set by the *Lake County Historic Sites and Structure Survey Interim Report*. The boundaries were selected to include the most contiguous area of housing that illustrate the evolving nature of the GLC and its efforts to both add and control housing in Gary. The streets east of the district have more examples of GLC standardized housing. Generally, the density and integrity of these areas declines as one moves east out of the district. The blocks to the south include housing that is of similar vintage to those in the district, but, as with the east boundary, integrity and condition of the housing declines as on approaches the old Wabash Railroad corridor. A large portion of the north boundary is defined by the edge of the massive,

non-historic hospital complex extending northwest from the corner of Grant and 7th. The West 5th Avenue Apartments Historic District (listed 1984) borders just north of the 6th Avenue boundary.

11. Form Prepared By

name/title Gregg Abell

organization Partners in Preservation date May 24, 2012

street & number 8167 Patterson St. telephone 813-312-3483

city or town Dyer State IN zip code 46311

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: Lincoln Street Historic District

City or Vicinity: Gary

County: Lake State: Indiana

Photographer: Gregg Abell

Date Photographed: Photos 2, 3, 4, 5, 6, 10, 11, 12, 13, 14, 17, 18, 22, 23, 24, 25, 26, 27, 30, 31, 32, 33, 34, 41, and 42 taken July 12, 2011. Photos 36, 37, 38 and 39 taken July 26, 2011. Photos 1, 7, 8, 15, 16, 19, 20, 21, 28, 29, 35, and 40 taken February 8, 2012.

Description of Photograph(s) and number:

1 of 42. Fillmore Street perspective 700 block-camera pointing southwest.
2. 601 Fillmore Street-perspective view camera pointing to northeast.
3. 617 Fillmore Street- camera pointing east.

4 626 Fillmore Street- camera pointing west.
5. 725 Fillmore Street- camera pointing east.
6. 729 Fillmore Street- camera pointing east.
7. 1017-8th Avenue- camera pointing south.
8. Pierce Street perspective 600 block- camera pointing northwest.
9. Pierce Street perspective 700 block- camera pointing northeast.
10. 1130-7th Avenue - perspective view Lincoln Street to northeast.
11. 700 Pierce Street - camera pointing west.
12. 716 Pierce Street - camera pointing west.
13. 739 Pierce Street - camera pointing east.
14. 750 Pierce Street - camera pointing west.
15. Buchanan Street-600 block- camera pointing southeast.
16. Buchanan Street perspective-700 block- camera pointing southwest.
17. 755 Buchanan Street - camera pointing east.
18. 769 Buchanan Street - camera pointing east.
19. Lincoln Street - perspective 600 block-- camera pointing to northwest.
20 Lincoln Street - perspective 700 Block - Lincoln Street t camera pointing o southwest.
21. Perspective looking towards west along 7th Avenue towards Lincoln Street- camera pointing west.
22. 600 Lincoln Street - camera pointing west.
23. 660 Lincoln Street - camera pointing west.
24. 675 Lincoln Street- perspective view - camera pointing to northeast.
25. 720 Lincoln Street - camera pointing west.
26. 738 Lincoln Street - camera pointing west.
27. 778 Lincoln Street - camera pointing west.
28. Johnson Street - perspective 600 block-- camera pointing to southwest.
29. Johnson Street - perspective 700 block-- camera pointing to southeast.
30. 600 Johnson Street – camera pointing south.
31. 656 Johnson Street - camera pointing west.
32. 1430 – 7th Avenue - perspective view - camera pointing to northeast.
33. 715 Johnson Street - camera pointing east.
34. 725 Johnson Street - camera pointing east.
35. Grant Street - perspective 700 block-- camera pointing to southwest.
36. 727 Grant Street - camera pointing east.
37. 743 Grant Street – camera pointing east.
38. 764 Grant Street – perspective view - camera pointing to southwest.
39. 767 Grant Street - camera pointing east.
40. Hayes Street - perspective 700 block-- camera pointing to northwest.
41. 764 Hayes - camera pointing west.
42. 772 Hayes – camera pointing south.

