United States Department of the Interior
National Park Service

National Register of Historic Places Registration Form

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

1. Name of Property

historic name Jefferson Street Historic District

other names/site number

2. Location

street & number Roughly bounded on the south by 37th Avenue, on the east by Washington Street, on the north by the east/west alley to the south of 35th Avenue and on the west by the north/south alley between Jefferson Avenue and Madison Avenue. ☐ not for publication

city or town Gary ☐ vicinity

state Indiana code IN county Lake code 089 zip code 46408

3. State/Federal Agency Certification

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

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

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

___ national ___ statewide _X_ local

Signature of certifying official/Title Date

Indiana DNR Division of Historic Preservation and Archaeology
State or Federal agency/bureau or Tribal Government

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

Signature of commenting official Date

Title State or Federal agency/bureau or Tribal Government

4. National Park Service Certification

I hereby certify that this property is:

___ entered in the National Register
___ determined eligible for the National Register
___ determined not eligible for the National Register
___ removed from the National Register
___ other (explain:)

Signature of the Keeper Date of Action

Jefferson Street Historic District
Name of Property

Lake County, Indiana
County and State

5. Classification

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

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

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

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

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

Contributing	Noncontributing	
81	14	buildings
0	0	sites
0	0	structures
0	0	objects
81	14	**Total**

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

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

Number of contributing resources previously listed in the National Register

0

6. Function or Use

Historic Functions
(Enter categories from instructions.)

DOMESTIC/single dwelling
DOMESTIC/multiple dwelling
RELIGION/church related residence

Current Functions
(Enter categories from instructions.)

DOMESTIC/single dwelling
DOMESTIC/multiple dwelling

7. Description

Architectural Classification
(Enter categories from instructions.)

LATE 19TH AND 20TH CENTURY REVIVALS/ REVIVALS/ Colonial Revival
LATE 19TH AND 20TH CENTURY REVIVALS/ Tudor Revival
LATE 19TH AND 20TH CENTURY REVIVALS/ Late Gothic Revival
LATE 19TH AND 20TH CENTURY REVIVALS/ Mission/Spanish Colonial Revival
LATE 19TH AND 20TH CENTURY AMERICAN MOVEMENTS/Bungalow/Craftsman
MODERN MOVEMENT/International style

Materials
(Enter categories from instructions.)

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

Narrative Description

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

Summary Paragraph

The Jefferson Street Historic District consists of six city blocks along Washington, Adams and Jefferson Streets between 35th and 37th Avenues in the Glen Park area of Gary, Indiana. The district is representative of a 1920s-1940s working class neighborhood. The tree-lined streets were laid out using a grid system, but unlike the areas of Gary developed north of the Wabash Railroad tracks by the Gary Land Company the natural landscape has been left virtually untouched. The topography within the district rises slowly in elevation from the flood plain of the Little Calumet River, about a half mile to the north of the district. When it reaches 36th Avenue the land begins to rise sharply due to the presence of the prehistoric Calumet Shoreline. This ancient shoreline traverses the Calumet Region from east to west; modern Ridge Road (U.S. Route 6), two blocks south of the district, follows this ridge. Though there are apartment buildings along Washington Street, and a couple of larger houses, the majority of the structures within the district are well-built, stylish small homes of five to six rooms. The district includes a variety of bungalow and period revival cottages popular during the district's era of significance. The houses share a common setback. Several structures along the east side of Washington Street have been removed making room for modern development of the university campus.[1] Also, a house at the north end of Adams Street was removed to provide parking, also for the university, and two on Jefferson Street (identified on the photo location map) have been torn down since the *Lake County Interim Report* was published in 1996; their empty lots remain undeveloped. The remaining structures within the district are in very good condition and the district remains in appearance much today as it did during its period of significance. Of the ninety-six sites included within the re-adjusted district boundaries eighty-two are contributing structures.

NOTE: This nomination is not considering the garages within the district as part of the structures taken into consideration. A survey comparing the 1945 and 1945/49 *Sanborn Insurance Maps* with the existing neighborhood garages demonstrates that many of the properties having stand alone garages today have either been totally replaced or have been modified beyond their original form. The exceptions will be the structures with attached garages; these are contained within the narrative description and are dealt with as being part of the residential structure.

Narrative Description

3682-88 Washington St. (Photo 1) Non-Contributing. Constructed 1961.[2]

This Contemporary-styled, six-flat apartment house, is constructed using mottled tan and yellow brick laid in a stretcher, or running, bond. It has a flat roof and is two stories in height with a raised basement. The basement is used as a residential floor giving the structure three residential levels with two apartments on each level. The ground level entry door is centered on the main façade entering the structure into an inside stairwell landing that is set halfway between the basement and first floor levels. Surrounding the door opening is a frame constructed of plain, flat finished limestone. A modern steel door with nine lights in the upper panel is centered in the opening; the door is not original. The voids to the left and right of the door, between the door frame and the limestone posts, have each been filled with brick shaped ashlar laid in a stacked bond. A modern electric entry light is centered on the façade just above the door. At the basement level of the structure there are two windows, one on each side of the elevation, set approximately three feet from the side of the façade. These are steel-framed, two-light, sliding windows which are wider in width and than in height. All windows of the structure are of the same steel construction and all have limestone sills. On both the first and second floors there are four windows on each level; these are evenly spaced across the elevation. The outer windows on each floor have limestone enframements that wrap around the corner of the building onto both the east and west elevations forming a decorative band. The space between the window and the edge of the structure, within the limestone frame that wraps around the elevation corner, is filled with ashlar laid in a stacked bond as used on the front door surround. The outer windows on both sides of the elevation are placed directly above the windows of the basement level. These are narrower in width and taller in height than those below. The remaining two windows on each level are evenly spaced across the façade between the two outer windows.

[1] NOTE: The removal of these structures was the justification for the re-alignment of the 1996 *Lake County Interim Report* district boundaries not to include the 3500 block and most of the 3600 block on the east side of Washington Street.
[2] Unless otherwise explained within the text of the narrative all of the construction dates for all the structures within the district were obtained through the Lake County Indiana Assessor records and Lake County Indiana Auditor's transfer sheets.

These are large three-part picture windows; the outer two lights are narrow and slide while the center light is large and fixed. Centered on the façade directly above the entry door, at a level that would be at the stair landing between the first and second floors, is a square window filled with sixteen (4X4) glass blocks. The flat roof has a wide overhanging eave.

3682-88 Washington Street. (Photo 2) Constructed 1925. Contributing.

Constructed in the Spanish Eclectic style this three-story apartment building was built using light yellow brick with tan brick trim. The masonry is laid in a stretcher or running bond. Limestone is used to accentuate the style elements. Constructed as a large rectangular box the main façade has a three-story, one-room wide and one-room deep extension, or wing, coming forward off the main façade, at both the north and south ends of the elevation. This gives the front elevation a U-shape. The base of the U contains the main entry vestibule. It is one-story in height and fills about one-third of the elevation between the two extended wings. The façade of the vestibule flares out about half way down providing an appearance as if the walls have been buttressed. A Tudor arch door opening is centered in the entry vestibule; it has a wide molded, limestone door surround. The opening is covered with the original wood batten door; it fits the Tudor opening and has a small four light (2X2) window in the upper half. A modern screen door, constructed of twisted wrought iron bars was made to fit the opening. Mounted on the façade of the entry vestibule wall, one on each side of the door opening, is an electric exterior door light. Directly above the door, mounted into the façade, is a limestone plaque with the name "Mary" chiseled into it; the reason for the name is not known. The one-story vestibule is covered with a low-pitched, front-gabled roof. The eaves of the roof are covered with a scroll cut verge board. Separating the first and second stories of the main elevation is a large decorative band constructed of a limestone string course that extends across the entire façade of the building. Directly below this is a row of yellow rowlock bricks. Directly beneath these is a row of tan soldier bricks that sit on top of another limestone string course and directly below this is another string of row lock bricks. On the main façade, between the extended wings of the structure, are three evenly-spaced windows on each floor. These are original wood, 1/1, double-hung windows. All windows on the façade are original. The center windows, which are wider than the outer windows, illuminate an interior hall. A decorative row of tan stretcher bricks, laid in a stacked bond, rises along each side of the windows to form a round arch above the third floor window. The arch has a limestone key. Directly above the key, just below the roofline, is a decorative row of yellow soldier bricks and above them is a row yellow brick laid in a rowlock fashion. The wall is capped with a limestone coping. Each of the extended wings of the structure is identical in construction. Each floor has a grouping of three windows all constructed as described earlier. Each of the three first floor windows are capped with a round arch constructed of tan rowlock bricks. These arches come off a limestone springer which rests on top of one of four spiraled limestone columns. The rise of the arch has been filled with an undeterminable material. Each arch has a limestone key. Directly above these windows is the decorative limestone and brick course which was described above. The second and third floors of the wings step in slightly from the first floor. A square, brick column rises off a limestone base extending upwards to the roofline. These are decorated with a column of tan bricks laid in a stacked bond running up the center of each of the brick columns. A short decorative rectangular wall space separates the second and third floor windows. The perimeter of this space is outlined by a frame of tan soldier bricks, the interior opening created is lined with a molded limestone frame, the center of which is filled with yellow brick. Above the third story window is a decorative row of rowlock bricks with a row of soldier bricks sitting on top of them. Capping each wing is a truncated hipped roof of green glazed barrel tiles. The landscaping of the property is representative of the period of construction with hedges separating the lot from the neighboring structure.

