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.

1. Name of Property

Historic name: ____Eskilson Historic District_____
Other names/site number: _____
Name of related multiple property listing**:**
_Historic Residential Suburbs in the United States, 1830-1960_____
(Enter "N/A" if property is not part of a multiple property listing

2. Location

Street & number: Roughly bounded by West 3rd Avenue on the North, the alley between Garfield and Hayes streets on the east, the alley between West 4th Pl. and West 5th Avenue on the south and the alley between Cleveland and McKinley streets on the west.
City or town: _Gary_____ State: Indiana _ County: Lake
Not For Publication: ☐ Vicinity: ☐

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 _X__local

Applicable National Register Criteria:

_X__A ____B _X__C ____D

Signature of certifying official/Title: **Date**

Indiana DNR-Division of Historic Preservation and Archaeology

State or Federal agency/bureau or Tribal Government

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

Signature of commenting official: **Date**

Title : **State or Federal agency/bureau or Tribal Government**

4. National Park Service Certification

I hereby certify that this property is:

___ entered in the National Register

___ determined eligible for the National Register

___ determined not eligible for the National Register

___ removed from the National Register

___ other (explain:) _____

Signature of the Keeper Date of Action

5. Classification

Ownership of Property

(Check as many boxes as apply.)

Private: [X]

Public – Local [ ]

Public – State [ ]

Public – Federal [ ]

Category of Property

(Check only **one** box.)

Building(s) [ ]

District [X]

Site [ ]

Structure [ ]

Object [ ]

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

Contributing	Noncontributing	
97	6	buildings
0	0	sites
0	0	structures
0	0	objects
97	6	Total

Number of contributing resources previously listed in the National Register 0

6. Function or Use
Historic Functions
(Enter categories from instructions.)
DOMESTIC: single dwelling

Current Functions
(Enter categories from instructions.)
DOMESTIC: single dwelling

7. Description

Architectural Classification
(Enter categories from instructions.)
LATE 19TH AND TWENTIETH CENTURY AMERICAN MOVEMENTS: Bungalow/Craftsman
LATE 19TH AND TWENTIETH CENTURY REVIVALS: Colonial Revival
OTHER: American Foursquare
LATE 19TH AND TWENTIETH CENTURY REVIVALS: Tudor Revival
LATE 19TH AND TWENTIETH CENTURY REVIVALS: Mission/Spanish Colonial Revival

Materials: (enter categories from instructions.)

foundation:	CONCRETE
walls:	WOOD: weatherboard
	BRICK
roof:	ASPHALT
other:	TERRA COTTA
	STONE: limestone
	STUCCO

Narrative Description
(Describe the historic and current physical appearance and condition of the property. Describe contributing and noncontributing resources if applicable. Begin with **a summary paragraph** that briefly describes the general characteristics of the property, such as its location, type, style, method of construction, setting, size, and significant features. Indicate whether the property has historic integrity.)

Summary Paragraph

The Eskilson Historic District is located north of Fifth Avenue, Gary's main east/west corridor, approximately one mile west of the city's center in the Gary Land Company's Fourth Addition to the City of Gary. It was developed during the 1920s and 1930s, between World Wars I and II. The neighborhood reflects several concepts of housing design during this era including architect designed homes, mail order designs, and builder/contractor, or near-architect, designs. The Eskilson Historic District consists entirely of single family dwellings and although the houses are of various sizes all of them fit into the small house category. The Bungalow, Colonial Revival, American Foursquare and Tudor Revival are the predominant architectural styles within the district. The craftsmanship of construction throughout the district is generally of the highest quality and the materials used for the exteriors of the houses demonstrate a wide

variety that helps provide an aesthetically appealing neighborhood. A few of the houses have been altered over the years but most retain their original architectural integrity reflecting the district's original design.

Narrative Description

The topography of the district is relatively flat, the sand dunes that had once stood there had been leveled by the Gary Land Company (GLC), the land-holding subsidiary of the United States Steel Corporation; the sand was used to fill in the industrial sites to the north of the Grand Calumet River. There are some areas of raised yards in the southern reaches of Arthur Street and along Fourth Place, these were more than likely created by the builders who developed the area (photo1); you do not see much use of raised lawns in the areas developed in the earlier GLC's first and second additions to the city.

The district appears today much as it did when constructed during the district's Period of Significance, 1919 - 1940. There have been minor changes to some of the houses and two have been lost. The plantings, though now mature, are reflective of that era. The district includes ninety-seven houses that date within the Period of Significance. These ninety-seven houses retain distinctive massing, materials, and details of various popular styles of this period. Contributing buildings in the district might include alterations such as replacement windows, glazed in porches, or modest additions, so long as the materials, massing and details remain. The condition of the majority of the homes within the district is very good. A few require some care and some of these are now receiving rehabilitative and restoration activities. The six non-contributing structures within the district either reflect construction in the post-World War Two decades or the structures have been altered and no longer retain their historic integrity.

The district reflects changes made to the strict grid that the Gary Land Company had placed upon the landscape of the new city creating a more attractive neighborhood for its residents. The primary layout of the district is a linear grid. However, in the southern end of the district the outer two north to south streets, Garfield and Cleveland, curve inwards towards the intersection of Arthur and Fourth Place forming a crescent with a wide plaza created at the intersection of the four streets; this is reflective of the concepts of the City Beautiful movement. Arthur Street proceeds one-half block south from this point to where it intersects with Fifth Avenue; this is directly across from the Horace Mann High School campus. This provided a limited and an aesthetically pleasant entry and exit for the neighborhood (photo 2 and 3). The topography of northern reaches of the district is much flatter and returns to the linear grid (photos 4 and 5). All houses in the district share a common set back. The primary construction material used in the neighborhood is brick, with wood primarily used as a decorative element. The district shares a commonality with other neighborhoods developed in the GLC controlled residential areas; the larger, more costly homes are located closer to Fifth Avenue, the main east/west corridor in the city.

Note: Stand alone garages within the district were not taken into consideration as architectural assets; all have been replaced, removed, or altered beyond their original appearance. The only consideration given to garages will be those that were attached and an integral part of the original design.

Contributing House Descriptions

448 Garfield (photo 6) American Foursquare. This two story structure is constructed using mottled light tan brick and sits above a full basement. It was approved by the Gary Land Company (GLC) agent on December 12, 1926 with an estimated cost of construction of $11,000; the architects name has been cut from the blueprints. The style's normally open air, full width one story porch extends forward from the

main façade; its western two-thirds are fully enclosed as part of the original design.[1] A small open air porch occupies the eastern one-third and is accessed by five concrete steps. A paired set of 1/1, double hung windows set directly behind the steps in the wall of the main two story façade; these are modern replacements that fit the historic openings. It should be noted that all windows unless otherwise declared are modern replacements set in the historic openings. A square brick column supports the southeast corner of the hipped roof that covers this portion of the house. The entry door is located in the east elevation of the enclosed porch area. The open edges of the porch are protected by a short brick wall. These walls are capped with a limestone coping that becomes a string course on the western end of the porch; this also acts the sill for the set of ribbon windows located near the western edge of the porch elevation. These ribbon windows consist of three 1/1, double hung windows. Between the ribbon windows and the east edge of the enclosed porch area is a small, square, wood framed window with three vertically set lights that illuminates the entry area on the interior; this is the only original window on the main façade. Running across the entire width of the façade is a stringcourse created of corbelled brick. This also acts as the sill for the two paired sets of second story windows that are evenly spaced on the elevation. A pyramidal, asphalt shingle covered roof, with a moderately wide overhang, covers the structure. A brick utility chimney, with two square ceramic flues rises along the east elevation to above the roofline.

Although built for James H. Daniels in 1926 the house does not show a resident until the 1930s when it lists as its occupant and owner a Benjamin H. Bratton a railroad switchman although not listing what railroad. The Daniels lived in the house until after WWII.[2]

451 Garfield (photo 7) Tudor Revival. This two-and-a-half story frame house was designed by Chicago architect, B.H. Stevens and was approved by the GLC agent on March 20, 1927 with an estimated cost of $11,500.[3] The house fits more into a Tudor Revival sub-category called the English Cottage (see Section 8 for more on this). The two-and-a-half story house is constructed with a cross gable design; the east/ west gables are at a lower height than the north/south gables. The elevations of the structure are covered with dark brown brick; the chimney centered on the main façade is constructed using a mixture of brown and red bricks creating a pleasant contrast to the façade. On the east elevation, not seen from the street, the area within the peak of the gable is half-timbered with the area between the timbers filled with stucco; a Tudor style element. The moderately sloped gables on both the east and the north elevation have uneven eaves with the one that extends closer to the ground sweeping slightly upwards at its lowest drop. The fenestration on the main façade consists of four symmetrically placed rectangular 1/1 window openings; two on each floor each with its own stone sill. These windows are modern replacements that fit

[1] Gary Land Company Architectural File D504, blueprint available in the Indiana Room at the Gary Public Library.

[2] NOTE: The resident's shown occupying the houses in the following structure descriptions were taken from various Polk's City Directory of Gary. The residential information within these directories was supplied to the publisher by the occupants of the addresses listed. The ownership of these properties is based on the information within these directories, owners are identified within them by an "O" or an (*) placed by the occupant's name in the "Address by Street" section of the directory, and is not the result of a title search. If there is no ownership identification mark indicating ownership then the person living there is considered a tenant. Also, some of the occupations of the residents are not provided and at times vague. The primary publication years of Polk's City Directory of Gary used were the 1927, 1930, 1935, 1937, and 1941, all falling within, or just outside, of the district's Period of Significance and at times the 1945 and 1952 volumes were used. The 1927 volume was the first volume found that contained addresses with occupants on these streets.

[3] Gary Land Company Architectural File D526, blueprint available in the Indiana Room at the Gary Public Library.

respectfully into the historic openings; each window is flanked by a pair of fixed, decorative, louvered shutters. On the west end of this façade, set under the low upswept eave of the roof, is an attached single car garage; the multiple paneled wood door is not original to construction yet it respectfully fits the historic opening. The entry into the house sits within a small open air porch created underneath the eave of the gable coming off the east elevation of the house. The porch is accessed via four concrete steps; the open sides of the steps are protected by a low brick wall topped with a stone coping. The edges of the porch are enclosed and a round arch entry allows access to the porch. Directly behind this opening is the round arch entry into the house; the door original wood is shaped to fit the arched opening.

The city directory shows that this house was occupied in 1930 by its owner P. D. Murray, occupied as a foreman at an undisclosed location. The Murray's lived in the residence until after WWII and was gone by 1952.

414 Garfield (photo 8**)** Tudor Revival. This one-and-a-half story house combines the bungalow form with Tudor Revival decorative attributes to create an attractive small house. The builder of the house, Frank Oja, received approval from the GLC to build this house on August 26, 1936 with an estimated cost of $6,000.[4] The main, or east, elevation has a steeply pitched gable with a single window opening centered on the façade; this opening contains a modern two light sliding window that fits the historic opening. The window has a limestone sill and is covered with a metal awning. Above this window, in the gable area, is the original small, rectangular, wood framed, louvered vent opening for the attic; it has a rough cut stone sill. The brown bricks that cover the walls of the house are laid in an irregular bond with many bricks corbelling out from the façade giving the structure a rustic and attractive appearance. The vestibule covering main entry into the house is set back from the main façade at the north end of the east elevation. This vestibule has a moderately steep gabled roof covering the entry porch. The porch is accessed by three concrete steps that lead up to a round arch entry; the entire arched opening is lined with irregular cut stones. In the corner where the vestibule extends off the east elevation of the main section of the house, is a brick chimney that is topped with a single square ceramic flue. The north eave of gabled roof over the entry vestibule extends downward and then sweeps outward to form part of the roof over an opening in a wing wall that extends off the north elevation of the structure; this forms a gateway allowing access to the rear yard of the house.

The first owner of this house is identified as Jack E. Davis, a railroad switchman who occupied it soon after it was built. It was owned in the 1950s by his son Stephen E. Davis who was a yard master for the E. J. & E. Railroad.