Property Owner:

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

Lincoln Street Historic District
Name of Property

Lake County, Indiana
County and State

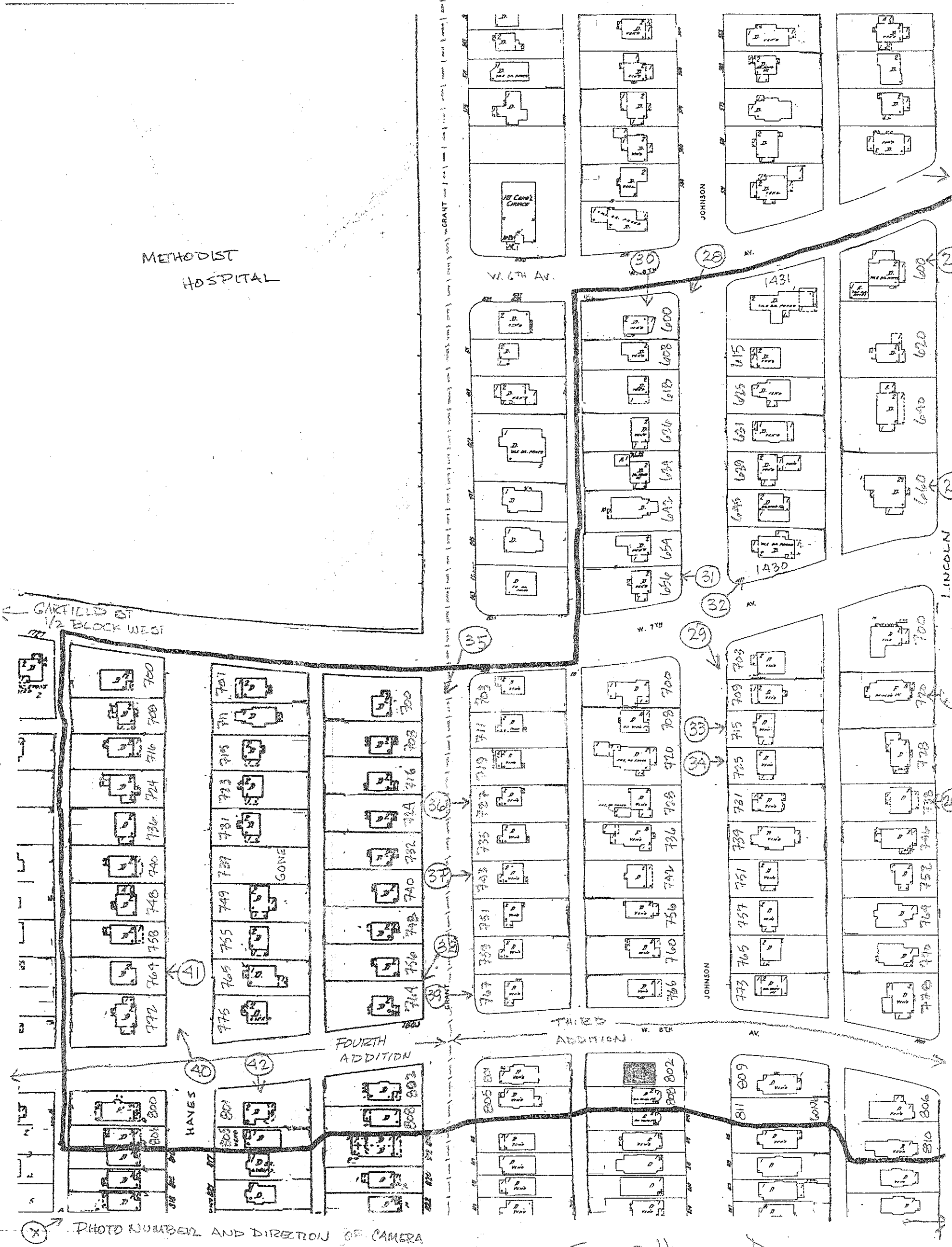
name _____

street & number _____ telephone _____

city or town _____ 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.

