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 Roselawn-Forest Heights Historic District

other names/site number

2. Location

street & number Roughly bounded on north by the north side of Lawndale , on east by Hohman Ave., on south by 172nd Place and on west by State Line Ave.. ☐ not for publication

city or town Hammond ☐ vicinity

state Indiana code IN county Lake code 089 zip code 46324

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 & 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

Roselawn- Forest Heights Historic District
Name of Property

Lake County, IN
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	
107	42	buildings
		sites
		structures
		objects
107	42	**Total**

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

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

Number of contributing resources previously listed in the National Register

1

6. Function or Use

Historic Functions
(Enter categories from instructions.)

DOMESTIC: single dwelling
COMMERCE/TRADE: specialty store

Current Functions
(Enter categories from instructions.)

DOMESTIC: single dwelling
DOMESTIC: multiple dwelling
COMMERCE/TRADE: specialty store

7. Description

Architectural Classification
(Enter categories from instructions.)

LATE 19TH AND EARLY 20TH CENTURY REVIVALS: Other Spanish Eclectic
LATE 19TH AND EARLY 20TH CENTURY REVIVALS: Other: French Eclectic
LATE 19TH AND EARLY 20TH CENTURY AMERICAN MOVEMENTS: Bungalow/Craftsman
MODERN MOVEMENT: Moderne
MODERN MOVEMENT: Ranch
MODERN MOVEMENT: Contemporary

Materials
(Enter categories from instructions.)

foundation: CONCRETE
walls: BRICK
STUCCO
CERAMIC TILE
roof: ASPHALT
other: SYNTHETICS: Vinyl
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

This historic suburb of Hammond includes one hundred forty-nine structures and is laid out in a grid system with part of the district containing cul-de-sac alleys. The district includes many examples and variations of styles popular from the 1920s into the 1950s these include: Colonial Revival, Craftsman, Tudor Revival, Ranch, Contemporary, the American Small House, Spanish Eclectic, French Eclectic and Art Moderne. Intermixed in these formal styles there are two vernacular structures, a pyramidal cottage and a greenhouse. The houses are of various sizes but still remain in the small house category. The craftsmanship of construction throughout the district is generally 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 neighborhood. Some of the houses have been altered over the years but most retain their original architectural integrity. The majority of the district consists of single family dwellings. There are a few multiple family dwellings within the district but these were built in the 1970s and 1980s and there is only one commercial structure within the district: a greenhouse on Hohman built in 1910 before the area was developed; it is still in use. The greenhouse documents the district's transformation from fringe area to suburbs and so contributed to its significance.

Narrative Description

The city of Hammond is located in North Township of Lake County which is located in the northwest corner of the State of Indiana. Lake Michigan creates part of its northern border; the cities of Whiting and East Chicago finish the city's northern limits. The Little Calumet River, flowing east to west, separating Hammond from the towns of Munster and Highland, creates the city's southern border. Its eastern borders are the cities of Whiting, East Chicago, and Gary and its western border is the Illinois state line. Hammond today rests on a fairly level grade that once consisted of wetlands and dune ridges with intermittent areas of arable land. The Roselawn-Forest Heights Historic District is located near the southern border of Hammond, in the city's southwest corner, adjacent to the Indiana–Illinois state line. The present day Roselawn-Forest Heights Historic District consists of several additions platted into the City of Hammond between 1920 and 1928. They are: Margenau's Subdivision, March 28, 1920,[1] Ridgemoor Addition, March 17, 1924,[2] Roselawn Park Addition, April 7, 1924,[3] P.J. Bauwen's Addition, May 14, 1924,[4] Brown and Hutchen's Addition March 27, 1925,[5] Eggebrechts Second Addition October 13, 1925,[6] and Forest Heights, a re-division of Bauwen's Addition, June 14, 1928.[7]

The development of what would become the Roselawn-Forest Heights Historic District followed the residential development that had been moving from the center of Hammond southward along Hohman Avenue beginning in the 1880s. The district consists of some of the earliest neighborhoods within Hammond that embraced the automobile as the major mode of transportation. Hammond's earlier southern suburban additions such as Towle and Young's Addition (1880s), Homewood (1890s), Glendale Park (1900s) and Kenwood (1910s), had been built for the city's professional middle and upper class and were readily accessible to Hammonds streetcar system that provided transportation into the center of its commercial and business district.[8] The residents of the additions that became the Roselawn-Forest Heights Historic District did not depend on this

[1] Plat Book B14, p. 35, Lake County Recorder's Office, Crown Point, IN.
[2] Plat Book B17, p. 22, Lake County Recorder's Office, Crown Point, IN.
[3] Plat Book B16, p. 36b, Lake County Recorder's Office, Crown Point, IN.
[4] Plat Book B17, p. 3, Lake County Recorder's Office, Crown Point, IN.
[5] Plat Book B18, p. 27, Lake County Recorder's Office, Crown Point, IN.
[6] Plat Book B19, p. 6, Lake County Recorder's Office, Crown Point, IN.
[7] Plat Book B21, p. 54, Lake County Recorder's Office, Crown Point, IN.
[8] Joseph C. Bigott, From Cottage to Bungalow, (Chicago: University of Chicago Press, 2001), p. 180-181.

form of mass transportation, choosing the individuality and independence of transportation that the modern automobile provided them. The distinctive street pattern, system of building setbacks and mature plantings of the district add to its community development significance, as such they constitute a contributing site (see page 19 for further explanation). The district has three distinct periods of development; 1922 to 1930 - the pre-depression era, 1936 to 1942 - the pre-war recovery period, and 1947 to 1962 - the post war period. It was during these three eras that ninety-three percent of the district infill was developed with the pre-depression era demonstrating the greatest period of construction.[9] Of the one hundred forty-six houses within the district, one hundred nineteen are contributing and twenty-seven are non-contributing.

The district developed into a loose orthogonal grid, with several distinctive variations. The primary north/south road within the district is Forest Avenue. Along this avenue the lots, except where later subdivided, are wide with the houses being set back farther than on the other streets within the neighborhood creating a very open rural appearance. The street corners at the intersections of Forest Avenue and Roselawn and Coolidge Streets, in the original Roselawn Park Addition are rounded easing navigation for the automobile; this design adds to the openness of the neighborhood. Also in the Roselawn Park area, because of these rounded corners, there are several wedge shaped lots at each of these intersections. The Roselawn Park district is also laid out with an alley system that adds to the neighborhood's rural appearance. The alleys are placed at mid-block and transect the width of the block not its length. Where the lengthwise alleyway would normally run a short blind alley is placed that ends in a cul-de-sac. This limits traffic flow and places the garages in a central concentrated area, limiting the unsightly appearance that is produced by long alleys lined with garages.

Some of the houses within the district reflect a pattern book concept and were promoted by the real-estate developer Frank J. Wachewicz. A review of the Hammond Times of 12 August 1927 identifies ten models in variations of the Craftsman style, the models are identified as the Wayne and Peerless; Tudor Revival, called the Westbrook, Northcliffe, Ivanhoe, Bristol, and Drury; and in Spanish Eclectic styling, named the Barbara, Villa and Miami. These were all small bungalow-size homes. A few of these models have been identified.

There are many homes situated within the district that are the work of locally significant architects.[10] One of the Calumet Region's most notable architects, L. Cosby Bernard, Sr. designed four homes in the district; located at 7044, 7126 ,7127, and 7220 Forest Avenue.[11] The George John Wolf House at 7220 Forest Avenue is presently on the National Register. One of Cosby's students, William J. Bachman, designed his own home at 7111 Stateline Avenue. Many homes in the district are equally well designed, but remain anonymous works.

Architectural Styles

Identifying features of the **Colonial Revival** style are accentuated front doors, often with pediments supported by pilasters. The doors often have sidelights, or overhead fanlights, and are sometimes protected by a small forward extended covered way supported by slender columns. The façades usually demonstrate a strict symmetry with central passage doorways though occasionally they are designed with off center doors. The windows are double hung with multi-lighted sashes and frequently set in adjacent pairs. At times Palladian windows are set into the façade. Wall coverings vary from wood clapboard to brick and stone. The roofs can

[9] Note: The district has 149 structures; only two structures in the district today were built before the 1920s. There were eighty structures constructed between 1922 and 1930, or 54% of the present infill, twenty-four were built between 1936 and 1942, or 16%, and thirty-four were built between 1947 and 1962, or 23%. From 1967 until the present only eight additional structures were built in the district.

[10] Note: The real-estate developer of Roselawn Park, Frank. J. Wachewicz offered pre-made plans in several different models and advertised them in the newspaper (see The [Hammond] Times 12 August 1927, p. 21). He demonstrated one of the designs, the *Peerless* in the model home he built at 50 Coolidge.

[11] Barbara Stodola, "An Appreciation of Bernardesque" p. 2. L. Cosby Bernard file, vertical files, Suzanne Long Room, Hammond Public Library (hereafter referred to as Stodola)

be hipped, side gabled and gambrel in their construction.[12] The gambrel roof form is often associated with the Dutch Colonial style.

Examples of the Colonial Revival styling can be found at: [13] 4 Lawndale Ave. (C),12 Lawndale Ave. (C), 23 Lawndale Ave. (C), 32 Lawndale Ave. (C), 35 Lawndale Ave. (C), 37 Lawndale Ave. (C), 43 Lawndale Ave. (C) , 47 Lawndale Ave. (C), 48 Lawndale Ave. (C), 9 Roselawn Ave. (C), 24 Roselawn Ave. (C), 28 Roselawn Ave. (C), 29 Roselawn Ave. (C), 47 Roselawn Ave. (C), 12 Coolidge Ave. (C), 22 Coolidge Ave. (C), 49 Coolidge Ave. (C), 51 Coolidge Ave. (C), 4-172nd St. (C), 14-172nd St. (C), 18-172nd St. (C), 40-172nd St. (C), 41-172nd St. (C), 49-172nd St. (C), 53-172nd Pl. (C), 7018 Hohman Ave. (C), 7122 Hohman Ave. (C), 7130 Hohman Ave. (C), 7210 Hohman Ave. (NC), 7030 Forest Ave. (C), 7031 Forest Ave. (C), 7044 Forest Ave. (C), 7048 Forest Ave. (C), 7106 Forest Ave. (C), 7111 Forest Ave. (C), 7123 Forest Ave. (NC), 7126 Forest Ave. (C), 7127 Forest Ave. (C), 7208 Forest Ave. (C), 7221 Forest Ave. (C), 7009 Stateline Ave. (NC), 7013 Stateline Ave. (C) and 7045 Stateline Ave. (C)

28 Roselawn Ave. Contributing 1927 (photo 1) This small red brick, north facing, Colonial Revival house is a side gabled two story structure with a basement and a one story side wing attached to its east elevation. The two story elevation has two bays. The west bay of the first story is a wood door with six panels with an enclosed entry porch, or portico, which includes a triangular pediment supported by pilasters. The enclosed entry has a modern metal storm door that is surrounded by single panel sidelights and a three panel transom light; these appear to be a later addition to the house. The doorway is accessed by five concrete steps with a low multi-curved brick sidewall topped with an ogee coping of concrete. To the east of the door is a ribbon window of three double hung sashes; these windows, as are all windows on the façade, are 3/1 and are more Craftsman in style than Colonial. The windows on the second floor are placed directly above the openings on the first floor and are adjacent pairs. All groups of windows on the main façade have limestone sills and brick rowlock lintels and are flanked by fixed decorative louvered shutters. The small one room side wing is centered on the east elevation covering three quarters of the elevation's width. A set of paired windows, identical to those on the main façade, are centered in the front elevation. The windows have a limestone sill and the lintel is not visible being covered by a wide cornice that surrounds the wing. The eaves of the roof are moderate in width and the wing is covered by a hipped roof. On the main façade a narrow cornice runs just beneath the narrow boxed eave. The both roofs are covered with asphalt shingles. On the eastern elevation an exterior chimney rises and pierces the roof eave at the apex of the gable. The first occupant of this house appears to be John Alhorn, Jr. a general contractor, house mover and owner of Morton Coal Company in Hammond.[14]

41-172nd St. Contributing 1928 (photo 2) Constructed of yellow brick and facing south this is a large two and a half story Colonial Revival house with a two story wing attached to its west elevation. The main section sits atop a full basement and has three bays on both stories that are symmetrically spaced across the façade. The entry is centered in the façade and is covered by a portico with segmental arched pediment supported by a set of square Doric columns. The portico is accessed by five concrete steps with stepped, stone side walls with each stepped portion capped by limestone coping. The solid wood door has six panels and is protected by a wood storm door with three full-width horizontal lights placed in its upper half. On either side of the entry is a sidelight with four lights in the upper two thirds of its height and paneled in the lower one third. Sitting above the door and sidelights, where a fanlight might be placed, is a half round molded terra cotta relief with swags and rosettes. Centered in the façade on either side of the entry are a set of ribbon windows of three double hung sashes each; each window is separated by a wide wood mullion and is 6/1 in construction. All groups of windows on the main façade have limestone sills and brick rowlock lintels and are flanked by fixed decorative louvered shutters. The bays on the second floor sit directly above the openings on the first floor. The outer two openings are paired groupings separated by a wood mullion. The center paired window is smaller in height

[12] McAlester, p. 321.
[13] Note: (C) =Contributing structure, (NC) =Non-Contributing structure.
[14] 1928 Polk's Hammond City Directory.