365 Garfield (photo 9) Bungalow. This bungalow uses Spanish Colonial attributes to enhance its appearance. Ralph P. Smith received the GLC's approval to construct this structure on August 20, 1928 with a projected cost of $8,500.[5] The walls of the structure are constructed using yellow and light tan brick. A gable front room extension comes forward off the north side of the main section of the house; it is covered by a low pitched roof. At the foundation level of this room is a segmental arched opening that is lined with soldier bricks; this arch has a centered limestone key and limestone springers at each of its outer corners. The opening created by the arch is filled with three wood, frame windows; each frame containing three vertically set lights that are made to fit the radius of the opening. Running across the entire façade, above this opening is a limestone string course; it acts as the sill for three round arch

[4] Gary Land Company Architectural File M865, blueprint available in the Indiana Room at the Gary Public Library.
[5] Gary Land Company Architectural File M776, blueprint available in the Indiana Room at the Gary Public Library.

windows symmetrically spaced across the façade. Each round arch window opening is lined with header bricks that come off limestone springers set into the wall. The windows filling these openings are the original wood 1/1, double hung windows; each of the lights is divided into sections using a hatch pattern. Each round arch opening contains a wood frame window with radiating muntins. The entry vestibule sits in the recessed area south of this room extension. Five concrete steps provide access to a small open porch directly in front of the main entry door; the open sides of the steps are protected by small brick walls the tops of which have a limestone coping. Centered in the square vestibule is a wood framed, round arched door opening; the solid wood door covering it appears to be original. The arched door opening is finished in the same manner as the window openings previously described. The vestibule rises and is capped with a mission type parapet. The top of the parapet is lined with a limestone coping that follows the contour of the parapet. The roof over the main section of the house has the same pitch as the one covering the room extension. A brick fireplace chimney rises along the northern elevation of the house to well above the roof line.

This homes first occupant and owner was Gary fireman, Richard J. Rine who lived in the house until after WWII. In the 1950s it had passed ownership to Roy G. Moutaw, a salesman.

346 Garfield (photo 10) Colonial Revival. Gary architect L. Harry Warriner designed this house and his plans were approved March 19, 1921 with a cost of $12,000. This three bay house sits above a full basement and was constructed using red brick. A one story, red brick sunroom is attached to the center of its south elevation. The center bay of the first floor is a vestibule that extends forward from the façade. This vestibule is covered by an open pediment with cornice returns which is supported on each side by a pair of flat Doric pilasters; brick fills in the area between them. A door surround with sidelights is topped by an elliptical fanlight; the hardwood door is not original to construction. The entry door is accessed by four concrete steps that lead up to a small open air stoop; the sides of the steps are protected on each side by low brick walls that are topped with a stone coping. Evenly placed on the elevation on each side of the vestibule, between it and the edge of the façade, is a 1/1 window; each is flanked by a set of decorative shutters and have a sill constricted of header bricks. All windows within the house, with the exception of the modern sliding glass window in the sunroom, are modern 1/1 double hung replacements; all windows fit their historic openings. The bays of the second floor sit directly above the bays of the first floor. The outer two windows are the same size and construction as the ones below them; the center window is of the same construction except about half the size. The flat roof of the sunroom is enclosed with a modern railing and covered by a shed roof. The main section of the house is covered with a hipped roof and is covered with asphalt shingles. The house sits on a raised lawn that is retained along the public sidewalk with concrete blocks.

Built in 1927 this house was by 1930 owned and occupied by Jacob Pisor, a real-estate agent. After this the house had a series of renters until it was sold sometime after WWII and before the early 1950s. The first renter listed in 1935 was Adolph Spitzer, who was manager of the Gary Tire and Supply Company, then Dr. Robert J. Nolan, a dentist, was the tenant and in 1945 the address was listed as vacant.

418 Arthur (photo 11) Tudor Revival. The façade of this house has been altered from its original appearance with the addition of a small room to the north of the entry vestibule. The original design for the house was drawn by Gary architect Isadore Cohen and was approved by the GLC on November 11, 1926 with a projected cost of $10,000.[6] It is constructed using a mottled brown brick laid in an irregular

[6] Gary Land Company Architectural File M650, blueprint available in the Indiana Room at the Gary Public Library.

decorative bond giving the house an attractive textured appearance. The original drawing called for Colonial Revival decorative elements but during construction Tudor Revival elements were adopted. The architect designed the house to sit on top of the hill and fit part of it into the slope of a landscaped hill. The form of the house is representative of a bungalow with a room extension coming off the south elevation. Beneath this room extension, set into the side of the hill, is an attached basement garage; its door is not original. A curving sidewalk leads up from the public walkway; the hill has been terraced and two sets of steps take the sidewalk up the hill to the front entry. The original façade consisted of three street facing gables each set a different height; this multi-gable front easily accepted Tudor attributes. The open air porch stoop has been covered by a gabled overhang. The front door to the structure is original; it is a wood batten door that fits the round arch entry opening. The door has rough cut stone around the arched area. These same types of stones were used to create a lintel above the large picture window to the south entry; a modern replacement window fits the historic opening. To the north of the entry, extending forward from the original façade is a one story room extension with two large windows evenly spaced across the elevation; the room is covered with a shed roof. The one room wing extending from the south elevation of the house has a large window opening centered in it. This opening contains the original three part, multi-lighted, wood frame casement window. A hipped roof covers this wing. Centered in each of the two higher roof gables are circular ventilation wood framed openings that have been framed in irregular cut stone; the wood louvers in the circular vent openings are original to construction. A large rectangular brick chimney rises above the roofline on the north elevation of the house; it is capped with three round ceramic flue pots. Foundation covering plants line the front of the house on either side of the entry.

Built in 1926 this house was occupied its owner Dr. B.F. Grumbiner, a physician in Gary, and his wife Anna. They lived together in the house until his death. Mrs. Grumbiner continued living there until the early 1950s.

412 Arthur (photo 12) American Small House/Tudor Revival. This small house, constructed with dark reddish-brown brick, was designed by architect Robert R. Cenek of Gary with a cost of $9,000.[7] The structure's form is inspired by similar Small House designs. The placement of a small north/south oriented side-gabled roof on the east end of the structure and the front facing gable enhance the form to accept the application of Tudor attributes. Overall the house remains as designed with the exception of the enclosure of the once open air porch that that was located under the front facing gabled extension coming forward on the north end of the façade; the main entry into the house is located in this extended room. The house sits atop a small raised terrace; it is accessed by a sidewalk that leads from the front sidewalk directly up to the north side of the structure. A small brick wall lines this walkway, setting directly opposite of the entry door. A segmental arched opening is centered in the elevation of the gable front extension; once an unenclosed opening it has been filled with a two modern 1/1, double hung windows. This window group, as do all windows on the house, has a stone sill. The segmental arch above the opening is formed with header bricks; the arch comes off two stone springers, set at the upper corners of the opening, with a keystone at its center. Above this window, in the gable area, are ghost lines showing where once there was some timbering placed; the original architectural drawings show this. To the west of the enclosed porch, centered on the elevation, is a three part ribbon window. These are the original double hung, wood, 6/1 windows. They share a common stone sill and the lintel is created using header bricks; it is interspaced with four evenly placed square stones. Both window openings on the main façade

[7] Gary Land Company Architectural File M616, blueprint available in the Indiana Room at the Gary Public Library.

are flanked by a set of decorative, wood, louvered shutters. Foundation covering plantings line the entire width of the façade.

Built by Mr. and Mrs. Hugh Lammie, a foreman, in 1926, the Lammies lived in the house until the early 1930s, when it was rented to Charles Schultz whose occupation was not listed. The Schultzes lived in the house until the middle of WWII when they it to William D. O'Connor who was a clerk with the E.J. and E. Railroad. The O'Connors remained in the house into the 1960s.

415 Arthur (photo 13) American Foursquare. Constructed using a light brown brick this two story American Foursquare sits on a slightly raised yard. No GLC file could be found for this structure but tax records indicate it was constructed in 1928. The entry sets near the north end of the façade inside of a small, open air, one story porch; the door is not original to construction. The porch is accessed from the sidewalk by four concrete steps; the sides of the steps are protected by a low brick wall with a limestone coping. A small brick wall, with a stone coping, encloses the open sides of the porch. On the northwest corner of the porch, rising above the stone wall, is a square brick column that supports the south end of the porch roof that runs the entire width of the façade. Under the south end of this roof is an enclosed porch with a ribbon of three windows covering the full width of the enclosed area; these 1/1 double hung windows, as are all windows on the façade, are not original to construction. These modern windows set inside the original wood frame and are separated by the original wood mullions and share a common limestone sill. The roof over both the one story open and enclosed areas of the porch is hipped and extends across the entire façade; the eaves have been boxed in with a modern siding material. At the second story level a single double hung window is placed on the elevation directly above the door. A pair of double hung, 1/1 windows are located on the south end of the elevation, above the ribbon windows on the first floor. Flanking these window openings and the ribbon window on the first floor are pairs of decorative, wood, louvered shutters. The main section of the house is covered with a pyramidal roof with a moderate overhanging eave. On the south elevation of the house a brick fireplace chimney rises above the roofline.

The first occupant found for this house was Samuel D. Ambler, and his wife Virginia, was found in the 1930 Polk's City Directory, where they are listed as owners. Samuel lists his occupation as a welder but does not indicate where. The Ambler's lived there until Mr. Ambler's death sometime between 1948 and 1952; Mrs. Ambler continued living there well into the 1950s.

409 Arthur (photo 14) American Foursquare. This red brick house was approved by the GLC for the Hall Brothers Construction Company on October 21, 1926 at an estimated cost of $10, 200.[8] With the exception of the front porch being open air across the full width of the façade, it is identical in its configuration to the house described at 415 Arthur. This house retains its historic integrity intact. The entry on the north end of the façade has its original multi-lighted, hardwood front door. On the first floor of the façade, to the south of the entry, is a ribbon of three wood, double hung, 3/1 windows, a Craftsman style attribute. The 3/1 windows, both the single and paired set, on the second floor are also original to construction. All window openings have a limestone sill and each window opening is flanked by a pair of decorative, wood, louvered shutters. The roof over the porch is hipped and the roof over the main section of the house is pyramidal. The brick fireplace chimney rises along the south elevation. Hedges covering the foundation line extend across the façade on both sides of the porch steps.

[8] Gary Land Company Architectural File D500, blueprint available in the Indiana Room at the Gary Public Library.

Although constructed in 1926, the earliest information found for a resident of this house is in 1935, when it was occupied by its owner, J. W. Harrington, a gas engineer. Harrington stayed until the late 1940s or early 1950s when it was sold to Frank P. Miccolis, a partner in the Flamingo Lounge in Gary.

443 Cleveland (photo 15) Colonial Revival. Constructed of red brick, this side-gabled, two-and-a-half story, three bay, house was approved by the GLC at a cost of $10,000 on February 8, 1927.[9] The original drawing shows the front door as being recessed and the sunroom attached to the east elevation being an open air porch. The construction of the extended vestibule in which the door sits looks as if it was done at the time of construction; the 1945 Sanborn Insurance map shows the extended vestibule but shows a square footprint for the porch that is attached to the east elevation; this room is now a five sided room. When this was enclosed was not discovered. All windows on the main façade are modern 1/1, double hung replacements, with the exception of the center window on the second story that has its original wood, double hung, 6/1 window. The entry door in the vestibule is accessed by two concrete steps leading up to a small concrete stoop. The door surround is a simple classical entablature with a pediment. The original six panel door is still in place. The roof over the vestibule has a moderately sloped gable with a returned cornice. The openings on the façade are evenly and symmetrically placed. Each window has a header brick sill and the modern windows sit into the original wood window casings. A brick fireplace chimney rises along the center of the east elevation and pierces the roof at its ridgeline. The plantings covering the foundation line across the entire house (though now mature) represent the concepts of the era when the house was constructed. The front porch is accessed by a curving sidewalk that starts near the east end of the property and winds up towards the house.

