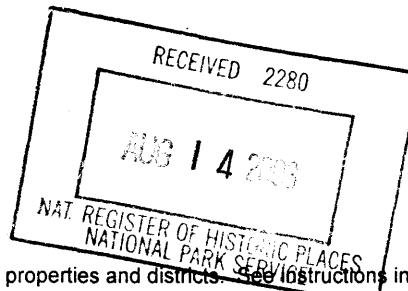


983

**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 How to Complete the National Register of Historic Places Registration Form (National Register Bulletin 16A). Complete each item by marking "x" in the appropriate box or by entering the information requested. If an 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 entries and narrative items on continuation sheets (NPS Form 10-900a). Use a typewriter, word processor, or computer, to complete all items.

**1. Name of Property**

historic name **Hawley Heights Historic District**

other names/site number \_\_\_\_\_ 069-288-21000

**2. Location**

street & number **Generally bounded by Oak, MacGahan, Cherry, & Collins Streets** N/A  not for publication

city or town **Huntington** N/A  vicinity

state **Indiana** code **IN** county **Huntington** code **069** zip code **46750**

**3. State/Federal Agency Certification**

As the designated authority under the National Historic Preservation Act, as amended, I hereby certify that this  nomination  request for determination of eligibility meets the documentation standards for registering properties in the National Register of Historic Places and meets the procedural and professional requirements set forth in 36CFR Part 60. In my opinion, the property  meets  does not meet the National Register criteria. I recommend that this property be considered significant  nationally  statewide  locally. (  See continuation sheet for additional comments.)

Signature of certifying official/Title

**Indiana Department of Natural Resources**

State or Federal agency and bureau

Date

8.8.03

In my opinion, the property  meets  does not meet the National Register criteria. (  See continuation sheet for additional comments.)

Signature of certifying official/Title

Date

State or Federal agency and bureau

**4. National Park Service Certification**

I hereby certify that the property is:

entered in the National Register.  
 See continuation sheet.

determined eligible for the National Register  
 See continuation sheet.

determined not eligible for the National Register

removed from the National Register

other, (explain:)

Signature of the Keeper

*Robert A. Beall*

Date of Action

SEP 28 2003

**5. Classification**

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

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

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

- private
- public-local
- public-State
- public-Federal

- building
- district
- site
- structure
- object
- landscape

Contributing		Noncontributing		
87		13		buildings
0		0		sites
0		0		structures
7		0		objects
94		13		Total

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

**Number of contributing resources previously listed  
 in the National Register**

N/A

0

**6. Function or Use**

**Historic Functions**  
 (Enter categories from instructions)

**Current Functions**  
 (Enter categories from instructions)

DOMESTIC: Single Dwelling

DOMESTIC: Single Dwelling

**7. Description**

**Architectural Classification**  
 (Enter categories from instructions)

**Materials**  
 (Enter categories from instructions)

19th & 20th c. REVIVALS: Colonial Revival  
 19th & 20th c. REVIVALS: Mission/Spanish  
 19th & 20th c. REVIVALS: Tudor Revival  
 19th & 20th c. AMER.: Bungalow/Craftsma  
 19th & 20th c. AMER.: Prairie School

foundation CONCRETE  
 walls BRICK  
 WOOD: Weatherboard  
 roof ASPHALT  
 other SYNTHETICS

**Narrative Description**

(Describe the historic and current condition of the property on one or more continuation sheets.)

8. Statement of Significance

Applicable National Register Criteria

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

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

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 of age or achieved significance within the past 50 years.

Narrative Statement of Significance

(Explain the significance of the property on one or more continuation sheets.)

Areas of Significance

(Enter categories from instructions)

ARCHITECTURE

Period of Significance

1914-1953

Significant Dates

1914

Significant Person

(Complete if Criterion B is marked above)

N/A

Cultural Affiliation

N/A

Architect/Builder

Architects' Small Home Service Bureau

Sears, Roebuck & Co

Craig, Sam

9. Major Bibliographic References

Bibliography

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

Previous documentation on file (NPS):

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

Primary location of additional data:

- State Historic Preservation Office
Other State agency
Federal agency
Local government
University
Other

Name of repository:

**10. Geographical Data**

**Acreage of Property** 30 acres

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

1 16 625700 4527420  
Zone Easting Northing

3 16 626180 4527270  
Zone Easting Northing

2 16 625920 4527600

4 16 625920 4527080

See continuation sheet

**Verbal Boundary Description**

(Describe the boundaries of the property on a continuation sheet.)

**Boundary Justification**

(Explain why the boundaries were selected on a continuation sheet.)

**11. Form Prepared By**

name/title John Warner  
organization Weintraut & Associates date 04-15-2003  
street & number 16 Boone Woods telephone 317/ 733-9770  
city or town Zionsville state IN zip code 46077

**Additional Documentation**

Submit the following items with the completed form:

**Continuation Sheets**

**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.

**Photographs**

Representative **black and white** photographs of the property.

**Additional items**

(Check with the SHPO or FPO for any additional items)

**Property Owner**

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

name Mike Sapp, Department of Community Development  
street & number 201 N. Jefferson St. telephone 260/ 358-4836  
city or town Huntington state IN zip code 46750

**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. 470 *et seq.*).

**Estimated Burden Statement:** Public reporting burden for this form is estimated to average 18.1 hours per response including time for reviewing instructions, gathering and maintaining data, and completing and reviewing the form. Direct comments regarding this burden estimate or any aspect of this form to the Chief, Administrative Services Division, National Park Service, P.O. Box 37127, Washington, DC 20013-7127; and the Office of Management and Budget, Paperwork Reductions Projects (1024-0018), Washington, DC 20503.

