

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 (NPS Form 10-900a).

1. Name of Property

Historic name Indi-Illi Park Historic District

Other names/site number _____

2. Location

street & number Roughly bounded on north by Locust St, on east by Hohman Ave., on south by 169th St. and on west by State Line Ave..

not for publication

city of 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 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 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 local

Paul C. Hooper
Signature of certifying official Deputy SHPO

4/26/2012
Date

Indiana DNR-Division of Historic Preservation and Archaeology
Title

State or Federal agency and bureau

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

Signature of commenting official

Date

Title

State or Federal agency and bureau

4. National Park Service Certification

I, hereby, certify that this property is:

Signature of the Keeper

Date of Action

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:)

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5. Classification

Ownership of Property
 (Check as many boxes as apply)

Category of Property
 (Check only one box)

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

<input checked="" type="checkbox"/>	private
<input checked="" type="checkbox"/>	public - Local
<input type="checkbox"/>	public - State
<input type="checkbox"/>	public - Federal
<input type="checkbox"/>	private

<input type="checkbox"/>	building(s)
<input checked="" type="checkbox"/>	district
<input type="checkbox"/>	site
<input type="checkbox"/>	structure
<input type="checkbox"/>	building(s)
<input type="checkbox"/>	object

Contributing	Noncontributing	
93	23	buildings
		sites
		structures
		Objects
		buildings
93	23	Total

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

Number of contributing resources previously listed in the National Register

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

0

6. Function or Use

Historic Functions

(Enter categories from instructions)

DOMESTIC: single dwelling

DOMESTIC: multiple dwelling

RECREATION: outdoor recreation

LANDSCAPE: park

Current Functions

(Enter categories from instructions)

DOMESTIC: single dwelling

DOMESTIC: multiple dwelling

RECREATION: outdoor recreation

LANDSCAPE: park

7. Description

Architectural Classification

(Enter categories from instructions)

LATE 19TH AND EARLY 20TH CENTURY REVIVALS:
 Tudor Revival

LATE 19TH AND EARLY 20TH CENTURY REVIVALS:
 Spanish Eclectic

LATE 19TH AND EARLY 20TH CENTURY AMERICAN
 MOVEMENTS: Colonial Revival

LATE 19TH AND EARLY 20TH CENTURY AMERICAN
 MOVEMENTS: Bungalow/Craftsman

LATE 19TH AND EARLY 20TH CENTURY AMERICAN
 MOVEMENTS: Classic Revival

Materials

(Enter categories from instructions)

foundation: CONCRETE

walls: BRICK
 WOOD: Weatherboard
 STUCCO
 CONCRETE
 STONE: Limestone

ASPHALT
 roof: CERAMIC TILE

other:

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Narrative Description

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

Summary Paragraph

The city of Hammond is located in North Township of Lake County in the northwest corner of the State of Indiana. Lake Michigan creates its northern border and the Little Calumet River, creates the city's southern border. Running from east to west through the center of the city is the Grand Calumet River. Today the city of Hammond rests on a fairly level grade that once consisted of wetlands and dune ridges with intermittent areas of arable land. The Indi-Illi Park Historic District is located near the southern border of Hammond, in the city's southwest corner, adjacent to the Indiana-Illinois state line. The original Indi-Illi addition was platted March 8, 1923, by Dr. William Weis and developed by Frank J. Wachewicz, a prominent and successful real-estate developer in Hammond, Indiana, and West Hammond (now Calumet City), Illinois, during the 1910s and 1920s.¹ The modern Indi-Illi Park Historic District includes four additional subdivision plats, Margenau's Addition platted May 27, 1920,² the Ridgemoor Addition platted March 17, 1925,³ the Locust Terrace Addition platted May 19, 1925,⁴ and Posner's 1st addition April 20, 1939⁵ (see photograph location map for plat boundary lines). The Indi-Illi Historic District consists of small houses, generally of five to seven rooms, finished in a variety of styles popular in the second decade of the twentieth century. The majority of the homes within the district were built by 1930.⁶ The district includes houses built in Tudor Revival, Colonial Revival, Craftsman, Neo-classical and Spanish Eclectic styles with a few post-WWII Ranch and Minimal Traditional-style homes. The qualities of the architectural design around the original Indi-Illi Park addition are stunning with the majority of the homes having their own individuality.⁷ These homes are from one to two-and-a-half stories. With the exception of some of the infill in the post-WWII era the district remains true to its original design. Some houses have had additions and changes made to them with the majority of these changes being very considerate to the original structure. All of the homes within the district are in good condition and occupied. The district is today, as it originally was, a residential area with no commercial businesses located within its boundaries. Many of the homes have been maintained in their original appearance. Though a few of the altered structures do not contribute to the historic context of the neighborhood, the majority of the homes reflect the district's original design (see list of contributing and non-contributing structures in appendix). There are no vacant undeveloped lots within the district, though there are some instances of double-wide lots. The area was once farmland yet there is no evidence of any previous use prior to development and it is doubtful that the district would yield any evidence of prior use before that period.

Narrative Description

The original Indi-Illi addition was developed around a two-acre central park/plaza consisting of four one-sided blocks that face the park. The development's main entrance is Indi-Illi Parkway which gently curves westward from Hohman Avenue towards the northeast corner of park. This entrance way has a landscaped dividing island creating an informal park-like entry gate into the community. The remaining streets within the addition are linear, running east/west or north/south except for the two streets at the southeast and southwest corners of the park that angle at forty-five degrees where they exited the original Indi-Illi Park development. All streets within the remaining portions of the district, except the very north end of Rosewood Street, are set on an east-

¹ [Lake County Indiana Plat Record](#), Records Office, Plat Book 15 Page 34.

² [Lake County Indiana Plat Record](#), Records Office, Plat Book 14 Page 35.

³ [Lake County Indiana Plat Record](#), Records Office, Plat Book 17 Page 22.

⁴ [Lake County Indiana Plat Record](#), Records Office, Plat Book 18 Page 12.

⁵ [Lake County Indiana Plat Record](#), Records Office, Plat Book 24 Page 21.

⁶ This was concluded by a study of the Sanborn Fire Insurance map of Hammond from 1930 and 1930/1951.

⁷ Note: Some of the homes in the Locust Terrace addition, not developed by Wachewicz, have a common style, however, within the remainder of the district a distinct individuality in the house styling is easily recognized.

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west grid between Hohman Avenue on the east and State Line Avenue on the west. The setback from the street within the entire district is linear with those houses surrounding the park being set slightly farther back and containing more landscaping than the houses constructed within the other additions in the district.

The Indi-Illi Park addition followed the residential development within the city of Hammond that had been moving southward along Hohman Avenue beginning in the 1880s. Indi-Illi Park is the first stylized working class neighborhood constructed within the city that embraced the automobile age. The earlier additions that developed south along Hohman, 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 class and city elite. These, with the exception of Glendale Park, were densely constructed neighborhoods. These additions were constructed to provide for the maximum use of space so that the residents were close to Hammond's streetcar line which provided mass transportation into the center of the city's commercial and industrial districts.⁸ Indi-Illi Park was an architecturally-stylized development constructed to attract the rising working class of Hammond. This makes Indi-Illi Park unique within Hammond's developmental history.

Among the architectural styles represented within the Indi-Illi Historic District are, Neo-classical, Tudor Revival, Colonial Revival, Spanish Eclectic, Craftsman, Ranch and Minimal Traditional. In some instances the architectural style used on a house is straight forward while on others there has been an eclectic blending of styles applied to the structure.

Indi-Illi Park was the first platted, March 8, 1923, and is the center of the modern historic district. The development around the Indi-Illi Park plaza demonstrates a great degree of planning and development within the modern district. Its developer and sales promoter was Frank J. Wachewicz. The other additions were platted and began developing within a year of Indi-Illi Park. These additions, Locust Terrace and Ridgemoor, were laid out in a rectilinear grid and their builders provided no central landscaping scheme. All three of the additions that make up the Indi-Illi Historic District contain small to moderate sized stylish working class homes. The district is nestled between neighborhoods of larger upper-middle class homes to the north and south. Another small addition, Posners^{1st}, platted April 20, 1939, is included within the Indi-Illi Park district. This addition is located east of the original Indi-Illi Park development on Hohman Avenue. The property was one large lot that had been held in private ownership since purchased in the 1920s. It was sub-divided into two separate lots.

Little information could be found about Louis and Emma Karl, the husband and wife who platted the Ridgemoor addition, or Edward and Florence Hodel, who platted Locust Terrace addition. Many people speculated in land sales in the 1920s, as an investment income. A review of the homes located within these additions shows a great degree of variation in style and form. Located on some blocks there are groupings of homes that share close similarities in form and style. These appear to be pattern or catalog homes; their close similarities and adjacent geographic locations indicate the possibility of a single investor/developer purchasing these lots and finishing them as a resale investment. However, most of the homes within the district have an individual appearance, not replicated within the district, suggesting that the house placed upon the lot was the individual choice of the purchaser.⁹

The original 1923 Indi-Illi Park plat map shows that the original development consisted of four one-sided blocks with all of the lots facing a central park/plaza and four lots lining the north and south sides of the curving North Indi-Illi Parkway, the main entry road into the development from Hohman Avenue. The gateway, at Hohman and Indi-Illi Parkway, has the original landscaped island still separating the road (Photo 1). This road "S" curves westward one block, also visible in photo, where it intersects the northwest corner of the park/plaza before it straightens out and runs due west to where it intersects with Stateline Avenue. At the time

⁸ Joseph C. Piggott, *From Cottage to Bungalow*, (Chicago: University of Chicago Press, 2001), p. 180-181.

⁹ This hypothesis was developed from a study of the original plats, a review of the local City Directories between 1924-1928, and a search for the register owners on the 1910, 1920 and 1930 U.S. Census.