The house was built in 1926 for Peter F. Barber, who listed his occupation as salesman without listing where he was employed. The Barbers lived there until it was sold, before 1941, to Eskil T. Eskilson, president of Dixie Dairy, located on 15th Avenue in Gary. Eskilson, for whom the Historic District is named, and his family lived in the house well into the 1960s.

450 Cleveland (photo 16) Tudor Revival. The house sits on the crescent curve of Cleveland Street and was designed by architect Carl E. Moore, about whom little was found. It was approved by the GLC on September 2, 1927 with a cost of $11,500.[10] The original blueprint of this red brick, two story house, shows many Tudor styling attributes, such as half-timbering in the gable area and the dormers and a chimney capped with round ceramic chimney pots; these attributes are not represented on the house as it appears today and are covered by modern siding material. The house, then and now, fits into the sub-Tudor style category of the English Cottage (see section 8 for more on this). The structure maintains its original windows and footprint as designed. However, the builder modified the original design at the time of construction by moving the main entry door from its original location on the west end gabled elevation onto the east elevation where it is now located. The builder then added an open air porch to cover the entry; the porch is shown on the 1945 Sanborn Insurance Map. The house maintains its historic wood framed, multi-lighted casement windows and wood framed, multi-lighted French doors as originally designed. The plantings around the house do not appear to be original, but they respectfully represent the landscaping concepts of the era when the house was built.

Although built in 1926, there was no tenant listed in either the 1927 and 1930 Polk's City Directory. By 1935, it was rented to Robert M. Deering, who was associated with the Gary Office Equipment Company.

[9] Gary Land Company Architectural File D510, blueprint available in the Indiana Room at the Gary Public Library.
[10] Gary Land Company Architectural File D575, blueprint available in the Indiana Room at the Gary Public Library.

Sometime in 1935, it was bought by Maurice C. Doyle, a partner in the Best Boiler and Welding Works in Gary. The Doyles only lived there a short while when they sold it to C. Taylor Whittier, the assistant principal at Horace Mann School, just a short distance away on Fifth Avenue. The Whittiers sold their house by the late 1940s or early 1950s to Joseph P. Vance, also a public school educator.

419 Cleveland (photo 17) Colonial Revival. Constructed of light red brick this three bay, two story, gambrel roofed house is an example of the Dutch Colonial Revival style. The house was approved by the GLC for Gary builder Leslie I. Combs with a cost of $10, 500 on April 1, 1927.[11] Originally designed with an open air porch attached to its north elevation, this was changed to the south elevation at the time of construction and is now fully enclosed. The house sits on a slightly raised lot and is accessed by a curving walkway that comes up from the south end of the lot to the center bay of the house. This bay is the entry into the house and was originally designed to be set flush on the façade but was altered at the time of construction by the addition of a pedimented entry vestibule with a returned cornice. A small open stoop sitting before the door is accessed by two concrete steps. A simple entablature and Doric pilasters surrounds the door opening; the five panel door appears to be the original. Evenly spaced on the first floor elevation, on both sides of the entry vestibule, is a single, 1/1, double hung window; the windows are modern replacements that respectfully fit their historic wood framed opening. These windows have header brick sills and rise to the bottom of the wide freize board at the first floor roofline. Above the cornice begins the gambrel roof. Halfway up its slope, running across almost the full width of the façade is a large shed dormer with three 1/1, double hung windows, each placed directly above the openings on the first floor; the center one is smaller than the outer two. Each second story, unlike those on the first floor, is flanked by a set of decorative shutters. The once open air porch coming off the south elevation has been enclosed and covered with a modern siding material.

There is no listing of a resident until 1930 when the Polk's City Directory lists Clarence J. Kennedy, an engineer at the American Bridge Company, as owner and resident. The Kennedy family lived there well into the 1960s.

368 Cleveland (photo 18) Bungalow. No GLC file could be found for this house but the Lake County tax records indicate a date of 1928 as the year of construction. Constructed using mottled brown brick this Craftsman style bungalow does not have the usually common porch on its street elevation but instead it more closely resembles the Chicago bungalow type. The main entry into the house has been placed on the south elevation and is accessed by three concrete steps that lead up to a small covered, open air porch. The main façade has two large openings that now contain modern three part picture windows, each with a limestone sill. On the wall directly beneath these windows is a decorative corbelled brick rectangle with a square limestone block set at each of its corners. Above this rectangle, set into the brick, are three limestone brackets to support window planting boxes. A low pitched hipped roof, with a moderately wide overhang, covers the structure. Centered in the front slope of the roof is a hipped roof dormer with a full width ribbon of three fixed, single light windows. The house sits on a raised lot and is accessed from the public sidewalk by a set of three concrete steps located at the center of the lot. The sidewalk up to the house splits north and south and continues around both sides of the house to access the front and rear entry doors. The plantings placed at the foundation line, centered under the windows, have matured and now cover the area that the planting boxes would have sat.

[11] Gary Land Company Architectural File D529, blueprint available in the Indiana Room at the Gary Public Library.

The 1927 Polk's City Directory lists J. Dewey Shapely, a salesman at O'Donnell Brothers Clothing Store, located in downtown Gary, as the occupant. Then by 1930 it was occupied Schwyber (in 1937 his first name is listed as Schuyler) B. Ward, employed as a motorman for the Gary Railway Company, the company that operated Gary's street cars. At some point between 1937 and 1941 the house was purchased by I. Newton Keiser, he occupied the house well into the 1950s. He listed himself as "employed in Chicago" but where, or by whom, was not revealed.

355 Cleveland (photo 19) Colonial Revival. This small house was designed in the gambrel roof Dutch Colonial style. No GLC print was found for this house but its tax effective date indicates that it was built in 1937. The light red brick façade is simple. The first floor consists of three bays. The center bay is a front gabled entry vestibule that extends forward from the façade. The entry has a simple wood door surround done in an abstract Colonial style; the entry door is not original to construction. The door is accessed by four concrete steps that lead up to a small open air stoop; the open sides of the steps and the stoop are lined with a wrought iron railing. The stoop is covered by a semi-circular, metal awning that is likely from the 1950s. Centered on the elevation, both to the north and south of the vestibule, is a single 1/1, double hung window; these windows, as all of the others on the house, are modern replacements that fit the historic wood window frames of the house. The Dutch style gambrel roof has flared eaves. On the steep slope above the flared eave are two gable front dormers placed directly above the window openings of the first floor; each window is identical to the one below it. The lawn is slightly raised above the street level. A sidewalk leads straight up from the public walk to access the entry stoop. The plantings cover the foundation line on either sides of the vestibule.

The house was built in 1937 for Andrew Lees, who was also the occupant, and listed his occupation as a driver. The Lees family lived there only a short time and had by 1945 sold the house to Raymond C. Loftain, a welder. The Loftains lived in the house through the 1950s.

349 Cleveland (photo 20) American Foursquare. Built using light tan brick this, two bay, two story, pyramidal roofed Foursquare house was designed using Prairie School styling attributes. The plans for the house were drawn up by Gary architect D.S. Pentecost (see section 8) and approved for construction on January 28, 1927 at a projected cost of $9,000.[12]The fenestration on both floors of the structure are shifted inwards toward the center of the structure. The entry into the house is the south bay on the façade and is protected with an open air porch that extends forward from the main façade, covering almost half its width. The porch is accessed from the front walk by six concrete steps. These entry to these steps are flanked short square, brick columns that are each topped with a limestone coping; on top of each coping stone sets a terra cotta planter, a Prairie style element. On each exposed corner of the porch is another square column of the same construction as those at the base of the steps these, however, rise to above the roof line of the porch; each column has a geometric design, a cross, constructed using contrasting colored corbelled bricks. The original drawing shows that these tall columns when designed were to also be topped with a terra cotta planter; they are not there now. A wide wood frieze connects the two columns; from this rises the green barrel tiled hipped roof that protects the porch. Defining the entryway is a surround created by using a darker contrasting corbelled brick set in a stacked bond of stretcher bricks. Soldier brick, treated like the vertical surround, forms the lintel over the door. The original door, with a large single light of glass, is still present. To the south of the entry is a large window opening with a ribbon of three, wood framed, double hung, 6/1 windows; these windows as are all windows on the house, are original. They share a single stone sill and the window opening is surrounded on the other three

[12] Gary Land Company Architectural File D507, blueprint available in the Indiana Room at the Gary Public Library.

sides with header bricks of the same color as the surround for the door opening. The two openings on the second floor each contain a paired set of windows; these are of the same size and construction as the windows on the first floor, but with only the sides of the openings being lined with the contrasting corbelled brick, the tops of the windows reach the copper cornice that surrounds the structure at its roofline. The eaves of the house are enclosed, also with copper. The asphalt shingle covered pyramidal roof was originally designed to be clad in barrel tiles. The original plans also show a centered shed roof dormer on the roof's front slope. The yard is at the level of the public sidewalk and has a sidewalk that leads straight to the front porch steps; it is located to the north side of the center of the lot. The only plantings are hedges planted on each side of the walkway leading to the house where it intersects the public sidewalk.

There is no listing in Polk's City Directory for this house until 1935, when it shows that it was owned by Michael Marcowich, a dentist. The Marcwiches lived there a short time and had by 1941 had sold it to James Brucato, a packer at the Gary Bolt Company. The Brucatos lived in the house into the 1960s.

321 Cleveland (photo 21) American Foursquare. No GLC file could be found for this house and the Lake County tax records indicate that it was constructed in 1927. Constructed using a medium tan brick interspersed with a mottling of darker bricks, this two story house has two bays on each of its floors. The first floor has a one story porch extending forward from the façade; it is covered by a hipped roof. The south half of this porch is enclosed and has a ribbon of three wood, double hung, 1/1 windows that are original to the house; they share a common limestone sill. The north end of the porch remains open and is accessed by four concrete steps, the sides of which have been lined by a low brick wall that is topped with a limestone coping. A square column constructed of brick supports the roof over the porch at the northwest corner of the open porch; the open edges of the porch are lined with a low brick wall capped with a limestone coping. The window openings on the second floor sit above the openings on the first floor; the north opening contains a single 1/1 window and the south opening contains a paired set of windows; these are modern 1/1 replacement windows that fit into the historic openings. A pyramidal roof with a moderately wide boxed eave covers the main section of the house. The yard is at the level of the public sidewalk with hedges placed along the foundation line on both sides of the front steps.

The first listing for an occupant of this house was 1930 with a renter by the name of Howard L. Perry occupying the residence; he lists no occupation. During the 1930s the house was rented by a dentist, Dr. Garner D. Kingery who by 1937 was living at 452 Grant Street in the city. The next occupant was owner Willard F. Tormohlen, a public school teacher. Tormohlen lived in the house until after WWII.

2000 W. 4th Avenue (photo 22) Colonial Revival. One of the larger houses in the district this three bay, side gabled, two-and-a-half story house has two wings; a sunroom attached to the east elevation and an open air portico attached to the west elevation. The house was designed by Gary architect L. Harry Warriner and was approved for construction by the GLC on April 13, 1927 with a cost of $13,000.[13] With the exception of the original windows being replaced with modern 1/1, double hung ones this house appears as it was designed. The center bay of the first floor is the main entry into the house. The entry extends forward from the main façade creating a small entry vestibule. This is covered with an open pediment with cornice returns that is supported at each end by a matched pair of Doric columns. Sidelights, with a paneled lower section, flank each side of the door opening. Five concrete steps lead up to a small open air stoop set forward of the vestibule. The two first floor window openings each contain a

[13] Gary Land Company Architectural File D532, blueprint available in the Indiana Room at the Gary Public Library.

pair of windows; these are modern replacements that fit into the historic window frames. Each window opening has a set of decorative louvered shutters; all window openings have these. The three bays of the second floor are set into the façade directly above the openings on the first floor. These are single windows and the center one is smaller than the outer two. All windows have limestone sills. A frieze board crosses the façade at the roofline. The brick sunroom attached to the east elevation has a large window, modern sliding glass window centered in its elevation; the architect's rendering shows this opening contained a paired set of double hung, 6/6 windows; this was the window style designed for all other windows in the house. The roof of the sunroom creates an open air sunning deck. The portico attached to the west elevation has a paired set of Doric columns set at each of its four corners that support the flat roof covering the concrete deck beneath it. This is a corner lot and the foundation plantings wrap around both street exposed sides. These plantings appear to be the matured originals and the lot has an evergreen planted in the east yard.