and width than the outer pairs with each window separated a column of bricks. The window lintels on the second floor are covered by a narrow wood cornice. The roof of the house is hipped and reflects a Spanish Colonial influence with all portions of the roof, including the portico and dormers, covered with red barrel tiles. The eaves of the roof are wide and supported by evenly spaced modillion brackets. On each face of the hipped roof is a wide dormer also capped with a hipped roof with the eave supported by a modillion course. The dormers have a pair of casements with six lights each . The faces of the dormers are covered in stucco and scored and painted to resemble ashlar. The two story wing appears to have been built at two different times. The first story portion is constructed of the same yellow brick as is the main portion of the house. It covers about three quarters of the width of its west elevation. At each corner of this wing is a brick pilaster toped with a limestone coping; it does not rise all the way to the roof line. Between the pilaster and the wall of the main section is a set of ribbon windows. These are of the same construction as the windows in the main section but are narrower, with 4/1 sash. The eave above them is the same as the main house and is also supported by a course of modillions. Remnants of a hipped roof are visible at the second floor level. The second story of the wing is flat roofed and its walls are covered by wood shiplap. The band of ribbon windows in this section are slightly wider than those on the first floor having 6/1 lights in each sash. Karl Hohenberger, a general contractor, builder and designer was the home's first occupant.[15] It is likely that he built and possibly designed the house. The Depression must have affected his financial situation because by 1935, the home was in the possession of Henry Cleveland, an attorney.[16]

7018 Hohman Ave. c.1926 Contributing (photo 3) One of the biggest homes in the district this five bay, two and one half story Colonial Revival house with an attached wing was built for Gustav Muenich, a farmer, land owner and developer in the Hammond area. The house sits above a full basement and faces east. There are five evenly spaced bays across its main façade. The entrance is centered on the elevation and is accessed by six concrete steps that rise to a concrete landing. The sides of the steps and landing are a set of wrought iron hand rails. Mounted above the elaborate entry way is a large semi-round relief constructed of terra cotta (now painted). The six paneled wood door is flanked by a set of sidelights; the upper three quarters of these have one light of glass each with the bottom quarter filled with a solid panel. The front door is protected by a modern metal framed storm door with one full length pane of glass. Evenly spaced on the elevation, to either side of the doorway, are two wood, double hung 8/1 windows each with a limestone sill and a soldier brick lintel. This window configuration is repeated directly above on the second floor. Each of these windows is shaded with a striped canvas awning. On the second floor directly above the main entry is a paired set of windows that are smaller in height than the other four windows. They are separated by a mood mullion with each having 6/1 lights. Directly below these and mounted to the façade wall is a large planter that fits the full width of the window opening; it is supported by two large limestone brackets mounted into the brick wall. A wide cornice board surrounds the house at the roof-wall line directly below a narrow boxed eave. The hipped roof is covered by asphalt shingles with a single hipped roof dormer centered directly above the center bays of the façade. A paired set of casement windows with six lights fill the front of the dormer; its eave and roof line are finished the same as the main roof. The one room wing is attached to and fills almost the entire width of the south elevation. A wood door with 12 lights in its upper two thirds is mounted on the north end of the elevation adjacent to the house; it is covered by a modern two panel metal storm door. The door has a wide molding trim surrounding it and is accessed by six concrete steps that are flanked on either side by a short brick wall with a limestone coping. The entire wing consists of ribbon windows with a paired set that extends across the entire elevation mounted south of the door. These are wood, double hung with 6/6 lights with limestone sills. Each corner of the wing has a brick pilaster that rises to a frieze line with a dentil course along its lower edge. The eaves are boxed like the main roof and the roof is hipped and covered with asphalt shingles. An exterior chimney is centered on the south elevation of the main house rising well above the roof line.

[15] 1928 Polk's Hammond City Directory.
[16] 1935 Polk's Hammond City Directory.

7127 Forest Ave. Contributing c.1937 (photo 4) Architect L. Cosby Bernard designed this Colonial Revival home for E. Winthrop Taylor, president of the S. G. Taylor Chain Company.[17] This west facing house is a side gabled, two story structure constructed of light red brick. It has three bays asymmetrically spaced across its façade with a roundel window of nine lights centered between the center and northern bays just above the first floor ceiling level, probably at the landing for the interior stairs. A recessed entry is placed just south of center on the façade. It contains a wood eight paneled door with a wide molded wood door surround. Flanking each side of the door is a set of functional louvered shutters. The door is accessed by two brick steps that rise to a small open landing; a set of wrought iron hand rails flank the landing. Symmetrically placed on the elevation on both sides of the entry are two large wood, double hung windows in an 8/12 configuration; each window is flanked by a set of functional shutters identical in construction as the ones by the entry. The windows and door on the first level have limestone sills and a lintel constructed of soldier bricks with a centered limestone key. The roundel has an end course of bricks surrounding the opening with four limestone keys placed every ninety degrees. The three, double hung 6/6 windows of the second floor are placed directly above the openings on the first floor. They are slightly narrower than the first floor windows with the windows filling the upper two thirds of the opening; the lower one third is filled with a three-paneled wood section. These windows rise above the roofline and each is set into a wall dormer. The sills of these windows are part of a course line of end bricks that surround the entire house. A dentil course constructed of end bricks sits just below the narrow molded cornice board; a cornice board also lines the dormer gables. There are four copper downspouts running from the gutter to ground level, they are placed to the left and right of the shutters on each of the first floor windows. The steep pitched roof is covered by brown asphalt shingles. An exterior chimney is centered on the south elevation and rises above the roof, piercing the gable at its apex.

7208 Forest Ave. Contributing c.1927 (photo 5) this wood framed two and a half story three bay structure faces east and has a one story addition placed on its south elevation that does not appear to be original. The original wall covering, probably wood shiplap, is covered by modern metal siding. There are three evenly placed bays on each story of the main façade. The entrance sits in the center of the elevation. It is capped by a triangular pediment that is supported by a set of pilasters made in the Doric fashion; a line of dentils span the base of the pediment. The six paneled wood door is flanked by a set of single pane sidelights and is topped with a transom light also of one single pane. The entry is accessed by five concrete steps that lead to a concrete landing. The edge of the steps and the landing are protected by a set of wrought iron hand rails. Centered in the façade on each side of the door is a large wood, double hung window of 8/12 lights. Each window is flanked by a set of decorative, fixed louvered shutters. The windows have plain board surrounds and sills. The three bays on the second story are placed directly above the openings of the first floor. The outer two are the same width as those on the first floor but are shorter in height; they are constructed the same but have 8/8 lights. A set of paired windows occupy the center opening of the second floor and are narrower in width but fit an opening the same height as the outer windows. These are constructed in a 4/4 configuration and are separated by a wide mullion. All windows on the second floor have fixed shutters of the same construction as those below them. The side gabled roof is covered in gray asphalt shingles. An ivy covered exterior chimney is centered on the south elevation and rises above the roofline. The one story end gabled addition is attached to the south elevation and extends forward beyond the main façade has ribbon windows across the entire elevation. These are constructed in an 8/8 configuration with each window separated by a wood mullion. The gabled ends of this addition have returned cornices as do the gabled ends of the main portion of the house. Morris M. Hughes, a clerk at American Steel Foundries, is the first to occupy the house.[18] By 1935 the house was occupied by Walter J. Kussmaul, a General Store keeper for the Northern Indiana Public Service Company (NIPSCO).[19]

7009 Stateline Ave. c.1927 Contributing (photo 6) This wood framed gambrel roofed house is an example of the Dutch Colonial style of Colonial Revival architecture. It includes some Craftsman attributes. This west

[17] Stodola, p. 2.
[18] 1929 Polk's Hammond City Directory.
[19] 1935 Polk's Hammond City Directory.

facing, two story, frame house has a full basement and a two story wing attached to the north elevation. It has three bays asymmetrically spaced across its first floor with a two bay dormer rising from its side gabled gambrel roof. The structure's walls are covered in wood shiplap. The structure's door is located at the south end of the elevation on the first floor and is accessed by five concrete steps that access a small concrete landing; the steps and the landing are protected by a wrought iron railing. The door has panels filling the lower three quarter of its height with a fanlight, of four sections, in the upper quarter; it is protected by a modern storm door with on full length pane of glass. The entrance is protected by a small arched hood that is supported on each side by a large wood knee brace in the Craftsman mode. There are two sets of paired windows symmetrically set in the elevation to the north of the entry. These are separated by a wide mullion and are of wood, double-hung construction with 3/1 lights, also in the Craftsman mode. The two sets of paired windows in the dormer are placed directly above the space between the openings of the first floor and are of the same construction and size as those below. The roof is covered with asphalt shingles and a small furnace chimney pierces the roof in the northern half of the rear slope of the roof. The wing was originally a one story addition to the north elevation of the house. The first floor section has a set of paired windows centered in the elevation. They are identical in construction as those on the main section of the house except for being narrower in width. The second floor of the wing was an addition and it has a shed roof. Centered in its front elevation is a single wood double hung window in a 3/1 configuration; this window is wider and shorter than those on the first floor.

Identifying attributes of the **Tudor Revival** style include steep pitched roof and gables, patterned stone or brick work, leaded windows, often grouped, in either double hung or casement construction, half timbering often with the void areas between the timber being filled with stucco, prominent chimneys and often having a Tudor arched doorway.[20] Often these houses are constructed with large front facing gables that frequently employed varied eave heights to accentuate the structure's aesthetic appeal. This style used multiple materials such as, brick, stucco, wood clapboard and stone to create an artistically pleasing façade. The style was adapted easily to the small house as well as to larger upper class homes.

Tudor Revival examples can be found at: 40 Lawndale Ave. (C), 44 Roselawn Ave. (C), 15 Coolidge Ave. (C), 9-172nd St. (C), 15-172nd St. (C), 19-172nd St. (C), 27-172nd St. (C), 28-172nd St. (C), 54-172nd St. (C), 7-172nd Pl. (C), 11-172nd Pl. (C), 17-172nd Pl. (C), 19-172nd Pl. (C), 45-172nd Pl. (C), 47-172nd Pl. (C), 7032 Hohman Ave. (C), 7120 Hohman Ave.(C), 7220 Hohman Ave. (C), 7014 Forest Ave. (C), 7035 Forest Ave. (C), 7054 Forest Ave., (C) 7118 Forest Ave. (C), 7124 Forest Ave. (C), 7142 Forest Ave. (C), and 7220 Forest Ave. (C)

44 Roselawn Ave. c.1928 Contributing (photo 7) This red brick, north facing, Tudor Revival cottage appears to be a Wachewicz designed home called the Westbrook. It is a front gabled structure with a steep pitched, multi-gabled roof and sits on top of a full basement. The entry door is recessed slightly and is located on the west side of the main façade underneath the lower of the two eaves. The wood paneled door is covered by a modern metal storm door with two lights. There are two sets of paired windows evenly spaced on the first floor level of the elevation to the east of the door. These are wood, double hung of a 3/1 configuration with a wide wood mullion separating the pair; they have a limestone sill and a lintel of soldier bricks. The gable area is covered with stucco and has diagonal "X" shaped, false half-timbering. A set of paired windows are centered in the gable; except for being wider and shorter, they are identical in construction to those on the first floor. They have a 4/1 configuration with wood sill and lintel. A front gabled dormer is centered on both the east and west slopes of the roof. A small furnace chimney pierces the roof near the dormer on the east slope of the roof. The roof is covered with asphalt shingles. The first resident that could be associated with this house was Peter Scofe, a partner in Scofe's Brothers Restaurant. By 1935, it was occupied by Edward Warren, an insurance agent.[21]

[20] McAlester. p. 358.

[21] 1928 and 1935 Polk's Hammond City Directory.

8-172nd St. c.1927 Contributing (photo 8) This dark red brick, two story, "L" shaped Tudor Revival house faces north and has a steeply pitched front facing gable extending outward from the west side of the elevation. The round arched entry door sits in the west side of the extended façade of the front gabled section. The doorway is outlined by a course of irregular shaped stones. It is accessed by three stone steps that rise up to a concrete landing. The landing and doorway are covered by a small portico with an arched ceiling that is supported by two round Doric columns. There are two sets of ribbon windows set into the first floor of the elevation beneath the front gable and are placed near the corners of the wall. The western set of windows is a grouping of three wood, double hung windows with the outer two being narrower in width than the center window. Each window is separated by a wide wood mullion. The center window has 8/8 lights and the outer two windows have a 6/6 configuration. In the east end of the elevation is a set of paired windows of the same width and construction as the two narrower outer windows in the west window grouping. Both sets of windows have limestone sills and lintels of end course bricks. Both openings are flanked by a pair of fixed decorative louvered shutters. At the second story level of the front gable is another set of paired windows slightly wider than those on the east end of the first floor; they also have a limestone sill, end course brick lintel and are flanked by decorative louvered shutters. At the roof-wall junction of the gable is a narrow wood cornice board. On the surface of the roof extending westward from the front facing gable, starting at the roof valley and extending to the center of the portico roof ridge is a shed roof dormer. The front elevation of the dormer is covered in white stucco and has a set of paired windows identical in construction and size to the set at the second story level of the front gable. The roof on all sections of the house is covered with asphalt shingles that wrap around the eaves creating a false thatched roof.