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of the original plat the land west of the development was farmland and was not developed until the post-WWII years. The streets surrounding the two-acre square park are all named Indi-Illi Parkway; east, west, north and south. At the southeast and southwest corners of the park, roads angle outward away from the park/plaza exiting the original development; these are also identified as Indi-Illi Parkway. The street coming off the southwest corner of the park exits onto Stateline Avenue. The street exiting off the southeast corner of the park intersects with a dog-legged angular extension of the north/south running Rosewood Avenue angling towards the northeast where it intersects with the section Indi-Illi Parkway that comes off the southeast corner of the park angling towards the southeast. A 1924 Hammond Chamber of Commerce map shows this southeast angling section of Indi-Illi Parkway originally exited directly onto Hohman Avenue near where the modern intersection of now 169th and Hohman Avenue is now located.¹⁰ This was altered when the Ridgemoor addition was platted March 17, 1925. A 1925 realty map of Hammond shows the district as it is today.¹¹

The two-acre park/plaza is still nicely maintained and landscaped (Photo 2). Original promotional advertisements touted "fountains, ornamental lights, tennis courts wading pools and plenty of beautiful trees and a profusion of shrubbery."¹² Today the landscaped shrubs and trees and the tennis courts are what remain. The houses share a common setback all around the park providing a nice association between them and nature provided by the open space of the central park/plaza (Photo 3). The close placement of shrubbery and plants to the houses enhances the neighborhood aesthetics by providing a smooth flow between the houses and their natural settings. A sidewalk, set behind a wide parkway, extends all around the park. The street corners are rounded adding to the development's naturalness (refer back to photo 2). The Locust Terrace addition, to the north of Indi-Illi (Photo 4), and Ridgemoor addition, to the south (Photo 5), do not reflect the detailed landscaping considerations that were applied around Indi-Illi Park. The streets in these additions, Locust, Midway Court, Rosewood and 169th, are on a linear grid running east to west between Stateline and Hohman Avenues, with the exception of Midway Court that runs eastward from Stateline and ends at its intersection with Rosewood Avenue. Rosewood is the only north-south running street located within the Ridgemoor addition.

Most of the homes within Indi-Illi Park Historic District were constructed between 1923 and 1930. They share a common set back with most being situated to the side of the lots allowing room for a driveway to access a detached garage that could be located behind the house; some of the lots did not incorporate a driveway and used the alleyway to access the garages. Only a few of the original garages remain with most being replaced by modern structures. A few homes have attached garages. Some houses were constructed on double-wide lots but the majority of the structures sit on one lot. The houses are one- and two-and-a-half stories in their construction, and with the exception of one structure built of concrete block, all are wood-frame balloon construction covered in a variety of materials such as wood, brick veneer and a few utilize stucco. With a few exceptions the homes are of moderate size and finished with the styles that were concurrent to the era of development. There are a few homes that reflect a higher degree of finish. Some are scattered throughout the district, however, these exist more along Hohman Avenue and along Indi-Illi Parkway. One of these, located at 49 N. Indi-Illi Parkway, was designed by the locally-renowned architect L. Bernard Cosby. Several others, though not confirmed, also appear to be designed by a skilled architect.

The **Craftsman** style is identified by low-pitched roofs with exposed rafters and wide eave overhangs that are often supported by knees or braces, with a large exposed porch supported by tapered piers and columns.¹³ The roofs can be front-gabled, side-gabled, cross-gabled or hipped. The upper sashes of the windows are

¹⁰ Fold out attachment in the Hammond promotional magazine Pep in the Calumet. Copy available at the Suzanne Long Room, Hammond Public Library.

¹¹ "Map of the Calumet Region (the World's Workshop) Gostlin, Meyn, & Weiss, Inc., Realtors: Industrial and residential Real Estate, Hammond, Indiana. Copy available at the Suzanne Long Room, Hammond Public Library.

¹² Hammond Times, 28 August 1924, p. 7

¹³ Virginia and Lee McAlester, A Field Guide to American Houses (New York: Alfred A. Knopf, 2003), p. 453-454. (hereafter referred to as McAlester)McAlester,

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often multi-lighted with the lower sash being of one light of glass. They are often grouped in twos, threes and more forming a ribbon of windows. The style is directly influenced by the Arts and Crafts movement that swept the country in the late 1800s and early twentieth century. This movement promoted the use of natural beauty to enhance the home, trying to remove the repetitive industrial aspect created by mass production with the promotion of skilled local craftsmanship. A combination of materials, wood, stucco, brick, stone and shingles are used to enhance the appearance. This style received a tremendous following in the United States from the turn of the twentieth century until the Great Depression. It was a style that easily provided a platform for the concepts that rose out of the national movement towards smaller homes. This is the most predominant style within Indi-Illi Park. The style is often interchanged with the term bungalow which is more of a form than a style. Craftsman homes are not purist in their application of décor and many of the architectural attributes of other styles popular during that time were incorporated into their design. There are examples of several different bungalow forms within the district including the Dormer-front, California, Western. The Craftsman style was also applied to the Foursquare form. The examples of the Craftsman style range from one- to two-and-a-half stories in height with most having basements.

Contributing. c.1926 The house located at **21 Indi-Illi Parkway** (Photo 6) is an example of a dormer- front, side-gabled, bungalow in the Craftsman style found throughout the district. The exterior is covered with a mixed variation of red brick. The upper portion of the porch piers and the second story dormer is covered in stucco. The first floor windows are grouped in a ribbon of three, trimmed in wood with 3/1 double hung wood windows. The porch, once open, is now enclosed with screen. The porch is accessed by climbing six concrete stairs through a modern metal storm door set just to the right of the house center. The window sill and porch wall coping are of limestone. A large dormer is centered on the low pitched roof. The windows in the dormer are wood double hung with 1/1 construction. Wood knees support both the main and dormer roof eaves under which are exposed rafters. The roof is covered in asphalt shingles.

Contributing. c. 1928 The house at **8 Midway Court** (Photo 7) is an example of a front-gabled Craftsman-style bungalow. Its exterior is entirely covered in red brick. A small covered porch is set to the west side of the structure's façade. The window sills and porch wall coping are of limestone. The east portion of the main façade extends outward about ten feet and is covered by a roof that steps down from the structures main roof. The original 3/1 wood, double hung windows are set in groups of twos and threes.

Contributing. c. 1926 The house at **42 169th Street** (Photo 8) is another example of the front-gabled style found within the district demonstrating how the windows can be grouped in a wide ribbon that provide a great amount of light into the interior. This gable-front bungalow has a room extension extending forward from the west side of the main façade and is covered by a lower set front-gable roof; this extension is about one-half the width of the façade and has a wide ribbon window filling almost its entire width. The ribbon window has a limestone sill with a soldier brick lintel and consists of four equally wide and tall vertical lights that are set in two pairs with each pair divided by a wood mullion. Each paired section is capped by a single narrow transom light. These appear to be modern sliding, metal-framed replacements set into the historic openings. An open air porch fills the area between the extension and the east end of the elevation. It is covered with a hipped asphalt shingled roof that is supported on the east elevation by a square brick pillar. A low brick wall encloses the area of the porch between the pillar and the center access step; this low wall has a limestone coping. The concrete porch steps are set just to the east of center on the façade and access the porch landing directly in front of the main entry. The entry contains a wood door with a full-length window with a hatched configuration of twelve lights; it is covered by a modern metal storm door. Centered on the elevation to the east of the door is another set of sliding windows constructed as those on the extended section of the house. These have two lower lights with a single full-width transom covering both. They also have a limestone sill and soldier brick lintel. In the center of the gable of the main roof of the house is a small wood-framed window of a single light. It also has a limestone sill and soldier brick lintel.

Contributing. c. 1923 The house located at **35 Indi-Illi Parkway** (Photo 9) is a Foursquare example of an eclectic use of the Craftsman styling within the district combining some Prairie aspects in its detail. This two-

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and-a-half-story house covered in a mixed brown and tan brick was the first built in the district in 1923 by Dr. Weis, the man who platted the original area of Indi-Illi Park. The wide, hipped porch roof is supported by three sets of twin wooden square columns sitting on top of brick piers that are capped with limestone. The eaves of the porch roof have a wide overhang; this is true also for the main roof over the structure as well as for the roof dormer. Entry onto the porch and access to the front door of the house is offset to the west side of the porch. The once open porch has been enclosed with screen. The openings on the façade are symmetrically set into the elevation. The four-panel wood door is located on the west end of the façade. It has a set of sidelights each with a full-length pane of glass. A ribbon window, consisting of four double hung wood 1/1 windows is placed in the center of the elevation to the east of the entry. On the second floor the wood, double hung 1/1 windows are set in groups of two directly above the first floor openings. Centered on the front elevation of the pyramidal roof is a dormer with a band of narrow six-light windows placed across its elevation; it is covered by a hipped roof. A brick fireplace chimney rises above the roofline from the house's east elevation and is capped by two square ceramic pots.

Contributing. c. 1928 The house at **20 Locust Street** (Photo 10) is a cross-gable bungalow with a bent gable roof over the façade of the structure; the side gables are not bent. It has a grouping of four wood-framed, double hung windows that extend across the eastern half of the structure's main façade; the windows are constructed with a 9/1 hatched configuration with the center section being larger than the upper and lower sections. The once open air porch has been enclosed. On the west side of the main elevation the roof over the porch is supported by a brick pedestal with a tapered wood pier. A set of seven concrete steps provides access to the porch landing which is accessed through a wood storm door with a twelve-light hatched window; the center two rows of lights are larger than the upper two. There are three wood double hung windows enclosing the porch; the two to the west of the door are 2/1 and the narrower one to the east of the door is 1/1. A wood-framed opening is centered underneath the bent gable and is filled with a set of ventilating louvers. The walls of the first floor are covered with wood lap board with the upper half, above the window sill line, being narrower in width than that below the sill line. The areas beneath the gables are covered in wood shingles. All combined provide a nice multi-textured appearance. A brick fireplace chimney rises above the roofline on the east elevation and has a corbelled top that is capped by a single, square ceramic pot.

The **Colonial Revival** style, popular from the 1880s to the 1950s, is a rebirth of early American architecture. The Philadelphia Centennial Celebration in 1876 is credited with starting the resurrection of interest in our nation's early architecture. There are two periods in this revival, 1880-1915 and then from 1915 on. The earlier period did not concentrate on being an accurate interpretation of the historic colonial structures.¹⁴ Architectural studies in the early decades of the twentieth century began to understand the form and style with the later products offering better interpretations of the historic architecture. Located within Indi-Illi Park are many examples of the colonial styles showing Georgian and Dutch colonial influences. These houses often have pediments above entries with the entry flanked by Doric columns. The glazed double hung windows are multi-paned with from six to twelve lights per sash often flanked by louvered shutters. The roofs are hipped, side-gable or gambrel in construction and often contain dormers. Often Colonial Revival homes have one-story wings on one and sometimes both sides of the structure. The Colonial Revival style is well represented within the Indi-Illi Park district and most of the houses using this style were built from the 1920s through the 1940s.