This house was built in 1926 by Harold H. Loomis, but directories do not show a resident until 1935, when it it was occupied by Harry Hood, who lists himself as the Secretary of The Theatrical and Motion Picture Operations Union. Hood resided here for only a short time and by 1941 it had been sold to Andrew Kotora, a grocer by trade. He and his family lived in the house during the 1940s and sold it to Robert W. Stevenson, owner of Stevenson Realtors during the 1950s and 1960s.

1729 W.4th Place (photo 23) Bungalow. Sitting on a raised lot, this one story pyramidal roofed bungalow is constructed using dark brown brick. It was designed by Gary architect Robert J. Cenek (see section 8) and was approved for construction on October 13, 1926 with a cost of $8,500. The entrance to the house is located on the east elevation. It sets in a small vestibule and has four concrete steps leading up to the door. A front gabled room extension comes forward on the east end of the façade with a large window opening filling most of the elevation's width. The original opening, according to the blueprint, contained a ribbon of three 6/1, double hung windows; a modern three part Chicago style window now fits into the original wood frame of the opening. Above this opening are three blind round arches created by using soldier bricks and limestone springers, these originally would have each been over an individual window. To the west of this, on the elevation of the main portion of the house, is a large window opening that now contains a single light picture window. The blueprint shows that this opening contained a paired set of 6/1, double hung windows. The raised yard is accessed by two concrete steps near the public sidewalk. Small evergreens have been placed along the foundation line across the entire front of the façade.

This house was built for Timothy R. Sullivan, a railroad engineer of an unspecified railroad, and his family. The family lived in the residence until the late 1940s.

2006 W. 4th Place (photo 24) Colonial Revival. Tax records indicate that this house was constructed in 1926; no GLC record could be found. It is a three bay, side-gabled, two-and-a-half story house constructed using light red brick. Two wings were attached at a later date, the 1945 Sanborn Fire Insurance map does not show these, there is a flat roof sunroom attached to its east elevation and an attached side-gabled garage connected to the west elevation. The center bay of the first floor is the entry into the house and sits in a vestibule that extends forward from the main façade. The door has a surround with a flat Doric pilaster set on each side of the opening that rise to support a pediment. The vestibule is covered returned cornice, front facing gable. Centered on the first floor elevation, to both the east and west of the vestibule, are a paired set of original 6/6, wood, double hung windows; they share a common header brick lintel and are flanked by decorative louvered shutters. The bays of the second floor sit directly above those on the first. These are single, wood, double hung windows with the outer two being wider, 6/6 construction, than the center one, which is 4/4 construction. The brick wall above the center

window continues to rise above the roofline of the rest of the façade, forming a cross gable with returned cornices. The sunroom has a paired set of windows identical to the four over four window of the second floor. The garage wing has a single car door opening covered with a modern metal roll-up door. On the wing elevation to the east of the garage door is a large 8/8, wood, double hung window. The house sits on a raised corner lot. The front door is accessed by a short walkway that is accessed from the public sidewalk by two concrete steps. There are a few recent plantings along the foundation.

There is no listing for this house before 1930, when Dr. Paul S. Dietrich, no local office listed, rented the house. The doctor lived there until sometime between 1935 and 1937 when John B. Rochford, of Rochford Plumbing and Heating Company, 1432 Washington Street in the city. The 1935 Polk's City Directory shows that the house is occupied by Dr. Paul S. Dietrich. The Dietrichs owned the home only a short time because the city directory shows it occupied in 1941 by Marshall B. Davies, city engineer of Gary. They occupied the home until the late 1940s or early 1950s when they sold it.

2003 W. 4th Place (photo 25) Bungalow. With its two front facing gables this California style bungalow is constructed using Craftsman decorative attributes. According to the Lake County tax records, it was constructed in 1929. The builder used yellow brick for its construction. The lower front facing gable covers a room extension that comes forward off the east side of the main elevation of the house. To the west of this extension is a covered open air porch. Evenly spaced across the front of the extension and the porch are three square brick piers, each capped with a stone coping, resting on the top of each pier is a tapered brick column. The center and east column each support an exposed purlin that in turn supports the roof cornice and eave. The west pier and column, set at the exposed corner of the porch, supports the corner of the hipped roof that covers the porch. Five steps access the west side of the porch; they are protected on their open sides by a set of wrought iron hand rails. The remaining open edges of the porch are enclosed with a low brick wall that has a stone coping. Centered on the façade of the room extension is a ribbon window consisting of three 1/1 windows; these are modern replacements made to fit into the historic openings. Centered on the façade at the rear of the porch is a paired set of 1/1 windows; these windows are shorter in height than the windows just described. The gable of the roof covering the main section of the house has a low profile pair of louvered attic vents. The yard is slightly raised and requires two concrete steps to access the walkway to the porch. There are no plantings in the yard.

The 1927 city directory shows Leonard C. Cullison as owning the house. He listed his occupation as conductor but does not list specifics. Cullison occupied the property into the 1940s but by 1945 it is listed as vacant.

Non-Contributing Structure Descriptions

There are only six non-contributing structures within the district. Four of these fit into the modern era and were built after World War II. The other two were contemporary to the district's period of significance. They generally fit the scale of the neighborhood, but have been altered enough to change their original historic form.

433 Arthur (photo 26) Contemporary. According to the Lake County tax records this home was constructed in 1950. It is a modern post-war design. The house is considered non-contributing because it falls outside the Period of Significance. It is a large two story red brick structure. The lower half of the street elevations are covered with irregular cut stone. A large three sided bay window occupies the first floor of the south elevation. A large nine light picture widow occupies the south end of the west elevation with a screened in porch with a shed roof covering the entry. The second floor has three sliding glass

windows on the west elevation and two on the south elevation. The house is covered with a hipped roof. The house is very large and occupies most of the lot.

302 Cleveland (photo 27) This house was once a pyramidal roofed bungalow built in 1940. At some point in more recent times the house was remodeled and enlarged. A modern two story addition was attached to the rear, west elevation of the house and the integrity of the original house was greatly compromised. It was therefore considered as non-contributing.

The Eskilson Historic District today is very representative of how it appeared during its era of significance, 1919-1940. A couple of the houses require a higher level of maintenance and repair to survive; the majority have been maintained in their original historic form and some are undergoing restoration processes. Just to the south of the district is the *West Fifth Avenue Apartments Historic District* (#84001076), to the southwest is the Horace Mann Historic District, to the north is the South Shore Railroad right-of-way. The homes within the district are a mixture of architect designed homes and pattern book designs constructed in the popular styles of the early 1920s to 1940s in the United States. The district is highly representative of the Small House and Better Homes movements that were sweeping America during this period. Unlike the surrounding neighborhoods that use a strict linear grid, the crescent shaped street, formed by the joining of Garfield and Cleveland streets, adds to the districts distinctive uniqueness and attractiveness. The surrounding areas to the west and east do not retain their high historic integrity as has the Eskilson district does. Though the architectural styles used within the district are limited to four basic styles/forms, the Bungalow, Colonial Revival, American Foursquare and Tudor Revival, they demonstrate variety in the in the application of the styling elements making each house unique in its appearance.

Within the Eskilson Historic District there are no known archaeological sites. The presences of any possibly significant sites were most likely removed in the early 1900s when the ancient sand dunes were leveled in the areas that became Gary.

Eskilson Historic District Asset List

PropertyAddress	C/NC	PropertyAddress	C/NC	PropertyAddress	C/NC
301 Garfield St	NC	301 Cleveland St	C	400 Arthur St	C
302 Garfield St	C	302 Cleveland St	NC	401 Arthur St	C
304 Garfield St	C	304 Cleveland St	C	406 Arthur St	C
305 Garfield St	C	305 Cleveland St	C	409 Arthur St	C
311 Garfield St	C	311 Cleveland St	C	412 Arthur St	C
314 Garfield St	C	314 Cleveland St	C	415 Arthur St	C
316 Garfield St	C	316 Cleveland St	C	418 Arthur St	C
321 Garfield St	C	321 Cleveland St	C	423 Arthur St	C
323 Garfield St	C	322 Cleveland St	C	430 Arthur St	C
326 Garfield St	C	325 Cleveland St	C	433 Arthur St	NC
328 Garfield St	C	328 Cleveland St	C	1725 W 4th PL	C
332 Garfield St	C	331 Cleveland St	C	1729 W 4th Pl	C
333 Garfield St	C	334 Cleveland St	C	1730 W 4th Pl	C
335 Garfield St	C	340 Cleveland St	C	1735 W 4th Pl	C
342 Garfield St	C	341 Cleveland St	C	1801 W 4th Pl	C
343 Garfield St	C	345 Cleveland St	C	1811 W 4th Pl	C
346 Garfield St	C	346 Cleveland St	C	1901 W 4th Pl	C
347 Garfield St	C	349 Cleveland St	C	1907 W 4th Pl	C
351 Garfield St	C	352 Cleveland St	C	2003 W 4th Pl	C
352 Garfield St	C	355 Cleveland St	C	2006 W 4th Pl	C
362 Garfield St	C	361 Cleveland St	C	2009 W 4th Pl	C
363 Garfield St	C	368 Cleveland St	C	2015 W 4th Pl	C
365 Garfield St	C	369 Cleveland St	C	1805 W 4th Ave	C
371 Garfield St	C	379 Cleveland St	C	2000 W 4th Ave	C
374 Garfield St	C	400 Cleveland St	C		
401 Garfield St	C	401 Cleveland St	C		
406 Garfield St	C	406 Cleveland St	NC		
407 Garfield St	C	407 Cleveland St	C		
413 Garfield St	C	414 Cleveland St	C		
414 Garfield St	C	415 Cleveland St	C		
419 Garfield St	C	419 Cleveland St	C		
420 Garfield St	C	420 Cleveland St	C		
427 Garfield St	C	424 Cleveland St	C		
428 Garfield St	C	425 Cleveland St	C		
434 Garfield St	C	431 Cleveland St	C		
440 Garfield St	C	437 Cleveland St	C		
448 Garfield St	C	443 Cleveland St	C		
451 Garfield St	C	450 Cleveland St	C		
475 Garfield St	NC	462 Cleveland St	NC		

8. Statement of Significance

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

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

Criteria Considerations
(Mark “x” in all the boxes that apply.)

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

Areas of Significance
(Enter categories from instructions.)
ARCHITECTURE
COMMUNITY PLANNING AND DEVELOPMENT

Period of Significance
1919-1940

Significant Dates

Significant Person (last name, first name)
(Complete only if Criterion B is marked above.)

Cultural Affiliation

Architect/Builder (last name, first name)
Warriner, L. Harry
Wildermuth, Joe
Pentecost, D.S
Cenek, Robert
Combs, Leslie
Tuthill, William
Oja, Frank
Davidson, James

Period of Significance (justification)

In the first set of dates 1919 is the year that the Gary Land Company platted their fourth addition to the city and the 1940 date was the year of the last house built before a building lull due to America's involvement in World War II.

Criteria Considerations (explanation, if necessary)

N/A

Statement of Significance Summary Paragraph (Provide a summary paragraph that includes level of significance, applicable criteria, justification for the period of significance, and any applicable criteria considerations.)

The Eskilson Historic District is eligible for placement upon the National Register of Historic Places under Criteria A and C for its local historic significance. The district is eligible under Criterion A for its planning and development. The district is located in the Gary Land Company's Fourth Addition to the City of Gary, platted on July 1, 1919.[14] It represents Gary's remarkable residential expansion during the period between the two World Wars. Within the context of Gary the district represents some of the best the City of Gary had to offer; new lots in planned neighborhoods, deed restrictions, and new ideas in community planning.