3654 Washington Street. (Photo 3) Constructed 1949. Non-Contributing.

This two-flat apartment building was constructed using Mission and Craftsman attributes. It is constructed with a light red brick set in a running bond. The northeast corner of the building is recessed and the recess contains a first floor covered entry porch and an open air porch for the second floor. The entry door is set near the center of the house and is accessed through the entry porch via two concrete steps set at the southern end of the porch opening. A short brick wall with a limestone coping flanks each side of the steps. The entry is covered by the original wood and glass Craftsman style door. The door has nine lights, set in a cross-hatch pattern, the center light dominating the pattern. The porch is covered by the deck of the second floor balcony. A square brick column, located at the northeast corner of the porch, supports the second floor porch deck. A short brick wall, with a limestone coping, encloses the open edges of the porch. These walls are topped with a limestone coping. Other than the door there are no other openings on the first floor porch. The southeast half of the façade extends forward as far as the porch. Centered on the first floor elevation of the extended section is a window grouping consisting of three original wood, 3/1, double-hung windows which are covered by modern metal-framed storm windows. These windows share a common limestone sill and are representative of the Craftsman style. Set into the wall directly above these windows, between the first and second floor levels, are three diamond-shaped limestone inlays. The second floor facade repeats the first floor with the exception of the following changes: 1) The wall that lines the balcony's edge is a limestone hand rail supported by close set limestone balusters; 2) unlike the first floor porch it also contains a

small rectangular window centered between the door and the corner of the house. This window is constructed using twenty glass blocks set in a 4X5 configuration. Above the windows on the extended south end of the second floor elevation is a small pent roof made of wood that wraps around the three sides of the extended façade. The roof is supported by several wood knee brackets coming off the wall. The roof is covered with green barrel tiles; also a Spanish Eclectic, or Mission, attribute. Both sides of the façade, the extended south side and recessed north porch section, are capped with an identical parapet at the roofline. Although not rounded they convey the Mission style. The parapets are topped with a limestone capping. The roof of the structure is flat. The small front yard has a row of low hedges planted along the foundation of the façade.

NOTE: The style and design of this building indicates that a construction date earlier than 1949 (a date taken from the Lake County Assessor's tax records) as being more probable. Additional evidence supporting the 1949 date can be found in the *Sanborn Fire Insurance Maps* from 1915, 1915/1944, 1945 and 1945/1949. The 1915 Sanborn map does not show any development in the area. This makes sense since the earliest sub-division within the district was not platted, or built upon, until at least 1922. Construction, however, did start soon after the area was platted. This made it necessary for Sanborn to update their maps. The lot is still shown vacant on the 1915/1944 Sanborn revision map, indicating that the structure had not been built by 1944. This revision map does show many structures along the 3600 block of Washington Street, but not this one. The 1945 Sanborn also shows no development upon the lot. However, on the 1945/1949 revision Sanborn map the footprint of the present apartment building is shown. This evidence brackets a construction date of sometime after 1945 and was there by 1949 when the revision survey was made by Sanborn. With this evidence the author accepted the 1949 construction date as shown in the Lake County Assessor's tax records as accurate and it was used.

3643 Washington Street. (Photo 4) Constructed 1941. Contributing.

This is the only Dutch Colonial Revival house within the district. The two-story façade has three bays on each level; the entry door occupies the center bay of the first floor. The first floor of the house is finished with red brick laid in a running bond. The centered entry door has a Colonial Revival surround with four vertically-stacked sidelights set in the upper two thirds of each sidelight with a raised field panel in the lower third. The six-panel wood door does not appear to be original to the construction; it is covered by a modern metal screen door. On each side of the door, centered between the door and the corners of the house, are identical 10/15, wood-framed, double-hung windows which are original to construction. Each window opening is covered by a large single-light, wood-framed, storm window. Above each window opening, and the front entry, is a metal shade awning. The door and window frames terminate at the roofline. The eaves of the gambrel roof are boxed with a narrow overhang. The steeply-pitched lower slant of the roof has a large three-bay, weatherboard-covered dormer that runs almost the full width of the structure. The three 6/1 wood double hung windows set directly above the openings on the first floor. Each window has a wide, molded wood-frame and is flanked by a pair of fixed decorative shutters. The low angle shed roof over the dormer joins the gambrel roof where it makes its second bend towards the roof ridge. A single brick utility chimney rises from the asphalt shingled roof at a point just to the north of its center. The landscaping is only along the front of the house placed along the front of the foundation.

3526 Washington Street. (Photo 5) Constructed 1927. Contributing.

This is a three-story, flat-roofed, yellow brick apartment building uses molded terra-cotta colored to resemble cut granite, to accentuate its symmetrical Collegiate Gothic façade. A gray terra-cotta plinth course covers the foundation line of the structure. The center of the façade extends forward and contains the entry door and windows that illuminate the interior stairwell. For a height of one-and-a-half stories the entry is surrounded by molded terra-cotta; the present wood entry door is not original to the structure. Two original lantern style lights flank the entry. A small, single-light, fixed, round arch window is centered directly above the doorway at the level of the interior stairwell landing. The terra-cotta surrounds of the window forms a sort of hood that is capped with a carved pinnacle. A string course crosses the elevation between the first and second floors and wraps around the corners at each end of the façade. A wood, double-hung, 1/1 window is centered on the extended entry façade directly above the small arched window which illuminates the interior stairwell. This window opening is capped with a molded hood. At the upper level of the third floor, another stone string course topped with a dripstone extends across wrapping around the edges of the extended section rejoining the main façade. Centered above this on the extended façade is a molded bas-relief carving which emulates window openings. Between the bas-relief and the wall coping is a molded terra-cotta floral rosette medallion. The wall coping directly above rises in height to accept the medallion.

The façade is symmetrically constructed. Each floor has a pair of two windows. They are recessed slightly from the main surface of the elevation with each window of the pair being separated by a narrow brick column; these windows share a

common limestone sill. The first floor windows have no additional decorative elements other than the plinth course below them and the stringcourse with dripstone above them. At the second floor level the areas between the dripstone and the window sills have been filled with a small panel of terra-cotta that has been framed with rowlock bricks. These original 1/1, wood, double-hung windows; all have a wide lintel of gray terra-cotta. Directly above this lintel is another set of framed terra-cotta; this frame is also created using rowlock set bricks. Each of these frames contains a molded terra-cotta insert that resembles a pointed arch. Above the third story windows is a large molded terra-cotta bas-relief that resembles the ogee-curved Tudor, arch-shaped window; the rise below the arch is carved to resemble five pointed arch widows. The arch springs off the dripstone that continues across the entire facade. A flush mounted, molded finial pierces the dripstone on either side of the Tudor arch. The parapet wall is capped and finished with a molded terra-cotta coping.

3529 Adams Street. (Photo 6) Constructed 1962. Non-Contributing.

Locally often called a raised Ranch, because of its full basement, the form of this structure more closely resembles a contemporary adaption of the bungalow. This one-story, yellow brick structure has three bays spaced evenly across its façade. The north end of the structure extends forward from the main elevation of the house with an original single, wood, 2/2, double hung window centered on it. Set into the recessed south end of the façade is a small open air entry stoop accessed by five concrete steps. The sides of these steps and the sides of the porch are enclosed by wrought iron hand rails. The wood door covering the entry is original and contains three small, diamond-shaped lights set at eye level; the center light is larger than the outer two. A modern wrought iron screen door covers the opening. To the south of the doorway and porch, centered between the door and the corner of the house, is a large three-part, wood-framed picture window. The outer two sections are narrow 2/2, wood, double-hung, while the center light is a large single plate of glass. All of the double-hung windows are covered by modern metal storm windows. The shallow-pitched, hip roof has wide boxed eaves. The porch and extended portion of the structure are covered by a second, lower set, hipped roof that extends forward from the main roof on the north end of the elevation.

3540 Adams Street (Photo 7) Constructed 1937.Contributing.

This is a one-and-a-half story, red brick Tudor Revival cottage. It sits above a full basement. At the south end of the facade is a front-gabled entry vestibule that extends forward from the main elevation of the structure. The entry door is centered in the vestibule and is accessed from the front side walk via a curving walkway constructed of flag stone. The walk leads to four stone steps that access an open air stone entry stoop; the sides of the porch are guarded by wrought iron hand rails. A modern wood door, with a fanlight set in its upper quarter, sits above a limestone doorsill; the door opening is enclosed by a modern single-light steel storm door. Two original bronze and glass exterior lights are mounted on the brick wall at same level as the top of the door. The upper portion of the front-facing gable of the entry vestibule contains half-timbering. The voids between the beams are filled with brick set in a herring bone pattern. Set near the center of the first floor elevation, just to the north of the entry vestibule, is a stone fireplace chimney that rises above the roof ridge of the house. This is a key decorative element of the Tudor style. The chimney tapers in at the roof line and is capped with two square chimney stacks with corbelled brick tops. Flanking the chimney are two window openings, one on each side; the 1/1, single-hung windows are not original to construction. The roof has a narrow boxed eave. The jerkinhead, or clipped gable, roof, over the main section of the house was constructed using two separate pitches. The north side has a short beveled section where the south side has a longer bevel. This gave the south end of the house the appearance of the steeply-pitched roofs found on larger Tudor structures; this is harder to see today due to the later addition of a dormer that sits on the roof just to the south of the chimney. The roof is covered with asphalt shingles.

3551 Adams Street. (Photo 8) Constructed 1923. Contributing.

Constructed of red brick this one-and-a-half story dormer front Bungalow sits over a full basement and has many Craftsman attributes. A small open air porch occupies a recess in the north one-third of the façade which is accessed via seven concrete steps. A square brick column supports the northwest corner of the porch and two short brick walls with limestone coping protect the opening of the porch. A round pipe handrail is set along the south side of the steps. The front door of the house is set slightly to the north of the center of the porch. The door is original to the construction and has a large central light surrounded by a perimeter of smaller lights; the door is protected by a modern metal storm door with a single, full-length light. The elevation of the south end of the façade, which is even with the front edge of the porch, has a group of three windows centered in it. These share a common concrete sill and each window is separated by a wide wood mullion. The windows are the original wood, double-hung, 3/1. The low-pitched, side-gabled roof is covered with asphalt shingles; the fireplace chimney pierces the front slope of the roof on the south side of the elevation. The roof has a wide eave that extends outward from the main façade. A large dormer is centered on the roof. The dormer contains a group of four windows, constructed in the same manner, though shorter and narrower, than the ones described on the first floor.

The wide eave roof over the dormer is front gabled and the eaves are supported by three evenly-spaced wood knee braces. The front lawn has some small plantings along the foundation line. Also, directly below the group of windows on the first floor are a couple of brackets built into the façade to support a planting box, a common component of bungalows.