Contributing. c. 1929 The structure at **49 Indi-Illi Parkway** (Photo 11) was designed by L. Cosby Bernard, a local architect of some renown, who designed many private and public structures in Hammond in the second quarter of the twentieth century. This red brick, side-gabled house with a one-story wing extending from its west elevation reflects the symmetry found in the Georgian/Adams style of eighteenth century architecture. The main two-story portion has wood double hung windows with multiple lights, 8/12 on the first floor with 4/4 and 6/6 on the second floor. All windows, except for the three-window grouping centered on the second floor, are flanked by louvered shutters, have limestone sills and soldier brick lintels. The main entry, located on the east end of the main façade, has a triangular pediment with a raked and returned cornice which is supported

¹⁴ McAlester. p. 326.

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by a set of square Doric pilasters. Above the door opening is a round arch into which a fanlight has been placed. The two-story structure has a side-gabled roof covered with asphalt shingles. Centered between the two western-most windows and extending outward from the elevation of the main façade is the fireplace and chimney. On each side of the chimney, where it steps inward and narrows, are a set of limestone dripstones. The placement of this chimney is not consistent with the Colonial Revival style and reflects the influence of the Tudor Revival style, the style which Bernard favored, with its prominent front elevation placement. The windows located in the flat-roofed wing on the west side of the house are placed in a three-window grouping providing a great deal of natural light for the interior of the room. The roof of the wing is flat with a wrought iron rail set on top of the coping and encloses the entire roof area.

Contributing. c. 1941 The house at **26 169th Street** (Photo 12) is an example of how the Colonial Revival style has been adapted for use on a small house. The entry, accessible by three concrete steps, is recessed and centered on the main façade with a fixed transom of three lights above the door. The opening is flanked by two simple flat pilasters that support a simple wood lintel. A set of louvered shutters flank the door opening. There are two wood double hung windows with 8/12 lights: one centered in the façade wall to either side of the entry, both windows are flanked by a set of louvered shutters. On the roof directly above each of the first floor windows is a small gable-front dormer with a modern metal framed double hung 6/6 window. The roof is covered in asphalt shingle.

Contributing. c. 1942 At **40 169th Street** (Photo 13) is another example of Colonial Revival styling. It is constructed using red brick with a side-gabled asphalt shingled roof and is accessed through a door centered on the main façade. The placement of all of the openings on this façade is symmetrical with the three openings on the second floor being directly above those on the first floor. The door is accessed by five concrete steps. The door is flanked by a set of flat fluted pilasters that support a broken pediment with an urn set into the center of the pediment's opening. Modillion brackets line the underneath sides of the cornice. The door is flanked by two metal lanterns mounted onto the brick wall. The solid six-panel door is covered by a modern storm door with a single full-length light of glass. Directly above the door, centered in the wall between the pediment and the roof line is a small octagon-shaped window with nine lights. The first floor windows are centered between the door and the corner of the façade. The first floor double hung wood 8/12 windows are taller than the ones directly above them on the second floor which are 8/8. All windows have limestone sills and are flanked by solid two-panel shutters.

Contributing. c. 1930 The largest Colonial Revival house within the district is located at **6706 Hohman Avenue** (Photo 14). Although no information was uncovered this mottled red brick house was probably designed by a privately-hired architect. It is a large two-and-a-half-story side-gabled house with a one-story wing addition to its south elevation. The front door, centered on the main façade, takes its inspiration from the Palladian window. The entry is separated into three sections by four small Doric, semi-round pilasters. A large solid six-panel wood door sits in the center section; it is covered by a modern metal storm door with twelve lights (3X4) filling the upper three-quarters of the door. Directly above the door is a round arch fanlight. Each of the outer sections of the door surrounds has a solid raised panel in the lower one-third of the opening with the upper two-thirds filled with leaded glass sidelights. The entry is flanked by two metal and glass lanterns mounted to the brick wall of the house. The door surround consists of header bricks rising along each side of the door opening and up around the top to the fanlight. Around the fanlight the header bricks are intermixed with soldier bricks creating a sunburst effect. Centered in the wall on each side of the door is a pair of French doors; each door has twelve lights. The French doors have a limestone sill. The door openings are surrounded by a course of header brick. These continue to create a round arch above each door opening. The open area beneath the arch and above the door opening is filled with decorative brickwork laid in a zigzag pattern. On the second story are six evenly-spaced wood double hung windows; the two in the center are smaller than the outer four, all have 6/6 lights. The cornice of the roof is decorated with dentils and a modillion course supporting the boxed eave. The roof is covered with gray slate tiles. Evenly spaced across the roof are three dormers; the outer two having rounded roofs and the center one having a triangular gable. Each dormer has a

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double hung window with 6/6 lights. Rising above the roofline at each the north and south end of the structure is a brick chimney, each capped with two round ceramic pots.

The **Tudor Revival** style, popular from the 1880s through the 1930s and beyond, is a modern mimic of a mixture of Medieval English housing with attributes of the English Renaissance Elizabethan and Jacobean styles. These include steeply-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.¹⁵ Often these houses were constructed with large front gables that frequently employ varied pitched roofs and 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 adapted easily to small as well as grand-scale homes.

Contributing. c. 1941 The two-story Tudor-styled house located at **6754 Indi-illi Parkway** (Photo 15) has a centered gable, with a steeply pitched roof, that extends forward from the main façade of the house. It is constructed of red brick with limestone accents. The entry door is centered in this gable and is accessed by four concrete steps that lead up to a small porch from the sidewalk. The door opening has a round arch that is filled with a heavy wood batten door with a small rectangular, single-light, vision window centered at eye level. The door rests on a limestone sill and is covered by the original wood storm door that has a single light of glass in the upper three-quarters of its length and is attached to the house by wrought iron hinges. A small metal exterior light is mounted onto the limestone wall to the west of the door. Centered in the gable directly above the door is a double hung 3/3 window with a limestone lintel and key. The arched doorway has a limestone surround that continues off to the west of the door wrapping around the protruding chimney before it stops and the red brick continues across the west half of the elevation. On the east side of the door the limestone bleeds into the red brick of the east end of the façade and continues across the elevation. The chimney narrows inward on its west side at about the second story level where it changes back from limestone to red brick. The chimney extends upward above the roof and is capped by two ceramic pots. Centered on the elevation walls, to the east and west of the extended gable, are two groupings of casement windows each with six lights. These also have limestone sills and lintels that have a limestone key. The edges of the main façade's walls have limestone quoins. The main roof over the structure is side gabled and covered with gray slate tiles.

Contributing. c.1925 An example of Tudor Revival styling applied to a Foursquare form is located at **6754 Hohman Avenue** (Photo 16). This home has an attached two-story garage coming of its northwest corner. The house is constructed using a mottled mixture of light and dark tan brick with limestone accents placed sporadically on the elevations. A one-story gable protrudes forward from the north end of the main façade; the main entry door is set just to the north of center in this gable and is accessed by five concrete steps that lead to a small entry porch. The door surround is constructed of cut limestone and the entry door is of board and batten construction with a small observation window centered in its upper portion. The door is covered by a modern metal storm door. A small metal lantern is attached to the brick wall just to the left of the door. A limestone insert sits in the apex of the peak of the gable above the door. There are three windows evenly spaced across the first floor elevation south of the entry gable. These have limestone sills with wood, double hung windows with 6/6 lights. Above these, in the second floor area, are two windows identical to those on the first floor; they are set close together near the center of the elevation. Four pieces of limestone are set sporadically across the elevation and another grouping of limestone fills the apex of this gable. A brick chimney rises above the roof line on the south elevation of the structure. The front elevation of the attached garage has two wood paneled garage doors at the first story level and two widely-spaced windows, of the same construction as those already described. The garage has a front-gable roof and the elevations are finished the same as the main portion of the house. The wall has several irregularly shaped decorative

¹⁵ McAlester. p. 358.

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limestone inserts set sporadically in its elevation. All roofs on the house are covered in asphalt shingle. On the roof directly above the gabled entry is a small gable front-dormer. Wood louvers cover the opening in the dormer and modern vinyl siding covers the walls of the dormer.

Contributing. c.1926 The two-story house at **57 Indi-Illi Parkway** (Photo 17) is a bungalow that utilizes Craftsman and Tudor styling in its construction. It has a steeply pitched front-gable with a smaller extended one-story gable covering the front entry porch located on the west end of the structure. The house is constructed of tan brick on the first floor level with exposed wood beams on the second story level of the main roof gable and also in the gable over the porch. The voids between the timbers are filled with stucco on both sections. The small open air porch located on the west one-third of the façade is accessed by seven steps that lead up from the sidewalk. The gable of the porch rests on a heavy wood beam lintel that has been cut to form a low-pitched parabolic arch. This beam is supported by small square pillars of brick rising from the top of porch piers of the same brick construction only larger in size. The main entry, directly behind the stair landing, has a large wood door with a full-length panel of twelve lights and is covered by a modern metal storm door with a single pane of glass. The door is flanked by two sidelights with four narrow lights of glass in each. These sit on top of a limestone sill. Centered in the upper half of the elevation, to the west of the door, is a small wood two-panel casement window. On the first floor level of the façade to the east of the porch is a large window grouping of nine rectangular lights set horizontally. These are mounted in wood frames with the bottom three openings being louvered windows. They are shaded by a fixed wood shed roof awning covered with asphalt shingles and supported at each end by wood brackets. Directly below this window at ground level is a horizontal basement window with a single row of six lights. Evenly spaced in the gable at the second story level are two window groupings of two windows each. These are wood, double hung with 6/1 lights in each. The wide roof eaves of both the main and porch roofs are supported by large wood knee brackets. The roof of the entire structure is covered in asphalt shingles. Two front-gabled room dormers extend from the east and west sides of the main roof.