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**Section 7 – Description**

Architectural Classification (continued)

LATE 19<sup>th</sup> AND EARLY 20<sup>th</sup> CENTURY AMERICAN MOVEMENTS: Prairie School  
: Bungalow/Craftsman  
MODERN MOVEMENT: Ranch Style

Narrative Description:

The Hawley Heights Historic District contains a collection of homes typical of a contiguous neighborhood established in the first decades of the twentieth century and that continued to develop into the 1960s.

Located in the northwest corner of the city, the district is generally bounded on the west by Oak Street, on the north by MacGahan Street, on the east by Cherry Street, and on the south by Collins Street. The area to the south, outside the district boundaries, is a mixture of late nineteenth-century and early-twentieth century single-family homes (photographs 1 and 2). The area north and northeast of the district is characterized by a large high school complex, commercial buildings, and retail stores (photographs 3, 4, and 5). To the east, properties tend to be older, more high style, and larger. The eastern boundary is the alley between Cherry and Jefferson Streets (US Highway 224) and the western limit is the alley between Oak and La Fontaine Streets. Based on ages of the various dwellings and the styles in evidence, this area forms a distinct entity.

When sub-dividers (the firm of) Collins, Gauntlett & Harter decided to develop the land that Wesley Hawley sold to them, they wanted to make this new development a special place. Part of the special place “feel” was conjured up by marking the entrances to internal streets with decorative columns. These brick columns (examples in photograph 6) are approximately twenty-five inches square and ten feet tall. They are decorated with an ornate terra cotta tile frieze band with egg-shaped details, a square cornice, and capped with a terra cotta dome. Below the frieze on each face of the column is a square tile with the initials “CGH” embossed in the center (photograph 7); for some unknown reason, some of the embossed tiles contain only the initials “CG”. Two of the columns are fitted with bases for large glass globes (photograph 8). In addition to the paved streets, sidewalks, water and sewer connection service, the sub-dividers promised electricity and tree plantings. Some of these trees have survived the onslaught of disease and adverse weather and remain along several of the blocks in the district (photographs 9, 10, and 11).

The “feeling” prevalent within the boundaries of the district is one of community. Platted and developed with apparent attention to detail, the streets abound with examples

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of the middle-class homes that, in conjunction with the abundant trees and other plantings, promote a sense of belonging for the homeowners. The styles of the homes span the early to mid-twentieth century and reflect the tastes of the original owners and those that followed. Historically, the greater community of Huntington considers Hawley Heights as a neighborhood possessing many positive attributes sought by residents of all ages.

The district's buildings reflect the architectural characteristics of five primary styles. In some cases, architectural details have blended through a process of evolution and the result is a residence lacking a unique architectural style. The predominant identifiable architectural styles in the district are Colonial Revival, bungalow, Tudor Revival, a limited number of Prairie School and American Foursquare, and modern. Colonial Revival residences, with their many variations from the classical Georgian, Adams, and gambrel-roof Dutch styles, are by far the most prevalent in the district, almost fifty percent of the total. Included in the revival-era inventory are a few examples that reflect Spanish or Mediterranean influences. There are a number of non-contributing resources within the district; the reasons for the non-contributing status range from significant changes to the architecture (photographs 12 and 13) to a simple matter of the house may not be 50 years old at this time (photograph 14). There are 86 contributing and 13 non-contributing buildings, and 7 contributing objects (the entrance columns) in the district. Chosen because they are the years of greatest growth within the district, the period of significance is 1914 to 1953.

Colonial Revival homes, whose popularity was very evident during the period of significance, account for approximately fifty percent of the total resources in the district. These dwellings vary in age, size, and the level of architectural detail but possess at least some identifiable architectural details of that broad family of styles. Typical examples of contributing Colonial Revival dwellings in the district are described below.

The two-and one-half-story, side-gabled, massed-plan Colonial Revival house at 1560 Poplar Street (photograph 15) was built circa 1925. The three-bay façade has a centered entry on the first floor and a small circular window in the second; single window units flank the center bay in each floor. The exterior walls are variegated brick; a corbelled belt course girdles the building below the upper floor window openings. The eaves are accentuated with a narrow frieze board and modillions under a slightly projecting cornice. The low-pitched gabled roof is sheathed with composition shingles, and a brick chimney marks the south elevation. A single-car garage, probably a post-construction addition, with a period wooden roll-up door is attached to the north elevation. Window units throughout the house are single, double-hung sashes with six-over-six glazing. Decorative shutters flank the window openings. Small, arched windows

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grace the gable ends in the peak. The door surround consists of pilasters on each side, a lintel across the top, and a broken pediment characteristic of the style caps the surround.

The Colonial Revival house at 1506 Cherry Street (photograph 16) is a two-and one-half-story, side-gabled, massed plan building that was built circa 1920. A large flat-roofed porch and four-unit, ribbon window dominate the asymmetrical three-bay façade. Located left of the porch, the ribbon window unit has four double-hung sashes glazed eight-over-eight. Above the ribbon unit in the second floor is a single double-hung sash unit glazed one-over-one. Another ribbon unit is installed around the corner in the first floor of the south elevation. In the right bay are single double-hung sash units glazed eight-over-eight in the first floor and one-over-one in the second. The remainder of the window units throughout the house appear to be double-hung, glazed, one-over-one in varying sizes. The flat-roofed front porch has concrete steps and deck and twin fluted, tapered columns with Ionic capitals. The entry door appears to be a replacement.