3554 Adams Street. (Photo 9) Constructed 1929. Contributing.

Described in the *Lake County Interim Report* as an English Cottage, this structure has several Tudor attributes. The house is constructed with dark red brick. The main façade is stepped with a projecting gable at the north end. Immediately to the south of this gabled section is an entry vestibule that extends forward from the façade; it is also capped with another, shorter, front-facing gable. The larger front-facing gable has a two-window grouping centered in its first floor elevation. These are the original 1/1, wood, double-hung windows; the pair is separated by a wide wood mullion. The window opening is surrounded on its top and two sides by irregular cut stone while the area between the stones, directly beneath the window, is filled with red brick. In the peak of the gable is a narrow vent window. The peak of the steeply-pitched gable, surrounding the window, is filled with painted weatherboard. The entry vestibule is centered on the house and is set back farther than the other front-facing gable. A small uncovered flagstone entry stoop sits in the recess created by the two front gabled sections. The porch is accessed by two steps constructed of flagstone. The round-arched, wood, batten door sits to the south of center on the elevation of the vestibule; the arched opening is lined by rowlock bricks. The door opening is covered by the original wood screen door, made to fit the round arch opening. A single narrow and tall window is offset on the elevation just to the north of the door. The elevation of the steeply-pitched gable over the entry vestibule is half-timbered in the Tudor style, with the voids between the timbers filled with stucco. The elevation of the south end of the house steps back from the entry vestibule a couple of feet. Centered on this elevation is a pair of windows constructed in the same manner as those earlier described. They are also surrounded with irregular cut stone set in the same manner as described on those windows. The main side gable roof has a steep pitch and is covered in asphalt shingles. On the south elevation of the house sits the brick fireplace chimney which pierces the roof at its peak and is capped with two square clay pots. The front porch is accessed by a flagstone sidewalk that curves and continues around to the back of the house. The plantings in the yard are small and complimentary in size to the house; many of them are set along the foundation line.

128-36th Avenue. (Photo 10) Constructed 1941. Contributing.

This steep-roofed, tan and yellow brick Colonial Revival cottage sits above a full basement. This small house is lightly accoutred with decorative elements. The Colonial appearance comes primarily from the steeply-pitched roof and the symmetry of the shuttered windows and gable-front dormers. There are three bays on the first floor elevation; the door sits to the east end of the structure with the remaining two bays being windows. The front door is accessed by four concrete steps that lead up to a small open air stoop the sides of which are lined with wrought iron rails. The porch is covered by a metal awning, which is not original to construction. The door is a modern replacement. The windows are modern 1/1 replacements; they still sit on their original limestone sills which have been painted yellow. Each of the windows is flanked by a set of decorative shutters. A slightly overhanging boxed eave is at the roofline. Evenly spaced on the front slope of the asphalt roof are two inset dormers. The dormers are covered in weatherboard and have front-facing gables. Each dormer contains a window that is identical to those described on the first floor. On the west side of the roof slope, about midway up, the brick, exterior fireplace chimney comes through the roof eave. The foliage landscaping the property are small bushes in front of the house along the foundation.

200-36th Avenue. (Photo 11) Constructed 1939. Contributing.

The façade on this red brick Colonial Revival cottage emulates the central passage hall and parlor housing form popular in the English Tidewater colonies. The attached garage is original to construction. The façade is very simple in its decorative attributes. Centered on the façade of the front-gabled entry vestibule is the entry into the house. The vestibule steps forward from the main elevation of the house approximately three feet. It contains the original simple wood door surround and door; the door contains six raised field panels. The doorway is protected by a modern metal bar storm door. The eaves of the vestibule gable are lined by a wide, wood cornice. Two metal and glass entry lights flank the entrance at head level. The entry is accessed via three concrete steps that lead up to a small, concrete entry stoop; the sides of the steps and stoop are lined with wrought iron rails. There are four windows on the main façade of the house; two evenly spaced on each side of the vestibule. The historic openings contain modern 1/1 metal windows that rest on the original rowlock brick sills. At the roofline is a short boxed eave. The roof over the main section of the house is very steep and covered with asphalt shingles. The two gable-front dormers may not be original to the structure. Each is covered by a modern siding material and contains a modern 1/1 window identical in construction, though smaller, to those on the first floor. On the west elevation a brick fireplace chimney rises up through the roof eave; the top of the chimney is capped by two square, clay pots. The attached two-car garage is constructed in the same form and style as the main house; the two

side by side, wood, paneled, garage doors are modern replacements. There is very little landscaping applied to this structure's lot.

3600 Adams Street (Photo 12) Constructed 1941. Contributing.

This flat-roofed structure demonstrates how the application of the decorative attributes of a popular academic architectural style, in this case Art Moderne, can be applied to a popular housing form, the American Foursquare. The façade of this house is very simple and accented with horizontal attributes of the Art Moderne style. On the first floor the entry is set close to the south side of the façade; this offset placement of the door is typical of the Foursquare. A group of three 1/1 windows are centered in the elevation between the door and the north end of the façade south of the front door is a semi-circular brick wall with an opening filled with glass block, a popular Art Moderne building material. This enclosure is covered by a semi-circular overhanging roof. The wood front door is original to construction and has three rectangular lights, set vertically in a stepped pattern; the door is protected by a modern aluminum storm door. The windows are constructed of wood and are 1/1 in construction, have brick sills and are covered with modern metal storm windows. A roll up window canopy covers the windows. The second floor has two single 1/1 windows above the openings of the first floor. The mottled tan and yellow brick façade contains a geometric design between the second story windows. It was created by using corbelled soldier bricks. The flat roof has a short overhanging eave with a wide cornice board that emphasizes the horizontal elements of the Art Moderne style. The house is constructed on a lot where the Calumet Shoreline ridge begins its rise in the north half of the district. This is a fairly significant rise and requires ten concrete steps leading up from the public sidewalk to a landing where the sidewalk turns to go around the house to the side door. From this landing four more concrete steps lead up to the entry porch. These steps are lined on each side by wrought iron rails. The house was inset into the slope of the lot when built; the basement level is fully exposed on the north side of the house.

3643 Adams Street. (Photo 13) Constructed 1924. Contributing.

This American Foursquare is finished using Prairie style attributes and is constructed with dark red brick laid in a Flemish bond. The offset entry sits near the north end of the façade. It is accessed by a small open air porch that occupies the north one third of the facade. The porch is accessed by six concrete steps the sides of which are lined with wrought iron handrails. The southern two-thirds of the porch area is enclosed and appear to have been so since the construction of the house. Three square, brick columns, one-story in height, are evenly spaced across the house. Each column is topped with a geometric patterned concrete cap. A large wood lintel sits across the tops of these columns and supports the one-story high hipped roof that covers both sections of the porch. The roof has a moderately wide overhanging eave. A group of three of the original 4/1, wood, double-hung windows encloses the south section of the porch. On the façade of the second floor level are two original wood, double-hung, 4/1 windows above the openings of the first floor. A hipped roof, with a moderately overhanging eave, covers the main section of the structure and is covered with asphalt shingles. Centered on the front slope of the roof is a hipped roof dormer with a grouping of three small, wood framed, windows; the centered window is a louvered vent. On the south elevation of the structure a brick utility chimney pierces the eave of the house. The landscaping of the lot is simple with a row of hedges planted covering the foundation line.

3672 Adams Street. (Photo 14) Constructed 1924. Contributing.

The façade of this dark red brick bungalow with Craftsman details features a projecting sunroom. The main portion of the house and the sunroom are both covered by a front facing; the sunroom roof is set at a lower height than the roof over the main house. The extended sunroom portion occupies three quarters of the width of the house. Centered on the sunroom façade is a group of four windows; these are the original wood, double-hung windows with a 9/1 configuration. The upper sash is configured in a cross-hatch pattern with the center light being the largest. The windows rest on a limestone sill. Directly below these windows is a planter box that traverses the full width of the window opening. It rests upon four limestone brackets that were built into the brick wall. A soldier brick lintel, evenly interspersed with square limestone inserts, lines the top of the opening. Set into the façade near the peak of the gable is a small round arch, single-light, window; it has a limestone sill and is lined with rowlock bricks creating the arched opening and has a small limestone key. It has a returned cornice, a style attribute of the Colonial Revival. The roof eave is lined with a wide cornice board. A sunroom extends forward from the main section of the house. To the south of the sunroom, in front of the main entry into the house, is a small open air porch set underneath the eave of the roof over the main section of the house. The porch is accessed by four brick steps. The exposed south side of the steps are lined with a short brick wall topped with a limestone coping. A square brick column rises from the southeast corner of the porch and supports a small hipped roof that covers the porch. The wood entry door and the wrought iron storm door are modern to the structure. Attached to the southwest corner of the house is a single car garage; the solid paneled garage doors are not original to the structure. The garage is built of the same brick as the house. A soldier brick lintel lines the top of the door opening. The roof of the garage is flat

with a shaped brick parapet capped with a limestone coping. The small tree in the front yard and low bushes running between the sidewalk and driveway are very reflective of the landscaping applied to small houses during the 1920s and 1930s.

3666 Jefferson Street. (Photo 15) Constructed 1924. Contributing.

This bungalow, constructed using dark red brick, has a sunroom extending forward from the center of the main façade. A small entry porch, attached to the south side of the sunroom, provides access to the entry door which is located on the south end of the façade of the main portion of the house. The porch is open to the air and is accessed by five concrete steps. The solid wood door and storm door are not original to construction. The large group of windows in the sunroom consists of six narrow windows (a Prairie style attribute). These are the original wood, 9/1, double-hung windows; the lights are set in a cross-hatch configuration with the center light being the largest. The windows share a single limestone sill. Underneath the windows are three limestone brackets inset into the brick to support a planter box. The roof has a moderately wide boxed eave, also a Prairie style attribute. The roof over both sections of the house is hipped and covered with asphalt shingle.