Contributing. c.1929 The red brick house located at **36 169th Street** (Photo 18) shows a simple application of the Tudor style to an English Cottage form. A steeply-pitched front-facing gable with varied eave height extends forward from the west end of the main elevation. A round-arched doorway sits just to the right of center in its façade. The entry is covered by a wood, multi-paneled, round-arched door. The door has a narrow six-light observation window centered in its upper portion. The entry door is protected by a modern steel storm door with two lights; one large rectangular light in its lower portion and a rounded-light in the upper portion. The storm door fits the historic round-arched door opening. A metal entry light is attached to the wall directly above the door. Immediately to the east of the entry gable is a brick chimney that rises above the roofline. A decorative diamond-shaped limestone insert is set into the brick of the chimney where the chimney starts to taper inward. Centered on the wall of the façade, in the area east of the chimney, is a three-window grouping. These are wood double hung windows with 6/6 lights; they are covered with modern metal storm windows. The steeply-pitched roof is covered with asphalt shingles.

The **Spanish Eclectic** style, 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. The style is a modern adaptation of colonial Spanish architecture used across the southern portions of the country that were once part of the Spanish Empire. The style gained 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. Resort communities in California and Florida adopted the style and it became associated with leisure time, something the rising working class was just becoming familiar with.¹⁶

Contributing. c. 1928 A fine example of the Spanish Eclectic style is applied to a home located at **6750 Indi-Illi Parkway** (Photo 19). This house is constructed of a yellowish/tan brick and roofed with red barrel tiles. A gabled room extension, capped with a parapet wall and covered with a red barrel tile coping, protrudes

¹⁶ McAlester, p. 417-418.

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outward from the main façade of the house. There are three long, round-arched window openings evenly-spaced across the elevation of the extended portion. The arched area above these windows is recessed and filled with brick. The window opening beneath the arch has the original rectangular wood casement windows; each with eight lights of glass. The gable is capped with a parapet wall that is coped with red barrel tiles. The main entry is on the north side of this extended portion of the house. Centered on the elevation wall, to the left and right of the extended area, are a grouping of two wood, double hung 4/4 windows; these rest on limestone sills. The side walls of the side-gabled ends of the roof that cover the main portion of the house are topped with a parapet wall with a coping of red barrel tiles. A chimney capped with two ceramic tile pots rises from the north end of the side-gabled section of the house. A garage, with a roll up multi-paneled door, is attached to the northwest corner of the house; it has a flat roof with a parapet wall coped with red barrel tiles.

Contributing. c.1940 The three-story, six-unit apartment building at **6819 Rosewood Avenue** (Photo 20) is a simple application of Spanish Eclectic styling. It is constructed of concrete block with rounded corners, reminiscent of Pueblo styling, with a flat parapet roof. Its centered entrance, accessed by four steps, sits recessed in a segmental-arched entry way. The wood six-panel door, not original to the structure, is flanked by sidelights of four lights on each side with the bottom third of each being a solid wood panel. The arched area above the door is solidly-filled. The structure's windows are metal-framed casement windows and are symmetrically placed on the façade. A large multi-paned window of 30 lights is located directly above the entrance at the level of the stairway landing between the first and second floors. The windows in the basement level are located near the edges of the elevation's walls and are smaller than the casement windows on the other levels consisting of sixteen lights each. All windows have concrete sills. There are four large casement windows of twenty-four lights each mounted in the wall directly above the basement windows on the first and second floors of the building. Centered between these windows and the large window directly above the entrance are small three-light casement windows. There are very few decorative elements on this structure.

Neo-classical style was based on the renewed interest in the classic forms of ancient Greek and Roman architecture. Its origins are traced to the Columbian Exposition of 1893 in Chicago. It was popular from around 1895 into the 1950s. Though no home within Indi-Illi Park is a true representation of this style, many of its attributes are used to enhance the appearance of one of the houses within the neighborhood. Neo-classical homes were usually two-and-a-half-stories high with full-height two-story Corinthian columned porches or porticos, with pediment-capped doors and windows.¹⁷

Contributing. c. 1929 The house located at **41 Indi-Illi Parkway** (Photo 21) is an eclectic example of Neo-classical styling within Indi-Illi Park. This two-and-a-half-story yellow brick house has an attached two-story garage on its northeast corner. The main entry door is centered on the façade and is covered by a one-story semi-round portico that is supported by four Doric columns. The eave of the portico's roof is supported by a course of modillions and the flat roof has a wrought iron rail that follows around the curve of the portico's roof. The doorway has a round-arch opening that is filled with a wood four-panel door that is covered by a modern metal storm door. The door is flanked on each side by a sidelight of six lights each; the top light of each side is rounded. Centered in the elevation, to the left and right of the door are a paired set of narrow, wood casement windows that sit in a round-arch recessed opening. The area of the recess not filled by the windows is filled with stucco. This arched area is outlined with a course of row lock bricks intermixed with soldier bricks creating a keystone appearance at the center of the arch. The windows have limestone sills. The windows have been covered with modern metal storm windows. The three openings on the second story sit directly above the openings on the first floor. The center opening has a small fanlight set into a rectangular recess with the area not filled by the window being covered in stucco; it has a limestone sill. Two sets of paired double hung, wood windows are placed in the elevation directly above the casement windows on the first floor. Each of these windows has a 6/1 configuration and rises from limestone sills. Modillions support the boxed eaves of the asphalt shingle-covered roof. Centered in the roof is an eyebrow dormer that is filled with a fanlight. The

¹⁷ McAlester, p. 343-346.

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attached two-car garage has two modern roll up garage doors. At the second story level of the garage are two wood double hung windows with 8/8 lights each. Another modillion course lines the roof eave of the garage.

There are other forms and styles used within the Indi-Illi park Historic District. These are post-WWII structures that completed the infill of the neighborhood that had slowed at the start of the Great Depression. These include the Ranch House, a form that is a direct descendent of the bungalow and carried as many styles as did its predecessor. The other form is the Minimal Traditional, another small house form that as the name suggests expresses very little application of ornamental attributes in its construction.

Non-Contributing. c.1940 The house at **10 Locust Street** (Photo 22) is Minimal Traditional and reflects some degree of Tudor styling. This house has the front-facing gables and multiple level roofs of the Tudor style but lacks other attributes.

Non-Contributing. c.1960 This light colored brick ranch-style house at **6752 Indi-Illi Parkway** (Photo 23) is not representative of the low rambling Ranch Houses. It is more representative of the bungalow form with Ranch style attributes such as the low-pitched hip roof and wide eave overhangs. This style of house, like the Minimal Traditional, became very popular in the post-WWII housing boom years and became one of the most prolific forms built across the country to help alleviate the post-war housing shortage.

Non-Contributing. c.1957 The house located at **20 Indi-Illi Parkway** (Photo 24) is more along the traditional styling of the Ranch House with its "L" shape, low-pitched end-gabled roof. It reflects the influence of the Prairie style with its horizontal lines, grouped windows, wide eaves and central fireplace.

Non-Contributing. c.1962 This "L" shaped brick Ranch house at **6712 Hohman Avenue** (Photo 25), though keeping within the small house concept, does not reflect the degree of refinement in stylish attributes demonstrated in the earlier pre-depression homes within the district.

Non-Contributing. c.1900 The house located at **52 Locust Street** is the oldest structure in the district. This cross-gable house has been altered considerably over the years but some of the original form is still visible, such as the three-sided bay and the steeply-pitched roof. The modern addition hides the original façade of the structure. Some of the windows on the other elevations are original 1/1 wood double hung. The original concrete block foundation is still visible.

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8. Statement of Significance

Applicable National Register Criteria

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

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

Areas of Significance

(Enter categories from instructions)

ARCHITECTURE
COMMUNITY PLANNING AND DEVELOPMENT
LANDSCAPE ARCHITECTURE

Period of Significance

1923-1940

Significant Dates

1923, 1924, 1929, 1945

Significant Person

(Complete only if Criterion B is marked above)

Cultural Affiliation

Architect/Builder

Wachewicz , Frank J.
Bernard, L. Cosby

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.

Period of Significance (justification)

The Period of Significance dates were selected because it was during this era, 1923-1940 that most of the development within the Indi-Illi Historic District took place. There was no significant construction during the World War II years and very small amount of construction took place in the post war years within the district. During this span of years is when the modern Indi-Illi Park District took shape.

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Criteria Considerations (explanation, if necessary)

N/A

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

For the purpose of this nomination the guidelines set forward in the Multiple Property Listing *Historic Residential Suburbs in the United States, 1830-1960* were applied. The district qualifies as an example of Subtype III as an example of an *Early Automobile Suburb, 1908 to 1945*. The Indi-Illi Park Historic District qualifies locally under Criteria A and C. Under Criterion A as a neighborhood that reflects an important historic trend in the development and growth of a locality or metropolitan area. Under Criterion C the district qualifies as a collection of residential architecture that is an important example of distinctive period of construction, method of construction, or the work of one or more notable architects.

The Indi-Illi Park Historic District is eligible for placement upon the National Register of Historic Places for its local significance under Criteria A and C. Under Criterion A it is significant for its planning and development. Indi-Illi Park was the first neighborhood in Hammond developed for sale to working class, as well as middle class, residents. Indi-Illi Park was laid out with a central park plaza creating a picturesque landscape. This distinctly segregated Indi-Illi Park from previous working class neighborhoods in Hammond which had earlier been built upon densely packed, rectilinear street grids. The district demonstrates the work of a significant builder/developer who laid out and built the neighborhood for residents who used the automobile as the primary mode of transportation. The district qualifies under Criterion C for its many excellent examples of early twentieth century architectural styles and demonstrates many of the concepts of the Small House Movement that had been taking hold in the first decades of the twentieth century across the nation. Among the architecture in the district are examples of the Craftsman, Tudor Revival, Colonial Revival, Spanish Eclectic, and Neo-Classical along with a few post-WWII Ranch and Minimal Traditional style houses. These houses are expressed in single to two-and-a-half-story forms. The individuality of some of the houses demonstrates the work of skilled architects such as the one located at 49 Indi-Illi Parkway, designed by L. Cosby Bernard. A locally-significant architect, he designed homes for many of Hammond's upper class residents as well as many of the public buildings within the city of Hammond.¹⁸ The development of Indi-Illi Park is a contributing factor in the creation of modern Hammond.