The one-story, side-gabled, brick Colonial Revival residence at 1747 Cherry Street (photograph 17) was built circa 1940 and demonstrates a number of architectural details common to the derivative style, including a small circular window, brick quoins at the corners, and an elaborate door surround. The moderately pitched roof is sheathed with composition shingle, and cornice returns emulate those of the Greek Revival style. A separate single-car brick garage is located north of the house. The façade is asymmetrical with a projecting gable-front center bay that dominates the elevation and single, double-hung-sash window units glazed eight-over-one to each side of this front projection. The projecting entry contains a single, double-hung sash window unit glazed eight-over-one left of the front door and a small vestibule. The front door surround displays pilasters on each side, a cornice with dentil detail, a single sidelight, and a broken pediment. The paneled door appears original.

There are a number of Colonial Revival houses in the district that demonstrate a wall dormer design element in their façade that is uncommon to the style. The two-story, side-gabled, brick Colonial Revival house at 1545 Poplar Street (photograph 18) built circa 1940 displays these unusual dormers. There is a small flat-roofed attached garage on the north elevation of the house. The façade is organized into two bays; the left bay includes single window units with double-hung sashes, glazed eight-over-eight in both floors and a wall dormer in the second floor. Centered in the right bay is the entry surmounted by a single double-hung window unit, glazed eight-over-eight in a wall dormer on the second floor. The main entry is located in a projecting gabled vestibule accessed by brick steps and a concrete stoop. The door appears to be a replacement.

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Another example of the wall dormer design element is found on the two-story, brick Colonial Revival-style house at 1362 Poplar Street (photograph 19). Two stories tall with a massed plan, the façade is dominated by an asymmetrical gable-front vestibule. The one-story vestibule occupies the center and left portion of the façade wall and is marked by a single, double-hung sash window glazed six-over-six and the entry door, concrete stoop, and vaulted-ceiling canopy overhang. Decorative brackets at each spandrel of the arch support the canopy. The entry door is original and glazed with three panes in the upper one-third with panels below. In the right portion of the first floor of the façade is a paired double-hung sash window glazed six-over-six. The second story of the façade has three evenly distributed wall dormers containing single, double-hung windows with six-over-six sashes. There is an open porch on the south elevation of the house. A large two-story, two-car attached garage wing extends from the right rear of the main house.

A variation on the basic Colonial Revival style is the two-and-one-half-story, side-gabled, massed-plan residence at 1517 Cherry Street (photograph 20), built circa 1915. Organized in three bays, a projecting center bay with flanking bays, the house has exterior walls of brick and a moderate-pitched roof sheathed in slate with gabled dormers above the flank bays. Two brick chimneys define the margins of the roof. The corners of the main block and the projecting bay are accentuated with corbelled brick quoins. The flank bays have triple window units in the first floor (under a common limestone lintel) and double window units in the upper story. The windows are six-over-six, double-hung sashes throughout. The center bay is the focal point of the façade; it contains the entry to the interior, and a small square window, glazed six-over-six, is centered above the entry arch and directly below the returns on the center gable. The arched entry surround is detailed with rough-faced irregular limestone blocks and the door, which appears original, is constructed of vertical boards and has a small light in the upper one-half.

The brick Colonial Revival-style house at 1544 Poplar Street (photograph 21) is one of the largest homes in the district. Two-stories tall with a low hip roof, the asymmetrical dwelling consists of an off-center main block with recessed wings. The three-bay main block has a projecting vestibule topped with a mansard-style copper roof. The entrance is flanked by sidelights, capped by a transom, and the wood-paneled door appears original. Windows in this block are six-over-nine on the first floor and six-over-six on the second. To the left of the main block is a slightly recessed wing with a ribbon window on the first level and six-over-six on the second. The right portion contains a roll-up door in the first floor garage and a single, double-hung window glazed six-over-six in the second floor. The center bay has two single windows and the entry for



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the interior. The second-floor windows are the same as previously described. The first-floor windows are single, double-hung units glazed six-over-nine.

An example of the popular Dutch Colonial residence, another revival style found in Hawley Heights, is the two-story, side-gabled, shingle-clad, gambrel-roof house at 1428 Poplar (photograph 22) that was built circa 1920. The gambrel roof is clad in composition shingle and has full-dormers on the front and rear slope. The asymmetrical façade is organized with an entry on the left and a ribbon window and paired window on the right. The fenestration and entry are similar in design to a model home, the "Berkeley" that was depicted in the Harris, McHenry & Baker Company's floor plan catalogue in 1925. The second floor window units in the dormers are paired with double-hung sashes glazed six-over-six. Other single windows throughout the house are identical to these. The first floor three-sash, ribbon window unit is double-hung and glazed six-over-six. The entry consists of a concrete stoop, a vaulted-ceiling gabled roof and a pair of round, tapered column supports. The wood-paneled door appears original and has a plain surround.

The Spanish Eclectic house at 1248 Poplar Street (photograph 23) is a two-story, side-gabled, and massed-plan residence, built circa 1925, combines a symmetrical fenestration and six-over-six window units, apparent in many Colonial Revival buildings, with a tile roof and stuccoed exterior walls associated with Spanish-influenced architecture. These window units and the entry door are replacements. The vaulted ceiling canopy, supported with decorative angle braces, over the stoop also is reminiscent of other colonial homes.