3640 Jefferson Street (Photo 16) Constructed 1925. Contributing.

This small, irregularly massed, red brick, one-story cottage is one of the most picturesque in the district. The house combines attributes from the Colonial and Craftsman styles. The front entry door is placed near the center of the façade and is just slightly above ground level. A small covered stoop, constructed of flagstone, sits in front of the door. The original wood front door has a window in its upper half that has nine lights set in a cross-hatch pattern. The door is covered by a modern metal storm door. Above the door opening is a wood-framed fanlight; a Colonial attribute. The stoop is covered with an eyebrow eave that extends outward from the roofline of the façade. It is supported by two large wood knee brackets, one on each side of the door opening. The roofline of the house is covered by a wide wood cornice board set just below the wide boxed eaves of the roof overhang. The roof covering this section of the house has three facets just as the bay below it does. The roof over the main portion of the structure is hipped. The entire roof is covered with asphalt shingles that have been wrapped around the eaves giving a faux thatched appearance as is often used in Tudor (English) style homes. The wall, south of the door, extends forward from the façade creating a three-sided bay. Centered on the facet of the elevation facing the street is a pair of modern, double-hung, 1/1 windows made to fit the historic opening. They have inserts that make the glass appear to have diamond-shaped panes. The two windows are separated by a wide wood mullion and share a common limestone sill (all of the window sills of the house are limestone). The southeast corner of this bay is angled at 45° from the main elevation; there are no openings in this wall. The bay is capped by a flat roof whose moderately wide eaves are supported by exposed rafters in the Craftsman mode. The façade to the north of the entry does not extend outward to form a bay, but it does turn at a 45° angle before turning again to form the north elevation of the structure. To the north of the door, on the elevation before it makes its beveled turn, is a narrow window of the same construction as previously described. Centered on the wall that is on the northeast facing facet of the beveled wall is a large, modern, single-light picture window constructed to fit the original opening. The brick fireplace chimney rises on the north side of the structure extending above the roofline. The landscape for the yard utilizes small hedges planted along the front to cover the foundation line and one small tree sits in the front yard.

3620 Jefferson Street. (Photo 17) Constructed 1924. Contributing.

This dark red brick, hipped roof, house sits on four lots and is the largest in the district. These lots are located where the ancient Calumet shoreline rises sharply along the south side of 36th Avenue. The top of the shoreline ridge was leveled for the placement of this house. The house is an eclectic mixture of styles. There is Prairie styling seen in the paired windows and wide, overhanging eaves that are supported by large knee braces. Colonial Revival attributes are represented in the sidelight door surround, the balanced symmetry of the openings on the façade, the columned portico over the front entry and sunroom wing on the north elevation. Spanish Colonial Revival is represented in the glazed barrel tile roof. The original house was constructed with a one-story sunroom wing on the north elevation and a two-story wing extending outward from the west end of the south elevation. The 1941 *Sanborn Insurance Maps* indicate that the one-story weatherboard covered addition on the southwest corner of the house is not original, it was, however, visible on the 1941/45 *Sanborn Insurance Maps*. The main two-story façade has three bays evenly spaced across both floor levels. The center bay of the first floor is the main entry of the house. The entry door is flanked on each side with a sidelight with a single rectangular, vertically-placed light in the upper two-thirds with the bottom one-third of the sidelight being filled with a single raised field wood panel. The door opens onto a small concrete porch that is covered with a column supported portico. There are three Doric columns set in an L-configuration at each of the outer corners of the porch that support the square portico. The portico's architrave has been covered in a modern siding material. There are two large window openings on

the first floor of the structure; they are centered between the door and the corner of the house on both sides of the entry. These large window openings have been partially filled in with uncut rock and concrete and modern three part picture windows replacing the historic windows. Each opening still retains its limestone sill. Directly above these windows on the second floor are identical sized openings. These are filled with the historic two window grouping; each single-light window has its original wood-frame. They rise on the elevation up to the eave at the roofline. The center bay on the second floor is a smaller two-window grouping consisting of two original wood-framed, 1/1, double-hung windows; these rise to the level of the eave overhang. The wide roof eave is supported by four large wood knee brackets that have been covered by a modern siding material. The hipped roof is covered in green glazed barrel tile. Rising off the north elevation, piercing through the wide eave, is the brick fireplace chimney. Attached to the north elevation, extending forward beyond the front elevation of the two-story section of the house, is a flat roof sunroom wing. It is constructed of red brick. Centered in its elevation is a large opening that is lined on both sides by square, wood pilasters. Between the pilasters is a group of four narrow, wood-framed, double-hung, 4/4, windows. Each window is separated from the other by a wide wood mullion. The architrave above the pilasters has been covered with a modern siding material. The bottom half of the façade of the two-story wing extending off the south elevation of the house is covered by the flat roof later addition; it extends forward from the main elevation to a distance equal to that of the brick wing on the north elevation. The one-story addition is covered with painted weatherboard. There is a group of three, wood, double-hung, 1/1 windows centered on the east elevation of this addition. Above this addition, centered on the elevation at the second floor level of the main structure, is a single, historic wood, 1/1, double-hung window. The wide roof eave above this section is supported by one wood knee bracket, identical to those on the main section of the house; it is placed on the wall just to the south of the window opening. The lawn of the house is terraced. There are small shrubs, primarily evergreen, planted along the foundation of the house. The sidewalk curves from the portico landing towards the northeast corner of the property. Two sets of concrete steps assist in the walk up the hill. The last set of steps lead down the hill exiting onto the sidewalk at the intersection of Jefferson Street and 36th Avenue.

400 36th Avenue. (Photo 18) Constructed 1950. Non-Contributing.

This yellow brick structure is a fine example of the massed Ranch house. The main section of the house has a massed, not linear, floor plan, but the linear stretch of the Traditional Ranch is emulated with the connecting room running between the house and the garage. The main entry into the house sits in a recessed alcove just to the east of center of the main section of the house. The opening is lined with cut stone. The door opening is covered by a solid wood door. Near the east end of the elevation of the main section of the house is a pair of 1/1, wood, double-hung windows. Centered On the façade to the west of the door opening, centered between the door and the corner of the elevation, is a large six section bay window; each section of the window is filled with a single-light. Extending off the west elevation is a room that connects the main section of the house to the garage. There are four openings in the elevation of this section. There is a pair of wood, 1/1, double-hung windows on the east end of the elevation and a single wide, secondary entry door placed near the center of the connecting room façade. Immediately to the west of the door is a narrow window consisting of three square, vertically-stacked, louvered windows. Immediately to the west of these windows is where the garage begins. Spaced evenly on the wall of the garage are two square window openings that have each been filled with sixteen glass blocks (4X4).

3556 Jefferson Street. (Photo 19) Constructed 1942. Contributing.

This one-and-a-half story small house, or cottage, uses Tudor style attributes to enhance its appearance. The house sits above a full basement. A front-gabled section (the gable rises above the roofline of the main portion of the house) extends forward from the center of the house creating an entry vestibule. The eaves of the gable over this section are offset with the south eave being closer to the ground than the north eave. The main entry door is centered in the front-gabled extension. The door is made accessible by the placement of a small open concrete porch that is accessed by five concrete steps. The open porch is protected around its perimeter and down each side of the steps by a wrought iron handrail. The door opening is surrounded with irregular cut stone and this opening is covered with a semi-circular metal canopy. Rising off the elevation of the main section of the house, incorporated into the extended section, is a large brick chimney. The chimney narrows by stepping in; once on the south side about one-third of the way up the chimney shaft and once on the north side about two-thirds of the way up. Each step-in is capped with an angled limestone coping. The top of the chimney is capped in cut stone with two round ceramic chimney pots. The façade of the main house on either side of the extended center section is identical with each containing an original, wood, 1/1, double-hung window. Each window has a limestone sill and is covered with a metal shade awning. The steep, side-gabled roof is covered with asphalt shingles. The front of the house, along the foundation line, as well as both sides of the sidewalk leading to the porch, is lined with evergreen shrubbery.

3526 Jefferson Street. (Photo 20) Constructed 1928. Contributing .

This one-story, yellow and tan brick bungalow utilizes Colonial Revival decorative attributes. The main portion of the house sits above a full basement and has a front-facing gable. A one-room wide wing extends outward off the structures south elevation. A porch has been recessed into the northeast corner of the façade and is protected from the weather by the main roof of the house. The house is accessed via seven concrete steps. The sides of the steps are flanked on each side by a short brick wall that rises to porch level in a stepped manner. The tops of these walls are covered by a limestone coping. A small, square, brick column rises from the northwest corner of the porch; a segmental arch springs off this column and over the porch opening. The arch is adorned with alternating rows of tan and yellow bricks laid in a rowlock bond. Evenly placed across the elevation the south of the porch opening are two, round arch windows. These windows are the historic wood casement windows fitting the arched opening. Each of these window openings has a brick arch identical to the one over the porch entry. They spring off of limestone inserts set into the brick masonry. A small round arch vent window, covered with wood louvers, is centered on the elevation directly beneath the peak of the roof. The boxed roof eaves are moderately wide and are supported by four evenly-spaced brackets, a craftsman attribute. The landscaping is simple with several hedges placed in front of the façade covering the foundation line.

The district today looks very much as it did during its period of significance from1922 to 1961(see photos 21, 22, 23). The southern half of the district, starting along 36th Avenue, is the ancient Calumet Shoreline (Photo 22). The residential neighborhoods to the west and south of the district have a larger percentage of post-WWII housing. The area to the north of the district was once part of Gary's Gleason Park. The University of Indiana Northwest campus now occupies the area of this park directly north of the district; the park and public golf course still occupy the area due west of the campus. One block east of Washington Street is Broadway along which stretches a mix of residential and commercial structures; it was along this street that the public streetcar line ran to the central Gary business district and the U.S. Steel industrial complex.

Resource List (C-contributing, NC-non-contributing)

Property Address	C/NC Status
3526 Washington	C
3532 Washington	C
3538-42 Washington	C
3544-46 Washington	C
3550-54 Washington	C
3562-72 Washington	NC
3600-10 Washington	C
3612 Washington	NC
3618 Washington	NC
3626 Washington	NC
3635 Washington	C
3636 Washington	NC
3641 Washington	C
3642 Washington	C
3643 Washington	C
3648 Washington	C
3654 Washington	NC
3660 Washington	NC
3670 Washington	NC
3682-88 Washington	NC
3520 Adams	C
3529 Adams	NC
3535 Adams	C
3536 Adams	C
3539 Adams	C
3540 Adams	C

3547 Adams	C
3550 Adams	C
3551 Adams	C
3554 Adams	C
3557 Adams	C
3561 Adams	C
3562 Adams	C
3568 Adams	C
3569 Adams	C
3600 Adams	C
3601 Adams	C
3605 Adams	C
3612 Adams	C
3615 Adams	NC
3618 Adams	C
3624 Adams	C
3625 Adams	C
3630 Adams	C
3640 Adams	C
3641 Adams	C
3643 Adams	C
3644 Adams	C
3648 Adams	C
3649 Adams	C
3654 Adams	C
3657 Adams	C
3660 Adams	C
3661 Adams	C
3671 Adams	C
3672 Adams	C
3677 Adams	C
3680 Adams	C
3684 Adams	C
3685 Adams	C
3619 Jefferson	C
3526 Jefferson	C
3538 Jefferson	C
3544 Jefferson	C
3547 Jefferson	C
3555 Jefferson	C
3556 Jefferson	C
3562 Jefferson	C
3563 Jefferson	NC
3570 Jefferson	C
3615 Jefferson	NC
3620 Jefferson	C
3621 Jefferson	C
3631 Jefferson	C
3640 Jefferson	C
3641 Jefferson	C
3643 Jefferson	C
3649 Jefferson	C

3654	Jefferson	C
3655	Jefferson	C
3660	Jefferson	C
3661	Jefferson	C
3666	Jefferson	C
3672	Jefferson	C
3677	Jefferson	C
3678	Jefferson	C
3684	Jefferson	C
3685	Jefferson	C
100	W. 36th Ave.	C
128	W. 36th Ave.	C
200	W. 36th Ave.	C
230	W. 36th Ave.	C
300	W. 36th Ave.	NC
231	W. 36th Ave.	C

8. Statement of Significance

Applicable National Register Criteria

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

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

Criteria Considerations

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

Property is:

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

Areas of Significance

(Enter categories from instructions.)