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

Hammond sits in the very northwest corner of the State of Indiana. 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 area's first permanent European settlers came in 1847. They were German immigrant farmers, Francis and Margaritha Humpfer, who settled north of the Little Calumet River, the present southern border of Hammond, in the general vicinity of present day Indi-Illi Park.¹⁹ The area drew many other German immigrants becoming known as Saxony until the area was annexed into the city of Hammond in 1923. Settlement in what would later become the commercial center of Hammond began in 1851, when Ernest and Caroline Hohman settled on the north side of the Grand Calumet River building a toll bridge over the river and opening an inn

¹⁸ From list of buildings designed by L. Cosby Bernard in Architect file, vertical files, Suzanne Long Room, Hammond Public Library. His public projects included the Hammond Civic Center, Hammond Tech High School, four Hammond sub-libraries and the Woodmar Country Club. His design of private residences include many along Forest Avenue, in the Hammond subdivisions located between Hohman Avenue and Stateline Avenue to the north and south of Indi-Illi Park, several of which are on the National Register.

¹⁹ Note: According to the 1930 Sanborn Fire Insurance Map N. Indi-Illi Parkway had once been called Humpfer Street.

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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 and from these early settlements the city of Hammond would develop.²⁰ Hammond's location, immediately southeast of Chicago, and the railroads that traversed the area entering Chicago are what made the city of Hammond possible. Almost all railroads heading into, or out of Chicago, from the east and southeast passed through the city. 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 and the area began to grow. The town would be known variously as Hohman, Hohman's Bridge and State Line Slaughterhouse before becoming Hammond.²¹

Marcus Towle, a partner with George Hammond in the slaughter house, arrived in 1869. Towle, besides partnering with Hammond, opened a lumber yard and saw mill, a bank and several other businesses in the area. Towle, who saw the financial potential that could be made by developing residential areas for his employees, purchased sixteen acres on the south side of the Grand Calumet River, surveyed and platted it in 1875, and established the town of Hammond, naming it after his partner in the slaughterhouse.²² The town was incorporated by the State of Indiana in 1883, with Towle serving as its first mayor. With convenient access to railroad transportation other industries were attracted to the new city. This brought many more workers into the area that needed a place to live. This in turn attracted merchants and professionals to the area. Hammond grew rapidly from a population of 689 in 1880, to 36,004 by 1920.²³ The original town sat south of and parallel to the Michigan Central Railroad corridor and it was along this corridor where the early industries were located and Hammond developed, 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 have an influence upon everyday life.²⁴ One area the railroads did not traverse was the Hohman Avenue corridor that ran south from Towle's original plat paralleling the Indiana-Illinois state line. It was along this corridor between Hohman Avenue and the state line that many of Hammond's middle class neighborhoods would develop. Indi-Illi Park is situated in this corridor.

Criterion A – Community, Planning and Development

Hammond began as an industrial town. It became part of one of the greatest industrial complexes in the world that began developing in the late nineteenth and early twentieth centuries. Historian Joseph Bigott describes the city as one of Chicago's earliest industrial suburbs. Early Hammond developed around the George H. Hammond Company in 1869, a slaughterhouse and meat processing plant that sat near the Michigan Central Railroad corridor.²⁵ The early town grew around its industries with the earliest residential areas surrounding the industrial plants. The close vicinity of these residences to the factories was dictated by the convenience of the workers commute to and from their work place. Hammond had no mass transportation system until the 1890s, and the city was what urban historian Peter Muller describes as a walking suburb.²⁶ The growing city developed and supported an infrastructure of businesses and professionals that provided services for the factory workers. Many of these people became successful with many becoming the prominent citizens of the

²⁰ Kenneth Schoon, Calumet Beginnings, (Bloomington IN: Indiana University Press, 2003), p. 158-159. (hereafter referred to as Schoon)

²¹ Schoon, p. 159-160.

²² Joseph C. Bigott, From Cottage to Bungalow, (Chicago: University of Chicago Press, 2001), p. 59-60. (hereafter referred to as Bigott).

²³ "Hammond History Timeline" City of Hammond website at <http://www.hammondindiana.com/history2.htm>, accessed 20 April 2010.

²⁴ 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 centers in the country. Information from Chicago Transit and Railfan Website at <http://web.me.com/willvdv/chiraifan/histihmd.html> and "Hammond History Timeline" City of Hammond website at <http://www.hammondindiana.com/history2.htm>, accessed 20 April 2010.

²⁵ Bigott, p. 11.

²⁶ Peter O. Muller, Contemporary Suburban America, (Englewood Cliffs NJ: Prentice-Hall, Inc., 1981), p., 27. (hereafter referred to as Muller)

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city. Eventually they came to desire a residence that would separate and remove them from the industrial/commercial center of the city where they could raise their families and yet be close enough to easily commute to and from their businesses on foot. Since industry required convenient access to railroad transportation for their production needs the development of these new residential centers would begin to develop south of the original city along Hohman Avenue, the main north/south road running through Hammond. These new subdivisions were built in the open areas south of the city center where the railroads did not interfere with its residents' daily lives. This trend continued southward, away from the city center in the last decades of the nineteenth century with many neighborhoods developing along the Hohman Avenue corridor. However, these were exclusive developments for the upper and middle classes of Hammond and not the city's working class residents. They were restricted to the areas near the industries in which they were employed, in aesthetically nondescript neighborhoods of workers cottages. This changed with the development of an aesthetically delightful neighborhood in Hammond called Indi-illi Park. This neighborhood reflects the rise and financial success of the working class within American society that was taking place in the first three decades of the twentieth century.

Marcus Towle, founder and first mayor of Hammond, was also one of the city's earliest land speculators and development promoters. When Towle laid out the original town of Hammond in 1875, he constructed his family's residence on the northern edge of the new town within site and easy reach of his slaughter house, Hammond's primary industry at the time.²⁷ This close convenience to this industry must have been very unpleasant at times and with the quick growth of the city more residential areas needed to be developed. This movement took place on both sides of the Grand Calumet River. The industries developed along the east/west running transportation corridors of the Michigan Central Railroad and the Grand Calumet River. Before the mass transportation was introduced to Hammond in the 1890s the industrial worker's residences needed to be within walking distance and easily accessible to the factories. These early residential areas of Hammond followed the east/west transportation corridors. To avoid the congestion and filth of the industrial areas the middle and upper-middle class residents began developing neighborhoods along South Hohman Avenue. This movement away from industrial centers followed a migration trend that began in the eastern industrial areas prior to the Civil War. And yet these neighborhoods needed to remain close enough to the town's commercial district for these residents to be able to easily commute to their places of business.²⁸ Towle began to develop such an area south of the city center building a new upscale home for his family on south Hohman Avenue in 1885.²⁹ He would survey and plat the area as the Towle and Young addition to the city in 1887.³⁰ The area attracted many of Hammond's upper class citizens.

In 1892, the Hammond Electric Railroad established a street car service that ran along a two-mile stretch of Hohman Avenue going south to Conkey Street about a mile south of the town's center.³¹ Accessibility to this streetcar service opened up many additional areas south of downtown Hammond for development. Several middle and upper-middle class suburbs, such as Glendale Park and Kenwood, were developed within walking distance of the street car line that proceeded down south Hohman Avenue providing them easy access into the center of the city. This access allowed those that could afford it to be able to live and raise their families in a much better environment that was away from the industrial filth and congestion of the city center. These streetcar suburbs flourished in the era between the 1880s and 1920s.³² Before the automobile era the

²⁷ 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.

²⁸ Clifford Edward Clark, jr., *The American Home, 1800-1960*, (Chapel Hill: The University of North Carolina Press, 1986), p. 89. (hereafter referred to as Clark)

²⁹ "City Planning—Historic Districts and Landmarks" Gohammond.com Website at <http://www.gohammond.com/web/index.php?id=202,222,0,0,1,0>,

³⁰ Lake County Indiana Plat Record, Records Office, Plat Book 1 Page 58.

³¹ Chicago Transit and Railfan Website at <http://web.me.com/willvdv/chirailfan/histihmd.html>

³² 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)

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convenience of these newer middle class neighborhoods to streetcar lines was a vital selling point to prospective buyers in these areas.³³ However, prior to the 1920s, in Hammond as in the rest of the country, these new suburban additions were restricted to the middle class.³⁴ The working class residents of Hammond were still isolated to the areas of the city adjacent to the industrial centers of the city. Indi-Illi Park and the coming of the automobile would alter this trend. The automobile removed the necessity of being easily accessible to one's place of employment or to mass transportation.

Another effect upon the development of Indi-Illi Park was the Small House movement. The movement had its beginnings in the Depression of 1893. This economic depression created a massive social dislocation, even leveling the financial status of people that had previously been financially well off. As a result many old social concepts were abandoned to be replaced by more modern ones; this became known as the Progressive Era of the late 1890s and early 1900s.³⁵ Housing was one of the areas effected. The homes of the Victorian Era are described by architectural historian Clifford Clark as the house of artistic expression. These homes, such as the Queen Anne, emphasized visual pleasure inside and out. These were the types of homes that lined Hohman Avenue and adjacent neighborhoods built between 1880 and 1900. These big homes reflected order in society and the owner's position within it. They were large, highly textured and elaborately painted. They had a variety of rooms that served very specific functions creating a need for a large house that contained many rooms.³⁶ Homes of these types required a considerable amount of care and maintenance to live and function within and though beautiful they were costly to operate. Most had servants to help run them and often grounds keepers to maintain them.

The economic depression of 1893 made many of those that had become affluent in the years prior to the panic less so and the American society began to look at ways to balance this. One of the results of the depression was a re-thinking of the Victorian general social order.³⁷ The Progressive Movement in the United States, from around 1900 into the 1930s, was a political reaction to the problems created from the 1893 depression and many of the movement's concepts, such as simplicity and efficiency, were embraced in the re-addressing of the Victorian social values.³⁸ One 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 reflecting the occupant's position within society. Modern consumerism was also on the rise. There were many technological innovations that became available and deliberately promoted to the public. Many of these innovations helped make the operation of a smaller house as comfortable and prestigious as the large fully-staffed Victorian home had been for the previous generation, yet, without requiring a household staff. During the Progressive Era the working class began to come into its own respected position in the modern industrial society. The working man benefitted from Progressive concepts and this benefit put extra cash into their hands. The working class used this new wealth to achieve the American dream, that of owning a home of their own.

One of the most embraced technological advancements of this same era that assisted the movement of the working class towards owning a house in the remote 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; this was true for all classes in American society. By the mid-1920s, the automobile had

³³ 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.