More in keeping with the Spanish Eclectic style is the two-story, side-gabled massed plan, three-bay house at 1541 Cherry Street (photograph 24) that was built circa 1920. The three-bay façade is defined by a slightly projecting gabled entry in the center bay and flanking bays with windows in both stories. On the left and right margins of the façade are an arcaded wing wall and a small wing respectively. All the roof surfaces are tiled. The flanking bays have double casement window units in the first floor and wide, double-hung sashes glazed eight-over-eight in the second. The window units in the south wing are also casements. The arched, wooden door is original and a circular eight-pane window, located in the upper third of the original door, accentuates the arch.

Bungalows, or homes in the bungalow style, make up nearly twenty percent of the residences in the district. Most of the examples are clearly identifiable by the long sweeping rooflines of the side-gabled homes or the sharp outlines of the front-gabled variety. One popular means of acquiring a home in the 1910s and 1920s was to consult

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various catalogues for plans or the ultimate pre-cut house that could be shipped to a site and erected by local labor. Companies such as Gordon-Van Tine, Aladdin, Sears, Wardway (from Montgomery Ward), or Lewis-Liberty offered complete homes in a single package and in the latest styles. Many plans from different companies resemble each other but this may be a function of the popularity of styles rather than purely “copying” another company’s design. Identification of these homes is sometimes complicated by the fact that some companies in the Bay City, Michigan, area sold pre-cut homes under their trade name and also other brand names; for example, Sears in particular was known to contract with other mills for pre-cut houses, when their production capacity was limited. These homes were shipped without the parts numbering system imprinted on the pieces of the house.

There appear to be a number of potential pre-cut homes from the various vendors and possibly homes from the Architects’ Small House Service Bureau (ASHSB). Endorsed by the U.S. Department of Commerce, members of the American Institute of Architects produced a book of house plans for prospective homeowners. From this plan book, homebuilders could select and purchase house plans without the cost associated with a professional architect. Models in the plan book were similar to many available from pre-cut home manufacturers; the plan book offered selections that ranged from simple one-story cottages to the much more upscale brick, two-story Colonial Revival homes. One major difficulty in identifying either pre-cut or ASHSB homes is the penchant for owners to make alternations that mask, remove, or change identifying features of a particular pre-cut style. For instance, the houses at 1337 Poplar Street (photograph 25) and 1158 Oak Street (photograph 26) may be examples of two different Sears models, the Albion (3227) or the Cornell (3226) but the porches have been enclosed and vinyl siding covers the original cladding. Alternatively, the two examples also bear some resemblance to Gordon-Van Tine models #556 or #508. Accurate identification relies on comparison of the interior plans with the understanding that many firms offered optional plans for interiors or full reversal of the plans noted in their catalogues.

The Craftsman-style bungalow at 1414 Poplar Street (photographs 27 and 28) was built circa 1915 and was one of the first homes built in Hawley Heights; a historic photograph of the early development shows the house surrounded by empty lots. Although the developers did not generally get involved in constructing dwellings, this particular house was built by Heber Harter and sold to a new homeowner immediately upon completion. The one and-one-half-story, side-gabled house retains most of its original components such as windows and doors. The exterior walls are clad with wide, metal, horizontal siding, and the low-pitched roof is sheathed with composition shingle.

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Exposed beam-ends support the wide eaves. A full-width, one-story, engaged porch and a gabled dormer dominate the three-bay façade. The porch is original in design, and materials and flaring corners at the base of the porch give the visual impression of a battered foundation. The closed balustrade of the porch is covered with the same siding as the main portion of the house and provides the base for the porch roof supports. The supports are square wooden posts in three-unit clusters at the corners and paired at the entrance to the porch. The gabled dormer consists of wooden siding and paired fixed-sash windows glazed with four small panes. Identical bays flank the center bay, which contains the entry door. Each side bay has a large, single-window unit consisting of a single-glazed center pane with narrow sidelights. The windows are covered with period storms. The original wooden entry door is glazed with nine panes separated by wooden muntins in the upper half and paneled in the lower. The windows in the other elevations are double-hung sash with nine-over-one glazing. A full-height brick chimney graces the south elevation. The interior has sustained some modifications but the original floor plan is still evident through most of the house.

The Craftsman residence at 1624 Cherry Street (photographs 29 and 30), built circa 1915, is a two-story, side-gabled house with an unusual second story arrangement. According to one source, this separate room in the second story occasioned the sobriquet “airplane bungalow” because it afforded a more panoramic view from the second-story windows. Local sources state that this house was designed by and built for a local architect, Sam Craig. A historic photograph shows the completed house sited among a small grove of trees. The wooden, shingle-clad exterior walls are flared at the base to give a battered appearance, and the wide eaves are accentuated with exposed end beams and angular braces. The low-pitched roof is clad with composition shingles. A partial-width, one-story, gabled porch constructed of brick and wood dominates the three-bay façade. A low wooden balustrade with square balusters connects the square brick roof supports. Open framing members and exposed beam-ends accentuate the gable of the porch. The façade contains a single entry in the middle bay flanked by window units in the left and right bays. The surrounds are plain and painted a contrasting color. The window units have a large single-glazed pane with sidelights. The sidelights are glazed with a single pane in the lower two-thirds and four single panes in the upper one-third. The entry door is original with six-pane glazing in the upper one-third and wood panels in the lower two-thirds. Other elevations contain double-hung, one-over-one window units or variations on the four-pane configuration in the front sidelights.