ARCHITECTURE

COMMUNITY PLANNING AND DEVELOPMENT

Period of Significance

1922-1945

Significant Dates

1922, 1924, 1925

Significant Person

(Complete only if Criterion B is marked above.)

Cultural Affiliation

Architect/Builder

Period of Significance (justification)

The dates of 1922-1945 were chosen as the district's period of significance. The first Park Manor Addition (Jefferson Street Historic District include portions of the 1st, 4th and 5th Park Manor Additions) was platted August 27, 1922. The 1945 date represents the end of World War II. Prior to this date approximately 75% of the district had been completed. The construction of houses after 1945 began to show a change in style. The Ranch House style, not the bungalow and revival styles, became the dominant style to finish the in-fill of the neighborhood.

Criteria Considerations (explanation, if necessary)

N/A

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

The Jefferson Street Historic District qualifies for listing on the National Register of Historic Places under Criterion C and qualifying under the guidelines set forward in the Multiple Property Listing, *Historic Residential Suburbs in the U.S.1830-1960*. The district is also eligible for placement on the Register under Criterion A for its for Community Planning and Development. The Jefferson Street Historic District is an intact twentieth century bungalow/small house working class neighborhood. The Jefferson Street Historic District still projects an image today of a pre-World War II American working class neighborhood and for this reason qualifies under Criterion C. The district consists primarily of bungalows and cottages, with a few larger houses and apartment buildings interspersed. The majority of the housing stock is representative of the modern housing concepts of Small House Movement of the early twentieth century; the majority of which were built between 1922 and the start of World War II. The builders of these houses applied many of the popular style elements of this era in their construction. Under the guidelines set forth in *Historic Residential Suburbs in the U.S.1830-1960,* the district is representative of a sub-divider development with several contractors building and selling houses in the sub-division. Some of the individual lot owners built their own houses on the lots they had purchased. The addition had restrictions placed on the deed setting a minimum cost of $3000.00 for the buildings to be constructed on each lot. These restrictions assured that a high quality of houses were to be built. This is still evident within the district today. The landscaping reflects the concepts of the districts period of significance. Besides some modifications to the structures over the years, the majority retain their integrity. The neighborhood and would be easily recognized by any person who had resided within the district during its period of significance. For these reasons the Jefferson Street Historic District qualifies for placement upon the National Register of Places under Criterion C.

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

Criterion A

The Jefferson Street Historic District, located in the Glen Park area of Gary, consists of parts of three additions to the city of Gary; 1st Park Manor addition, platted August 7, 1922[3], 4th Park Manor addition, platted February 2, 1924[4] and the 5th Park Manor addition, platted February 2, 1925[5]. The addition was platted by Ella S. Roper of Hobart. Ella Smith Roper was the wife of Jarvis Roper and the daughter of Dorman Smith. The two men owned the Smith and Roper Mill in Hobart. After her husband's death Ella continued to operate the mill; this left her fairly well off and she invested in real estate.[6] She purchased forty acres from John Gunzenhauser of Kane County, Illinois, for $25000.00 on June 30, 1922. [7] Gunzenhauser purchased the land from John A. Lindgren on May 16, 1890 for $3818.61.[8] Lundgren had purchased the land on May 2, 1890, from Milton R. Hart for $7637.25.[9] Milton Hart had inherited the land from his father, Aaron Hart. Aaron Hart purchased the land from the State of Indiana on January 12,1857, as fringe land, meaning it was land that bordered on water, either lake or river/stream.[10] Aaron had, over the years, purchased thousands of acres of wet-lands within the Calumet Region. These areas sold at lower prices than were readily arable lands. Hart was the first in the region to drain these lands and in the process made a fortune.

A review of the *Sanborn Insurance Maps* covering the district from 1915/44, (maps 98, 97, and 41) and 1945 (maps 202, 203 and 206), the Lake County Indiana Assessor Tax Records, and Auditor Transfer Sheets demonstrates that there were three major growth periods. About sixty percent of the district's structures were built between 1921 and 1930; fifteen percent were built between 1936 and the end of World War II; and the remaining twenty-five percent were built between 1946 and 1962 in the post WWII housing boom. No structures have been built, except for a few new garages, within the district since the 1960s. Since the *Lake County Interim Report* was published in 1996, ten structures have been lost within the district. Twenty-two lots within the district were never developed; the majority of these are along the east side of Washington Street.

[3] Lake County Indiana Plat Book 15, page 19A.
[4] Lake County Indiana Plat Book 16, page 27.
[5] Lake County Indiana Plat Book 17, page 32.
[6] The Hobart Gazette, *Pioneer Hobart Woman Laid to Final Rest Wednesday*, July 28, 1955, p.10, col. 2.
[7] Lake County Indiana Deed Book 301, p. 219.
[8] Lake County Indiana Deed Book 49, p. 420.
[9] Lake County Indiana Deed Book 49, p. 313.
[10] Lake County Indiana Deed Book 33, p. 34-37.

The Jefferson Street Historic District developed as what is described as an "Early Automobile Suburb: 1908-1945" in the National Register Bulletin *Historic Residential Suburbs: guidelines for evaluation and documentation for the National Register of Historic Places.* The addition has wider lots than found in older streetcar suburbs where the maximum use of land that was convenient and easily accessible to the streetcar lines was the norm. The wider lot would allow for the footprint of the house to be shifted towards the edge of the lot that would allow for the installation of a drive way along one of the sides of the lot to access a garage located behind or attached to the house. The automobile by the mid-1920s had become the primary mode of transportation in the United States. Of the fifty-six structures built between 1921 and 1945, thirty-one, a little more than half, were built with garages; of these eleven were attached to the house. The remaining households either did not own an automobile, or parked them on the street. This was not a problem since the streetcar service from the steel mills in Gary came down along Broadway Avenue, just one block east of the district, into Glen Park.

When Mrs. Roper purchased the land from Gunzenhauser there were deed restrictions placed upon the property. The restrictions declared that no building [residence], except for support buildings such as garages, barns and out buildings, shall cost less than $3000.00 (this cost is roughly equivalent to $40,454.00 in U.S. dollars today[11]). The restrictions also stated that here should be no more than one residence erected per lot and that all buildings [residences] shall share a common set back of thirty-five feet except for open porches that may extend ten feet forward from the front of the house into the setback. These restrictions set the tone for the appearance of the district today.

The Jefferson Street Historic District is comprised of parts of the first, fourth and fifth Park Manor Additions to the city of Gary platted and sold by Ella S. Roper. Mrs. Roper was not a builder or building contractor, she was a sub-divider.[12] She bought the undeveloped acreage, platted it, laying out the lots and streets and then sold the individual lots to private individuals who would build their own house, or she sold the lots to building contractors who would construct a residence then selling it to another individual when completed. This type of development helped assure that a variety of builders worked in the building of the district and prevented the district from becoming a neighborhood of repetitive design, or what became known in post-WWII era as "cookie cutter developments." A review of the deed records from the 1920s and 1930s reveals that Mrs. Roper sold lots to many of the building contractors then operating in the Gary area, such as William J. Schroeder, Gerrit O. Verplanck (Verplanck &, Verplanck), John D. Picchiottino, and the Gary Better Home Building Company. These builders constructed homes for the working middle class employing several of the architectural styles popular in America in the decades between the World Wars. The *Lake County Indiana Deed Records* also reveal that one hundred forty-one of the one hundred fifty lots within the three Park Manor additions to Gary that make up the historic district were sold by 1930.[13] Several of these appear to be investment purchases since no residence appears on these lots until the late 1930s, early 1940s, and post-WWII years.[14]

Criterion C

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.[15] The homes of the Victorian Era are described by architectural historian Clifford Clark as the house of artistic expression. These homes, such as the Queen Anne, emphasized visual pleasure inside and out. These big homes reflected order in society and the owner's position within it. They were large, highly textured and elaborately painted. They had a variety of rooms that served very specific functions creating a need for a large house that contained many rooms.[16] Homes of these types required a considerable amount of care and maintenance to live and function within and though beautiful they were costly to operate. Most had servants to help run them and often grounds keepers to maintain them.

The economic depression of 1893 made many of those that had become affluent in the years prior to the panic less so and American society began to look at ways to balance this. One of the results of the depression was a re-thinking of the

[11] *Historical Currency Conversion.* Website available at: http://futureboy.us/fsp/dollar.fsp. Accessed October 3, 2010.
[12] Ames, p.26.
[13] *Lake County Deed Record Books* numbers 318 through number 467.
[14] This information was garnered from a review of *Lake County Real Estate and Transfer Sheets* available at the Lake County Auditor's Office and from various *Polk's City Directory of Gary* from 1925/26, 1927, 1930, 1935, 1945, 1955 and 1961.
[15] Clifford Edward Clark, jr., The American Family Home, 1800-1960, (Chapel Hill, NC: The University of North Carolina Press, 1986), 142-153. (Hereafter referred to as Clark.)
[16] Clark, p.143.

Victorian general social order.[17] 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. Many of its concepts, such as simplicity and efficiency, were embraced in the re-addressing of the Victorian social values.[18] 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 reflecting the occupant's position within society. Modern consumerism and science, also on the rise during this period, provided many technological innovations that would help make the operation of a smaller house easier to perform. During the Progressive Era the working class began to come into its own respected position in the modern industrial society. The working man benefitted from Progressive concepts and this benefit put extra cash into their hands. The working class used this new wealth to achieve the American dream, that of owning a home.