³⁴ Bigott, p. 180.

³⁵ Clark, p.142-153.

³⁶ Clark, p.143.

³⁷ Clark, p.142

³⁸ Ames, p. 56.

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helped shift the population from the center of the city to the suburb.³⁹ The economic need for a smaller home, the egalitarian concepts of the Progressive Era with its upward mobility of the working class, assisted by modern technologies, all helped to create the Indi-Illi Park Historic District.

Indi-Illi Park also reflects the advent of a new concept in real estate within Hammond, the rise of the residential real-estate developer. Prior to the 1920s, real estate development was not a large-scale operation with massive amounts of planning for how a neighborhood would come into being. Real estate speculators, subdividers, would buy land then survey and plat it for resale. It was up to the buyer to do the rest. This was an era when little planning was done to provide for modern infrastructure, such as running water and sewers. It was purely a money-making venture for the subdivider. Some subdividers, such as Marcus Towle, did provide services such as loaning money to the buyer for the property's development or selling them the needed building materials.⁴⁰ The rest of the property's development, such as structures and wells, was left to the buyer to do their own development. By the 1920s, the term developer had come to include community planning and many of these developers became large-scale operators. The new developer not only sold the lots, they created, or developed, the entire complex. They installed fresh water and sewer systems, created the landscape, even determining whether the streets should be curved or linear. These types of operations were complete packages satisfying the potential buyer's need for modern conveniences and aesthetics. Often the real estate developer would limit the styles of homes that could be built, determine their placement on the lots, and even the landscaping that could be used.⁴¹

Indi-Illi Park is a result of one of the most successful developers in the Hammond area, Frank J. Wachewicz. Wachewicz, born in 1885, was the son of Polish immigrants who moved to the Hammond area from Pittsburgh when he was five years old. He attended school in Hammond, entering the Jones Business College where he studied real estate.⁴² In 1911, he opened his first real-estate office in West Hammond, now Calumet City, Illinois. By 1917, his business had grown and he moved his operations into the city of Hammond where it would remain through the 1920s. He is recognized within the Hammond area for his extensive bungalow building campaign.⁴³ Beginning as a real estate agent he progressed into that of being a builder and subdivider and after the First World War he concentrated his efforts on large residential developments. Wachewicz was a builder/developer who constructed attractive small homes for the upwardly-moving working/middle class citizens of the Hammond and Calumet City area. He contributed his success in this arena to his large, well-trained sales organization and the use of massive newspaper advertising campaigns.⁴⁴ He was a prolific builder who built better and modern homes that reflected the trends promoted by the Small House Movement and Progressive Era concepts of the time. This can be evidenced in his newspaper advertisements. 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 used his growing success and wealth and entered into financing to assist in the sales of his properties and promoted this with its catchy slogan "Own your Home-The Wachewicz Way-Easy to Pay" a sales campaign that included a money back guarantee.⁴⁵ Wachewicz not only supplied the lot, architectural plans and constructed the homes, but handled the mortgage and the insurance needs for the property buyer.⁴⁶ His organization utilized many sales techniques familiar today, such as model homes, open houses and participating in large promotional expositions. He used printed advertisements that painted lovely verbal descriptions of his developments. Wachewicz promoted his

³⁹ Muller, p. 40.

⁴⁰ Bigott, p. 60.

⁴¹ Gwendolyn Wright, *Building the Dream*, (New York: Random House, Inc. 1981), p. 200. (hereafter referred to as Wright)

⁴² Thomas H. Cannon, ed., *History of the Lake and Calumet Region of Indiana, vol. II*, (Indianapolis: Historians' Association Publishers, 1927), p.145.

⁴³ "Well known Hammond Builder Dead," *The Hammond Times*, 14 July 1934, p. 1, col. 6.

⁴⁴ "Frank J. Wachewicz Has Eighteen Dwellings Started," *The Times* 17 May 1918, p. 3, col. 1.

⁴⁵ *Hammond, Indiana*, (E. Palma Beaudette-Neil publisher, 1922), p. 32. Copy available at Indiana State Library. (hereafter referred to as Neil)

⁴⁶ *The Times* 17 May 1918, p. 3, col. 1. and Neil, p. 32.

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developments at the Hammond Industrial Exposition that was held in the city's large Harrison Park in 1923. Here he displayed a large fifteen-foot long painting showing the prospective client what his Indi-Illi development would look like when completed. To promote his business the Wachewicz firm handed out post cards with a reproduction of this painting printed on one side and a verbal description of the development and its improvements printed on the reverse side.⁴⁷ A review of the Hammond City Directories shows that the original residents of Indi-Illi Park were a mixed clientele of professionals, such as the development's owner Dr. William Weis, white collar business men such as business managers and clerks and many blue collar workers.⁴⁸

Indi-Illi Park reflects several of the major transitions taking place in the concept of the American home that developed in the years after the 1893 Depression and into the early twentieth century. The real estate developer used many modern concepts of the times, such as planning and mass advertising, to create the neighborhood. Consideration was given to the housing stock of the neighborhood reflecting a demand by the growing middle class for aesthetic beauty in their residences. The neighborhood provides a mixture of bungalow and Foursquare forms in a variety of styles and at prices that were affordable to the pocket books of a rising working class. The family automobile, the new mode of commuter transportation, was also given consideration with the lots being wider to allow room for a driveway to enter onto the property from the street; Indi-Illi was an automobile commuter suburb. Wide streets with rounded corners added to the aesthetics and made automobile navigation easier. Indi-Illi Park was developed to attract the rising working class citizen. In Indi-Illi Park the average income Hammond resident could afford and find peace and refuge away from the city's industrial areas. It is for these reasons that the Indi-Illi Park Historic District qualifies under Criteria A for placement upon the National Register of Historic places for its local significance in the development of modern Hammond, Indiana.

Criterion C- Architecture and Landscape

Indi-Illi Park district is an eclectic mixture of homes employing massed floor plans with a variety of concurrently popular architectural styles of the 1920s in the United States. The development of Indi-Illi Park is a neighborhood of small to moderate sized houses. These houses were easily adaptable to a variety of popular styles.⁴⁹ Many late nineteenth century architects had also come 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.⁵⁰ All this combined to create a search for the ideal economic modern home. The functionality and aesthetics of the new home would stress practicality, simplicity, efficiency and craftsmanship.⁵¹ Unlike the past when architecture had been almost totally influenced by the upper class, the demand for these modern changes came from the bottom up; embraced by a rising, more affluent, working middle class.⁵² The simplicity of these smaller homes seemed to be more American than did the older Victorian buildings that seemed too European.⁵³ These concepts would be championed, not only by the public and private sectors, but would also be endorsed by the United States government making the trend towards the smaller home seem very American.

The war effort in the United States between 1917 and 1918 had created a shift in population towards the industrial cities. This created a housing shortage and with a shortage of construction materials that were delegated toward the war effort there was no way to alleviate the problem. After the war ended the population

⁴⁷ Post card, "1923 Industrial Exposition" file, vertical files, Suzanne Long Room, Hammond Public Library.

⁴⁸ Information garnered from, Smith's Directory of Hammond, 1923-1924 and 1926 and Polk's Hammond Directory, 1928. All available on micro film at Suzanne Long Room, Hammond Public Library.

⁴⁹ Gowans, p. 70-74.

⁵⁰ Clark, p. 135, 143-144.

⁵¹ Clark, p. 132.

⁵² Bigott, p. 1-4.

⁵³ Clark, p. 147.

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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 that got the Federal government's attention. Herbert Hoover, the Secretary of Commerce under Presidents Harding and Coolidge and later President himself, backed a program that would boost the economy by promoting cooperation between private enterprise and the United States government to help alleviate the housing shortage problem. To put people back to work the Department of Labor started an "Own Your Home" campaign with the intention of stimulating the construction industry and therefore improving the economy. This movement was assisted within the private sector with the organization of Better Homes in America, Inc.; an organization that promoted small, efficient, healthy homes. It all came together and gained national attention when in 1922, Mrs. William Brown Meloney, editor of the woman's magazine, The Delineator, began promoting the needs for a modern home and household where a mother could raise her family in a healthy atmosphere. The movement's high point came with the building of a model home on the National Mall in Washington D.C. in the spring of 1922, that demonstrated the movement's concepts.⁵⁴

Prior to this era architects had been kept busy designing the elaborate homes for its middle and upper-middle class patrons. The homes for the working class were basically non-descript and often vernacular structures with very little thought put into the functioning of the layout or to its aesthetic design. As the working class began to become more affluent and the desire to own their own home increased, they also wanted some of the respectability that they felt should accompany their new rising position in society. They still saw the large Victorian house with its artistic applications as a sign of position within society. These older homes and their cost of operation were not affordable to the working class. But the small, efficient, modern house was and with these small stylishly constructed houses they could reflect their newly elevated position within American society. One private organization that got behind this need was the Small House Service Bureau, an organization of architects founded in Minneapolis. They took up this cause and designed many small, aesthetically enhanced homes selling the plans to the public at reasonable prices. The beauty of a small home was now receiving national attention and Wachewicz and his development of Indi-Illi Park reflects this; it is a neighborhood of eye-pleasing small houses.

The bungalow is a common housing form used within the district. The term bungalow is an often misapplied term often used to describe a style and not the form. Architectural historian Allen George Noble describes the bungalow 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."⁵⁵ Alan Gowans defines it "as the kind of house whose preeminent characteristic is the interpretation of interior and exterior space."⁵⁶ Its origins are from India with the term rooted in the East Indian word bangala, a term used in Bengal, India, to describe the native dwellings. By the turn of the twentieth century the term in the United States had come to mean a small, low suburban house.⁵⁷ Gowans goes on to describe a bungalow as having a roof that sweeps out over the veranda or porch, is one-to one-and-a-half stories where the interior and exterior of the house connect. Historian Clifford Clark states that, "the bungalow represented the antithesis of the Victorian home, simple, informal, and efficient." with a low-pitched roof that covers a wide porch creating a harmonious relationship to the outdoors.⁵⁸ A majority of the structures built in Indi-Illi Park fit these descriptions. The other form used extensively in the district is the Foursquare. The description of a Foursquare house is defined as two stories-tall, with a raised basement and a full-width veranda that is covered with a hipped roof. The main structure of the house is generally capped with a pyramidal roof that contains at least one dormer. The structure's floor plan consists of four nearly equal-

⁵⁴ Wright, p. 196-198.