The handsome one-story, brick Craftsman bungalow at 1449 Cherry Street (photographs 31 and 32) was built circa 1928 and demonstrates a number of features commonly associated with the style such as battered columns, exposed beam-ends, low-

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pitched roof, and wide eaves. A low-pitched, gabled dormer with a louvered vent occupies the front slope of the composition shingle roof. A tall brick chimney pierces the roof on the north elevation. The concrete foundation supports yellow brick exterior walls that rise to wide eaves. A front gabled-wing on the left and an engaged porch on the right dominate the asymmetrical façade. A low brick balustrade defines the porch, and a single square brick column supports the roof. The original windows throughout the house are either multi-paned casement or small double-hung sash units. The entry surround has multi-paned sidelights and the original door is similarly glazed.

The one-and one-half-story, side-gabled Craftsman residence, built circa 1925, at 1268 Oak Street (photographs 33 and 34) has many of the architectural details or design elements of models found in catalogues in the mid-to-late 1920s (Gordon Van-Tine model #507, the Sears Sheridan model # 3224, and a Sears Vallonia model # 13049). The house is supported on a concrete foundation and features wooden-shingle-clad exterior walls, wide eaves supported by decorative brackets, and a composition shingle roof with a gabled dormer on the front slope. A full-width, enclosed and engaged front porch, accessed by a set of concrete steps, obscures the three distinct bays of the façade that are characterized by an entry door in the center flanked by large double-hung-sash window units glazed five-over-one. The entry door is original and glazed with three long vertical panes, separated by muntins and enclosed in narrow rails and stiles. The front dormer contains a three-part-ribbon window unit with the double-hung sashes glazed three-over-one. The other windows throughout the house have plain surrounds and the double-hung sashes are glazed either five-over-one or three-over-one. The south elevation of the house has a small bay. The bay has a three-part-ribbon window unit with double-hung sashes glazed three-over-one.

The front-gable, one-story bungalow at 1442 Poplar Street (photograph 35) was built circa 1918 and demonstrates many typical Craftsman details such as a low-pitched roof, exposed beam-ends, and a prominent stone porch. Modeled after an example depicted in the May 1917 edition of *Bungalow Magazine*, the original owner/builder, Edward J. Reilly, replicated the example in fine detail at a cost of approximately \$2300. A draftsman by profession, it appears Reilly drew up his own plans and did much of the work himself. Surviving family members relate that the roof was completed on Armistice Day 1918. An unusual cross-gable porch roof emphasizes the asymmetry of the façade. Exterior walls, which were originally stucco, are clad with cement/asbestos shingle siding, and composition shingles cover the roof. A balustrade and wing walls constructed of brick and decorated with inset rubble stone accentuate the small, engaged porch. Wooden framing and screens enclose the porch. The façade contains a large window unit

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with a single glazed center pane flanked by narrow sidelights. The other window units in the house are double-hung sashes with one-over-one glazing.

The Tudor Revival style was popular during the early years of the district's development. Varied in design, basic materials, and level of architectural detail, Tudor Revival houses were also marketed for sale as a pre-cut package. Plans of Tudor Revival-style homes were available in the late 1920s from the ASHSB, and Sears Roebuck pre-cut packages were available in the early 1930s. A reprint edition of the ASHSB plan book has many variations on the style that run the gamut from one-story cottages to richly detailed two-story models.

The two-story, brick Tudor Revival-style house at 1454 Cherry Street (photograph 36) was built circa 1925. The gable-front house has a number of elements common to the style: steeply-pitched gables, an arched entry, and a tall, prominent front chimney. This particular house façade is asymmetrical with the entry on the right and a long, sweeping roofline on the left that dominates the elevation. A large shed dormer is located on the south slope of the composition-shingle-clad roof. The façade has three distinctly different styles of window units. Centered in the first floor is a bay window with a large double-hung sash glazed one-over-one flanked by narrow fixed-sash diamond-pane lights. To the left is a small double-hung sash window glazed one-over-one. The other window units throughout the house are double-hung sashes with six-over-one glazing. The entry door is in the smaller of the overlapping front gables. The door surround is arched and the wooden door is original.

More modest examples of the Tudor Revival style, the one-and one-half-story houses at 1301 and 1563 Poplar Street (photographs 37 and 38) are identical in plan and fenestration, which may be an indication that both are pre-cut homes marketed by Sears in 1932 and 1933. The homes strongly resemble, but are not identical to, the Maplewood model # 3302 or the Ridgeland model #13302 (sold in the mid-to-late 1930s). A small front-gable vestibule contains the main entry in each house flanked on one side by a tall, relatively plain brick chimney. Other common features are the window units flanking the entry door (paired on the right and single on the left), the small fixed-sash lights to the left of the door, six-over-six glazing in the double-hung sashes, and the semi-circular two-step concrete stoops. The arched entry door surrounds are identical and the wooden doors appear original. Both houses have been sided with vinyl. The interior of 1301 Poplar retains much of the original plan but the rear wall of the house has been extended outward to accommodate a large porch addition; 1563 Poplar was not inspected.