Many late nineteenth century architects had also come to feel that Victorian architecture, with its elaborate detail and bizarre shapes, was too extravagant in its artistic detail and too formal in its layout.[19] 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.[20] These influences were not initiated as they had been in the past by the upper middle class but came from the bottom up brought to national attention by a rising working middle class.[21] The simplicity of these smaller homes seemed to be more American than did the older Victorian buildings that seemed too European.[22] These concepts would be championed, not only by the public and private sectors, but would also be endorsed by the United States government making the trend towards the smaller home seem very American and democratic. The Small Homes movement was assisted within the private sector with the organization of Better Homes in America, Inc., an organization that promoted small, efficient, healthy homes. The concepts of the small home movement all came together, gaining national attention in 1922, when Mrs. William Brown Meloney, editor of the woman's magazine, *The Delineator*, began promoting the need for a modern home and household; a place where a mother could raise her family in a healthy atmosphere. The movement's high point came with the building of a model home on the National Mall in Washington D.C., in the spring of 1922 that displayed and demonstrated the movement's concepts.[23]

Prior to this era architects had been kept busy designing the elaborate homes for its middle and upper-middle class patrons. The homes for the working class were basically non-descript and often vernacular structures with very little thought put into the functioning of the layout or to its aesthetic design. As the working class began to become more affluent and the desire to own their own home increased, they also wanted some of the respectability that they felt should accompany their new rising position in society. They still saw the large Victorian house with its artistic applications as a sign of position within society. They wanted to show their new prosperity but, these older homes along with their high cost of operation were not affordable to them. But a small, efficiently designed, modern, house was proudly reflecting their newly elevated position within American society. One private organization that got behind this need was the Small House Service Bureau, an organization of architects founded in Minneapolis. They took up this cause and designed many small, aesthetically-enhanced homes, selling the plans to the public at reasonable prices. The beauty of a small home was now receiving national attention and the Jefferson Street Historic District is highly demonstrative of the concepts of the small house movement.

No evidence could be found indicating that any of the residences built in the district were the specific project of an academically trained architect. Several of the houses do closely resemble structures that appear in many of the architectural plan books of the 1920s and 1930s as well as those sold as kit homes by companies like Sears and Roebucks (Honor-bilt) and Montgomery Ward (Ward-way).

Several building contractors worked within the district. The Gary Building and Manufacturing Company built a group of houses at 3554, 3551, 3547, 3540, 3539 Adams Street.[24] The firm of Anderson and Schroeder Realty Company built

[17] Clark, p.142
[18] David L. Ames and Linda Flint McClelland, Historic Residential Suburbs: Guidelines for Evaluation and Documentation for the National Register of Historic Places, (Washington DC: U. S. Department of the Interior, 2002), p. 56. (Hereafter referred to as Ames)
[19] Clark, p. 135, 143-144.
[20] Clark, p. 132.
[21] Joseph C. Bigott, From Cottage to Bungalow: Houses and the Working Class in Metropolitan Chicago, 1869-1929. (Chicago: The Chicago University Press, 2001), p. 1-4.
[22] Clark, p. 147.
[23] Gwendolyn Wright, Building the Dream: a Social History of Housing in America, (New York: Pantheon Books, 1981), p. 196-198.
[24] Note: This developmental information is representative of the district. The information presented was pulled from the in depth research of the structures selected for the Narrative Description in Section 7 of this nomination.

structures at 3643 Adams and 3544 Jefferson Streets. Architectural Historian Alan Gowans, in his book, The Comfortable House, calls these builders near or non-architects. Many had learned the building trade from their fathers and grandfathers and were not trained as an academic architect. They applied popular decorative style elements to vernacular structures or were able to build architecturally-designed homes by applying their vast building experience to recreate a home from plans published in many catalogs, architecture plan books, trade literature, newspapers and lumberyard fliers that were available in great numbers to the public.[25]

The Polk City Directories between 1925 and 1961 indicate that the owner/residents were primarily middle class skilled workers, tradesmen and small business owners. Several of the residents listed their occupations as steel or millworkers, crane operators, machinists, and electricians. Frank Norris, a carpenter by trade, appears to have built his house located at 3666 Jefferson Street. Small business owners such Eric D. Kuppler, owner of Kuppler's Jewelry store, resided at 3551 Adams Street later contractor Frank H. Marquart resided in the house, Frank Mortellaro, a restaurant owner, lived at 3540 Adams. Several contractors and home builders lived within the district. Two of Gary's very successful immigrant contractors, John Gerometta and John Lagura, at different times, occupied the house at 3672 Jefferson Street. August J. Pelka, president of the Lake County Plumbing Company resided at 3547 Adams Street. The large house located at 3620 Jefferson Street was built by Milton D. Heiny, president of the Glen Park State Bank. He resided in the house until it was purchased in 1935 by the Oblate Fathers of the Catholic Benedictine Order; the order occupied the residence into the 1960s doing work with Gary's poor.

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 architectural magazines. The style was quickly embraced by the burgeoning American middle class due to its fashionable inexpensiveness and its modest scale.

The term bungalow is an often a misused and misunderstood term; it is as much a form as it is 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."[26] 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."[27] Historian Clifford Clark states that, "the bungalow represented the antithesis of the Victorian home, [being] simple, informal, and efficient."[28] 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 one-and-a-half stories in height and express simplicity in detail and massing. The roofs are low pitched with exposed rafters and often the eaves are supported with knee braces. The structure's surfaces are finished with a variety of materials from wood to brick and rubble stone that provide an appealing range of textures. Porches, normally under an extension of the main roof, are a key component of the bungalow.[29] Bungalows are the largest representative group of structures in the Jefferson Street Historic District. Examples of the

Bungalow may be found at the following addresses on:[30]

[25] Alan Gowans, The Comfortable House: North American Suburban Architecture 1890-1930, (Cambridge, MA: The MIT Press, 1987), p. 41. (Hereafter referred to as Gowans.)
[26] Allen George Noble, Wood, Brick and Stone, (Minneapolis; University of Minnesota Press, 1984), p. 146.
[27] Gowans, p. 75.
[28] Clark, p. 171-173.
[29] Jennifer Sandy, The Vernacular and High Style Architecture of Indiana: a field guide for architectural surveyors, Indianapolis: Historic Landmarks Foundation of Indiana, 2002 (updated 2008), p.15. (hereafter referred to as Sandy)
[30] NOTE: The bold print addresses in each of the style descriptions and locations indicate the structures described in the Narrative Description in Section 7-.

NOTE: the addresses listed in **bold print** in the inventory for each of the following styles are identifying houses that were described in the Narrative Description in Section 7.

Jefferson Street at; 3684, 3678, 3672, **3666**, 3661, 3660, 3655, 3654, 3649, 3643, 3631, 3619, 3555, 3538, **3526**.
Adams Street at; 3685, 3680, 3677, **3672**, 3671, 3661, 3660, 3657, 3654, 3649, 3648, 3644, 3641, 3640, 3630, 3625, 3620, 3618, 3612, 3568, 3562,3561, 3557, **3551**, 3550, 3547, 3539, 3536, 3535.
Washington Street at; 3635.

The bungalow's small house form was easily adaptable to the application of many of the attributes of the concurrent high exterior architectural styles then popular, i.e.: Colonial Revival, Spanish Colonial Revival, Tudor or English Revival. These stylish small houses still represented the bungalow in its interior form, or layout. But, they were often called cottages to promote quaintness as a selling point. Some of the decorative attributes of the selected styles may have been applied to the interior of the house, but these homes were still a bungalow, or modern small house, in size and layout.[31]

Examples of the Cottage may be found at the following addresses on:

Jefferson Street at; 3646, 3641, **3640**, 3621, **3570**, 3556, 3562.
Adams Street at; 3601, 3605, **3554**, 3530.
Washington Street at; 3670, 3641, 3608.
W. 36th Avenue at; **128**, **200**, 230, 231.

The **Colonial Revival** style (1880-1955)[32] 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.[33] The earlier Georgian and Adam styles are the main influences on the revival's styling with some attributes from post-medieval English and Dutch Colonial homes from the Atlantic seaboard incorporated into them.[34] The Colonial Revival can be divided into two eras. The earliest came on the heels of the Centennial Celebration and was promoted by the fashionable architectural firm of McKim, Mead, White and Bigelow. These early homes were rarely historically correct and were the result of a free interpretive use of colonial attributes. This began to shift around the turn of the twentieth century when a more detailed research and adherence to proportion was studied and applied to the style. Both approaches are evident in Glendale Park.[35] 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.[36] The gambrel roof form is often associated with the Dutch Colonial style.

Examples of the Colonial Revival may be found at the following addresses on:

Jefferson Street at; 3685, 3677, **3620**, 3547, 3544.
Adams Street at; 3690, 3569.
Washington Street at; **3643**.

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[31] 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. 202-203.
[32] All eras of the style popularity dates taken from Virginia and Lee McAlester, A Field Guide to American Homes, (NY: Alrfed A. Knopf, 2003)
[33] 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)
[34] Virginia and Lee McAlester, A Field Guide to American Homes, (NY: Alfred A. Knopf, 2003), p. 326. (hereafter referred to as McAlester)
[35] McAlester, p.326.
[36] McAlester, p. 321.

The **Tudor Revival** style, popular from the 1880s through the 1930s and beyond, is a modern mimic of a mixture of Medieval English housing forms with attributes of the English Renaissance Elizabethan and Jacobean styles. These include steeply-pitched roofs and gables, patterned stone or brick work, leaded windows, often grouped, in either double-hung or casement construction, half-timbering often with the void areas between the timber being filled with stucco, prominent chimneys and often having a Tudor arched doorway.[37] Often these houses are constructed with large front gables that frequently employ varied pitched roofs and eave heights to accentuate the structures aesthetic appeal. This style used multiple materials such as brick, stucco, wood clapboard and stone to create an artistically pleasing façade. The style adapted easily to small as well as grand scale homes.

An example of the Tudor may be found at **3540 Adams Street** .