⁵⁵ Allen George Noble, Wood, Brick and Stone, (Minneapolis; University of Minnesota Press, 1984), p. 146

⁵⁶ Gowans, p. 75.

⁵⁷ Gowans, p. 76.

⁵⁸ Clark, p. 171-173.

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sized rooms on each floor. The second floor is accessed via a stairwell offset to either side of the structure.⁵⁹ The Foursquare, though less simplistic than the bungalow, appealed to the American middle class because it represented a solid stability. Like the bungalow, the Foursquare continued the movement away from the more elaborate ornamentation that was prevalent in the Victorian homes of the late 1800s, yet the form was easily adaptable to the same concurrent architectural styling's that the bungalows embraced.

In the first decade of the twentieth century Henry Ford and his assembly line production of the automobile made this new form of transportation more and more affordable and it was readily embraced by the working middle class. By the second decade of the twentieth century, garages began to appear to house this new form of transportation. The earliest garages were often converted stables that sat to the rear of the residential lot. By the 1920s the auto had become of great importance to the family, and the car's storage along with easier access to it began to get attention. In Indi-Illi Park the placement of the houses shifted from the center of the lot towards the lot's edges providing space for a driveway that ran along the side of the house where the automobile could be parked providing close availability and ease of access for the home owner. They were still often placed towards the rear of the lot and many had access to the alley but sometimes the garages would be attached directly to the house making the automobile even more convenient and accessible.⁶⁰ Often the stand-alone garages would be built in the same style as the residence providing a pleasant and harmonious appearance between the two structures.⁶¹ Within Indi-Illi Park the adjustments for the storage of the automobile are easily identifiable. Most lots have a side drive that leads to a stand-alone garage and a few demonstrate the attached garage. The original stand-alone garages that remain have been altered over the years and do not reflect their historic integrity and for this have not been included in the resource count of the district.

Indi-Illi Park demonstrates an openness of the landscape through planning that helps connect the neighborhood and its houses to their natural surroundings. This is considerably different than the linear grid that had been previously applied in working class neighborhoods. It takes its lead from the American adaptation 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.⁶² Though this movement was originally conceived for the development and planning of small cities, its concepts were easily applied to suburban development within larger 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 nature. This can be seen best within the original Indi-Illi Park, developed by Frank Wachewicz, with the placement of the housing in a periphery around a central plaza, or park. This placement enhanced the development's connection with nature and provided the community with an open, attractive public recreational space. The planning also provided for a separation of the community from the main flow of automobile traffic. It was regulated to the outskirts of the district along Hohman and Stateline Avenues that led northward towards Hammond's commercial and business center. This separation helped provide a peaceful lifestyle for the Indi-Illi residents. This is best seen in the street layout of the original development of Indi-Illi Park. The main entryway into the development from Hohman Avenue was via a curving Indi-Illi Parkway. At its intersection with Hohman Avenue is a small landscaped divider island that creates a gateway into the development providing an alluring appeal to the eye. The street corners in this addition are rounded, rather than angled, further adding to the natural openness in the original Indi-Illi development, while at the same time being considerate of the automobile drivers in their navigation through the neighborhood. The pedestrian walkways along this entryway follow this same pattern. The outcome of these enhancements provide this working class neighborhood with a consideration that previously had been only found within the middle and upper-middle

⁵⁹ Gowans, p. 84.

⁶⁰ Peter G. Rowe, Making the Middle Landscape, (Massachusetts Institute of Technology, 1991), p. 84-85.

⁶¹ Gowans, p. 71.

⁶² Leland M. Roth, A Concise History of American Architecture, (New York: Harpers and Row, Publishers, 1979), p.265-268. (hereafter referred to as Roth)

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class neighborhoods such as exist along Forest Avenue in the developments north and south of the Indi-Illi Park Historic District. For these reasons the Indi-Illi Park Historic District qualifies under Criterion C for placement on the National Register of Historic Places.

The development within Indi-Illi Park suffered from the Great Depression as did many real estate investments across the nation. By comparing the city directories of Hammond from 1923-24 to 1941, then comparing them with the 1930 and 1930/1951 Sanborn Fire Insurance maps, it is concluded that 71 of the 102 lots within the original three additions that form the district had been sold and built upon by 1930. This is a 70% infill and helps demonstrate the success of the Wachewicz real estate sales organization. A review of the years between 1930 and 1941 reveals that growth was slow. Two of the three additions, Indi-Illi and Ridgemoor, showed no new growth during this period. The reason for Indi-Illi's slow down was probably due to Frank Wachewicz having serious financial troubles from his land and mortgage investments when the depression started.⁶³

Indi-Illi Park is a transitional neighborhood within Hammond. It helped to complete the movement of designed residential neighborhoods that proceeded south from downtown Hammond towards the city's southern limits. What makes it transitional is that it demonstrates new concepts, developed during the Progressive Era, of what housing should be for the working class. It was developed with full consideration being given to the respect that was due to the new upwardly-moving working class. Indi-Illi's developers recognized that a new middle class was developing and strove to take advantage of this, providing stylistic homes, considerate landscaping and the embracement of the use of the automobile as this new class chosen mode of transportation in their planning. For these reasons Indi-Illi Park qualifies locally under Criteria A and C for placement on the National Register of Historic Places.

Developmental history/additional historic context information (if appropriate)

N/A

⁶³ 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.

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9. Major Bibliographical References

Bibliography (Cite the books, articles, and other sources used in preparing this form on one or more continuation sheets)

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 # _____

Primary location of additional data:

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

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Polk's Hammond Directory, 1941. Copy available at the Suzanne Long Room, Hammond, Indiana Public Library.

Smith's Directory of Hammond, 1923-1924. Copy available at the Suzanne Long Room, Hammond, Indiana Public Library.

Maps

"Map of the Calumet Region (the World's Workshop) Gostlin, Meyn, & Weiss, Inc., Realtors: Industrial and residential Real Estate, Hammond, Indiana, 1926". Copy available at the Suzanne Long Room, Hammond Public Library

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

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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Historic Resources Survey Number (if assigned): Lake County Interim Report 089-090-49001-113

10. Geographical Data

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

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

1	<u>16</u>	<u>456496</u>	<u>4604613</u>	3	<u>16</u>	<u>456233</u>	<u>4604158</u>
	Zone	Easting	Northing		Zone	Easting	Northing
2	<u>16</u>	<u>456499</u>	<u>4604158</u>	4	<u>16</u>	<u>456235</u>	<u>4604617</u>
	Zone	Easting	Northing		Zone	Easting	Northing

Verbal Boundary Description (describe the boundaries of the property)

Starting at the southeast corner of the intersection of Stateline Avenue and 167th Street proceed eastward along the street curb on the south side of 167th Street to the southwest corner of the intersection of 167th Street and Hohman Avenue. Turn south and proceed along the street curb on the west side of Hohman Avenue until you reach the southern property line of 6906 Hohman Avenue. Turn west, following the property line to where it intersects the east/west alley located south of 169th. Proceed west along the north side of the alley to where it intersects Stateline Avenue. Turn north following along the curb on east side of Stateline Avenue to the starting point at the intersection of Stateline Avenue and 167th Street. Approximate boundary drawn on photo location map.

Boundary Justification (explain why the boundaries were selected)

The justification for these boundaries follows the Indi-Illi District boundary set in the Lake County Interim Report: Indiana Historic Sites and Structures Survey, published in 1996. The modern district is centered around Dr. Weis's original 1923 Indi-Illi Park plat as well as the Locust Terrace addition (1925), Ridgemoor addition (1925) and Posners^{1st} addition (1939).

11. Form Prepared By

name/title Gregg Abell
organization _____ date May13, 2010
street & number 8167 Patterson Rd. telephone 813-312-3483

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

Name of Property: Indi-Illi Park Historic District

City or Vicinity: Hammond

County: Lake

State: Indiana

Photographer: Gregg Abell

Date Photographed: 12/03/2009

Description of Photograph(s) and number:

- | | | |
|----|---|--------------------|
| 1. | Entry into Indi-Illi Park from Hohman Ave. | View to northwest. |
| 2. | Indi-Illi Park central plaza. | View to southeast. |
| 3. | View showing street setback along East Indi-Illi Parkway. | View to southwest. |
| 4. | Streetscape of Locust Street in Locust Terrace Addition. | View to east. |
| 5. | Streetscape of Midway Court in Ridgemoor Addition. | View to west. |
| 6. | 21 Indi-Illi Parkway. | View to north. |
| 7. | 8 Midway Street. | View to southwest. |
| 8. | 42-169 th Street. | View to south. |
| 9. | 35 Indi-Illi Parkway. | View to north. |

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- | | | |
|-----|------------------------------|--------------------|
| 10. | 20 Locust Street. | View to southeast. |
| 11. | 49 Indi-III Pkwy. | View to north. |
| 12. | 26-169 th Street. | View to south. |
| 13. | 40-169 th Street | View to west. |
| 14. | 6706 Hohman Avenue. | View to west. |
| 15. | 6756 W. Indi-III Pkwy. | View to west. |
| 16. | 6750 Hohman Avenue. | View to west. |
| 17. | 57 Indi-III Parkway. | View to north. |
| 18. | 36-169 th Street. | View to southeast. |
| 19. | 6748 W. Indi-III Parkway. | View to west. |
| 20. | 6819 Rosewood Avenue. | View to east. |
| 21. | 41 Indi-III Parkway. | View to north. |
| 22. | 10 Locust Street. | View to southwest. |
| 23. | 6752 W. Indi-III Parkway. | View to west. |
| 24. | 20 Indi-III Parkway. | View to south. |
| 25. | 6712 Hohman Avenue. | View to west. |
| 26. | 52 Locust Street | View to southwest. |

Indi-Illi Park Historic District

Lake County, IN

Name of Property

County and State

Home Owner List

House Address	Status⁶⁴
Locust Street	
4	C
10	C
16	C
20	C
22	C
26	C
28	C
32	C
36	C
38	C
42	NC
44	C
48	C
52	NC