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Design 5-D-33 of the Architects' Small House Service Bureau catalogue is the same as the one-story, overlapping front gabled, Tudor Revival residence at 1432 Poplar Street (photographs 39 and 40) that was built circa 1940. The architect's rendering in the ASHSB book includes the following details demonstrated by this house: the exterior walls are wooden-shingle clad; the entry door is arched and the surround is plain; the three-bay fenestration of the façade is the same; the front-gabled wing has a sweeping roofline; a louvered, semi-circular vent is installed in the peak of the larger rear gable; and the interior location of the chimney appears to be the same. Window units in both are double-hung sashes with one-over-one glazing. The front door of the house has been replaced. Inspection of the interior revealed that the house retains much of the spatial arrangement in the original plans, however, like others in the district the rear wall of the dwelling has been moved outward to increase the floor space.

Like the Colonial Revival house, the Prairie-style home, popular in the first decades of the twentieth century, had many variations. They account for approximately ten percent of the district total. The two-story, massed-plan house at 1460 Poplar Street (photograph 41), built circa 1915, demonstrates some of the style characteristics attributed to the Prairie-style homes. The most obvious design element is the hipped roof with the exceptionally wide closed eaves, a signature detail. Other noteworthy elements include: contrasting materials on the exterior walls (in this case wooden-shingle and horizontal siding) and a large number of windows bringing light to the interior. The double-hung window units in this house vary greatly in configuration and glazing with those in the main house displaying six-over-one glazing and those in the front enclosed porch with eight-over-one glazing.

The two-story, brick, massed plan Prairie-style house at 1215 Poplar Street (photograph 42), built circa 1915, demonstrates some of the design features of the Sears Rockford model # 3251. For example, the brackets under the eaves, the placement of the exterior chimney on the left elevation, the brick exterior walls, and the full-width front porch are consistent with the Sears model. There are some obvious differences, but pre-cut house owners modified basic designs by changing windows and actual fenestration, reversing floor plans completely, or making other style choices. This particular house has a major feature that does not appear on any plan, an attached two-car garage at the rear of the building. Information from the present owner indicates that a house "down the street" has exactly the same floor plan but the spatial arrangement is reversed, which increases the probability that this dwelling is a pre-cut home.

The two-story, massed-plan, wooden-shingle and horizontal-siding clad American Foursquare house at 1645 Cherry Street (photograph 43) has some of the design features

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of the Sears Cornell model #3226, which was sold from 1926 to 1938. The identifying features of this model present in the Cherry Street house are the two-bay fenestration of the façade and the north (left elevation), the basic design of the porch, the exterior wall cladding, and the hipped roof. However, this house has a small front dormer not illustrated with the Cornell and different glazing. The glazing differences may be attributed to editing changes in the Sears catalogue or the choices made by the individual owners.

By the late 1930s, residences being built in the district were influenced by the modern movement that included minimal traditional and ranch-style homes. A very good example of the minimal traditional style is the small, one-story, front-gabled house at 444 Edith Street (photograph 44) that was built circa 1950. The asymmetrical facade includes a large picture window in the left half and a front-gabled entry and window in the right half. The exterior walls are a combination of limestone veneer and board and batten siding in the gable on the facade; other elevations have horizontal wooden siding. The low-pitched roof is sheathed with composition shingles, and a large stone chimney rises above the western gable. This elevation also includes an attached garage that is accessed from the rear of the building. The large picture window has a single-glazed center pane flanked by narrow, double-hung side windows. In the right portion of the façade the entry door is recessed from the plane of the wall; a small circular window and a single, double-hung window are located right of the entry. The circular window is glazed with six panes separated by muntins. The double-hung window is glazed one-over-one, as are the others in the house. The sidewalls of the entry are surfaced with board and batten siding and the door appears original.

Immediately east of the house on Edith Boulevard is a ranch-style dwelling – another example of residential architecture from the mid-twentieth century. The one-story, brick, asymmetrical residence at 1412 Oak Street (photographs 45 and 46) demonstrates a number of the architectural design elements of this style, such as a low-pitched hipped roof with wide overhanging eaves, rambling plan, and mixed (brick and limestone veneer) wall cladding. In addition to these features, the house, built circa 1950, includes the significant use of glass block (prevalent in the 1930s) at the southeast and northeast corners of the structure. The façade, the east elevation, includes the entry, a ribbon window unit, and a massive two-car garage on the north end. The windows in the house, with the exception of the ribbon unit and the glass brick corner lights, are double-hung and glazed one-over-one. The ribbon unit consists of eight single-glazed casement-style sashes. The entry door surround includes limestone detail on one side; the door is a replacement for the original. The garage doors are also replacements.

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Although it is non-contributing to the district due to age, the one-story, limestone-veneer-clad, ranch-style house at 1471 Oak Street (photograph 47) that was built in 1960 is an excellent example of the rambling nature of many homes of this type that were built on empty lots in the latter years of the period of significance.

Hawley Heights was an area platted as a unit, but it developed over time. As noted previously, more than fifty percent of the homes are revival in style, but there are also examples of Prairie, Foursquare, and ranch styles. One house was definitely architect-designed, but it is clear that more of the homes had more modest origins. Some were pre-cut; these homes came from a variety of manufacturers and indicate the desire for the popular designs of the day at a modest price. With its examples of homes styles that gained popularity during the first half of the twentieth century, the district demonstrates, as a snapshot in time, the evolution of dwelling styles apparent in many middle-class neighborhoods of the era.