The district qualifies under Criterion C for its many fine examples of early twentieth century architectural styles and demonstrates the concepts promoted through the Small House and the Better Homes movements sweeping across America in the 1920s. The development of the district was controlled by the Gary Land Company and has many examples of the bungalow, American Foursquare, Colonial and Tudor Revival homes. Several of the houses demonstrate the work of locally significant architects; L. Harry Warriner, Joe E. Wildermuth, D.S. Pentecost. The district's period of significance is from 1919 to 1940. Additionally, the district meets the registration requirements of the "Historic Residential Suburbs in the United States, 1830-1960" multiple property listing. Broadly, the district significantly reflects the rapid rise of the City of Gary. Specifically, it reflects the maturation of the neighborhoods developed by the Gary Land Company.

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

Criterion A – Community Planning and Development

The planning and layout of the first two additions to the City of Gary by the Gary Land Company (GLC), the land holding subsidiary of the United States Steel Company, was not guided by the new modern community planning concepts being developed across the nation and around the world in the late nineteenth and early twentieth centuries. These new concepts promoted that a well thought-out plan and design of the community was a benefit that would improve the built environment and make cities or towns better places to live. This, however, was not the purpose or primary goal of the Gary Land Company's plan, which was to develop the city and control who lived in the residential areas that had been set aside by United States (U.S.) Steel corporation to support and serve their corporation. The GLC's

[14] Lake County Plat Book 14, page 15.

main interest in the development of their new city was of course to provide housing for their new employees, but primarily it was to prevent the disruption of the steel mill's industrial operations and its productivity due to labor disputes.[15] The uninterrupted making of profit was the key concern; Gary was a company town.

The creators of Gary, the investors in United States (U.S.) Steel, were all very aware of the labor troubles that other company towns, such as Homestead, Pennsylvania and Pullman, Illinois had experienced just a few short years before. The company's planners looked at several options before deciding on the approach they would take in establishing the new city.[16] They came to believe the problems associated with industrialization and urbanization were inherent in the modernization of society and that the cause of labor anxiety was not due to the presence of industry and the laboring class but was due to the uncontrolled interaction and lack of definition within the urban spaces. They therefore sought to clearly define and restrain the urban spaces within their new city.[17] To do this they would distinctly separate the industrial operations from the public sector. They used the Grand Calumet River, running east/west through their newly acquired lands, as the dividing line. To gain the required acreage on which to develop their steel mill they moved the river about a quarter mile south of its original course and built their industrial complex north of the river, between it and Lake Michigan.[18] To control the development, the officers of U.S. Steel formed the Gary Land Company (GLC) as a holding organization for both their industrial and residential properties.[19] One of the primary purposes of the GLC was to control residential development within the U.S. Steel owned land which was located south of the river and north of the Wabash Railroad tracks; it is within this area that the Eskilson Historic District is located. The GLC's plans called for an orderly and efficient growth for the city.[20] Development would not be haphazard and new additions to the GLC controlled areas would not be opened up for development until the previous addition was almost completely sold and built. The GLC's prime responsibility was not so much to control what was built in the area, though they did, as much as it was to govern who would reside within it.[21]

The organizing officials of the Gary works of United States Steel intended to contain the development of their new city to be only within the areas located between the Grand Calumet River and the Wabash Railroad tracks, about nine blocks south.[22] On October 4, 1906, the GLC platted its first addition to the city.[23] Arthur P. Melton, an engineer employed by the steel company, surveyed and laid out of the GLC's first addition to the city in a linear grid, a pattern that took optimum advantage of the available land.[24] The

[15] S. Paul O'Hara, Gary, the Most American of all American Cities, (Bloomington, IN: Indiana University Press, 2011), p. 45-46(hereafter referred to as O'Hara)
[16] Hardy Green, The Company Town: the Industrial Eden's and Satanic Mills That Shaped the American Economy, (New York: Basic Books, 2010), p. 113-118. (hereafter referred to as Green).
[17] O'Hara, p. 45.
[18] Raymond A. Mohl and Neil Betten, Steel City: Urban and Ethnic Patterns in Gary, Indiana 1906-1950, (NY: Holmes and Meier, 1986), p.15. (hereafter referred to as Mohl)
[19] William Frederick Howat, ed. A Standard History of Lake County Indiana and the Calumet Region, (Chicago: The Lewis Publishing Company, 1915), p.542.
[20] Mohl, p.17.
[21] Green, p. 117.
[22] Powell A. Moore, The Calumet Region: Indiana's Last Frontier, (Indianapolis: Indiana Historical Bureau, 1959), p. 263.
[23] Lake County Indiana Plat Book 6, page 15.
[24] Moore, p.266. (hereafter referred to as Moore)

town center was located where the intersection of Fifth Avenue and Broadway Street is located today.[25] The GLC removed the existing dunes (using the removed sand to build up the areas north of the Grand Calumet River), graded the area, then laid out and paved the streets, installed sewer and water mains, put in concrete sidewalks, brought in topsoil and planted grass and trees.[26] The grid of the First Addition was only broken in two places for small public parks, one to the east and one to the west of Broadway. The narrow city lots created a density of housing that was typical of nineteenth century walking and streetcar communities, which early Gary was. Gary's original development plan was based on economic functionalism not on societal improvement concerns.

Armanis Knotts, attorney and former mayor of neighboring Hammond (1902-1904), was hired by U.S. Steel to supervise the land acquisitions they made in the area that became the original city of Gary. They later appointed him as the first manager of the GLC. His brother Tom Knotts became the president of the Gary town board. The two Knott brothers came to Gary in 1906 with an eye on making money off of land speculation and gaining power and influence through local politics. Their personal land speculations were in the areas of south Gary, outside of the control of the GLC.[27] This speculation created a conflict of interest that would lead to some early settlement problems within the GLC controlled areas. This in-turn created political tensions between the U.S. Steel Company and the residents who lived in areas outside of the GLC's control, where the Knotts brothers were developing a political base that challenged the corporation's control. It reached the point within a year where the company would replace Knotts as head of the GLC with Horace S. Norton.

Captain Norton, as he liked to be called, established strict regulations to govern the standards of the construction of the residential and commercial structures to be built in the areas he controlled in an effort to prevent real-estate speculation within the areas owned by the company. To do this the GLC required that any lot purchased must be developed by the owner within eighteen months of purchase; if not the GLC recovered the deed. Under contract the purchaser could only buy one lot at a time and if they completed improvements within the eighteen months allowed, and when the owner/builder occupied or sold the property, they could then purchase another lot for development.[28] To obtain the GLC's, really Captain Norton's, approval the prospective owner/builder was first required to supply the GLC with a set of architectural plans along with the estimated cost of construction. When approved the plans were stamped and signed by the GLC land agent, Captain Norton, and then building could begin. These restrictions kept the occupants limited to those who could meet all of these economic constraints which left out most of the steel mill's labor force, especially immigrants and blacks and unskilled whites, due to their economic situation. The GLC considered these people to be supportive of organized labor.[29] It was an effective way for the organization to control who lived where within the areas of their control. Norton remained in control of the GLC's operations until his retirement in 1938.[30]

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[25] Note: The east/west thoroughfares are numbered and called avenues. The primary east/west street is Fifth Avenue. Broadway is the primary north/south street. The north/south streets located east of Broadway were named for the States in order that they came into the union, the streets west of Broadway were named for the Presidents in order of their service.
[26] James Lane, City of the Century: a History of Gary Indiana. (Bloomington, IN: Indiana University Press, 1978), p.34.
[27] Mohl, p.13-21
[28] Moore, p. 262-264.
[29] Martin Buechley, et al, Steelmaker-Steel Town: Building Gary, 1906-1930,"Steeltown," (a photographic exhibit September 1990 produced by the Calumet Regional Archives at Indiana University Northwest, copy available in Calumet Archives)
[30] Lane, p. 202.

Gary Land Company's First Addition included eight hundred acres divided into four thousand thirty by one-hundred-fifty foot lots (one hundred blocks with forty lots per block).[31] The narrow lot grid system laid out in the GLC's First Addition would continue into their Second and Third additions; 1912 and 1914 respectfully.[32] But, within the Third Addition changes to the static linear grid began to appear. Sixth, Seventh and Eighth Avenues were designed to gently curve as they passed through the three block wide addition. The lots were still narrow and compact as in the First Addition. But, this changed with a re-plat of the Third Addition on March 2, 1917.[33] On this date the addition was redrawn to incorporate changes to its grid; two parks were created by altering the intersections of Fifth Avenue with Lincoln and Johnson Streets. The lots along Lincoln, Johnson and Grant Streets were made wider. Exactly why these changes were made has not been found, but two separate influences were more than likely responsible. One was the coming of the automobile which changed the need for densely packed residential areas to be built; the earlier density took optimum advantage of space for the convenience of being close, within walking distance, to the occupant's workplace, or for its closeness to public mass transportation. Secondly, there was a critical review of the short comings and short sightedness of the Gary Land Company and its parent company U.S. Steel in not taking advantage of the modern concepts of city planning put forward by the prominent city planners of the day, such as Daniel Burnham of Chicago. This review was written by Graham Romeyn Taylor in several journal articles and in his book entitled, Satellite Cities: a Study of Industrial Suburbs published in 1915. Taylor was a prominent sociologist and an avid proponent of the City Beautiful Movement who studied and advised on urban development problems in the early twentieth century. It was his opinion that the founders of Gary had missed a grand opportunity to design a town from the bottom up by utilizing all of the modern urban design concepts then being developed such as the utilization of diagonal streets to speed commuting, public parks and open spaces for recreation.[34] The changes to Gary after this began to reflect some of the concepts of Burnham and the City Beautiful movement.

The City Beautiful movement grew out of the 1893 Columbian Exhibition in Chicago. The population of American cities, due to industrialization, had grown very fast in the nineteenth century, increasing 700 percent, from around 500,000 urban dwellers in the 1830s to 3.8 million by the time the Civil War started in 1861.[35] The growth of these cities was haphazard at best with residential, mercantile, and industrial structures intermixed on the landscape. No one could escape the squalor. One early solution to these problems was start of the suburban movement into areas that were more distant from the industrial centers. But often these new suburbs, over time, followed the same previously established pattern. The cities, because of this suburban exodus, began to fear that they were losing their central position, power, wealth and significance to the new suburbs outside their city limits and control. Visitors to the Columbian Exposition of 1893 saw within the environs of the fair a city that was well planned, organized, dignified and beautiful. When they returned home they told their neighbors how wonderful this "new" city was; interest spread. The chief architect of the exposition was Daniel Burnham. It was in this capacity where he was able to take his ideas beyond just the fair's activities to promote the concept of educated planning.