11-172nd Pl. c. 1927 Contributing (photo 9) Constructed of brown brick with half timbering in the two front facing gables, the main façade of this two story house faces south and sits over a full basement. The window openings are symmetrically placed on the first floor of the elevation. At the center of the façade is a small extended, front gabled, enclosed entry vestibule with a round arch entry door; the wood door is constructed of wide vertical boards with a small rectangular, six light, lead-camed viewing window placed at eye level. The door arch is constructed of end course brick that rise off a small limestone springer. Five concrete steps, each side flanked by a wrought iron hand rail, rise to the vestibule entrance. The lower half of the façade is brick with half timbering and white stucco, starting at the first story roofline, on the upper portion. In the first floor elevation, to either side of the entry vestibule is a set of ribbon windows consisting of three openings each. These are modern double hung, 4/4, metal windows that fit the original openings; each window in the set is separated by a wide wood mullion. Both windows have a limestone sill with no visible lintel. The front gables of the façade are steeply pitched; the eaves of the large gable are of a varied height while the eaves of gable over the vestibule are even. The eaves are open with a wide, plain verge board covering the exposed rafters. In the center of the large gable on the south side of the façade is another ribbon window that is identical in size and shape to the ones on the first floor; it sits directly above the first floor opening with 6/6 lights. All the ribbon windows have wrought iron braces mounted onto the wall below them that support planter boxes. Centered on the slope of the side gabled roof to the east of the front facing gable is a shed roof dormer. A set of paired windows, identical in construction but narrower in width than the windows in the front gable, fill the face of the dormer; the dormer face is timbered with areas between the timbers filled with stucco. The roof is covered with asphalt shingles and a small brick furnace chimney pierces the center of the east/west roof ridge. The structure was occupied in 1928 by Edward Jaeger, a time keeper by profession, and by 1935 it was occupied by Max L. Hunter, a manager with the S. S. Kresge Company. [22]

7118 Forest Ave. c. 1937 Contributing (photo 10) This multi-gabled Tudor style house faces east. The structure is two and a half stories tall, with a one story wing attached to the north elevation. The entire house is half timbered. The areas between the timbers on the second story and under the gabled areas of the first floor are painted white to resemble stucco; the other portions of the elevation are painted a dark brown. Centered on the two story portion of the house is a large brick and stone exterior chimney that steps in on the south side and continues to rise above the roofline; natural shaped stones form irregular quoins at the chimney's lower

[22] 1928 and 1935 Polk's Hammond City Directory.

edges. On both sides of the chimney, at the first floor level, are two wood, double hung 6/6 windows. These windows, as do all on the house, have wood sills. A window of the same construction and size is located directly above the window to the south side of the chimney; there is no window above the opening on the north side of the chimney. The house has four front facing gables; each gabled section extends forward from the main elevation of the house. A small one story gabled extension is located at the corner of the south end of the main façade. It extends forward slightly from the house and has a pair of wood casement windows each having a single light. The largest gable is located on the north end of the elevation. It rises above the roofline and extends forward from the main façade creating a slight jetty overhang. Centered in this gable is a window of the same construction as those that flank the chimney on the first floor. This gable has uneven eaves with the north side being the lower. The roof of this lower eave extends forward and creates the northern side of the roof of a gabled entry vestibule that extends further forward from the main elevation. The entry opening has a Tudor arch and is filled with a vertical board wood door with a small two light viewing window offset just to the right of the door's center. A small rectangular casement window is centered in the elevation to the north of the door; it is constructed using the same diamond insert as the other casement windows. The vestibule has a small concrete landing that is accessible by five concrete steps; wrought iron rails line its edges. The last extended front gable section comes off the center of the one story wing at the northern end of the elevation. A three section casement window is centered under this gable; the outer two open and the center is fixed. They are constructed the same as the other casement windows including the diamond shaped inserts. All roof sections are covered with asphalt shingles. The first occupant was H. Orville Keevil, a metallurgist by trade.[23]

The **Craftsman** style is identified by its low pitched roofs with exposed rafters and a wide eave overhangs often supported by wood knees or braces, with a large exposed porch supported by tapered piers and columns.[24] The roofs can be front gabled, side gabled, cross gabled or hipped. The window's upper sashes are often multi-paned with the lower sash being of one pane of glass. The windows 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: 3 Lawndale Ave. (C), 7 Lawndale Ave. (C),10 Lawndale Ave. (NC),11 Lawndale Ave. (C),15 Lawndale Ave. (C),17 Lawndale Ave. (C),18 Lawndale Ave.(C),27 Lawndale Ave. (NC),31 Lawndale Ave. (C), 44 Lawndale Ave. (C), 51 Lawndale Ave. (C), 52 Lawndale Ave. (C), 15 Roselawn Ave. (C), 16 Roselawn Ave. (C), 20 Roselawn Ave. (NC), 21 Roselawn Ave. (C), 25 Roselawn Ave. (C), 48 Roselawn Ave. (C), 50 Roselawn Ave. (C), 23 Coolidge Ave. (C), 24 Coolidge Ave. (C), 50 Coolidge Ave. (C), 54 Coolidge Ave. (C), 21-172nd Pl. (C), 6942 Forest Ave. (C), 7045 Forest Ave. (C), 7049 Forest Ave., (C) 6942 Hohman Ave. (C), 7042 Hohman Ave. (C), 7104 Hohman Ave. (C) and 7144 Hohman Ave. (C)

50 Roselawn Ave. Contributing (photo 11) This one-and-a-half story cross gabled Craftsman home faces north. The main roof runs east/west and a front facing gable extends forward off the west end of the facade. An enclosed porch occupies the east half of the structure, sitting under the east/west main roof, in the void created by the front gabled extension. The house sits on a full basement and is clad with modern aluminum siding. The main front door is located inside of the now enclosed front porch and is just to the left of the center of the structure. Eight wood stairs with wood handrails access the porch. A wood storm door with a full length panel of eight lights with two full lengths, single pane side lights covers the opening. Between the door and the small square wood pier at the east end of the porch is a row of three modern metal framed, 1/1, double hung windows. The original exterior windows on the east end of the façade are wood, double hung with a 3/1 configuration and sit in the wall at the back side of the now enclosed porch. These are identical in construction to those centered in front gabled extended portion on the west end of the elevation. The roof has wide eaves that are supported by large wood knee brackets; both the eaves and the brackets have been boxed in. A small front gabled dormer is located directly above the first floor window opening on the east end of the house. Two

[23] 1937 Polk's Hammond City Directory.
[24] McAlester, p. 453-454.

small wood double hung windows are set in the area beneath the gable. The roof is moderately pitched and covered with asphalt shingles.

15 Lawndale Ave. c. 1925 Contributing (photo 12) Constructed of red brick, this side gabled Craftsman house with a large front gabled dormer faces south. It sits on a full basement. An open air porch spans the full width of the façade and is accessed just to the west of the porch center by six concrete steps, with wrought iron handrails. The stairs enter the porch between two short square brick piers that are capped with a limestone coping. The two piers situated at the corners of the porch rise up to support a large wood beam that the roof's eave rests upon; all piers are of the same diameter and construction. A low brick wall connects the piers of the porch and has a limestone coping. The main entry door is set in the wall of main elevation wall just to the west of center directly behind the porch step landing. The main door is wood with six panels and the upper two each filled with a single light of glass; a modern metal storm door with a large full length pane of glass filling its entire length covers the main door. In the wall elevation to the west of the door, and set just to the left of center, is a small square window opening that contains a round arch casement window consisting of four lights. This window has a limestone sill. Centered in the wall to the east of the entrance is a ribbon window containing three wood, double hung, four over four windows that are each separated by a wide wood mullion; this window also has a limestone sill. Centered on the side gabled, asphalt shingled roof is a large front gabled dormer; the wide eaves of this dormer are supported by three multi-curved wood knee brackets. This dormer has a ribbon of three windows identical in construction, except shorter in height, than the ribbon window on the first floor. These windows sit lower than the angle of the roof and a stepped down, recessed section in the center of the roof compensates for this. The roof is covered with asphalt shingles. The first identified resident of the structure was a physician named Casper Harstad. By 1935, it is occupied by Charles P. Cutler, who listed his occupation as superintendent. [25]

50 Coolidge Ave. c. 1927 Contributing (photo13) This Craftsman home was constructed as the model home and sales office for the Frank J. Wachewicz promotion sale of the original Roselawn Park development and is an example of his Peerless model.[26] It did not remain a model for long. The 1929 Hammond City Directory lists Harry L. Bell, a physician, as living there and by 1935 it was occupied by Andrew W. Berthold.[27] It is constructed of red brick with a yellow brick veneered façade, a full basement and it faces north. The main façade has a small open air porch set into a small recessed area at the west end of the elevation. The porch is accessed by seven concrete steps that lead to the concrete landing of the porch. The porch opening is constructed with a round arch opening that is outlined by a double row of end header bricks coming off two limestone springers with a center limestone key. In the wall elevation to the east of the porch is a four sash ribbon window. The windows are wood, double hung, with a 3/1 light configuration in each; they are each separated by a wood mullion. A single limestone sill is shared by all windows in this grouping. In the area directly beneath the windows are three limestone brackets that would support a planter box. The brickwork on the façade is decoratively enhanced with a rectangular section, located directly below the ribbon windows, created with corbelled end header bricks; each corner of the rectangle is a square block of limestone. Approximately three quarters the way up the façade is a string course of soldier bricks that cross the façade continuing around the corner of house. At the ribbon window opening this course turns upward and goes around the upper portion of the window opening; at each turn in this course is a square limestone block. The structure has a hipped roof with asphalt shingles. Centered in the roof over the main façade is a small hip roof dormer. This dormer has a ribbon of three wood casement windows with three vertical lights in each.

[25] 1928 and 1935 Polk's Hammond City Directory.
[26] "Own a Brick Mansionette," The Hammond Times, 27 April 1928, p. 16.
[27] 1927, 1928 and 1935 Polk's Hammond City Directory.

The **Spanish Eclectic** style (1915-1940), with its stucco covered walls, tile-covered, low pitched roofs often with parapet walls and casement windows is another style that adapted itself easily to small houses. These houses are modern adaptations of colonial Spanish architecture from the southern portions of the country that were once part of the Spanish Empire.

Examples of the Spanish Eclectic style can be found at: 43 Coolidge Ave. (C) and 5-172nd St. (C)

43 Coolidge Ave. c. 1926 Contributing (photo 14) This towered Spanish Eclectic cottage is another of the Wachewicz homes, the Barbara, with a small addition attached to its west elevation. The façade, as is the entire structure of the original house, is covered with stucco. A two story tower sits in a recessed area in the floor plan that is located on the southeast corner of the house on the east end of the facade; it creates a small alcove that covers the main entry door of the house. At the base of the tower is a round arch opening that allows access to the entry alcove and main door. The brick floored alcove landing is reached by three brick steps. The main round arch entry into the house has an arched wood door with a small single light square window in its upper portion. This door is protected by the original wood storm door; it has two horizontal panels in its lower third and a six light window filling the upper two thirds of the door. Centered in the tower's elevation, directly above the arched opening, is a paired set of round arch windows of ten lights each. These windows are set within a round arch recess and are fixed in place; they are separated by a simple Doric pilaster. The sill of this window is covered with stucco and a small wrought iron planter is mounted on the wall directly beneath the sill. The façade to the west of the tower has a ribbon of four rectangular windows; each with a 4/6 configuration. Each of these windows is topped with a round arch decorative recess and share a common stucco covered sill. Centered above them, halfway to the roof line, is a round louvered vent window that is covered by a small wrought iron grid. The wall above the windows rise to form a stepped parapet that is capped with a red barrel tile coping. The main roof of the structure is flat. The tower has a small hipped roof covered with red barrel tiles. A large stucco covered chimney rises above the roofline on the west elevation; it is capped with three large round red tile chimney pots. A shed roofed, later addition runs along most of the west elevation; the addition is entirely surrounded by a ribbon of metal framed louvered windows of four horizontal lights each. Ralph Crumbaugh, a switchman on the Monon Railroad, is the first to be identified as occupying the house in 1929 and by 1935 it was the residence of Elbert H. Sykes, a supervisor at Northern Indiana Public Service Company (NIPSCO).[28]

5-172nd St. c. 1927 Contributing (photo 15) This south facing Spanish Eclectic house consists of a front gabled two and a half story main block with a one story side gabled wing attached to its west elevation. The entire structure is covered with stucco that has been scored to resemble large stone blocks. The façade of the two and a half story has a concave wing wall coming off its west edge of the elevation; it is coped with yellow brick that proceeds along the top of the wing and half way up the edge of the main façade. An arched wing wall extends off the east edge of the elevation and has round arch passage centered in it; the arched opening is lined with end course set yellow brick. The foundation of the entire structure is lined with yellow soldier bricks. There are three openings on the first floor of the main section. Covering most of the western half is a large three sided window bay. The center facet of the bay has a large three section fixed wood frame window; each window section has ten lights and is separated by a wood mullion. The two side facets of the bay contain a single wood ten light window the same size as one of the individual windows in the three window grouping. The windows each have a limestone sill and soldier brick lintels. The bay is roofed by a three sided hipped roof covered with copper sheeting. Situated to the west of the bay window, just to the left of the center of the façade, is the main entry into the house. The entry way has a round arch opening with an arched door constructed of vertical wood boards; the arched opening is lined with end course yellow brick. The door sits at ground level inside of a small courtyard that is enclosed by a low yellow brick and stucco wall; the brick acts as a coping on top of the wall and also decoratively outlines the wall and its corner piers. The piers are capped with square limestone slabs. The small court is open on the west. Centered on the wall between the door and the elevation's west edge is a small, round arch, wood, six light casement window that is covered with a

[28] 1929 and 1935 Polk's Hammond City Directory.

modern metal framed storm window that fits the opening. The window opening is lined with end course yellow brick and has a limestone sill. On the second story level, centered just above the first floor bay window, is a pair of wood casement windows of ten lights each; these have a shared limestone sill and are surrounded on the other three sides by yellow end course bricks and flanked by a set of decorative wood shutters. To the west of this opening, centered above the space between the door and small first floor window, is a small oriel with two facets. Each facet contains a small wood casement window of six lights each. It is roofed with a two sided copper hipped roof. On the elevation Just below the apex of the gable is a small round arch vent window; it has a yellow, end course brick lintel and is framed by the same brick. The one story wing is set back from the elevation of the main section of the house and covers the northern two thirds of the structure's west elevation; the area created by the set back is part of the entry courtyard. A set of double French doors is set just to the right of center on this façade; they contain twelve lights each. These doors are flanked by a set of sidelights with a single light of glass in the upper three quarters of their length and have a solid panel in the lower one quarter. The door opening has a three section transom light with a single pane of glass in each section. The outer two sections are the same width as the sidelights and the center section is as wide as the door opening. The windows of the sidelights and transoms have inserts that give them the appearance of having small, diamond shaped leaded panes. The opening is lined with an end course of yellow brick. An exterior chimney rises from the center off the west elevation of the wing rising above the roofline where it is topped by a soldier course of yellow brick and two red, barrel tile chimney pots. The roof over the entire structure is covered with tan ceramic tiles.