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**SECTION 8 Statement of Significance**

The Hawley Heights Historic District is significant to the history of Huntington as an example of twentieth century residential development. The first lot went on sale in 1914, but the residential area was not completely developed until the late 1960s. Hawley Heights is atypical of local development of the period; it presented one of the first opportunities for Huntington residents to become part of a “planned neighborhood” that was distinct from the nineteenth century homes that lined Jefferson Street (US Highway 224) to the east and farmland around it. The district is eligible for the National Register of Historic Places under Criterion C as an example of properties that embody the distinct characteristics of a type, period, or method of construction: to wit, the district includes an architect-designed home, a number of pre-cut or plan-book-inspired dwellings, and other traditional homes more in keeping with vernacular style choices of the particular time.

Organized in 1834, Huntington County with the City of Huntington as its county seat is a rectangular political division comprising 384 square miles and situated in the northeastern quarter of Indiana. The region offered positive incentives for settlement. Streams and rivers of the region provided motive power and hence played an important part in the history of the county and the City of Huntington. The second positive incentive was the sale of government lands in the region for \$1.25 an acre; this alone eventually drew thousands of settlers and numerous land speculators to the county and the region. The speculators did not stay long but the settlers became the farmers, businessmen, and artisans who formed the backbone of Huntington County’s successful economy.

Huntington’s first “anglo” place name was Flint Springs, a name logically derived from the Miami Indian’s designation Wa-pe-cha-an-gan-ge or “place of flint.” The first white settlers to establish residence here were the brothers Joel and Champion Helvey, who moved from their home in Tennessee in 1831, set about building a log structure that acquired the grand name “Flint Spring Hotel.”

Economic opportunity, in the form of a federal land grant for a canal through Indiana, stirred interest in developing the area around Flint Springs and the Forks of the Wabash. General John Tipton, a landowner of great repute and a resident of Lafayette, Indiana, sent his agent, Elias Murray, to Flint Springs. Murray’s positive report to Tipton resulted in acquisition of the patent for the Helvey’s land. Murray platted the town in 1833 and named it Huntington in honor of Samuel Huntington, a signer of the Declaration of Independence. Tipton donated land for the purpose of establishing Huntington as the county seat.

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While Tipton and Murray were attending to the birth of Huntington, factions in the state were moving forward with plans for Indiana's canal system. In 1827, Indiana accepted a federal grant for the purpose of building a canal across the state. This canal would eventually connect the Ohio River, via the Wabash River, with Lake Erie at Toledo, Ohio. Ground breaking for this project occurred at Fort Wayne, Indiana, and first water reached Burke's Lock, at the northeast corner of the city, on 3 July 1835. With the coming of the Wabash and Erie Canal, Huntington experienced its first economic boom. Even before the canal boat *Indiana* reached the city, an influx of workers and contractors spurred commercial activity in the settlement. Entrepreneurs, such as Dr. George A. Fate who enjoyed early success in his general store, satisfied the basic needs of those brought to the area by the canal.

The availability of land and the promise of accessible, inexpensive transportation opened the Wabash River Valley for settlement and greatly accelerated the rate of development of the area's agriculture and business enterprises. Slow to start but advancing rapidly throughout the 1840s and 1850s, agricultural production and canal-support activities became the mainstay of Huntington's economic and financial success. In the late 1840s, the hardwood forests in the region, especially the dense stands of black walnut, oak and ash, began to furnish the raw material that supported a growing lumber and wood products industry. Enterprising men such as John Lewis and John Kenower, who started his first sawmill in 1852, were instrumental in developing this industry. Others, viewing his success, rushed to take part in what might be considered Huntington's second boom. Saw, planing, and bending mills employed hundreds of men and transformed the raw wood into lumber, staves and barrel heads, wheel rims for wagons and buggies, furniture, plow handles, and barrel hoops. One local factory on the eastside shipped 6 million barrel staves a year. Until the 1860s, when railroads became efficient and readily accessible to larger towns and cities, the Wabash and Erie Canal remained the major means of transportation to move bulk shipments of grains and other regional products to Eastern markets.

While commercial enterprises were steadily growing, so was the population. The community, in the 1840s and 1850s, also experienced growth in other facets of its life. Additional eastside plats were initiated in the city about the time of its incorporation in 1848. The Census of 1850 enumerated 594 souls in the town; by the Census of 1860 that figure had almost tripled and at the end of the nineteenth century the population was 9,491. The next two decades experienced a leveling off at approximately 11,000 citizens. Profiles of commercial growth and population growth would be nearly identical.

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The arrival of the first passenger train service to Huntington signaled two impending significant events; the introduction and expansion of regional agricultural and manufactured goods into a national market on a grand scale, and the death of the Wabash and Erie Canal. Although initial construction began in 1853, the Lake Erie, Wabash & St. Louis Railroad did not bring a train into Huntington until January 1856. Later renamed the Wabash, St. Louis & Pacific Railroad, the company was the sole source of rail transportation until the Chicago & Atlantic Railroad entered the scene in 1882.

The direct economic impact of railroads was felt again in the latter part of the nineteenth century. The Chicago & Atlantic Railroad established significant maintenance facilities on the eastside of town in the early 1880s. A roundhouse, car shop, and track shop offered employment to many of Huntington's workers. By 1910, this facility employed close to 2,000 men and women, many of whom lived nearby.