[31] Mohl, p.15.
[32] Gary Land Company's 2nd Addition platted May 17,1912, Lake County Indiana Plat Book 10, p. 16 and Gary Land Company's Third Addition platted July 13, 1914 Lake County Indiana Plat Book 11, p. 33.
[33] Lake County Indiana Plat Book 13, p.8.
[34] Grahame Romeyn Taylor, Satellite Cities: a Study of Industrial Suburbs, (NY: D. Appleton and Company, 1915), p. 173-176.
[35] Clifford Edward Clark, jr., The American Home, 1800-1960, (Chapel Hill: The University of North Carolina Press, 1986), p. 72. (hereafter referred to as Clark)

By the turn of the twentieth-century his ideas had formulated into the City Beautiful movement which fostered a nationwide trend in urban planning with the hopes of rectifying the decay and demoralization of communities through the application of its concepts. The movement's proponents believed that the use of high aesthetics in the design of their cities would imbue the city dwellers with moral and civic virtue. The movement believed that by beautifying an urban area with wide, elegant avenues, carefully planned landscape designs, and opulent buildings, the pride of the city would be restored and the inner city would maintain its central position within the expanding community. Overall the City Beautiful movement was a general plan of development with specifications and standards to control design, ensure quality and harmony of construction, and create a spatial organization suitable for fine homes and public buildings set in a park-like setting.[36]

The changes that created the park areas in the re-platting of the Third Addition seem in line with the recommendations made by G.R. Taylor and reflect the concepts of the City Beautiful movement. Whatever influenced these changes they continued into the GLC's Fourth Addition. The lots grew larger and a major concept of the City Beautiful Movement was incorporated into the re-plat of the addition with the placement of parks north and south of 5th Avenue between Lincoln and Johnson Streets. Further west this included the development of the large Horace Mann High School campus located in the Fourth Addition. The Eskilson district is directly north, across Fifth Avenue, of the Horace Mann campus. The GLC continued these changes in the Eskilson district with the introduction of the crescent shaped street, a reflection of City Beautiful concepts, which was created by the curving of Cleveland and Garfield Avenues inwards towards the intersection of Arthur Street and Fourth Place in the south end of the district (refer to photo location map). These changes made to the layout of the Third and Fourth Additions gave the western areas of the GLCs controlled areas of Gary a much more appealing aesthetic; the western areas north of the Wabash tracks became *the* desirable area of Gary in which to live.

Landscaping

In the late nineteenth century a landscape designer suggested that the house be considered as the central interest of a picture and that the purpose of plantings around the house was to frame the picture and that a well landscaped suburb was a succession of these pictures.[37] The new small house owner of the early twentieth century used plants to help frame their home, but in a less formal application than that which was used in the preceding Victorian era. One of the concepts embraced by the bungalow craze, and an integral component of the Small House Movement, was that the house was designed to meld the interior and exterior of the house, blending the natural world with the built environment. Informality and simplicity was the emphasis.[38] Trees played a big role in softening the landscape and enhancing the house. Foundation plantings became a significant part of the transition from nature to structure. The scale of the plantings had an effect upon the picture of the house. The belief was that the small house looked its best if the decorative plantings and trees were kept simple in their arrangement and appropriate in their scale. Medium sized trees such as Wild crabapple, Wild Plum and Hawthorne were popular as were the small trees such as the Dogwood, Red Bud and Japanese Maple. Spirea and Barberry were popular foundation cover shrubs; the use of evergreens provided a year around effect upon the structure's

[36] David L. Ames and Linda Flint McClelland, Historic Residential Suburbs: Guidelines for Evaluation and Documentation for the National Register of Historic Places, (Washington DC: U. S. Department of the Interior, 2002), p. 39. (hereafter referred to as Ames)
[37] Clark, p. 99.
[38] John A. Jakle, Robert W, Bastian, and Douglas K. Meyer, Common Houses in America's Small Towns, (Athens, GA: Georgia Press, 1989), p. 171.

landscape. Climbing vines were also a popular planting. [39] As one travels through the Eskilson district today the use of these landscaping concepts is, even though in their maturity, still highly evident.

Criterion C- Architecture

The Eskilson Historic District consists of architect and near-architect designed homes that reflect the concepts of the Small House movement. Several of the homes were designed by trained academic architects. A majority of the homes were built by highly skilled builders that had developed enough skill working in their trade to be able to design or to modify existing house plans and create a well built, tasteful contemporary design. A few of the house also appear to have been built by their first occupant using, indicating the use of a kit home or purchased architectural plans.

The Small House movement had its beginnings in the Depression of 1893 and the massive social dislocation that occurred as a result of it and was fueled by the new social concepts that developed during the Progressive Era of the early 1900s.[40] 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 occupied many neighborhoods built between 1880 and 1900. These big homes reflected order in society as well as the owner's position within it. These homes were large, highly textured and elaborately painted and contained a variety of rooms that served very specific functions; this created a need for a large house that contained many rooms.[41] These large, elaborate homes required a considerable amount of care and maintenance to live and function within and 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 been affluent in the years prior to the panic less so and American society began to look at ways to balance this. One of the results of the depression was a re-thinking of the Victorian general social order.[42] The Progressive Movement in the United States, from around 1900 into the 1930s, was a political reaction to the problems created from the 1893 depression and many of its concepts, such as simplicity and efficiency, were embraced in the re-addressing of the Victorian social values.[43] One of them 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 to reflect the occupant's position within society. Modern consumerism was also on the rise and many technological innovations had became available that would help make the operation of a smaller house as comfortable and prestigious as the large fully staffed Victorian home had been for the previous generation; but did not require a staff to do so. It was during the Progressive Era that 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.

[39] Neal V. Hitch, *Homes in the Depression and World War II Era, 1921-1945* , The Greenwood Encyclopedia of Homes Through American History, (Westport CT: Greenwood Publishing, 2008), p. 304-308.
[40] Clark, p.142-153.
[41] Clark, p.143.
[42] Clark, p.142
[43] Ames, p. 56.

Many late nineteenth century architects had 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.[44] 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.[45] These influences were not initiated as they had been in the past by the upper middle class, but came from the needs of a more affluent, economically rising, working middle class.[46] The simplicity of the smaller homes seemed to be more American than did the older Victorian buildings that now seemed too European.[47] These concepts would be championed, not only by the public and private sectors, but would also be endorsed by the United States government which helped make the trend towards the smaller home and private ownership seem very American and democratic.

The bungalow movement exposed Americans to living in a modest, informal house during the first decade of the twentieth century. After WWI, the bungalow craze subsided, and builders began using the term "small house" to describe their middle class houses. The Small Home movement was assisted within the private sector with the organization of Better Homes in America, Inc., founded in 1922, as an organization that promoted small, efficient, healthy homes. It all came together and gaining 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 Small House movement gained even more momentum when the U.S. Secretary of Commerce, Herbert Hoover, formed a nationwide network of local committees that encouraged both the construction of new homes and home remodeling projects and promoted home ownership. 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 and promoted the movement's concepts.[48] Numerous private and semi-private groups promoted small houses, including the Architect's Small House Service Bureau. Eventually small houses were "codified" when the Federal Housing Administration adopted many of the movement's tenants upon its founding in 1934.

Prior to the small house era architects had been kept busy designing elaborate homes for middle and upper middle class patrons. The homes for the working class prior to this era 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 became 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, but, these older homes and their cost of operation were not affordable to them. However, the small, efficient, modern house was and they would nicely reflect their newly elevated position within American society. The small house of the 1920s appeared in many forms, including a variety of bungalow and period revival styles. As the movement attracted the interest of an increasingly educated audience of prospective home owners it also attracted the attention of the architect and resulted in a great diversity of architectural styles and types across the nation. The beauty of a small home began receiving national attention and the quality of the homes in the Eskilson district reflects the best of this.

[44] Clark, p. 135, 143-144.
[45] Clark, p. 132.
[46] Joseph C. Bigott, From Cottage to Bungalow, (Chicago: University of Chicago Press, 2001). p. 1 - 4.
[47] Clark, p. 147.
[48] Gwendolyn Wright, Building the Dream, (New York: Random House, Inc. 1981), p.196-198.

Architectural Styles

The **Bungalow** began to appear on the American landscape around the turn of the twentieth century. The term comes from India where it refers to a low built house surrounded by galleries, or porches. The American experience with the bungalow began in California and spread across the nation with the help of two brothers, Charles and Henry Greene, who published pattern books and wrote many articles promoting the style in contemporary architectural magazines. The style was quickly embraced by the burgeoning American middle class due to its fashionable inexpensiveness and its modest scale. Based in New York state, Gustav Stickley became a proponent of the movement. His Craftsman magazine became synonymous with Arts and Crafts furnishing and housing.

The term bungalow is an often misused and misunderstood term; it is more of a form than a style. Architecture historian Allen George Noble describes it as, "but a cottage given unique expression through the application of certain ideas about the look and purpose of domestic architecture. It displays no authentic types, but consists of shared features manifested in a range of styles."[49] While architectural historian Alan Gowans defines it "as the kind of house whose preeminent characteristic is the interpretation of interior and exterior space… having a roof that sweeps out over the veranda or porch and is one to one and a half stories [in height]."[50] Historian Clifford Clark states that, "the bungalow represented the antithesis of the Victorian home, [being] simple, informal, and efficient."[51] By the turn of the twentieth century the term in the United States had come to mean a small, low suburban house.

Bungalows are typically small buildings of one to on-and-a-half stories in height and express simplicity in detail and massing. The roofs are low pitched often with exposed rafters and eaves supported with knee braces. The structures surfaces are finished with variety of materials from wood to brick and rubble stone that provide an appealing range of textures. Porches, normally are placed under an extension of the main roof, are a key component of the bungalow.[52]

Examples of the Bungalow can be found at: 316, 321, 326, 328, 332, 342, 343, 347, 351, 352, 362, 363, 371, 374, 413, 420, 440 Garfield Street; 400, and 406 Arthur Street; 314, 316, 322, 331, 343, 368, 401, 407 and 415 Cleveland Street; 1725, 1729, 1735, 1811, 1901, and 2003 West Fourth Place.

The **Colonial Revival** style (1880-1955)[53] developed after the 1876 Centennial Celebration held in Philadelphia when the American people experienced a rebirth in the interest in their nation's colonial heritage.[54] The historic Georgian and Adam styles are the main influences on the revival's styling with some attributes taken from post medieval English and Dutch Colonial homes from the Atlantic

[49] Allen George Noble, Wood, Brick and Stone, (Minneapolis; University of Minnesota Press, 1984), p. 146.
[50] Alan Gowans, The Comfortable House: North American Suburban Architecture, 1890-1930, (Boston: Massachusetts Institute of Technology, 1986), p. 75.
[51] Clark, p. 171-173.
[52] Jennifer Sandy, The Vernacular and High Style Architecture of Indiana: a field guide for architectural surveyors, Indianapolis: Historic Landmarks Foundation of Indiana, 2002 (updated 2008), p.15.
[53] Note: All era of popularity dates taken from Virginia and Lee McAlester, A Field Guide to American Homes, (NY: Alfred A. Knopf, 2003)
[54] Gerald Foster, American Houses: a Field Guide to the Architecture of the Home, (NY: Houghton Mifflin Company, 2004), p.284. (hereafter referred to as Foster)

seaboard.[55] The Colonial Revival can be divided into two eras. The earliest came on the heels of the Centennial Celebration and was promoted by the fashionable architectural firm of McKim, Mead, White and Bigelow. These early homes were rarely historically correct and were the result of a free interpretive use of historic colonial attributes. This began to shift around the turn of the twentieth century when a more detailed research and adherence to proportion was studied and applied to the style.[56] Much closer to home for Calumet region residents, the Columbian Exposition of 1893 in Chicago promoted the Colonial Revival style. Exposition planners requested that the states comprising the thirteen original colonies use the style for their pavilions at the event. The pavilions received much attention. Colonial Revival styling was adaptable to large, leisure class homes and could also be easily adapted to small working class homes, its popularity was universal.

Identifying features of the style are accentuated front doors, often with pediments supported by pilasters. The doors often have sidelights, sometimes with fanlights overhead, and are at times protected by a portico supported by columns. The façades demonstrate a balanced symmetry though occasionally they are designed with off center doors. The windows are double hung with multi-lighted sashes and frequently set in adjacent pairs and at times Palladian windows are set into the façade. Wall coverings vary from wood clapboard to brick and stone. The roofs can be hipped, side gabled and gambrel in their construction.[57] The gambrel roof form is often associated with the Dutch Colonial style.

Examples of the Colonial Revival style can be found at: 302, 304, 305, 311, 314, 323, 333, 335, 346, 407, 428, and 434 Garfield Street, 401 and 430 Arthur, 304, 305, 341, 346, 355, 379, 417, 419, 420, 437, and 443 Cleveland Street, 1805 and 2000 West Fourth Avenue, 1730, 2006, 2009 and 2015 West Fourth Avenue.