Identifying features of **French Eclectic** styling include tall, steeply pitched hipped roofs even though some houses have gabled roofs with towers, with the eaves sometimes flared upwards at the roof-wall junction. Arched, gabled, or hipped dormers often line the cornice.[29] The walls can be clad in brick, stone, and stucco and sometimes contain half-timbering. Doors in the informal examples are usually simple arched openings while in the formal houses they are often surrounded by stone quoins or more elaborate detailing such as pediments, terra cotta surrounds, and pilasters. Windows can be double hung or casement in their construction and sometimes contain small leaded panes; occasionally full length casement doors, French doors, are incorporated into the façade.[30]

French Eclectic examples can be found at: 7039 Forest Ave. (C)

7039 Forest Ave. c. 1938 Contributing (photo 16) This west facing house is an example of the French Eclectic styling in a formal, symmetrical plan. It is a two story T-plan structure with a center section that extends forward from the main section of the house. The walls of the façade are brick that has been covered with stucco that has been scored to resemble stone blocks; the stucco in areas has been purposely left off to expose the brick. A large segmented window is centered in the façade of the extended section of the house; it is fixed in position, constructed of wood, containing twenty lights, and has a limestone sill. The front section is covered by a steeply pitched hipped roof with a deck that has a very small eave overhang. Centered in the roof directly above the first floor window is an arched roof dormer that contains a rectangular, wood, double hung window of 4/4 lights. An exterior chimney rises above the roof line on the north elevation of this extended section and is capped by a large round and tapered ceramic chimney pot. A copper gutter surrounds this section, and the rest of the structure, at the wall roof junction; a copper down spout is placed near the corners of each of the façade's walls. The main section of the house runs north/south behind the center extended portion of the structure. The balance of the house is highly demonstrated in this section of the house. On both sides of the extended section the elevation wall contains a rectangular entry door; these openings are centered in the elevation and are each covered by a wood, four panel door with a four section fanlight set in the upper quarter of the door. The main entry is on the north end of this façade. The doors have limestone sills and are covered by a modern metal storm door. Directly above each door, rising from the roof, is another arched dormer identical to the one on the extended portion of the house. On both the north and south ends of

[29] Harris, p. 137.
[30] McAlester, p. 387-388.

this main portion of the structure are an exterior chimney, each constructed in the same manner of the one described earlier. The roof of the entire house is covered with slate tiles. The home's first occupant was George Von Ville, a builder/contractor.[31] He may be responsible for building the home, since it is known that he built at least one other home in the neighborhood at 6945 Forest.[32]

7220 Forest Ave. c. 1930 contributing (photo 17) Though primarily Tudor Revival in its styling, this towered house includes many French Eclectic elements. The east facing house is two and a half stories with a one story wing attached to its north elevation. The entire structure is clad in coursed rubble stone masonry with large squared stones forming quoins at each elevation's corners and along the sides of the window openings. A two story front gabled section extends forward on the north end of the two story façade. It has a steeply pitched roof with a returned cornice and centered underneath the gable, at both the first and second floor level, are a set of ribbon windows; the upper window is a three opening ribbon and the lower window contains four openings. Each window opening has two sections consisting of a single large light; the square upper section is about half the length of the rectangular lower section and each section is separated by a wide wood mullion. The sills are part of the masonry wall and a large beveled beam is used as a lintel. The façade of the house uses this window configuration in groups of two, three and four across the façade. Immediately to the south of the extended gable section at the first floor is a one story entry alcove with a stone round arch and recessed door opening; the opening is covered by a wood batten style door that is arched to fit the opening. The alcove is capped by a copper roof that is arched above the entryway in an eyebrow fashion. Directly above the alcove is a smaller front facing gable, which rises above the roofline, with a set of paired ribbon windows centered under the gable at the second story level. To the south of the entry alcove is a half round tower that extends forward from the main façade of the structure. The tower is covered by a conical roof that is capped with a copper pinnacle with an attached wind vane. The tower has three narrow wood casement windows that are placed at various heights and degrees around the radius of the tower as if they are following the interior stairs; they are filled with diamond shaped leaded glass. A similar window is centered in the tower at the second story level. This window and the higher of the other casement windows pierce the roofline of the conical roof and are covered by a small hipped roof wall dormer. To the north of the tower rises the exterior chimney. The lower half, up to the roofline, is of stone and the upper portion is of red brick. To the south of the chimney on the first floor level is a three section ribbon window while a two section window is set directly above it on the second floor. The window on the second floor is built as a hipped wall dormer extending above the roof wall line. The roof eave overhang is very narrow with a copper gutters and downspouts attached across the entire façade except for the front gabled areas. The south end of the roof over the main section of the house is hipped. The entire roof, including the tower, is covered with dark gray slate tiles. The wing coming off the north elevation has a steep gabled roof that rises above the second story. L. Bernard Cosby was the architect for this house. The house was occupied in 1931 by George J. Wolf, the owner of Wolf Motor sales, the local Pierce Arrow and Studebaker dealerships. [33] This house is listed on the National Register.

The **Art Moderne** style emphasized strong horizontal lines with flat roofs, trim lines and bands of ribbon windows that are sometimes constructed of glass block. The wall surfaces are generally smooth and are generally free of decorative ornamentation and often have rounded corners.[34]

Examples of the Art Moderne style can be found at: 6945 Forest Ave. (C)

6945 Forest Ave. c. 1938 Contributing (photo 18) This structure sits on a pie shaped corner lot in the original Roselawn Park addition and faces the southwest. The house has a two story central block with a one story wing attached to its northwest and southeast elevations. The two story, flat roof, central section has rounded corners. Centered on the first floor level is a ribbon of four metal framed louvered windows. The main entrance

[31] 1935 Polk's Hammond City Directory.
[32] Advertisement, "Hammond's Modern Home," The Hammond Times, 10 October 1938. Copy found in House file in vertical files in the Suzanne Long Room at the Hammond Public Library.
[33] 1931 Polk's Hammond City Directory.
[34] Foster, p.358.

door sets immediately to the right of the windows; the door opening is covered by a plain wood door with no window. Just above the door and windows is a narrow horizontal ledge that extends across the façade. Centered in the elevation at the second story level is another ribbon of metal framed casement windows identical in construction to those below. At the roofline there is a small coping ledge that surrounds the entire two story section of the structure; it extends slightly outward from the elevation. The façade of each of the wings contains a pair of metal framed casement windows, identical in size and construction as those on the center section. They are placed at the elevations edge with an adjacent set on the wrapped around elevation. On the roof of the northwest wing is a patio deck that is enclosed by a modern wood railing. On the southeast wing is a modern sun room covered with a double angle roof with a paired set of modern casement windows is centered in the southwest elevation of the wing's elevation. Today the entire structure is clad with a pinkish limestone veneer. When it was built it was covered with Haydite.[35] Haydite is a lightweight building/insulating material made by expanding aggregates such as clay or slate and bonding them together, often with cement. In 1939 a chemist by the name of Melvin J. St. Clair was the first occupant of the home.[36]

The **American Small House** were commonly one story in construction and relatively small when compared to earlier housing forms. The style utilized low or moderately pitched gabled roofs with a close eave and rake giving very little overhang at the roof-wall junction. They often incorporated a large chimney and a front facing gable similar to the Tudor style. These houses were constructed using wood, brick, stone or a mixture of these materials for the wall cladding.[37]

Examples of the American Small House style can be found at: 7218 Hohman Ave. (NC), 10 Roselawn Ave. (C), 16 Coolidge Ave. (C), 27 Coolidge Ave (C) and 30 Coolidge Ave. (C)

27 Coolidge Ave. c. 1955 Non-Contributing (photo19) Facing south this red brick and stone faced American Small House home that demonstrates some Mid-Century Modern influences. It sits above a full basement. The main entry is centered on the façade and is covered by a wood door with three raised panels evenly spaced in a vertical line up the centerline of the door. The door is accessed from the exterior by four concrete steps that lead to a concrete landing that is not much wider than the door's frame. A small flat roof covers the landing with two wrought iron supports at each corner; wrought iron handrails line the steps and open sides east of the landing. To the west of the steps, along the west side of the landing, is a brick planter capped with a limestone coping around the planter opening. The lower half of the entire façade is covered with limestone facing and the upper half is of red brick. A double set of wood, double hung, 1/1 windows are centered in the west end of the façade; they have a limestone sill. A single double hung window is centered over the planter west of the door. A large wood framed Chicago style window is centered on the elevation to the east of the door; the two smaller outer windows are double hung with 1/1 lights while the center window is one large picture window. On the east elevation of the house is an exterior chimney of limestone blocks that rises above the roofline. The eaves of the roof are very narrow and the side gabled roof is covered with asphalt shingles.

The **Ranch** style is one story in construction with low pitched roofs and moderate to wide eave overhang which can be either boxed or open exposing the rafters. The roof is constructed in three forms: the hipped, which is probably the most common, the side gabled and the crossed gabled. The walls are generally clad in wood or brick and sometimes in a combination of the two. Ribbon windows are frequent with large picture windows opening into the living areas. The outdoor living areas are to the rear of the house. Builders often incorporate decorative detailing, borrowing from the Spanish or English Colonial precedents.[38] Most Ranch Houses show the influence of Modernism, but some designers specifically utilized mid-century modern details.

[35] Advertisement, "Hammond's Modern Home," The Hammond Times, 10 October 1938. Copy found in House file in vertical files in the Suzanne Long Room at the Hammond Public Library.
[36] 1939 Polk's Hammond City Directory.
[37] McAlester, p. 478.
[38] McAlester, p. 479.

Examples of the Ranch style can be found at: 22 Lawndale Ave. (NC), 60-64 Roselawn Ave. (NC), 5 Coolidge Ave. (C), 29 Coolidge Ave. (NC), 62 Coolidge Ave. (C), 7028 Hohman Ave. (NC), 7108 Hohman Ave. (C), 7114-16 Hohman Ave. (NC), 7007 Forest Ave. (NC), 7011 Forest Ave. (C), 7040 Forest Ave. (C), 7105 Forest Ave. (C), 7112 Forest Ave. (C), 7130 Forest Ave. (C), 7031 Stateline Ave. (C), 7035 Stateline Ave. (C), 7041 Stateline Ave. (C), 7051 Stateline Ave. (C), 7053 Stateline Ave. (C), 7107 Stateline Ave. (C), 7127 Stateline Ave. (NC), 7131 Stateline Ave. (NC),and 7221 Stateline Ave. (C), 12-172nd St. (NC), 50 -172nd St. (NC), 58-60-172nd St. (NC).

5 Coolidge Ave. c. 1948 Contributing (photo 20) This "L" shaped, yellow brick, one story Ranch house faces south and extends across almost the entire width of the lot. It has a low pitched side gabled roof with a front gabled, one room extension on the west side of the elevation and a garage that is slightly set back from the main façade; the garage roof is side gabled and sits lower than the roof over the main portion of the house. Centered in the elevation wall of the extended section is a set of paired wood framed double hung 1/1 windows; these are flanked by a set of fixed, louvered, decorative shutters and a limestone sill. On the north end of the east wall of the extended section is the main entry into the structure; it is covered by a wood door with a vertical row of three evenly spaced square framed panels. The door sits at ground level. On the main east/west elevation just to the east of where the extended section joins the facade is a large three part, wood framed picture window with a full width limestone sill. The center section of the window is one large single light; the outer two windows are casements with a narrow single light set into each. Centered in the wall elevation to the east of the picture window, where the garage section steps back from the façade, are two wood, double hung, 1/1 windows. These windows are separated by a narrow brick column. Each window has its own limestone sill. A single, fixed decorative louvered shutter flanks each window opening. A secondary entrance is set on the west side of the garage façade. It has a wood door with four lights set into its upper half covered with a modern metal storm door. This door is accessed by a single rounded concrete step. A wood, multi-paneled, overhead garage door covers the one car opening in the garage section. The roof eave over this section is wide and is supported at its east and west end by a square wood column. The roof eave on the remaining portion of the house is moderate in width. The roof is covered with asphalt shingles.