METHODIST HOSPITAL



(X) PHOTO NUMBER AND DIRECTION OF CAMERA

DISTRICT BOUNDARY

GARY LAND COMPANY ADDITION BOUNDARY LINES

CONTRIBUTING SITE

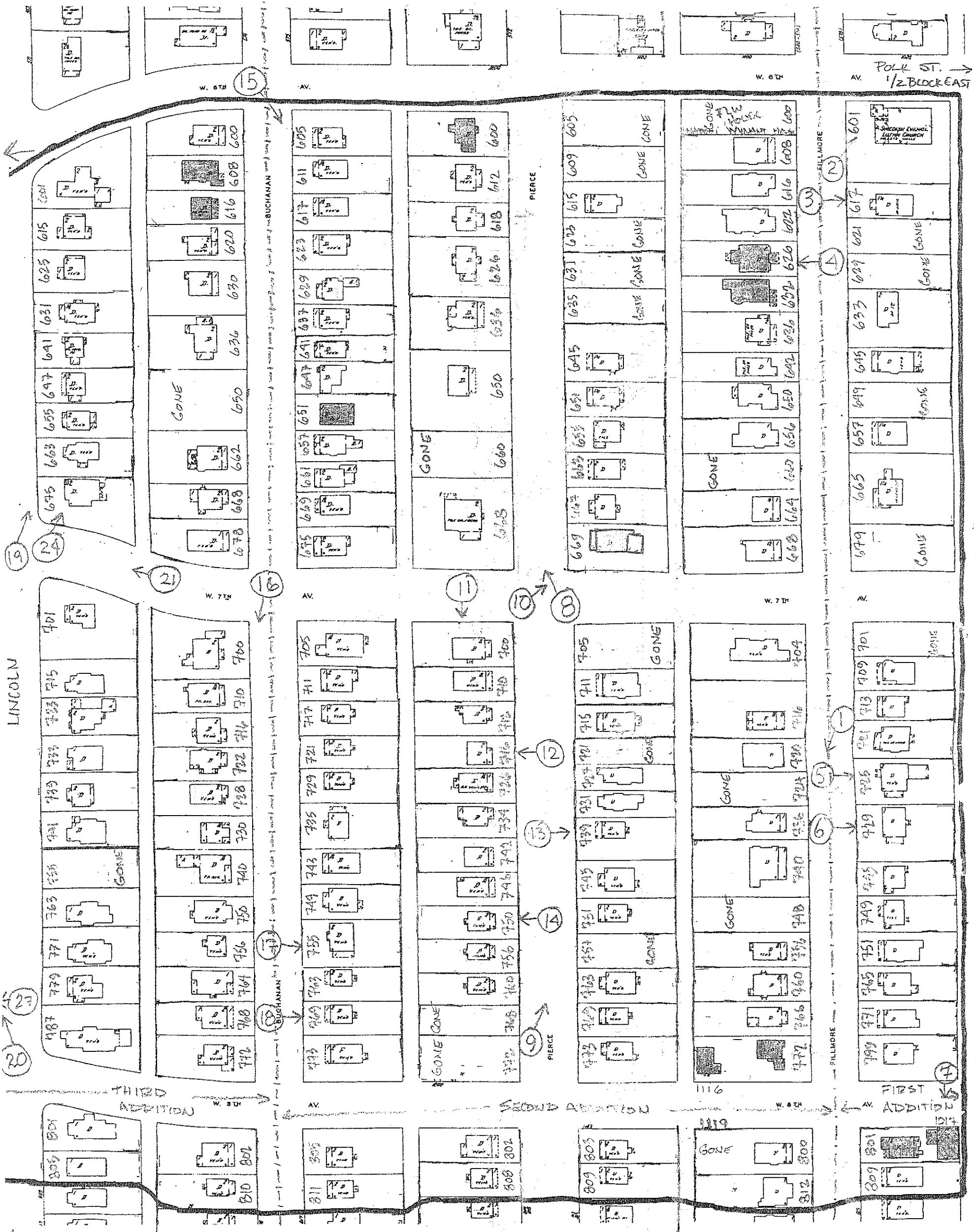
NON-CONTRIBUTING SITE

STRUCTURE REMOVED SINCE 1996 LAKE COUNTY INDIANA SITES AND STRUCTURE SURVEY

- LINCOLN STREET HISTORIC DISTRICT PHOTOGRAPH LOCATION MAP – WEST HALF
- CREATED FROM 1945 SANBORN FIRE INSURANCE MAPS BY GREGG ABELL

NORTH

MAP NOT DRAWN TO SCALE


W. 6TH
AV.
BUCHANAN
PIERCE
FILLMORE
POLK ST. 1/2 BLOCK EAST
W. 7TH
LINCOLN
THIRD ADDITION
SECOND ADDITION
FIRST ADDITION
W. 8TH
GONE
PHOTO NUMBER AND DIRECTION OF CAMERA
DISTRICT BOUNDARY
GARY LAND COMPANY ADDITION BOUNDARY LINES
CONTRIBUTING SITE
NON-CONTRIBUTING SITE
STRUCTURE REMOVED SINCE 1996 LAKE COUNTY INDIANA SITES AND STRUCTURE SURVEY
- LINCOLN STREET HISTORIC DISTRICT PHOTOGRAPH LOCATION MAP - EAST HALF
- CREATED FROM 1945 SANBORN FIRE INSURANCE MAPS BY GREGG ABELL
NORTH
MAP NOT DRAWN TO SCALE

Lincoln Street H.D., Lake Co., IN #0001

Lincoln Street H.D., Lake Co., IN #0004

Lincoln Street H.D., Lake Co., IN #0008

Lincoln Street H.D., Lake Co., IN #0016

Lincoln Street H.D., Lake Co., IN #0019

Lincoln Street H.D., Lake Co., IN #0028

Lincoln Street H.D., Lake Co., IN #0040