The **Spanish Eclectic** style, popular from 1915 into the early 1940s, with its stucco covered walls, low-pitched, tile covered roofs, often with parapet walls, and casement windows, is another style that adapted itself easily to small houses. Spanish Eclectic styling draws its influence from the colonial buildings constructed by the Spanish settlers in the Americas; its architectural roots come from the Mediterranean region of southern Europe. Architect Bertram Grosvenor Goodhue, who, in the 1890s had visited Mexico was captivated by the country's architecture and published a book about his observations titled *Mexican Memories* in 1892. This introduced the style to the American public. The style gained its greatest popularity after the Panama-California Exposition held in San Diego in 1915, where its chief architect, Bertram Grosvenor Goodhue, used it in the design of the exposition's buildings. The Fair's success and its publicity assured that other architects would begin using the style.[38] In the 1920s, Rexford Newcomb, another architect and style adherent, described it as being "eminently adapted to life in sunny lands"[39] and that using the style was like creating "sunny villas upon some enchanted island in a summer sea."[40] Resort communities in California and Florida adopted the style and it became associated with leisure time, something the rising working class was just becoming familiar with.[41] The style would experience its greatest popularity in the decade after WWI. World War I had prevented the rich of America from vacationing on the exotic French Riviera. Seaside developments in Florida began to offer them an alternative destination and soon Florida began to be seen by the American rich as a convenient local Riviera.

A single example of the Spanish Eclectic may be found at **3672 Washington Street**.

Collegiate Gothic architecture is the secular adaptation of the Gothic architecture that emulated the characteristics of the older colleges such as Cambridge and Oxford. It was adapted in the late nineteenth and early twentieth centuries by architects, such as Ralph Adams Cram, Richard Morris Hunt and John Russell Pope, in their designs of college buildings in America. The style followed the trends and guidelines put forth in what has been called High Victorian Gothic. The structures are very elaborate and highly detailed.

Characteristics of the style include the use of Gothic motifs such as battlements, decorative brackets, finials, foliated ornaments, hood moldings, label moldings, pinnacles with crockets, pointed arches, quatrefoils, trefoils, towers, turrets and wall dormers. Door and window openings often incorporate the pointed Gothic, or the less pointed Tudor arch in their construction. Walls are constructed of a variety of materials (commonly ashlar masonry, polychrome brick and wood). The style accentuates the horizontal.

A single example of Collegiate Gothic may be found at **3526 Washington Street**.

The **American Foursquare** is more of a form than a style and is defined as two stories tall, with a raised basement, full-width veranda, capped with a pyramidal roof containing at least one dormer with a floor plan of four nearly equal-sized rooms per floor with side stairwell. Less simplistic than the bungalow, it appealed to the American middle class in the early twentieth century because it represented solid stability.[42] Though larger than the bungalow the Foursquare still continued

[37] McAlester. p. 358.
[38] McAlester, p. 418.
[39] Rexford Newcomb, The Spanish House for America: its design, furnishing, and garden. (Philadelphia: J.B. Lippincott Company, 1927), p. 14.
[40] Rexford Newcomb, Mediterranean Domestic Architecture in the United States, (Cleveland: J.H. Jansen, 1928), introduction p. 1.
[41] McAlester, p. 417-418.
[42] Alan Gowans, The Comfortable House: North American Suburban Architecture, 1890-1930, (Boston: Massachusetts Institute of Technology, 1986), p. 84.

the movement away from the more restrained ornamentation that was prevalent in the Victorian homes of the late 1800s, yet the form was easily adaptable to the same concurrent architectural styling that the bungalows embraced.

A single example of the American Foursquare may be found at **3643 Adams Street**.

Vernacular architecture makes use of common regional forms and materials at a particular place and time; sometimes including strong ethnic influences of an immigrant population. It is usually modest and unassuming and often demonstrates a mixture of traditional and more modern styles or a combination of several styles. Their designs have often been based on examples found in architectural pattern books and often used readily available manufactured components in their construction.[43] Vernacular structures constructed before the railroads, c.1850, are often referred to as folk houses.[44]

Examples of Vernacular structures may be found at the following addresses on:

Jefferson Street at; 3563.
Washington Street at; 3654, 3654, **3648**, 3642, 3562, 3554, 3544-46, 3538, 3532.

Art Moderne (1930-1940) architecture is a modern approach to design and construction that originated as a response to the Western world's industrial expansion and business development. After World War I the new aircraft industry presented to the world sleek, streamlined shapes.[45] Its features were influenced by these streamlined designs that were being applied to the automobile, train locomotives, ships and airplanes. The smooth surfaces, curved corners and horizontal emphasis gave them an aerodynamic appearance.[46] The style emphasized strong horizontal lines with flat roofs, trim lines and bands of ribbon windows that are sometimes constructed of glass block. The wall surfaces are generally smooth and are generally free of decorative ornamentation and often have rounded corners.[47]

A single example of the use of Art Moderne style may be found at **3600 Adams Street**.

Contemporary (1940-present) is a modern architectural style that completely avoids traditional housing forms and details. It was particularly popular for architect-designed houses in the 1950s, 1960s and early 1970s. These structures generally have wide eave overhangs and either flat or low-pitched roofs sometimes incorporating broad, low, front-facing gables. Exposed supporting beams and other structural components are common. Also, contrasting wall materials and textures, unusual window shapes and placements are typical features.[48]

Examples of Contemporary may be found at the following addresses on:

Jefferson Street at; 3615.
Adams Street at; 3529.
Washington Street at; 3660, 3636, 3626,.
W. 36th Avenue at; 100.
W. 37th Avenue at; **100**.

The **Ranch** style (ca.1935-1975) originated in the 1930s in California gaining national popularity in the 1940s, and becoming the predominant style across the country during the 1950s and 1960s. The style is loosely based on the Spanish Colonial architecture of the America southwest with influences from the Prairie and Craftsman styles. The early Ranch house style has a sprawling floor plan. Its popularity was made possible by the influence of the automobile. The individual mobility gained by this transportation innovation allowed people to travel longer distances without the need for conveniently located public transportation. This removed the necessity of a small lot size required for maximum density of earlier residential developments that provided easy access to the streetcar and mass transportation lines; wide open neighborhoods with their rural openness were easily adaptable to the Ranch Style's form. The style is one-story in

[43] Cyril M. Harris, American Architecture: an illustrated encyclopedia, (New York: W. W. Norton & Company, 1998), p.350.
[44] McAlester, p465.
[45] Foster, p.358.
[46] McAlester, p.75.
[47] Foster, p.358.
[48] McAlester, p.477.

construction with low-pitched roofs with a moderate to wide eave overhang which can be either boxed or open exposing the rafters. The roof is constructed in three forms: the hipped, which is probably the most common, the side gabled and the crossed gabled. The walls are generally clad in wood or brick and sometimes in a combination of the two. Ribbon windows are frequent with large picture windows opening into the living areas. The outdoor living areas are to the rear of the house. Builders often incorporate decorative detailing borrowing from the Spanish or English Colonial precedents.[49]

There are three sub-types. The **traditional Ranch**, sometimes referred to as rambling Ranch, it exhibits a linear floor plan that is often constructed in an L– or U-shape and includes attached garages. Native stone, brick, or a combination of the two, are the most typical wall materials. The coursing of these materials and the low-pitched roof emphasize the horizontal. Casement windows, often in bands, add to the horizontal emphasis. The **massed Ranch**, as its name describes, does not employ a linear floor plan. Garages are often attached but are not an integral part of the design. Construction materials and stylistic elements are much the same as the traditional Ranch. The **minimal Ranch** is basically a massed produced form of the Ranch house. It is a scaled-down version of the traditional Ranch. It incorporates a linear floor plan and has minimal use of masonry which was limited to the facade. The focal point of the façade was generally a large picture window.[50]

Examples of the Ranch may be found at the following addresses on:

Adams Street at; 3615.
Washington Street at; 3667 and 3655.
W. 36th Avenue at; **400**.

Apartment Buildings

In the district, along Washington Street between 35th and 37th Avenues, are a series of apartment buildings that range in size from two to twelve flats. The facades of these structures are finished in a variety of architectural styles and provide a nice transitional barrier for the district, separating the commercial district, one block east on Broadway Avenue, from the single-family housing.

The concept of the modern apartment building as an acceptable multiple-family dwelling did not develop in the United States until after the American Civil War (1861-1865). Prior to this time multiple-family dwellings, generally known as tenements, were home for poor American laborers and immigrants. The tenement was often a converted building and was not always constructed for the purpose of housing multiple families and they tended to be older, single-family structures. They were often run down and stressed beyond their original function. If the structure was built for the purpose, they were generally poorly constructed and often lacked any improvements that provided a decent living environment for the tenants. They were considered by middle class American as unfit places to live and raise a family. This attitude began to change in 1870 when architect Richard Morris Hunt designed and built the Stuyvesant Apartments in a fashionable section of New York City. The apartment building attracted many affluent occupants and the success of this enterprise started an apartment building boom across the nation.[51] The Stuyvesant Apartments, costing $150,000 to build, brought in a profit of $23,000 in its first year, making the concept economically desirable for an investor.[52] The middle class American, slower to embrace the use of multiple-family dwellings, began to see them as an economic option when the cost of available, undeveloped land within the city became more and more expensive. By the 1920s many cities across the country were building more apartment buildings than single-story structures and the apartment house had become the characteristic dwelling type for the modern city.[53]

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

[49] McAlester, p. 479.
[50] 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.22-23.
[51] Kenneth T. Jackson, Crabgrass Frontier: the suburbanization of the United States, (New York: Oxford University Press, 1985), p. 89-90.
[52] Gwendolyn Wright, Building the Dream, (New York,: Pantheon Books, 1981), p. 137.
[53] Gwendolyn Wright, Building the Dream, (New York,: Pantheon Books, 1981), p. 150.

was a succession of these pictures.[54] The new small house owner of the early twentieth century used plants to help frame their home, but in a less formal application than that which was used in the preceding Victorian era. One of the concepts embraced by the bungalow craze, an integral component of the Small House Movement, was that the house was designed to meld the interior and exterior of the house blending the natural world with the built environment. Informality and simplicity was the emphasis.[55] 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 landscape. Climbing vines were also a popular planting [56]

Conclusion

The Jefferson Street Historic District is an intact twentieth century bungalow/small house working class neighborhood. The district has many excellent examples of the bungalow in its various forms and also contains many fine examples of popular early twentieth architectural styles as they were applied to structures influenced by the Small House Movement in the era between the two World Wars. The number of its contributing resources and the cohesiveness of this community as relating to its era of significance make the Jefferson Street Historic District eligible for listing on the National Register of Historic Places.