7040 Forest Ave. c. 1955 Contributing (photo 21) This long, east facing, red brick and wood, gabled Ranch house has a two car garage extending forward from the north end of the façade. The south end of the elevation has brick rising half way up the wall height, capped with a limestone coping, from which vertical boards rise to the roof line. The wall of north end of the house is covered from ground to eave with brick; this section steps slightly back from the eaveline. The main entry door is just to the north of center in the façade in this recess, sitting at ground level. A small courtyard is created by a low limestone wall that comes forward from the south end of the recessed area and turns, enclosing the southern end of the recessed area. Three decorative wrought iron supports are evenly spaced across the recessed area and rise to the roof eaves. Above the half bricked area on the south end of the facade is a ribbon of six, single light, wood framed, casement windows. These set adjacent to the corner of the façade and use the limestone coping of the brick wall as their sill. Another ribbon window of four casement windows, identical in size and construction as those just described, are set at the north end of this section. A large three-section window group is set in the wall to the south of the entry door. These windows, though taller in height, are constructed the same as the ribbon windows. To the north of the entry door are two sets of paired casement windows, of the same size and construction as the ribbon windows on the south end of the façade. These windows are evenly spaced in this section of the elevation. The garage extends forward at the north end of the elevation. A large, single, multi-paneled wood over head door covers the width of the opening. At each corner of the garage's brick elevation are a set of four horizontal narrow limestone quoins. The entire end gabled roof has wide eaves and is covered in asphalt shingles; the roof over the garage is a flat shed roof that extends off the structure's main roof.

Contemporary styling resembles the International style in its use of minimal decorative elements. However, they lack the stark white stucco walls of the International style and use a combination of wood, brick and stone for the wall cladding. The gabled roof subtype is more influenced by the earlier Ranch style. It features a generally low pitched roof with wide overhanging eaves, frequently with exposed roof beams, occasionally with heavy piers supporting the gables over open areas. Landscaping and integration into the landscape are stressed.[39]

Contemporary examples can be found at: 24 Lawndale Ave. (NC), 61-65 Roselawn Ave. (NC), 7014-16 Hohman Ave. (NC), 7010-12 Hohman Ave. (NC), 7038 Hohman Ave. (NC).

Mid-century Modern architecture (ca. 1933-1965) was a further development of Frank Lloyd Wright's principles of organic architecture combined with many elements reflected in the International and Bauhaus movements - including the work of Gropius, Le Corbusier, and Mies van der Rohe. Mid-century modernism, however, was much more organic in form and less formal than the International Style. The style is characterized by clean simplicity and integration with nature.

Examples of Mid-century Modern architecture can found at 7113 Forest Ave. (C) and 7111 Stateline Ave. (C)

7111 Stateline Ave. c. 1949 Contributing (photo 22) This one story brick Mid-century Modern styled home was designed and built by architect William J. Bachman for his residence.[40] This west facing "L" shaped structure is covered by double pitched gabled roof as well as flat roofs. The east/west running portion of the house is located on the south side of the structure and is covered with a double-pitched roof with the north rise of the roof being steeper and narrower in width than the south rise; this creates a taller elevation height on the north wall of this section. A wide chimney rises above the roof eave on the west elevation of this section of the house; it occupies the northern one third of the elevation. In the wall to the south of the chimney is a set of four part (2/ 2) metal framed picture windows; each section is filled with a single large light of glass with the upper two windows angled to follow the roof's pitch. Off the north side of this portion of the house is a one story flat roof extension about three-quarters of the width of the elevation; the main entry door is placed in the west end of the north elevation of gabled section just adjacent to where the west wall of the flat roof portion joins the house. A smaller brick furnace chimney is centered in the north elevation of the flat roof section. A flat roof addition is attached to the east end of the north elevation of the flat roof section and extends northward creating room for an open courtyard. A brick one car garage sets in the northwest corner of this open area with its south elevation connected to the main structure by a covered way that is large enough to cover part of the open courtyard. This covered way has a gabled roof that is covered with corrugated fiberglass sheeting.

Besides the styles described above, there are four structures within the district that do not fit into these stylistic categories, they are a pyramidal cottage at 30 Lawndale Avenue c. 1927 (NC), two vernacular structures located at 6936 Hohman Avenue c. 1927 (NC) and 7214 Hohman Avenue c. 1952 (NC) and a commercial greenhouse at 7048 Hohman Avenue c. 1910 (C).

Landscape – Contributing site.

A number of planned elements in the district add to its sense of place; building setbacks are one example. Between the north and south boundaries of the district, the streetscapes have some variances in their landscaping and layout. Along Lawndale Avenue, (photo 23) the northern most street in the district, the set back is less and lot sizes are narrower than those found along the streets in the southern end of the district These few blocks have the appearance of a working class neighborhood. In the areas known as the

[39] McAlester, p. 482.
[40] "Calumet Region Leaders: William J. Bachman," The Hammond Times 24 July 1953. Copy of article found in Architect file folder, Vertical Files, Suzanne Long Room, Hammond Public Library.

Roselawn Park Addition, south of Lawndale along Roselawn and Coolidge Avenues between Hohman and Stateline Avenues, the setbacks are deeper and the lots are wider (photo 24). These in combination with the rounded street corners and wide intersections, built to accommodate automobile traffic, provide the area with an openness, creating a park like setting, in contrast to the homes along Lawndale Avenue. The district's openness and park like setting continues south along Forest Avenue. Here the lots are the larger and the setbacks are deeper (photo 25). The Hohman Avenue corridor, the key north-south street leading into downtown Hammond, the district's eastern border, has a wide set back but has a more formal appearance to it. Yards in the district are well kept and primarily flat with a good population of large trees. A few houses are set on small rises but these are manmade and not the natural lay of the land. (see photos 2 and 11) Many of the homes have multiple curved front sidewalks leading to the home's entrances (see photos 16 and 17). The landscaping, the wide setbacks and the openness help to create a park or rural appearance within the south end of the district.

The automobile and its place upon the landscape were given some thought within the design of the district. Along Lawndale and Stateline Avenue, some of the driveways open onto the street and lead to the rear of the lot to a garage while others use the alley to access the garages or park on the street. The Roselawn Park Addition used cul-de-sacs that were located within the interior of the block. Garages were arranged around the cul-de-sac which grouped and placed the garages to the rear of the lot. This hid them from the street view and added to the openness of the development. In the areas along Hohman and Forest Avenue the garages were sometimes attached to the house and those that were not attached are set at the rear of the lot and accessed through the alley. Very few of the original garages remain on these lots; for this reason garages were not included in the resource count.. The ones that do were attached to the houses during construction, primarily built in the second stage of development in the late 1930s and the post war building boom of the 1940s - 1960s. There are ten stand alone garages that could be identified as original but all of them have been altered over the years and do not retain their historic integrity. Many of the original unattached garages have been removed and larger modern versions built in their stead.

There are no previously identified archaeological resources located within the district.

Roselawn- Forest Heights Historic District
Name of Property

Lake County, IN
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
1910 -1961

Significant Dates
1920

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

Cultural Affiliation
N/A

Architect/Builder
Bernard, L. Cosby
Bachman, William
Wachewicz, Frank

Period of Significance (justification)

The oldest building located within the district dates to 1910. In 1920 the first sub-division included within the district was platted. The 1961 ending date is fifty year eligibility date for the Period of Significance.

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 Roselawn-Forest Heights 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. Roselawn-Forest Heights, platted from 1920-1928, represents Hammond's remarkable southward residential expansion during the period between the two World Wars. Within the context of Hammond the district represents the best the Calumet Region had to offer; new lots in planned neighborhoods, deed restrictions, and new ideas in community planning.

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. Local home builder Frank Wachewicz offered his own version of one-stop shopping in the small house market; the district includes several of his models. Among the architecture in the district are examples of Craftsman, Tudor Revival, Colonial Revival, Spanish Eclectic, French Eclectic, Art Moderne, Ranch, Minimal Traditional and Contemporary. Several of the houses demonstrate the work of locally significant architects L. Cosby Bernard and his student William Bachman. The district's period of significance is from 1920 to 1961. 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 Hammond's fringe neighborhoods.

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

The Roselawn-Forest Heights Historic District in Hammond, Lake County, Indiana is located in the southwestern corner of the city. Its western border sits adjacent to the Indiana/Illinois state line and is bordered on the east by Hohman Avenue. To the north is the bungalow neighborhood of Indi-Illi Park and to the south is the upscale Forest-Ivanhoe district. The area known as Roselawn-Forest Heights is a conglomerate of several additions platted between 1920 and 1928.

Criterion A –Planning and Development

Early Hammond grew around the industries that developed along the Michigan Central Railroad corridor. The early residential areas sprang up in close vicinity to these industries. The close proximity of the residential areas to the factories was necessary so the workers could easily commute to and from their place of employment. In the city's early life there was no means of mass transportation for commuting, which was most often on foot, depended upon the closeness and convenience that a compact working/living environment supplied. These types of developments are what urban historian Peter Muller describes as a walking suburb.[41] These walking suburbs attracted a growing infrastructure of businesses that provided services for the workers. As the towns grew, some residents acquired more wealth. Their success and the harshness of life within the industrial center of town caused them to begin looking for more pleasant surroundings in which to reside, raise their families, and still remain close enough to commute to their businesses on foot. Since the industries required convenient access to the railroad to ship their products, these newer residential areas in Hammond would move southward along Hohman Avenue, the main north/south road through Hammond, and away from the railroad corridors. Along Hohman Avenue over the next few decades many middle class neighborhoods would develop. These areas were exclusive and intended for white-collar families. These areas were pleasantly different for the working class neighborhoods located near the factories with their linear row

[41] Peter O. Muller, Contemporary Suburban America, (Englewood Cliffs NJ: Prentice-Hall, Inc., 1981), p., 27. (hereafter referred to as Muller)

after linear row of non-descript worker's cottages. These suburbs would reflect their inhabitant's success and upward movement within Hammond society.

Marcus Towle, founder and first mayor of Hammond, was one of the city's earliest land speculators and development promoters. When he laid out the original plat of Hammond in 1875, he constructed his own family's residence on the northern edge of the new town within sight and easy reach of the slaughter house in which he was a partner.[42] As the worker's cottages and residences continued developing along the railroad, the areas south on Hohman Avenue provided distance from this environment. Towle platted his Second Addition to Hammond in this area in 1882.[43] He relocated his family to south Hohman Avenue and Ogden Street, in his new addition, in 1885.[44]

The movement into Towle's new addition followed a trend that had started in the eastern United States industrial cities before the Civil War. These cities experienced a tremendous growth in the years before the American Civil War and their tightly packed urban residential areas had come to be seen by social reformers as dirty, unruly environments that did more harm than good for those that lived there. The middle class began moving away from industrial centers but still remained close enough to be able to easily walk to their places of business.[45] This movement away from the city center would be what Robert C. Wood, Secretary of Housing and Urban Development under Kennedy, would call a "migration of the short-haul."[46] These areas were closer to nature and provided a better atmosphere for good middle class citizens with families to raise.

In 1892, the Hammond Electric Railroad would establish a street car service along a two mile stretch of Hohman Avenue going about a mile south of the city's center.[47] This streetcar service made traveling into the city's center easier and opened up many additional areas farther south of central Hammond to development. South Hohman Avenue soon became populated by many large Victorian homes, a few of which still remain. Still further south several new middle and upper middle class suburbs, such as Glendale Park and Kenwood developed adjacent to the street car line. The convenience of these neighborhoods to streetcar commuter lines was a vital selling point to prospective buyers in these areas.[48] The streetcar suburbs flourished in Hammond between the 1880s and 1920s.[49] The introduction of the automobile into American culture, during the 1910s and 1920s, would change all of this. The automobile removed the bonds that had held the commuter residential neighborhoods to being conveniently accessible to mass transportation lines.[50]

The introduction of the automobile into the American culture brought about tremendous changes. After Henry Ford began mass producing his Model T in 1908 this new technology became more affordable to the masses. It went from being a rich man's toy to becoming the preferred mode of transportation by the 1920s and became viewed by the majority of Americans as being a necessity.[51] As a consequence of this embracement

[42] Information provided by maps in, Richard M. Lytle, "Brief History of Hammond" Suzanne Long Room at Hammond Public Library, p.6. Also: Bigott, p. 61.
[43] Lake County Plat Record Book 1. p. 58. Lake County Recorder's Office.
[44] Hammond Historic Preservation Commission, "The Marcus M. Towle House Historic Landmark Nomination Form" From files of Hammond Historic Preservation Commission, Hammond, Indiana.
[45] Clifford Edward Clark, jr., The American Home, 1800-1960, (Chapel Hill: The University of North Carolina Press, 1986), p. 73, and 89. (hereafter referred to as Clark)
[46] Robert C. Wood, Suburbia: Its People and Their Politics, (Boston: Houghton Mifflin Company, 1958), p. 60.
[47] Chicago Transit and Railfan Website at http://web.me.com/willvdv/chirailfan/histihmd.html
[48] This is demonstrated in a full page ad in the newspaper where in a prominent place in the upper right hand corner of the page, in large script it is noted that the "Conkey Avenue Cars turn here." This is a reference to the Hammond street car service that turned east off of Hohman avenue just to the northeast of this new subdivision. Lake County Times, "Kenwood Park Addition to Hammond" 10 April 1910.
[49] David L. Ames and Linda Flint McClelland, Historic Residential Suburbs: Guidelines for Evaluation and Documentation for the National Register of Historic Places, (U.S. Department of the Interior Publication, 2002), p.17-20. (hereafter referred to as Ames)
[50] Leland M. Roth, A Concise History of American Architecture, (New York: Harpers and Row, Publishers, 1979), p.231-232. (hereafter referred to as Roth)
[51] Muller, p. 38-39.

there was a middle-class suburban housing boom in the 1920s.The auto made areas previously inaccessible to mass transit lines now feasible to develop.[52] These new more remote suburbs appealed to the anti-urbanism that had been developing since the beginnings of the Industrial Revolution. These were commuter, or bedroom, suburbs and not the independent suburban towns that would develop after World War Two; they offered quality living away from city and industrial centers and because of the convenience of the automobile were still easily accessible to the city center.[53]

A new approach to real estate within Hammond as well as across the nation came about in this era; it was the rise of the residential real estate developer. Prior to the 1920s, real estate development was not a large scale operation. Often, there was little planning for how a neighborhood would come into being. Real estate speculators, or sub dividers, would buy land, then survey and plat it for resale. It was then up to the property buyer to do the improvements necessary to live there. It was purely a money making venture for the sub divider, who often gave little if any consideration about the subdivision's infrastructure, such as water and sewers. Some sub dividers, such as Marcus Towle, did provide services, such as loaning money or selling the needed building materials to the buyer for the property's development, but provided no uniform planning.[54] By the 1920s the term developer had become to include community planning and these business men became large-scale operators. This new form of developer not only sold the lots, but created and developed the entire complex, installing roads, fresh water and sewer systems and even designing the landscape. These expanded operations pleased the potential buyer and made their quest for a new suburban home an easier task. Hammond real estate man Frank Wachewicz fulfilled this role in Roselawn-Forest Heights and elsewhere in town (see Criterion C).