Indi-Illi Parkway

3	NC
15	C
16	C
17	NC
20	NC
21	C
25	C
26	C
28	C
29	NC
30	C
34	C
35	C
38	C
41	C
42	C
49	C
50	NC
52	C
57	C
62	NC
6732	C
6734	C
6741	NC
6742	C
6745	C
6748	C
6749	C
6750	C
6751	NC
6752	NC
6754	C
6755	NC
6759	C

⁶⁴ Note: Contributing = C, Non-contributing = NC

Indi-Ilili Park Historic District
Name of Property

Lake County, IN
County and State

Home Owner List

House Address Status

Indi-Ilili Parkway

6760 C

Midway Court

3 C
4 C
7 C
8 C
11 C
12 C
15 C
16 C
17 C
18 C
22 C
23 C
27 C
28 C
29 C
30 C
33 C
34 C
37 C
38 C

169th Street

3 NC
4 C
8 C
11 C
12 C
15 C
16 NC
17 C
19 C
20 C
23 C
24 C
25 C
26 C
28 C
29 C
33 C
36 C
37 C
40 C
42 C
48 NC
52 C

Indi-Illi Park Historic District
Name of Property

Lake County, IN
County and State

Home Owner List

169th Street, continued

House Address	Status
Rosewood Avenue	
6813-15	NC
6819	C
6826	C
6825	C
6829	C
6833	C
6837	C
6839	C
6843	C
6847	C

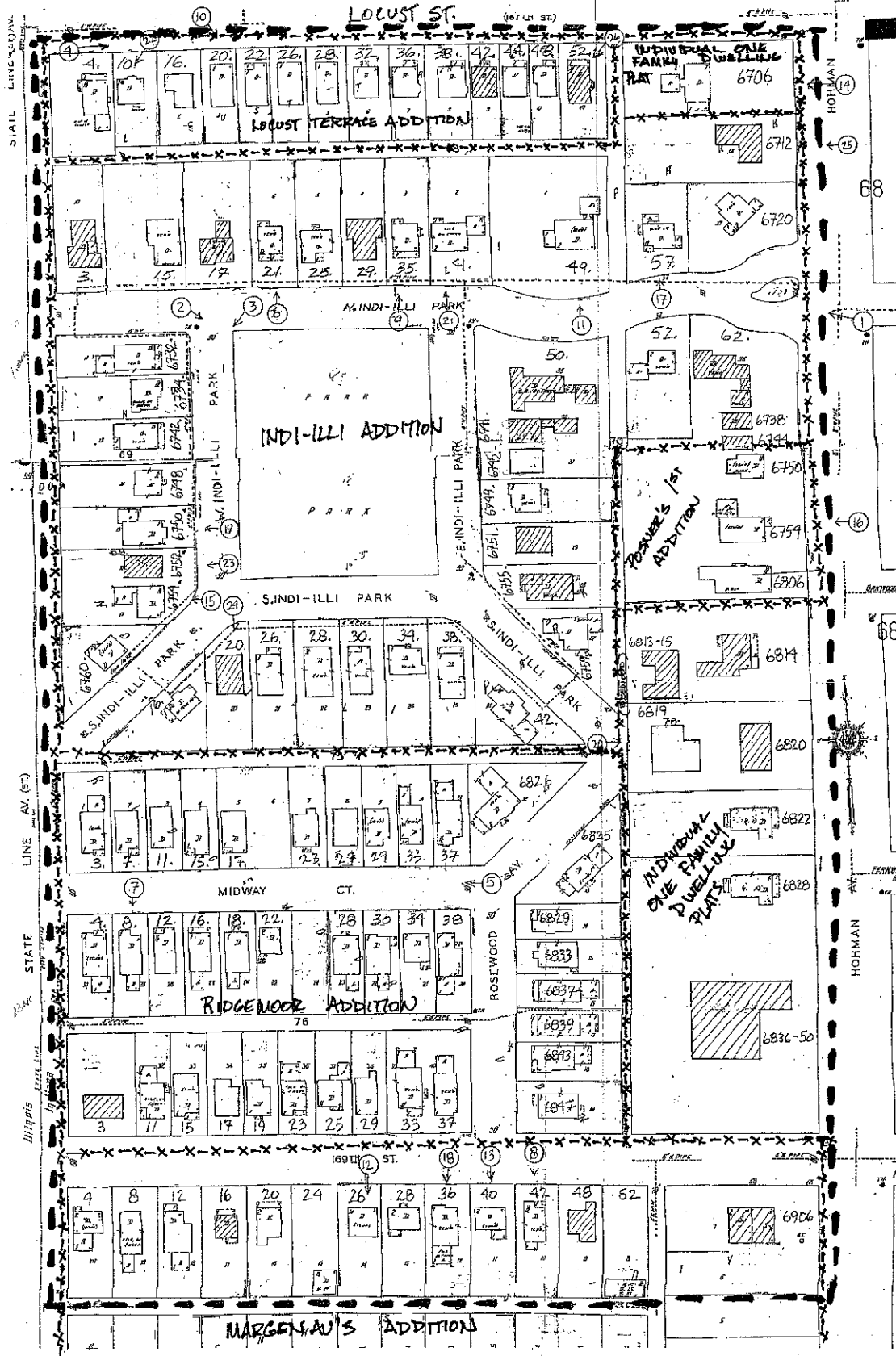
Hohman Avenue

6706	C
6712	NC
6720	C
6738	NC
6744	NC
6750	C
6754	C
6806	C
6814	NC
6820	NC
6822	C
6828	C
6836-50	NC
6906	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 Chief, Administrative Services Division, National Park Service, PO Box 37127, Washington, DC 20013-7127; and the Office of Management and Budget, Paperwork Reductions Project (1024-0018), Washington, DC 20503.

PHOTO LOCATION MAP

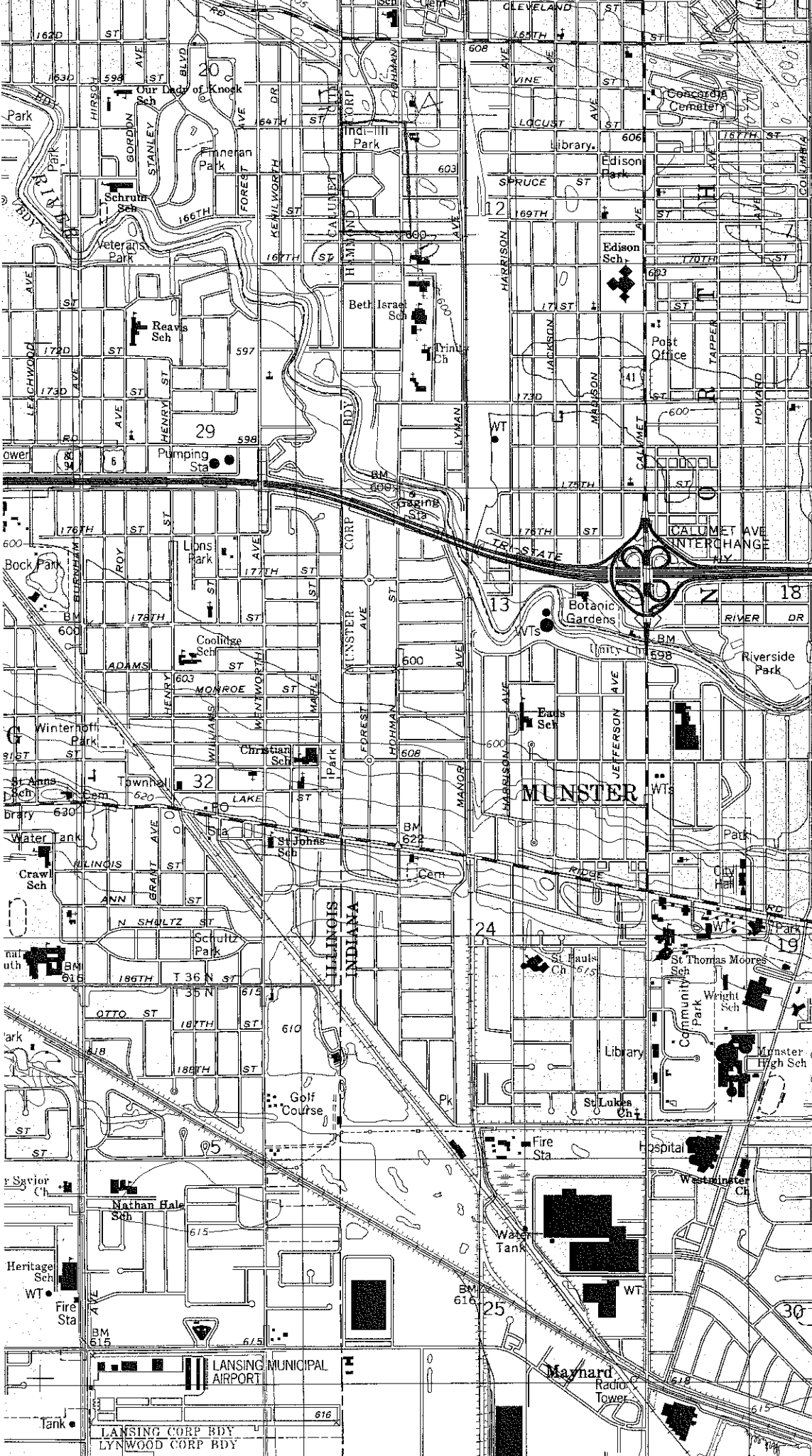


- ADDITION PLAT BOUNDARIES**
- CONTRIBUTING STRUCTURE (DOES NOT INCLUDE GARAGE UNLESS ATTACHED)
 - NON-CONTRIBUTING STRUCTURE (DOES NOT INCLUDE GARAGE UNLESS ATTACHED)
 - APPROXIMATE DISTRICT BOUNDARY
 - PHOTO LOCATION, NUMBER AND DIRECTION

MAP NOT DRAWN TO SCALE

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MAP CREATED FROM SECTION OF SECTIONS 48 AND 75 OF 1930/1951 SANBORN FIRE INSURANCE MAP. UPDATES TO INFILL MADE BY GREGG ABELL



INDI-ILLI PARK
 HISTORIC DISTRICT
 HAMMOND,
 LAKE COUNTY,
 INDIANA
 CALUMET CITY
 QUAD
 UTM COORDINATES

- A 456496 4604613
- B 456499 4604158
- C 456233 4604158
- D 456235 4604617

4605
 4604
 35'
 4603
 4602
 4601
 4600
 32'30"