Developmental history/additional historic context information (if appropriate)

The city of Gary sits at the southern end of Lake Michigan in the northeast corner of Lake County, Indiana. This area of northwest Indiana is called the Calumet Region. The area was once a succession of east/west running sand dunes with wet lands between the dunes. This topography made settlement difficult. It was also protected from settlement as part of the Indian Treaty lands and it would be after the Indian removal in the 1830s that the Calumet Region was officially opened to settlement.[57] Early settlement in the region of Gary was sparse and slow to develop. The primary occupation was hunting, trading and agriculture on small farms. The area around Gary had very little arable land to sustain a dense population through this form of enterprise.[58] However, there was some early settlement in the region and the earliest in the Gary area were the Gibson's, Thomas and Anna, who opened an inn on the east/west stage route that traversed the area along the old Chicago-Detroit Road; this route roughly paralleled modern Gary's Fourteenth Avenue.[59]

The modern City of Gary owes its origins to industry, primarily the United States Steel Company. However, this was not the first industry to locate in the area. In 1881 the Aetna Powder Plant, a gunpowder mill, was built amongst the dunes in the vicinity of what would become modern Gary. The site was chosen because its remoteness from more the densely populated areas of Chicago lessened the possibility of damage that could be caused from accidental gunpowder explosions.[60] In the 1890s large tracts of land were purchased in the vicinity by stockyards of Chicago as a possible relocation site, but the plans never came together.[61] In 1895 the Wabash Railroad was built through the Aetna area making it easier to ship finished products to market.[62] 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

[54] Clark, p. 99.
[55] John A. Jakle, Robert W, Bastian, and Douglas K. Meyer, Common Houses in America's Small Towns, (Athens, GA: Georgia Press, 1989), p. 171.
[56] 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.
[57] Kenneth J. Schoon, Calumet Beginnings, (Bloomington, IN: Indiana University Press, 2003), p.58. (hereafter referred to as Schoon)
[58] 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.
[59] Schoon, p. 152.
[60] Ibid.
[61] Writers Guide, p.151.
[62] Schoon, p. 152.

investigate that location. He found the Waukegan location too congested and recommended the unoccupied lands at the south end of Lake Michigan. This suggestion was adopted by U.S. Steel and led to the establishment of the City of Gary, named in honor of Judge Gary, in 1906.

The Gary Land Company, a subsidiary of U.S. Steel, was organized the same year and began surveying and laying out the streets and lots for the newly created city. People began to migrate into the area seeking employment.[63] The U.S. Steel Gary Works opened in 1908.[64] Gary was on its way to becoming the largest city in the Calumet Region.[65] The city grew quickly and by 1910 had a population of 16,802 and in 1930 had topped the 100,000 mark. Gary became an integral part of one of the largest industrial complexes in the world that spread along the southern shores of Lake Michigan.

What would become Glen Park, the area of Gary south of the Little Calumet River, began to develop in 1894 when two real estate salesmen, William Ressig and Charles Williams, platted a town they called Kelly near the intersection of two major rail lines. By 1900, for no determinable reason, the town was being called Glen Park. The City of Gary annexed the northern half of Glen Park (up to 45th Street) into the city in 1909 and in 1926 the southern half to 56th Street joined the city.[66] Soon after Gary's main north/south thoroughfare, Broadway Avenue, was extended south from Gary, crossing over the Little Calumet traveling through Glen Park and on into Merrillville. Gary's streetcar line was then extended south across the river following Broadway linking Glen Park to the steel mills in Gary. [67]

[63] Writers Guide, p.151-153.
[64] Schoon, p. 156.
[65] Schoon, p. 152.
[66] Schoon, p.164.
[67] Schoon, p.154.

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Noble, Allen George. Wood, Brick and Stone. Minneapolis; University of Minnesota Press, 1984.

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Sandy, Jennifer. The Vernacular and High Style Architecture of Indiana: a field guide for architectural surveyors. Indianapolis: Historic Landmarks Foundation of Indiana, 2002; updated 2008.

Schoon, Kenneth J. Calumet Beginnings. Bloomington, IN: Indiana University Press, 2003.

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

Electronic Sources

Historical Currency Conversion. Website available at: http://futureboy.us/fsp/dollar.fsp. Accessed October 3, 2010.

Jefferson Street Historic District
Name of Property

Lake County, Indiana
County and State

Un-published sources

Lake County Indiana Deed Book.

Lake County Indiana Plat Book.

Sanborn Fire Insurance Maps of Gary, Indiana, 1941 and 1941/45.

Previous documentation on file (NPS):

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

Primary location of additional data:

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

Historic Resources Survey Number (if assigned): 089-232-21001-112

10. Geographical Data

Acreage of Property 22.3 acres
(Do not include previously listed resource acreage.)

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

	Zone	Easting	Northing		Zone	Easting	Northing
1	16	471900	4600405	3	16	471668	4600028
2	16	471913	4600028	4	16	471659	4600399

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

Starting at a point on the northwest corner of the intersection of Washington Street and 37th Avenue proceed north along the curb on the west side of Washington to a point opposite of the boundary line that separates 3643 Washington Street from the vacant lot to its south, both located on the east side of Washington. Cross over Washington Street and follow the south property line separating 3643 from the vacant lot until it intersects the north/south running alley located between Broadway and Washington Streets. Turn north and proceed along the west side of the alley until the north property line of 3635 Washington Street is intersected. Turn west and proceed across to the west curb of Washington Street. At this point turn north and proceed along the west curb of the street, crossing over 36th Avenue and proceeding north until it intersects the southwest corner of the east/west running alley south of 35th Avenue. Turn west and proceed along the south side of the alley crossing over Adams and Jefferson Streets until reaching the southeast corner of the intersection of a north/south running alley located between Jefferson and Madison Streets. Turn south and proceed along the east side of the alley, crossing over 36th Avenue, continuing south until intersecting 37th Avenue. Turn east and proceed along the north side of 37th Avenue until reaching the starting point located on the northwest corner of the intersection of 37th Avenue and Washington Street.

Boundary Justification (Explain why the boundaries were selected.)

This boundary is modified along Washington Avenue from the original district boundary set out in the *Lake County Historic Sites and Survey Interim Report*. The district's original east boundary proceeded up the north/south alley between Washington and Broadway Streets connecting with the current north and south boundary lines of the district as set in the *Interim Report*. The change made was due to the removal of most of the structures that existed along the east side of Washington at the time of the survey. The selected boundaries include only structures built during the district's era of significance. Residential areas to the east, west and south of the district include many post-WWII structures and are not representative of the types of construction used between the wars from 1919 to 1941 as exists within this district.

11. Form Prepared By

name/title Gregg Abell

organization _____ date September 21, 2011

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

city or town Dyer, IN state Indiana zip code 46311

e-mail gabell@bsugmail.net

Additional Documentation

Submit the following items with the completed form:

- **Maps:** A **USGS map** (7.5 or 15 minute series) indicating the property's location.

  A **Sketch map** for historic districts and properties having large acreage or numerous resources. Key all photographs to this map.

- **Continuation Sheets**

- **Additional items:** (Check with the SHPO or FPO for any additional items.)

Photographs:

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

Name of Property: Jefferson Street Historic District

City or Vicinity: Gary

County: Lake State: Indiana

Photographer: Gregg Abell

Date Photographed: October 9, 2010

Description of Photograph(s) and number:

1 of 23.

Photo 1 of 23. 100- 37th Avenue. View to north.
Photo 2 of 23. 3672 Washington Street. View to west.
Photo 3 of 23. 3648 Washington Street. View to west.
Photo 4 of 23. 3643 Washington Street. View to east.
Photo 5 of 23. 3526 Washington Street . View to west.
Photo 6 of 23. 3529 Adams Street. View to east.
Photo 7 of 23. 3540 Adams Street . View to west.
Photo 8 of 23. 3551 Adams Street. View to east.
Photo 9 of 23. 3554 Adams Street. View to west.
Photo 10) of 23. 128-36th Av. View to north.
Photo 11 of 23. 200-36th Av. View to north.
Photo 12 of 23. 3600 Adams Street . View to west.
Photo 13 of 23. 3643 Adams Street . View to east.
Photo 14 of 23. 3670/2 Adams Street . View to west.
Photo 15 of 23. 3666 Jefferson Street . View to west.
Photo 16 of 23. 3640 Jefferson Street. View to west.
Photo 17 of 23. 3620 Jefferson Street. View to west.
Photo 18 of 23. 400 37th Avenue. View to north.
Photo 19 of 23. 3556 Jefferson Street . View to west.
Photo 20 of 23. 3526 Jefferson Street. View to west.
Photo 21 of 23. Perspective of 3500 block of Washington Street. View to northwest.
Photo 22 of 23. Perspective of 3600 Adams. Showing the rise of the Calumet Shoreline. View to northwest.
Photo 23 of 23. Perspective of 3500 block of Jefferson Street. View to northwest.

Jefferson Street Historic District
Name of Property

Lake County, Indiana
County and State

Property Owner:

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

name

street & number telephone

city or town state zip code

Paperwork Reduction Act Statement: This information is being collected for applications to the National Register of Historic Places to nominate properties for listing or determine eligibility for listing, to list properties, and to amend existing listings. Response to this request is required to obtain a benefit in accordance with the National Historic Preservation Act, as amended (16 U.S.C.460 et seq.).
Estimated Burden Statement: Public reporting burden for this form is estimated to average 18 hours per response including time for reviewing instructions, gathering and maintaining data, and completing and reviewing the form. Direct comments regarding this burden estimate or any aspect of this form to the Office of Planning and Performance Management. U.S. Dept. of the Interior, 1849 C. Street, NW, Washington, DC.

Jefferson Street Historic District Photo Location and District Boundary Map – Gary, Lake County, Indiana

Photograph number and direction of camera — District Boundary

Contributing Structure — Non-contributing Structure

Map made by Gregg Abell from Lake County GIS Survey Map.

Jefferson Street H.D., Lake Co., IN #0002

Jefferson Street H.D., Lake Co., IN #0003

Jefferson Street H.D., Lake Co., IN #0005

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

Jefferson Street H.D., Lake Co., IN #0014

Jefferson Street H.D., Lake Co., IN #0025