Roselawn-Forest Heights demonstrates the American adaptation of the aspects of the English Garden City movement where the concept was to provide the ideal living environment by combining the advantages of both rural and urban surroundings. Though this movement was originally conceived for the development and planning of small cities its concepts were easily applied to suburban development within existing cities. The movement stressed that consideration should be given to the enhancement of the natural surroundings to form a connection between the resident their residences and their place in nature.[55] This can best be seen in the original Roselawn Park Addition and south along Forest Avenue. The lots in these areas have wide setbacks and wider lots than in the older street car and walking suburbs of Hammond; the closest streetcar access was located about a mile north at the intersection of Hohman and Conkey streets. These earlier developments with their proximity to mass transportation had put a premium on the price of land within them. The automobile opened up the use of land that was previously inaccessible to this fixed means of mass transportation. Within the new automobile suburbs the density of population could be lower. This benefit provided a much more pleasant, less cramped, appearance to the neighborhood with the larger yards and deep setbacks opening up the landscape connecting the neighborhood with nature.[56]

Modern consumerism was also on the rise during this era and many technological innovations were becoming available to the public that would help make the smaller house as comfortable and prestigious as the large fully staffed Victorian home had been for the previous generation. One of the most embraced technological advancements aiding the movement towards a smaller house located in the suburbs was the automobile. With the embracement of this new technology the home owner no longer needed to live close enough to be able walk or catch the streetcar to work. By the mid-1920s the automobile had helped shift the population from the center of the city to the suburb.[57] Within the original Roselawn Addition are several considerations applied to

[52] J. John Palen, The Suburbs, (New York: McGraw-Hill, Inc., 1995), p. 43. (hereafter referred to as Palen)
[53] Palen, p. 45-50.
[54] Bigott, p. 60.
[55] Leland M. Roth, A Concise History of American Architecture, (New York: Harpers and Row, Publishers, 1979), p.265-268. (hereafter referred to as Roth)
[56] Palen, p. 44.
[57] Muller, p. 40.

accommodate the automobile while enhancing a more rural aspect to the community. The most obvious is the street design with its wide round cornered intersections and even though they are laid out on a linear grid street pattern, they help add to the openness of the neighborhood. The Roselawn-Forest Heights neighborhood presented an opportunity for the middle class to enjoy some of the aesthetics that had been applied in the upper class neighborhoods built along Forest Avenue; Forest-Southview, to the north, and Forest-Ivanhoe (on National Register #10000124) to the south. The egalitarian concepts of the Progressive era, the availability of affordable modern technologies and the movement towards smaller more functional housing set in a picturesque landscape are what helped to create Roselawn-Forest Heights Historic District.

Comparative Qualities

Hammond is an industrial city that was created primarily due to its accessibility to mass transportation on both water and land. Industrial Hammond developed around these routes of transportation. The railroads had a particular effect upon the development of the city; they criss-cross the city making an uninterrupted flow of commuting almost impossible. The only area accessible to the commercial center of the city without this interruption would be south along Hohman Avenue. This area became the desirable residential area for the non-laboring class within Hammond. These areas started developing in the late 1880s. These neighborhoods began to rise in the areas just south of the original town, set between the Monon Railroad tracks, a block east of Hohman Avenue, and the Illinois/Indiana state line a block west of Hohman. By the 1920s these suburbs extended south all the way to the Little Calumet River, the city's southern border.

Hammond had no mass transportation system until the 1892 when the Hammond Electric Railway Company was established.[58] The city at that time was what urban historian Peter Muller describes as a walking suburb.[59] The streetcar line ran south from the commercial center of the city along Hohman Avenue for about a mile; approximately to modern Conkey Avenue. Along this route suburban Hammond began to grow. The northern additions in this area that paralleled the streetcar line exhibit a density in the housing stock, and with the exception of right along Hohman, where Hammond's wealthiest built their houses, they are set on narrow town lots. The first suburban development along this corridor to break from this tradition was Glendale Park (c. 1900), a development of expensive homes for the city's elite. It sits at the southern terminus of the streetcar line. The Kenwood development (c. 1910), just to the south of Glendale Park, begins to show the influence of the automobile but was still densely populated. It was in the areas south of Kenwood, between Hohman Avenue and the state line that the automobile became the dominant form of transportation to be considered when the areas were being developed. In these neighborhoods the density of infill opened up. Within these developments lots became wider, streets took on curving pathways all of this giving the neighborhoods a picturesque and pastoral appearance. It is within this area that the Roselawn-Forest Heights Historic District is located.

Each of the residential districts along Hohman Avenue has some variation in architecture. Forest-Ivanhoe, south of Roselawn-Forest Heights, has large scale period revival housing. Indi-Illi Park, just north of Roselawn-Forest Heights, has a greater percentage of bungalow housing. Roselawn-Forest Heights includes middle class bungalows and small houses in a variety of styles, while its section of forest Avenue is lined with large, period revival homes.

[58] "Hammond History Timeline" City of Hammond website at http://www.hammondindiana.com/history2.htm, accessed 20 April 2010.
[59] Peter O. Muller, Contemporary Suburban America, (Englewood Cliffs NJ: Prentice-Hall, Inc., 1981), p., 27. (hereafter referred to as Muller)

Criterion C - Architecture

Roselawn-Forest Heights Historic District is an eclectic mixture of homes employing massed floor plans with a variety of concurrently popular ornamental styles of the 1920s through the 1960s in the United States.[60] The architectural form and style of the first three 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.[61] 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.[62] The simplicity of these smaller homes seemed to be more American with the older Victorian buildings being too European.[63] 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.

Roselawn-Forest Heights Historic District is a neighborhood of small stylistic houses. There are some homes that are one and a half to two story bungalow forms but the majority is two and one half story single family homes. The district demonstrates the concepts and influence of the Small House Movement. The Small House Movement had its beginnings in the Depression of 1893.The homes of the Victorian Era are described by architectural historian Clifford Clark as the house of artistic expression. These homes, typically Queen Anne in style, emphasized visual pleasure inside and out and were expensive to build and maintain. These were the types of homes that lined Hohman Avenue and adjacent neighborhoods directly south of the city's center, built between 1880 and 1900. These big homes reflected order in society and the owner's position within it. They were large, elaborately styled, and had a variety of rooms that served very specific social functions.[64] These homes required a considerable amount of maintenance and upkeep and though beautiful they were costly to operate. Most had 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 of the results of the depression was a re-thinking of the Victorian general social order. This social dislocation was fueled by the new social concepts of the Progressive Reform Movement that was emerging around the turn of the twentieth century.[65] The Progressive Movement in the United States, c. 1900 into the 1930s, was a political reaction to the problems created from the 1893 depression and many of its concepts, such as simplicity and efficiency, were embraced in the re-addressing of the Victorian social values.[66] One well embraced concept 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. One outgrowth of this trend is the acceptance of the bungalow. The other is the "small house" which ultimately replaced the bungalow type as the dominant housing form.

The war effort in the United States between 1917 and 1918 created a shift in population towards the cities; this in turn created a housing shortage which was magnified by a shortage of construction materials that were needed for the war effort. After the war the population did not shift back to its pre-war locations and the housing shortage became a national concern. Also, as with most wars of the industrial age, after peace is achieved, there is an economic slowdown as industry redirects its production toward peacetime needs. This created a sag in the economy which got the Federal government's attention. To put people back to work the Department of Labor started an "Own Your Home" campaign with the intention of stimulating the construction

[60] Gowans, p. 70-74.
[61] Clark, p. 135, 143-144.
[62] Clark, p. 132.
[63] Clark, p. 147.
[64] Clark, p.143.
[65] Clark, p.142-153.
[66] Ames, p. 56.

industry. Herbert Hoover, the Secretary of Commerce under Presidents Harding and Coolidge and later President himself, backed the program by promoting cooperation between private enterprise and the government to help alleviate the housing problem.

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. 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 Roselawn-Forest Heights Historic District reflects this; it is a neighborhood of eye pleasing, small, functional homes.

Architecture within the district is primarily represented in two forms; the bungalow and the small house. The term bungalow is an often misused and misunderstood term. 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."[67] 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."[68] Historian Clifford Clark states that, "the bungalow represented the antithesis of the Victorian home, [being] simple, informal, and efficient."[69] The popularity for the bungalow grew out of the Arts and Crafts movement which rejected industrialism in architecture and reflected backwards towards the era when the craftsman built a house that reflected his individual capabilities giving the house uniqueness in the finished product. The bungalow in the Hammond area began to take hold in the first decade of the Twentieth Century, though the examples were few. In the 1910s and 1920s the form/style was being built throughout the city. The style's popularity diminished greatly with the onset of the Great Depression.

The small house had its beginnings in the Depression of 1893 and the massive social dislocation that occurred as a result of it. Also, it was fueled by the new social concepts that developed during the Progressive Era of the early 1900s.[70] The form was often larger than the bungalow and was readily adaptable to the same popular architecture styles, especially the revival styles, as the bungalow. Its embracement came as an outgrowth of economic necessity and social experiments in housing reform. Often the small house used the historic revival styles for inspiration. Many of these stepped away from the formal layout of their historic influences and adapted the bungalow's free flowing, open floor plans. The small house concept began to take hold in Hammond during the late 1910s and early 1920s and continued in their popularity until after World War II.

Roselawn-Forest Heights is significant for its representation of popular architectural styles of the first half of the twentieth century; the description section cites specific examples of the styles listed below.

The **Colonial Revival** style (1880-1955)[71] 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.[72] The earlier Georgian and Adam styles are main the influences on the revival's styling with attributes

[67] Allen George Noble, Wood, Brick and Stone, (Minneapolis; University of Minnesota Press, 1984), p. 146
[68] Gowans, p. 75.
[69] Clark, p. 171-173.
[70] Clark, p.142-153.
[71] All era of popularity dates taken from Virginia and Lee McAlester, A Field Guide to American Homes, (NY: Alrfed A. Knopf, 2003)
[72] Gerald Foster, American Houses: a Field Guide to the Architecture of the Home, (NY: Houghton Mifflin Company, 2004), p.284. (hereafter referred to as Foster)

from post medieval English and Dutch Colonial homes from the Atlantic seaboard being incorporated into them.[73] 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. This revised approach began to dominate the style and between 1915 and World War II this new understanding dominated their design; this is the era of the development Roselawn-Forest Heights.[74] Colonial Revival styling was adaptable to large, leisure class homes and could also be easily adapted to small working class homes; its popularity was universal.

The **Tudor Revival** style (1890-1940), called by some architectural historians English Revival, is a modern mixture of Medieval English housing with attributes from houses of the English Renaissance, Elizabethan and Jacobean eras. The Tudor Revival is based loosely on these prototypes and is based on architectural interpretations of the late Medieval houses of England that range from thatch roofed cottages to grand manor houses. [75] The Tudor Revival gained popularity in America during the late 19th Century as large country or suburban architect-designed homes. These structures are more formal than the other "English" styles, such as the English cottage, and intend to evoke English manor houses.