The **American Foursquare** is more of a form than a style and is defined as two stories tall, with a raised basement, full width one story veranda, capped with a pyramidal roof often with at least one dormer. It has a floor plan of four nearly equal sized rooms per floor with side stairwell and though less simplistic than the bungalow it appealed to the American middle class because it represented a solid stability.[58] Although often larger than the bungalow, the four square continued the movement away from the highly detailed ornamentation that was prevalent in the Victorian homes of the late 1800s. Yet, the style/form was easily adaptable to the same concurrent architectural styling that the bungalows readily embraced. The American Foursquare made its appearance in the 1890s, and by the 1930s, was a fixture of American neighborhoods. Often the foursquare appeared in a variety of popular architectural styles, the most popular being the Colonial Revival.[59]

Examples of the American Foursquare can be found at: 406 and 448 Garfield Street, 409, 415, and 423 Arthur Street, 311, 321, 325, 328, 334, 340, 349, 352, 361, 369, 400, 424, 425 and 431 Cleveland Street, 1801 and 1907 West Fourth Place.

The **Tudor Revival** style, popular from the 1880s through the 1930s and beyond, is a synthesis of historical styles, a mixture of Medieval English housing forms with attributes of the English Renaissance, Elizabethan and Jacobean styles. The style gained popularity in America during the late 19th Century as

[55] Virginia and Lee McAlester, A Field Guide to American Homes, (NY: Alfred A. Knopf, 2003), p. 326. (hereafter referred to as McAlester)
[56] McAlester, p.326.
[57] McAlester, p. 321.
[58] Gowans, p. 84.
[59] Ames, p. 39.

large country or suburban architect-designed homes. These structures are more formal than the other "English" styles, such as the English cottage, and intend to evoke English manor houses.

Attributes of the style include steep pitched roof and gables, patterned stone or brick work, leaded windows, often grouped, in either double hung or casement construction, half-timbering often with the void areas between the timber being filled with stucco, prominent chimneys and often a Tudor arched doorway.[60] The use of multiple building materials created an artistically pleasing façade. Frequently there is a "meandering" break between the brickwork and the stucco or a slightly upward curved roofline that is meant to suggest a picturesque patina of an antique building. The style adapted easily to small as well as grand scale homes.

The term **English Cottage** generally refers to a small, one or two story, modern house utilizing some Tudor style attributes. These houses are meant to resemble small, rural, vernacular dwellings. The designs intended to reinterpret historical architectural idioms onto thoroughly modern house forms. In the 1920s, the functional floor plans of the bungalow were being adapted and designed with various period revival attributes. One of the key elements of the Tudor Period Revival style is its asymmetrical façade and massing of the building's components. The use of elements such as various roof heights and a variety of construction materials, reflected the historical precedents of the medieval and post-medieval rural houses, which were not designed as they stand but were added onto incrementally as the need arose. In twentieth century practice, use of asymmetry allowed the style to be more easily adapted with the modern floor plans embraced by the Small House movement.

Examples of the Tudor Revival style can be found at: 401, 414, 419, 427, and 451 Garfield Street, 412 and 418 Arthur Street and 450 Cleveland Street.

Several of the homes within the district were designed by professionally trained architects. Most were built, without the assistance of a professional architect, by a variety of builder/contractors that worked in early Gary. Several of these men had a long-running and successful relationship with the GLC and built in many of their other additions to the city. Some of these were tradesman, carpenters and joiners, of high skill, capable enough to reproduce and build houses from experience. Others were contractors who replicated and adapted *on spec* plans available from many sources, such as books, catalogs, trade literature, newspapers, lumberyard fliers or free combinations of them all. Architectural historians have applied the term of near-architects to describe many of these home builders.[61] Eskilson's development represents the work of both the professional architect and the near-architect builder.

Architects

Lewis Harry Warriner from Gary designed several homes within the district. He graduated in 1900, at the age of 22, from the Chicago Manual Training School where he received his training as an architect (probably graduating as a draftsman). [62] Warriner practiced in Chicago until 1910 when he moved to Gary, where he became partners with East Chicago architect Karl D. Norris. During his career Warriner designed many homes within Gary and also several of its public and commercial structures including the

[60] McAlester. p. 358.
[61] Gowans, p.41.
[62] Note: The Chicago Manual Training School was established between 1882 and 1884 by the Chicago Commercial Club. It sought to provide both academic and vocational education for boys at the high school level. In 1903 it became part of the University of Chicago Laboratory Schools.

Episcopal Church, the First Baptist Church, the Frank Department Store, the Harries Building, and the Neeland Building. In East Chicago he was responsible for the Congregational Church, the Lyric Theater, the Reils Apartments, the Masonic Temple and the Greek Catholic (Orthodox) Church.[63] Identified homes within the district designed by Warriner are located at 346 and 371 Garfield Avenue and 2000 West Fourth Avenue.

Douglas S. Pentecost immigrated to the United States from England in 1876 when he was twenty-three years old, becoming a naturalized citizen in Cook County, Illinois on October 16, 1888.[64] Soon afterward he married his wife Anna, also a naturalized citizen (from Sweden) and by 1893 they had started a family.[65] In 1902 Pentecost was working as the head draftsman for Chicago architect Harvey G. Hayes who was designing the city of Zion, Illinois its for founder John Alexander Dowie. Hayes and therefore Pentecost were let go on November 24, 1902 due to financial difficulties incurred by Dowie. While in Zion, Hayes and Pentecost designed the hotel and administration buildings, the lace works building and other important structures.[66] By 1915 Pentecost was identifying himself as an architect and was practicing his trade in Chicago. One of his architectural designs during this period was for the Cicero Theater, a movie house located on Cicero Avenue near Jackson Street in Chicago.[67] In 1922, Pentecost moved his family to Gary where he practiced his profession until his death on May 1, 1927.[68] In Eskilson, he designed the house located at 349 Cleveland Street.

Robert R. Cenek worked as an architect in Gary from 1918 until his death in 1931. While practicing in the city, Cenek engaged in designing homes and apartment houses. One of his apartment houses, the Seville Court at 1720 – 5th Avenue is included in the West 5th Avenue Apartments Historic District (NRN # 04000203); it was in this building that Cenek made his home.[69] Cenek designed homes in the Morningside Historic District in the Glen Park area of Gary, also on the National Register (NRN # 09000758). Where, or how, Cenek received his architectural training has not been uncovered. His obituary in the Gary Post Tribune, dated April 7, 1931, credits him with designing more than 100 homes in Gary; within Eskilson he designed the houses located at 1729 West Fourth Place and 412 Arthur Street.

Joe Henry Wildermuth was ten years old when his family moved to the new town of Gary in 1907. While a student at Gary's Emerson High School, he worked for a summer in the office of an architect where he helped prepare plans for an addition to one of the city's schools. This piqued his interest in architecture and after graduating high school he attended the University of Illinois, where he received a degree in architecture. He returned to Gary to practice his new trade where he became the architect for the Gary school system; he has the architect in charge of executing W.B. Ittner's plans for the building of the west wing to Roosevelt High School in 1945. Wildermuth designed several of the Gary public school's stand alone library buildings as well as other school additions. He was the designing architect for the Gary Memorial Auditorium, now on the National Register (NRN #94001353) and designed buildings throughout Indiana including, the Indiana State Board of Health building in Indianapolis, a hospital at the

[63] Howat, p. 829
[64] United States Naturalization Record Index, file P 532. Available on Ancestry.com at Http://search.ancestrylibrary.com/cgi-bin/sse.dll?h=4726120&db+USnatindex, accessed 30 May 2012.
[65] Information garnered from 1910 United States Census, Roll T624_272; page: 5A; Enumeration District: 1591; Image 48; FHL microfilm; 1374285. Available on Ancestry.com at Http://search.ancestrylibrary.com/cgi-bin/sse.dll?h=4726120&db+USnatindex, accessed 30 May 2012.
[66] "Dowie Cutting Expenses: Head Architect Let Out," Chicago Tribune Nov. 25, 1902, p. 7.
[67] "Two Modern Movie Houses Now Being Built," Chicago Daily Tribune, January 31, 1915, p.10.
[68] "Gary Architect Drops Dead While Talking to Wife,"Gary Post Tribune , May, 2, 1927, p. 12, col. 1.
[69] "Burial Rites are Held for Builder, Victim of Typhoid," Gary Post Tribune, 27 April 1931, p. 14, col. 3.

Soldiers and Sailors Home in Knightstown, and buildings for the University of Indiana. He was the architect chosen by the Lake County, Indiana Board of Commissioners to complete the plans for the Lake County Tuberculosis Sanitarium after the death of Karl D. Norris, the sanatorium's designing architect. Joe was on the Indiana State Architect Board (1932-1945) which he chaired for several years. He practiced architecture in Gary until his retirement in 1953. He moved to the Florida Keys and designed his own home there and continued practicing publicly, on a limited basis, until his death in 1972.[70] Within Eskilson he designed the house located at 1805 West Fourth Avenue.

Isadore M. Cohen, the son of Russian immigrants, received his architectural degree from the University of Illinois. Cohen came to Gary in 1916 as a draftsman for A. F. Wickes and established his own office in 1921.[71] Within Eskilson he designed the houses located at 418 Arthur and 355 Cleveland.

Builders

Within the district several builders associated with early Gary, and throughout the Calumet region, applied their trade, these included:[72] Leslie Combs (at 419, 413, and 407 Garfield, 305, 419, 425, 433 and 437 Cleveland), William Tuthill (at 1735, 1811, 1901 and 2006 West Fourth Place and at 400 Arthur), Frank Oja (at 305 and 334 Cleveland, 416 Garfield, 409 Arthur and 1805 West Fourth Avenue), James R. Davidson (at 362 Garfield, 401 and 415 Cleveland, and 418 Arthur), Max Dubois (at 331, 345, 349, 341 Cleveland 401 Arthur, and 363 Garfield).

Developmental History/Additional historic context information

The city of Gary sits at the southern end of Lake Michigan in the northeast corner of Lake County, Indiana. It is part of what is called the Calumet Region which was once a succession of sand dunes and wet lands created by the ancient shorelines of Lake Michigan; its original topography made settlement difficult. The region was also protected from early settlement because it was part of the Indian treaty lands and would not be opened up for settlement by the U.S. government until after the Indian Removal Act was enforced in the 1830s.[73] Early pioneer settlement within the area that would become Gary was sparse and slow to develop. The primary occupation was hunting, trading and agriculture on small farms and the area immediately around what would become Gary had very little arable land and was unable to sustain a dense population through this form of enterprise.[74] The earliest permanent settlers in the Gary area were the Gibsons, Thomas and Anna, who opened an inn on the stage route that traversed the area along the old Chicago-Detroit Road, which roughly paralleled modern Gary's Fourteenth Avenue.[75]

[70] Information taken from biography written by his daughter, Dorothy Wildermuth Vekasi. Copy on file at Calumet Archives located at Indiana University North (IUN) in Gary, Indiana. Collection 10, Box 1, File 23a. Note information about work on Roosevelt High School and Lake County Tuberculosis Sanatorium taken from dedication plaques located in each respective location.
[71] Thomas Cannon, ed. History of the Lake and Calumet Region of Indiana, vol. II, (Indianapolis: Historian Association Publishers, 1927), p. 550.
[72] This information was taken from the blueprints located in the Gary Land Company Architectural files at the Gary Public Library, Indiana Room.
[73] Kenneth J. Schoon, Calumet Beginnings, (Bloomington, IN: Indiana University Press, 2003), p.58. (hereafter referred to as Schoon)
[74] W.P.A. Writers Program, The Calumet Region Historical Guide, (Place of publication unknown: Garman Printing Co., 1939), p. 150. (hereafter referred to as Writers Guide) Copy available at Calumet Archives Indiana University Northwest.
[75] Schoon, p. 152.