The **Craftsman** style (1905-1930) received a tremendous following in the United States from the turn of the twentieth century until the Great Depression. The style derives its name from the Craftsman magazine, published by Gustav Stickley, that promoted arts and crafts furniture and bungalow housing. 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 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.[76]

Spanish Eclectic styling draws its influence from the colonial buildings constructed by the Spanish settlers in the Americas; its architectural roots come from the Mediterranean region of southern Europe. Architect Bertram Grosvenor Goodhue, who, in the 1890s had visited Mexico was captivated by the country's architecture and published a book about his observations titled *Mexican Memories* in 1892. This introduced the style to the American public. The style gained its greatest popularity after the Panama-California Exposition held in San Diego in 1915 where its chief architect Bertram Grosvenor Goodhue used it in the design of the exposition's buildings. The Fair's success and its publicity assured that other architects would begin using the style.[77] In the 1920s, Rexford Newcomb, another architect and style adherent, described it as being "eminently adapted to life in sunny lands"[78] and that using the style was like creating "sunny villas upon some enchanted island in a summer sea."[79] The style was becoming associated with the exotic and leisure time. Resort communities in California and Florida adopted the style and it became associated with leisure

[73] Virginia and Lee McAlester, A Field Guide to American Homes, (NY: Alfred A. Knopf, 2003), p. 326. (hereafter referred to as McAlester)
[74] McAlester, p.326.
[75] McAlester, p. 358.
[76] Foster, p. 348.
[77] McAlester, p. 418.
[78] Rexford Newcomb, The Spanish House for America: its design, furnishing, and garden. (Philadelphia: J.B. Lippincott Company, 1927), p. 14.
[79] Rexford Newcomb, Mediterranean Domestic Architecture in the United States, (Cleveland: J.H. Jansen, 1928), introduction p. 1.

time, something the rising working class was just becoming familiar with.[80] The style would experience its greatest popularity in the decade after WWI. The First World War had prevented the rich of America from vacationing on the exotic French Riviera. Seaside developments in Florida began to offer them an alternative destination and soon Florida began to be seen by the American rich as a convenient local Riviera.

French Eclectic styling (1915-1945) traces its origins to earlier French architectural antecedents emulating many of the attributes of the Second Empire, Beaux-Arts and Chateauesque styles.[81] It became popular in the 1920s and its embracement may be a result of the first hand experiences with the historic French chateaus seen by many Americans who served in France during World War One. The style is based on French domestic architecture and demonstrates a great variety in form and detailing. It shares much with the Medieval English tradition and as a result often resembles the Tudor Revival style; what the French style normally lacks are the dominant front-facing cross gables characteristic in the Tudor style. The style often shows a formality that resembles the English Georgian houses.[82]

Art Moderne (1930-1940) architecture is a modern approach to design and construction that originated as a response to the Western world's industrial expansion and business development. After World War One the new aircraft industry presented to the world sleek, streamlined shapes.[83] Its form was influenced by these streamlined designs that were being applied to the automobile, train locomotives, ships and airplanes. The smooth surfaces, curved corners and horizontal emphasis gave them an aerodynamic appearance.[84]

The **American Small House** (ca.1935-1950) finds its origins in the economic Depression of the 1930s. It is a relatively simple traditional house form with a minimal application of decorative refinements. These houses were built in great numbers immediately preceding and following World War Two and dominate the tract housing of these periods.

The **Ranch** style (ca.1935-1975) originated in the 1930s in California gaining national popularity in the 1940s becoming the predominant style across the country during the 1950s and 1960s. The style is loosely based on the Spanish Colonial ranch farm house architecture of the American Southwest with influences from the Prairie and Craftsman styles. The early Ranch house style has a sprawling floor plan. Its popularity was made possible by the influence of the automobile; wide open large-lot suburban neighborhoods with their rural openness were easily adaptable to the Ranch style's form.

Contemporary styling (ca. 1940-1980) is a loose term applied to a number of types of domestic architecture popular in the United States from the 1940s to the 1970s and even beyond.[85] It was a popular style for architect designed homes during this period occurring in two distinctive roof subtypes; flat and gabled.

Architects and Builders

Frank J. Wachewicz, the developer of the original Roselawn Park Addition, was one of the most successful developers in the Hammond area between the World Wars. Wachewicz was born in 1885, the son of Polish immigrants. He attended school in Hammond, entering the Jones Business College where he studied real estate.[86] In 1911, he opened his first real estate office in West Hammond, now Calumet City, Illinois. By 1917,

[80] McAlester, p. 417-418.
[81] Cyril M. Harris, American Architecture: an Illustrated Encyclopedia, (NY: W. W. Norton & Company, 1998), p.137. (hereafter referred to as Harris)
[82] McAlester, p. 388.
[83] Foster, p.358.
[84] McAlester, p465.
[85] Harris, p. 74.
[86] Thomas H. Cannon, ed., History of the Lake and Calumet Region of Indiana, vol. II, (Indianapolis" Historians' Association Publishers, 1927), p.145.

his business had grown and he moved his operations into downtown Hammond where he would remain through the 1920s. He is recognized within the Hammond area for his extensive bungalow building campaign.[87] Wachewicz constructed attractive small homes around the Hammond and Calumet City area using a large well-trained sales organization and massive newspaper advertising to promote his sales campaigns.[88] Beginning as a real estate sales agent he progressed into a builder and sub-divder. After the First World War, he concentrated his efforts on large residential developments.[89] Wachewicz was a great sales promoter, taking advantage of the new trends in commercial promotion that started in the last decade of the nineteenth century. He entered into financing ventures to assist in the sales of his properties and promoted this with its catchy "Own your Home-The Wachewicz Way-Easy to Pay" sales campaign slogan which included a low down payment and a money back guarantee.[90] Wachewicz not only supplied the lot, architectural plans, and construction but handled the mortgage and the insurance needs for the property buyer.[91] He held open houses and participated in large promotional expositions.[92] In the Roselawn development, Wachewicz promoted an aesthetically pleasing line of houses he called Mansionettes. These were more upscale than the houses he had promoted and built in his bungalow developments in the region. The Great Depression put a halt to Wachewicz's promotions, as it did for many other real-estate promoters across the nation, and he never recovered.[93]

Wachewicz utilized many sales techniques that are still familiar today. One was the use of model homes to promote sales; the house located at 50 Coolidge (photo 13) was the model for his Roselawn Park development. When the use of model homes as a sales approach began is not easily defined, but their use as a tool for sales became nationally known due to the Better Homes in America movement with opening of a model house on the National Mall in 1923. The housing reform movement began around World War One with a focus upon improving the quality of American domestic life. Its focus was to educate all levels of society about the importance of home ownership, standardized home building practices and neighborhood improvements to make the American home a proper place to raise a family. In 1922, a national organization, Better Homes in America, Inc. spearheaded a reform campaign to enlighten the public about the value of quality design and construction in homes.[94] The idea was promoted in a national women's fashion magazine "The Deliniator". Concurrently the federal government, under the auspices of then Secretary of Commerce Herbert Hoover, was promoting home ownership with its "Own Your Home" campaign.[95] The efforts of these organizations and movements culminated with Better Homes Week in June of 1923 and the building of a modern interpretation of John Howard Payne's, the author of "Home, Sweet Home" on the National Mall opposite the White House.[96] The purpose of this open model was to present to the American public just how a small, attractive, efficient modern home could be built a reasonably moderate price. The concept of the model

[87] "Well known Hammond Builder Dead," The Hammond Times, 14 July 1934, p. 1, col. 6.
[88] "Frank J. Wachewicz Has Eighteen Dwellings Started," The Times 17 May 1918, p. 3, col. 1.
[89] Bigott, p. 180-184. This progression of his business ventures can be easily followed through the massive advertising he placed in the Hammond Times from 1918 through the 1920s for the promotion of his properties.
[90] Hammond, Indiana, (E. Palma Beaudette-Neil publisher,1922), p. 32. Copy available at Indiana State Library. (hereafter referred to as Neil)
[91] The Times 17 May 1918, p. 3, col. 1. and Neil, p. 32.
[92] Post card, "1923 Industrial Exposition" file, vertical files, Suzanne Long Room, Hammond Public Library.
[93] Note: This information is derived from information in Frank Wachewicz's obituary in the Hammond Times 14 July 1934 p.1 col. 5. It states that at the time of his death he was residing with a son in south Chicago and was working at the time as the sales manager for a home building company. This man had become a millionaire during the 1920s and reinvested his wealth to assist in his desire to bring home ownership to the working class with his "Wachewicz Way-Easy to Pay" promotion (this information comes from Bigott's, From Cottages to Bungalows). Though no bankruptcy record could be found it is probable that this effort had left him extended and his business collapsed as a result. This was happening across the nation during the Great Depression. It could provide an answer as to why a man who at one time had several home builders working for him ended up in a reverse roll and ended up living with a son at the age of 47. this would also provide some insight as to why Indi-Illi did not grow during the Depression years.
[94] Ames, p.59.
[95] Gwendolyn Wright, Building the Dream, (new York: Random House, Inc., 1981), p. 196-198. (hereafter referred to as Wright)
[96] Henry Atterbury Smith, The Books of a Thousand Homes: Volume I, (New York: Home Owners Service Institute, 1923. Reprinted by Dover Publications, 1990), P. 24-26.

home caught on and soon most American cities had at least one model home.[97] National concern about housing reform merged into the movement to create affordable, yet attractive middle-class dwellings, known by the label "small house."

L. Cosby Bernard, was described as being, "Hammond's most prolific architect during the early decades of the twentieth century" and as "the designer of Forest Avenue (he designed twelve homes on this street)."[98] Bernard designed his own residence just across the southern boundary of the Roselawn-Forest Heights district at 7241Forest Avenue. A graduate of the University of Illinois School of Architecture , Bernard, practiced his profession in several other Midwestern cities, before moving to Hammond in 1927 where he worked until his retirement in 1953.[99] Bernard designed homes for many of Hammond's upper class in the posh Forest-Southview and Forest-Ivanhoe areas of Hammond, located to the north and south of Roselawn-Forest Heights. He also designed many of the public structures within the city, such as the Hammond Civic Center, Hammond Technical High School, three of the branch libraries within the city and the Woodmar Country Club.[100] His residential structures were designed primarily in the Colonial Revival style, or his favorite, the Tudor Revival style. The homes he constructed in the Roselawn-Forest Heights Historic District are simple interpretations of the Colonial Revival style and fit nicely into the concepts of the Small House Movement.

William J. Bachman, a native of Hammond, studied under L. Cosby Bernard after graduating from the University of Chicago with a degree in architecture. Unlike his mentor he was a modernist who designed in the contemporary style. He partnered with Joseph Bertram and they built many modern schools in the Calumet Region during the 1940s and 1950s as well as buildings for businesses and industrial structures. He designed and built one known home within the district, his own at 7111 Stateline Avenue.[101]

The Roselawn-Forest Heights Historic District reflects several major transitions in residential neighborhoods that were taking place in Hammond and across the nation in the early twentieth century. The Small House and Better Home and aspects of the English Garden City movements were embraced by the real estate developer who used modern consumer sales ideas, such as model homes, to sell the properties. New modes of transportation were playing an important part in the spread and growth and influenced the design of these residential neighborhoods. Roselawn-Forest Heights Historic District demonstrates the effects and applications that 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 Roselawn-Forest Heights Historic District qualifies under Criteria A and C, for its local significance in reflecting the development of modern Hammond, Indiana, and should be recognized and placed on the National Register of Historic Places.

Developmental history/additional historic context information (if appropriate)

Ancient Lake Michigan's Lower Tolleston and Calumet shorelines are separated by a shallow valley through which the Little Calumet River flows; Roselawn-Forest Heights is located just to the north of the river.

[97] Wright, p. 198.
[98] Lake County Interim Report: Indiana Historic Sited and Structure Survey, (Indianapolis: Historic Landmarks Foundation of Indiana, 1996), p.316.
[99] "L. Cosby Bernard Sr.: Famed Hammond architect "Available at http://www.hammondindiana.com/history/bernard.htm. Accessed 23 June 2010.
[100] "List of Buildings, L. Cosby Bernard," Architect file folder, Vertical Files, Suzanne Long Room, Hammond Public Library.
[101] "Calumet Region Leaders: William J. Bachman," The Hammond Times 24 July 1953. Copy of article found in Architect file folder, Vertical Files, Suzanne Long Room, Hammond Public Library.

Historically this was an area of wetlands with the ridges formed by the ancient Lake Michigan. These shoreline ridges, being higher than the surrounding wetland areas, were the only dry routes that could be regularly used to travel through the area. This large area of wetlands and east/west running ridges is known today as the Calumet Region. Before human habitation animals used these ridges to move through the wetlands. Pre-historic man followed the animal trails and later Native American tribes travelled along them, using the wetlands between the ridges as food-gathering areas.[102] The Potawatomi Indians occupied the area until the Indian Removal Act of 1832 forced all Native Americans to relocate to lands west of the Mississippi River.

The first Europeans believed to have visited the Calumet Region were the French explorers Marquette and Joliet in 1675. The French laid claim to the area as part of their New France territory, eventually establishing a small fort, le Petit Fort, near the present Indiana Dunes State Park.[103] The area was one of the last regions in Indiana to be given up by the Native Americans, who left the area in the late 1830s.[104] Hammond's first permanent European settlers arrived in 1847; they were German immigrant farmers who settled north of the Little Calumet River in the general vicinity of Roselawn-Forest Heights. This area drew other German immigrants and their settlement, located just to the southeast of the nominated area became known as Saxony; this small settlement was annexed into the City of Hammond in 1923.
Settlement of what would become Hammond began in 1851 when Ernest and Caroline Hohman settled on the north side of the Grand Calumet River. The couple built a toll bridge over the river and opened an inn nearby. Settling near them were Caroline's sister and her husband, Louisa and William Sohl. In 1852, the Michigan Central Railroad was completed through the area and William Sohl built the area's first store near the railroad station. From these early settlements the city of Hammond would develop.[105] Hammond's location immediately southeast of Chicago and the railroads that traversed the area are what made the City of Hammond possible; almost all railroads leading into, or out, of Chicago from the east and southeast passed through the area. In 1868 George Hammond established a meat packing plant on the south side of the Grand Calumet not far from the Hohman's Inn. The workers from the factory required shelter and began to settle and build nearby. The settlement would be known variously as Hohman, Hohman's Bridge and State Line Slaughterhouse before becoming Hammond in 1873.[106]

Marcus Towle was a partner in Hammond's slaughter house arriving in the area in 1869. Towle also opened a lumber yard and saw mill, a bank and several other businesses. He was appointed the town's first postmaster. Towle saw the potential money that could be made in developing the area to house the employees of the packing plant and purchased sixteen acres on the south side of the Grand Calumet. He platted the land and in 1875 established Hammond.[107] The town was incorporated by the State of Indiana in 1883 with Towle serving as its first mayor. Access to the railroads attracted additional industry to the area, bringing many workers. This growth attracted merchants and professionals. Hammond grew rapidly from a population of 689 in 1880 to 36,004 by 1920.[108]

The early development of Hammond paralleled the east/west Michigan Central Railroad corridor, eventually expanding to both sides of the Grand Calumet River. The railroads intersected the city from the east and south and left very few areas where they did not affect everyday life.[109] One area not affected by the railroads and

[102] Kenneth Schoon, Calumet Beginnings, (Bloomington IN: Indiana University Press, 2003), p. 46-51. (hereafter referred to as Schoon)
[103] Schoon, p. 52-53.
[104] Schoon, p. 59.
[105] Schoon, p. 158-159.
[106] Schoon, p. 159-160.
[107] Joseph C. Bigott, From Cottage to Bungalow, (Chicago: University of Chicago Press, 2001), p. 59-60. (hereafter referred to as Bigott).
[108] "Hammond History Timeline" City of Hammond website at http://www.hammondindiana.com/history2.htm, accessed 20 April 2010.
[109] Note: By 1891 there were eight railroads that passed through Hammond and by 1908 this would reach a total of thirteen that would pass through the city. In 1891 fifty passenger trains alone stopped in Hammond each day. Hammond was one of the busiest rail

allowed direct access into the town's center was the Hohman Avenue corridor that ran south from the original town and parallel to the Indiana-Illinois state line. It was along this narrow corridor, between Hohman Avenue and the state line, where most of Hammond's early upper and middle class neighborhoods would develop and where the Roselawn-Forest Heights Historic District is located.

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Sanborn Company. Sanborn Fire Insurance Map , Hammond Indiana 1930/1951. Copy available at the Suzanne Long Room, Hammond, Indiana Public Library.

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Previous documentation on file (NPS):

____preliminary determination of individual listing (36 CFR 67 has been requested)
____previously listed in the National Register
____previously determined eligible by the National Register
____designated a National Historic Landmark
____recorded by Historic American Buildings Survey #_____
____recorded by Historic American Engineering Record # _____
____recorded by Historic American Landscape Survey # _____

Primary location of additional data:

____State Historic Preservation Office
____Other State agency
____Federal agency
____Local government
____University
____Other
Name of repository: _____

Historic Resources Survey Number (if assigned): Lake County Interim Report # 089-090-50001-153

Roselawn- Forest Heights Historic District
Name of Property

Lake County, IN
County and State

10. Geographical Data

Acreage of Property 14.5
(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	456226	4604081	3	16	456497	4603634
2	16	456501	4604066	4	16	456230	4603543

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

Starting at the northeast curb at the corner of the intersection of Stateline Avenue and 172nd Place proceed northward along the street curb on the east side of Stateline Avenue to the south side of the alley running along the rear of the lot lines of the properties on the north side of Lawndale Avenue. Turn east and proceed along the south side of the alley to its intersection with the north south running alley at the east end of the block. Turn south and proceed along the west side of the alley to its intersection with Lawndale Avenue. Cross over Lawndale Avenue to the curb line on the south side of the street and turn east until you reach the southwest corner of the intersection of Lawndale and Hohman Avenues. Turn south and proceed along the street curb on the west side of Hohman Avenue to the northwest corner at the intersection of 172nd Place and Hohman Avenue. Turn west and proceed along the curb on the north side of 172nd Place to where it intersects with Stateline Avenue, the boundary description starting point. The approximate boundary line has been drawn on the photo location map.

Boundary Justification (Explain why the boundaries were selected.)

The justification for these boundaries follows the Roselawn-Forest Heights District boundary set in the Lake County Interim Report: Indiana Historic Sites and Structures Survey, page 311, published in 1996. The modern Roselawn-Forest Heights Historic District consists of several additions platted into the City of Hammond between 1920 and 1928. They are: Margenau's Subdivision, March 28, 1920, Ridgemoor Addition, March 17, 1924, Roselawn Park Addition, April 7, 1924, P.J. Bauwen's Addition, May 14, 924, Brown and Hutchen's Addition March 27, 1925, Eggebrechts Second Addition October 13, 1925, and Forest Heights, a re-division of Bauwen's Addition, June 14, 1928.

11. Form Prepared By

name/title Gregg Abell
organization Partners in Preservation, Inc. date August 31, 2010
street & number 8167 Patterson Street telephone 813-321-3483 (cell)
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.

Roselawn Avenue.-Forest Avenue. Heights Historic District

City or Vicinity: Hammond

County: Lake **State:** Indiana

Photographer: Gregg Abell

Date Photographed: October 18, 2009, December 1, 2009, July 5. 2010, and January 25, 2012..

Description of Photograph(s) and number:

1. 28 Roselawn Avenue. Photographer facing south.
2. 41-172nd Street. Photographer facing north.
3. 7018 Hohman. Photographer facing west.
4. 7127 Forest Avenue. Photographer facing east.
5. 7208 Forest Avenue. Photographer facing southwest.
6. 7009 State Line Avenue. Photographer facing east.
7. 44 Roselawn Avenue. Photographer facing south.
8. 8-172nd Street. Photographer facing south.
9. 17-172nd Place. Photographer facing north.
10. 7118 Forest Avenue. Photographer facing west.
11. 7 Lawndale Avenue. Photographer facing north.
12. 15 Lawndale Avenue. Photographer facing north.
13. 50 Coolidge Avenue. Photographer facing south.
14. 43 Coolidge Avenue. Photographer facing north.
15. 5-172nd Street. Photographer facing north.
16. 7039 Forest Avenue. Photographer facing east.
17. 7220 Forest Avenue. Photographer facing west.
18. 6945 Forest Avenue. Photographer facing northwest.
19. 27 Coolidge Avenue. Photographer facing northwest.
20. 5 Coolidge Avenue. Photographer facing northwest.
21. 7040 Forest Avenue. Photographer facing northwest.
22. 7111 Stateline Avenue. Photographer facing east.

23. Perspective north side Lawndale Avenue. Photographer facing northeast.
24. Perspective of intersection Roselawn Avenue. Ave. and Forest Avenue. Photographer facing southwest.
25. Perspective eastside Forest Avenue. Photographer facing northeast.
26. Perspective north side of Roselawn Avenue. Photographer facing northeast.
27. Perspective north side of 172nd Place. Photographer facing northeast.
28. Perspective west side of Hohman Avenue. Photographer facing southwest.
29. Perspective of Stateline Avenue. Photographer facing northeast.

Property Owner:

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

name _____

street & number _____ telephone _____

city or town _____ state _____ zip code _____

Property Address		Status
4	Lawndale Ave	C
10	Lawndale Ave	C
12	Lawndale Ave	C
18	Lawndale Ave	C
22	Lawndale Ave	NC
24	Lawndale Ave	NC
30	Lawndale Ave	C
32	Lawndale Ave	C
40	Lawndale Ave	C
44	Lawndale Ave	C
48	Lawndale Ave	C
52	Lawndale Ave	C
3	Lawndale Ave	C
7	Lawndale Ave	C
11	Lawndale Ave	C
15	Lawndale Ave	C
17	Lawndale Ave	C
23	Lawndale Ave	C
27	Lawndale Ave	NC
31	Lawndale Ave	C
35	Lawndale Ave	C
37	Lawndale Ave	C
43	Lawndale Ave	C
47	Lawndale Ave	C

Roselawn- Forest Heights Historic District
Name of Property

Lake County, IN
County and State

Property Address		Status
51	Lawndale Ave	C
9	Roselawn Ave	C
15	Roselawn Ave	C
21	Roselawn Ave	C
25	Roselawn Ave	C
29	Roselawn Ave	C
47	Roselawn Ave	C
61-65	Roselawn Ave	NC
10	Roselawn Ave	C
16	Roselawn Ave	C
20	Roselawn Ave	NC
24	Roselawn Ave	C
28	Roselawn Ave	C
44	Roselawn Ave	C
48	Roselawn Ave	C
50	Roselawn Ave	C
60-64	Roselawn Ave	NC
5	Coolidge Ave	NC
15	Coolidge Ave	C
23	Coolidge Ave	C
27	Coolidge Ave	NC
29	Coolidge Ave	NC
43	Coolidge Ave	C
49	Coolidge Ave	C
51	Coolidge Ave	C
12	Coolidge Ave	C
16	Coolidge Ave	C
22	Coolidge Ave	C
24	Coolidge Ave	C
30	Coolidge Ave	NC
50	Coolidge Ave	C
54	Coolidge Ave	C
62	Coolidge Ave	NC
5	172nd St.	C
9	172nd St.	C
15	172nd St.	C
19	172nd St.	C
27	172nd St.	C
41	172nd St.	C
49	172nd St.	NC
53	172nd St.	C
4	172nd St.	C
8	172nd St.	C
12	172nd St.	NC
14	172nd St.	C
18	172nd St.	C
28	172nd St.	C
40	172nd St.	C

Roselawn- Forest Heights Historic District
Name of Property

Lake County, IN
County and State

Property Address		Status
50	172nd St.	NC
54	172nd St.	C
58-60	172nd St.	NC
7	172nd Pl.	C
11	172nd Pl.	C
17	172nd Pl.	C
19	172nd Pl.	C
21	172nd Pl.	C
45	172nd Pl.	C
47	172nd Pl.	C
53	172nd Pl.	C
6941	State Line	NC
7009	State Line	C
7013	State Line	C
7031	State Line	NC
7035	State Line	NC
7041	State Line	NC
7045	State Line	C
7051	State Line	NC
7053	State Line	NC
7107	State Line	NC
7111	State Line	C
7127	State Line	NC
7131	State Line	NC
7221	State Line	NC
7220	Forest Ave	C
7208	Forest Ave	C
7142	Forest Ave	C
7130	Forest Ave	NC
7126	Forest Ave	C
7124	Forest Ave	C
7118	Forest Ave	C
7112	Forest Ave	NC
7106	Forest Ave	C
7054	Forest Ave	C
7048	Forest Ave	C
7044	Forest Ave	C
7040	Forest Ave	C
7030	Forest Ave	C
7014	Forest Ave	C
6942	Forest Ave	C
7221	Forest Ave	C
7127	Forest Ave	C
7123	Forest Ave	NC
7113	Forest Ave	NC
7111	Forest Ave	C
7105	Forest Ave	NC
7049	Forest Ave	C

Roselawn- Forest Heights Historic District
Name of Property

Lake County, IN
County and State

Property Address		Status
7045	Forest Ave	C
7039	Forest Ave	C
7035	Forest Ave	C
7031	Forest Ave	C
7011	Forest Ave	NC
7007	Forest Ave	NC
6945	Forest Ave	C
7220	Hohman Ave	C
7218	Hohman Ave	NC
7214	Hohman Ave	C
7210	Hohman Ave	NC
7144	Hohman Ave	C
7142	Hohman Ave	NC
7130	Hohman Ave	C
7122	Hohman Ave	C
7120	Hohman Ave	C
7114-16	Hohman Ave	NC
7108	Hohman Ave	NC
7104	Hohman Ave	C
7048	Hohman Ave	C
7044	Hohman Ave	C
7038	Hohman Ave	NC
7032	Hohman Ave	C
7028	Hohman Ave	NC
7018	Hohman Ave	C
7014-16	Hohman Ave	NC
7010-12	Hohman Ave	NC
6942	Hohman Ave	C
6936	Hohman Ave	NC

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.

PHOTO LOCATION MAP

LAWNDALE (AV.)

ROSELAWN (AV.)

COOLIDGE (AV.)

172ND ST.

FOREST AV.

HOHMAN AV.

STATE LINE

ROSELAWN - FOREST HEIGHTS HISTORIC DISTRICT. HAMMOND, LAKE COUNTY INDIANA.

#2 STREET ADDRESS

DISTRICT BOUNDARY

CONTRIBUTING STRUCTURE

NON-CONTRIBUTING STRUCTURE

MAP CREATED FROM 1930/1951 SANBORN FIRE INSURANCE MAP AND MODIFIED BY GREGG ABELL.

MAP NOT TO SCALE

2/2012

FINAL

Roselawn-Forest Heights HD, Lake Co., IN #0009

Roselawn-Forest Heights HD, Lake Co., IN #0018

Roselawn-Forest Heights HD, Lake Co., IN #0023

Roselawn-Forest Heights HD, Lake Co., IN #0024

Roselawn-Forest Heights HD, Lake Co., IN #0025

Roselawn-Forest Heights HD, Lake Co., IN #0026

Roselawn-Forest Heights HD, Lake Co., IN #0027

Roselawn-Forest Heights HD, Lake Co., IN #0029