The modern City of Gary owes its origins to modern industry, the United States Steel Company, but this was not the first industry to locate in the area. In 1881, the Aetna Powder Plant, a gunpowder mill, was built amongst the dunes in vicinity of what would become modern northeast Gary; the site was chosen because its remoteness from the more the densely populated areas of Chicago lessened the possible damage that could be caused from accidental gunpowder explosions.[76] In the 1890s, large tracts of land were purchased in the vicinity by the stockyards of Chicago as a possible relocation site, but the plans never came together.[77] In 1895, the Wabash Railroad was built through the Aetna area making it easier to ship finished products to market.[78]

With the coming of the railroad, the area began to grow and expand industrially. In 1904, U.S. Steel began looking for a place to build a new plant in the Lake Michigan area. They initially thought of locating it in the Waukegan, Illinois vicinity and sent Judge Elbert Gary, an attorney for the corporation, to investigate that location. He found the Waukegan location too congested and recommended the unoccupied lands at the south end of Lake Michigan. This suggestion was adopted by U.S. Steel and led to the establishment of the city, named in honor of Judge Gary, in 1906. The Gary Land Company, a subsidiary of U.S. Steel, was organized the same year and began surveying and laying out the streets and lots for the newly created city. People began to migrate into the area seeking employment in construction or the mills.[79] The new U.S. Steel Gary Works opened in 1908.[80] Gary was on its way to becoming the largest city in the Calumet Region.[81] The city grew quickly and by 1910 had a population of 16,802 and by 1930 had topped the 100,000 mark. Gary was to become an integral part of one of the largest industrial complexes in the world, spreading along the southern shores of Lake Michigan. The establishment and development of this new industrial city attracted many settlers to the area and Gary became the proverbial American melting pot. White native born Americans, European immigrants and African Americans, all came to Gary seeking employment in the mills or in some way to make a living off the industry.

The United States Steel Corporation's greatest concern in the settlement of Gary was making a profit. The founders were concerned that among the influx of workers coming to help do this would contain some labor organizers that could possibly disrupt their profitability. Many of the industrial leaders forming the company had vivid memories of the violent and disruptive Homestead Steel and Pullman labor strikes a decade before.[82] To control this from happening in their new city they separated the industrial and residential areas of the city; they did this by placing the industrial complex along seven miles of the south shore of Lake Michigan, just to the north of the Grand Calumet River.[83] To ensure they had enough room for future development in the industrial areas the planners moved the Grand Calumet River south, about a

[76] Schoon, p. 152..
[77] Writers Guide, p.151.
[78] Schoon, p. 152.
[79] Writers Guide, p.151-153.
[80] Schoon, p. 156.
[81] Schoon, p. 152.
[82] Hardy Green, The Company Town: the Industrial Eden's and Satanic Mills That Shaped the American Economy, (New York: Basic Books, 2010), p. 114-115. (hereafter referred to as Green)
[83] This area would eventually contain Indiana Steel, American Bridge Co, American Sheet and Tin Plate Co, the National Tube Co, the American Steel and Wire Co., the American Car and Foundry Co., the American Locomotive Works and the Universal Portland Cement Co.

quarter mile, to its present location; forming what many locals referred to as a "moat".[84] Then they limited access into the industrial areas by building only three bridges across the river into the industrial complex, this still holds true today. They filled in and built up the industrial area north of the river by removing the sand dunes south of the river from areas owned by U.S. Steel, these lands would become the commercial and residential districts of the new city. They then put the responsibility of insuring this into the hands of the Gary Land Company, run until 1938 by Captain Horace S. Norton. It is within the western limits of the Gary Land Company controlled areas that the Eskilson Historic District is located.

The Eskilson Historic District was named for prominent resident Eskil T. Eskilson (1906-1994), a long time resident of the neighborhood; his house is located at 443 Cleveland. Eskilson was a graduate of the United States Naval Academy, serving in World War II and president for many years of the Dixie Dairy Company of Gary. He was honored for his service to the city in 1990 by placement onto the roster of Gary's *Steel City Hall of Fame*.[85]

Conclusion

The Eskilson Historic District reflects major transitions in residential neighborhoods that were taking place in Gary under the control of the Gary Land Company in the late 1910s and early 1920s. The crescent-shaped street layout reflects the aesthetic changes made by the Gary Land Company to their earlier linear grid plan and reflects the concepts of the City Beautiful movement. The individuality of some of the houses within the district demonstrates the work of skilled architects and near-architect builders. The designs of the homes demonstrate the aspects of the Small House and Better Home movements then sweeping across the nation. Though limited in architectural styles the Eskilson Historic District contains many fine examples of those styles; many of the homes retain their entire historic integrity and reflect a high degree of artistic value in their design. Today the district is highly reflective of how it appeared during its era of significance. The landscaping and foliage reflect a maturity but otherwise the district would be identifiable to any of its early residents. For these reasons the Eskilson Historic District qualifies under Criteria A and C, for its local significance in reflecting the development of modern Gary and therefore should be recognized and placed on the National Register of Historic Places.

[84] James Lane, City of the Century: a History of Gary Indiana, (Bloomington, IN: Indiana University Press, 1978), p.28. (hereafter referred to as Lane) Note: the earliest mention of the plant's defensibility is mentioned in an article in the Chicago Tribune, page seven, dated May 12, 1907, titled "Hasten at Gary, Have Year Left," that describes the mill as being, "practically impregnable in case of strike rioting."
[85] Obituary, "Eskilson a civic leader, businessman," Gary Post Tribune, Section B, page 3, May 16, 1994.

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1910 United States Census, Roll T624_272; page: 5A; Enumeration District: 1591; Image 48; FHL microfilm; 1374285. Available on Ancestry.com at Http://search.ancestrylibrary.com/cgi-bin/sse.dll?h=4726120&db+USnatindex, accessed 30 May 2012.

Previous documentation on file (NPS):

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

Primary location of additional data:
__X__ State Historic Preservation Office
____ Other State agency
____ Federal agency
____ Local government
____ University
____ Other
Name of repository: _____

Historic Resources Survey Number (if assigned): _089-232-11001-11102_____

10. Geographical Data

Acreage of Property 20.5

Use the UTM system

UTM References
Datum (indicated on USGS map):

[ ] NAD 1927 or [X] NAD 1983

1. Zone: 16	Easting:	469793	Northing:	4606030
2. Zone: 16	Easting:	470106	Northing:	4606032
3. Zone: 16	Easting:	470112	Northing:	4605678
4. Zone: 16	Easting :	469778	Northing:	4605683

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

Starting at a point located on the southwest corner of the intersection of West 3rd Avenue and the north/south running alley between Hayes and Garfield Avenues, proceed south down the west side of the alley crossing 4th Avenue and West 4th Place to the intersection of the east/west alley running between West 4th Place and West 5th Avenue. At this point turn west and proceed west along the north side of the alley, crossing Arthur Street to a point located on the northeast corner of the intersection of the north/south alley located between Cleveland and McKinley Streets. At this point turn north and proceed along the east side of this alley, crossing West 4th Place and West 4th Avenue to a point on the southeast corner of the intersection of the alley and West 3rd Avenue. At this point turn east and cross Cleveland Street to the southwest corner of the intersection of West 3rd Avenue and the north/south alley that runs between Cleveland and Arthur streets. At this point turn south and proceed along the west side of the alley to the southwest corner of the intersection of the alley and 4th Avenue. At this point proceed east along the south side of West 4th Avenue, crossing Arthur Street, reaching the southeast corner of West 4th Avenue and the north/south alley running between Arthur and Garfield streets. At this point proceed north, crossing West 4th Avenue and proceed along the east side of the alley until reaching the southeast corner of the intersection of the alley and 3rd Avenue. Turn east at this point and proceed along the south side of 3rd Avenue until reaching the starting point.

Boundary Justification (Explain why the boundaries were selected.)

This boundary was set in the Lake County Historic Sites and Structures Survey Interim Report. A walking survey of the neighborhood confirmed this as a good boundary. The homes located in the 300 block of Arthur Street are not included in the boundary because they do not reflect the historic integrity that the blocks chosen do. Additionally, houses on the 300 block of Arthur are consistently smaller and less detailed than the houses in the nominated area. For example, all the houses in the 300 block of Arthur are one story. The clear majority of the houses in the nominated area are two stories tall. This holds true for the areas along Hayes and McKinley Streets located to the east and west of the district. The South Shore Railroad lines separate the northern boundary of the district from its closest neighbor and the apartments along 5th Avenue, just to the south of the district, are part of the *West Fifth Avenue Apartments Historic District* (#84001076).

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11. Form Prepared By

name/title: Gregg Abell
organization: Partners in Preservation, Inc.
street & number: 8167 Patterson St.
city or town: Dyer state: Indiana zip code: 46311
e-mail_gabell@bsugmail.net
telephone: 813-312-3483
date: September 4, 2012

Additional Documentation

Submit the following items with the completed form:

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

Photographs

Submit clear and descriptive photographs. The size of each image must be 3000x2000 at 300 ppi (pixels per inch) or larger. Key all photographs to the sketch map. Each photograph must be numbered and that number must correspond to the photograph number on the photo log. For simplicity, the name of the photographer, photo date, etc. may be listed once on the photograph log and doesn't need to be labeled on every photograph.

Photo Log

Name of Property: Eskilson Street Historic District

City or Vicinity: Gary

County:Lake State: Indiana

Photographer: Gregg Abell

- –
- - - 2012,

Description of Photograph(s) and number:

1 of 27. Perspective of 400 block of Arthur Street. Camera facing northwest.

2 of 27. Perspective of crescent curve of Garfield Street. Camera facing east.

3 of 27. Perspective of crescent curve of Cleveland Street. Camera facing west.

4 of 27. Perspective of 400 block of of Garfield Street. Camera facing northeast.

5 of 27. Perspective of 400 block of of Cleveland Street. Camera facing northeast.

6 of 27. 448 Garfield Street. Camera facing north.

7 of 27. 451 Garfield Street. Camera facing south.

8 of 27. 416 Garfield Street. Camera facing west.

9 of 27. 365 Garfield Street. Camera facing east.

10 of 27. 346 Garfield Street. Camera facing west.

11 of 27. 418 Arthur Street. Camera facing west.

12 of 27. 412 Arthur Street. Camera facing west.

13 of 27. 415 Arthur Street. Camera facing east.

14 of 27. 409 Arthur Street. Camera facing east.

15 of 27. 443 Cleveland Street. Camera facing north.

16 of 27. 450 Cleveland Street. Camera facing southwest.

17 of 27. 419 Cleveland Street. Camera facing northeast.

18 of 27. 368 Cleveland Street. Camera facing west.

19 of 27. 355 Cleveland Street. Camera facing east.

20 of 27. 349 Cleveland Street. Camera facing east.

21 of 27. 321 Cleveland Street. Camera facing east.

22 of 27. 2000 W. 4th Avenue. Camera facing north.

23 of 27. 1729 W. 4th Place. Camera facing south.

24 of 27. 2000 W. 4th Place. Camera facing northwest.

25 of 27. 2003 W. 4th Place. Camera facing south.

26 of 27. 433 Arthur Street. Camera facing north.

27 of 27. 302 Cleveland Street. Camera facing west.

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 100 hours per response including time for reviewing instructions, gathering and maintaining data, and completing and reviewing the form. Direct comments regarding this burden estimate or any aspect of this form to the Office of Planning and Performance Management. U.S. Dept. of the Interior, 1849 C. Street, NW, Washington, DC.

ESKILSON HISTORIC DISTRICT, LAKE COUNTY, IN
PHOTO LOCATION MAP

MAP NOT DRAWN TO SCALE

◁(X) PHOTO NUMBER AND DIRECTION OF CAMERA

■ NON-CONTRIBUTING STRUCTURE

□ CONTRIBUTING STRUCTURE

▬ HISTORIC DISTRICT BOUNDARY

FINAL

MAP CREATED BY GREGG ABELL FROM 1946 GARY SANBORN FIRE INSURANCE MAP

Eskilson Historic District, Lake County, IN #0002

Eskilson Historic District, Lake County, IN #0003

Eskilson Historic District, Lake County, IN #0005

Eskilson Historic District, Lake County, IN #0008

Eskilson Historic District, Lake County, IN #0020

Eskilson Historic District, Lake County, IN #0027