Huntington in the 1880s began to acquire the infrastructure and social trappings of a city on the move. In 1885, Huntington gained the distinction of being the first city in the state to have a publicly owned, electric generating facility. That same year, Huntington Gas and Light, an investor-owned company, instituted service for gas street lights and lights in some public buildings. By 1890, the natural gas boom in eastern counties prompted the formation of Huntington Light and Fuel and occasioned the laying of a pipeline to introduce natural gas to its customers. As progress was made on the downtown area, sidewalks and graded streets began to appear. In 1887, the local fire department consisted of four separate companies totaling 130 men, steam pumpers, and four hand-operated pumpers. The city got into the commercial lighting business in April 1914.

With its broad economic base, Huntington generally enjoyed economic prosperity even during periods of limited commercial growth. Widely diversified companies producing marble building and memorial items, flax and jute bags, potash, lime, and last but not least a brewery that shipped 2,000 barrels of beer a year, provided employment to hundreds of Huntington citizens.

Around the turn of the century, depletion of the local hardwood forests caused a reduction in the number of wood products firms, but the Factory Fund Association was formed to undertake the task of shifting the focus of local manufacturing efforts. Established in 1907, the Fund recruited businesses to "fill in the holes" generated by market forces and raw material shortages. Firms like Caswell-Runyan, a producer of cedar chests and burlap; the Majestic Furnace Company, maker of furnaces and coal chutes; Orton & Steinbrenner, builders of steam shovels, locomotive cranes, and coal

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crushing equipment; and the Huntington Machine and Foundry Company took advantage of a friendly financial environment and a disciplined workforce by moving their operations to Huntington.

In 1901, the introduction of interurbans improved transportation opportunities for Huntington. The Fort Wayne & Southwestern Traction Company offered service for passengers and light freight throughout the county and into adjacent counties. In 1901-02, this company joined in partnership with the Wabash River Traction Company to become the Fort Wayne & Northern Indiana Traction Company. They petitioned and received authority to extend their service to Lafayette using the old towpath of the Wabash and Erie Canal for the roadbed. By December 1902, full service between Fort Wayne and Lafayette was established through Huntington.

Transportation would play an important part in Huntington's introduction to the world of planned subdivisions. Wesley W. Hawley, an early Huntington entrepreneur, acquired land in the northwest corner of Huntington in 1893 in anticipation (purely speculative) that this parcel of land would eventually be bought up by a railroad. The rumor of impending arrival of a large maintenance facility in conjunction with railroad development proved to be just that, a rumor; the untimely and simultaneous arrival of the financial panic of 1893 effectively terminated any new railroad development and Hawley was left with his dream unfulfilled. Hawley platted the land and it remained undeveloped. The plat included portions of the current Edith, Oak, Poplar, Agnes, and Cherry streets.

An article in the *Huntington Herald* in 1912 chronicled the acquisition of the land and noted that Hawley had offered it to the city for a park or a school. Hawley also was willing to sell the land at a greatly reduced price, in fact at less than half the original price of \$433 an acre. The city of Huntington did not take him up on his offer, shortly another party would.

In 1914, a group of developers (they identified themselves as sub-dividers) organized as Collins, Gauntlett & Harter (CG&H) bought Hawley's land and some of the land surrounding his original purchase. Information about the firm is limited. Collins and Gauntlett do not appear to be local, but Heber Purviance Harter likely was related to the Purviance family, respected members of the community. Called the "Collins, Gauntlett & Harter Addition to Hawley Heights," the plat of the addition expanded the Heights to its current area within the boundaries of the district. The addition extended Edith to its full length between La Fontaine and Jefferson Streets and extended Oak, Cherry, Poplar Streets to MacGahan Street.

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The development of Hawley Heights signaled a change in the method of extending Huntington's boundaries; CG&H was developing a planned community. Advertising played a role in the sale of the subdivision. It was billed as "the best subdivision in Northern Indiana" and Huntington's "choicest residence section." In June 1914, 78 lots went on sale for the first time; "improved lots" were offered at "\$575 and up" but CG&H also had a "few choice lots with all the restrictions for \$275 and up." Advertisements were placed in the local paper that guaranteed improvements that included paved streets and cement sidewalks; parkings (the tree lawn between the curb and the sidewalk) planted with grass, shrubs, and trees; water and sewer installed; ornamental street lights; gas and electric available; and telephone poles installed only in alleys behind the lots. Lot frontage varied from 45 to 57 feet.

Large square brick columns marked the main entrances to the new subdivision. The columns or "piers" as they were called in the local newspaper are decorated with bands of square, white terra cotta tiles below domes of the same tile. The firm's initials "CGH" appear on some of the faces of the columns as part of the decorative band. Some of the columns have only the initials "CG" embossed on them; no information is available to explain why this deviation appears.

Consistent with the policy of "installment loans" that Henry Ford had effectively instituted with his marketing of the Model-T, lots in Hawley Heights could be purchased on credit. Most lots could be secured for as little as a \$25 down payment and monthly payments of \$7.50 to \$12.50. In fact, if the homeowner purchased a pre-cut home from Sears, that company sometimes held the mortgage. Sears, Roebuck and Company suffered significant losses during the Depression; after 1939-40 they got out of the mortgage business entirely.

The opening of the Hawley Heights development was fortuitous in its timing. The 1910s and 1920s were the heyday of many of the companies engaged in the sale of residences that were identified variously as pre-cut, kit, readi-cut, or catalogue homes. Marketed by companies such as Aladdin, Sears, Montgomery Ward, Gordon-Van Tine, Ray H. Bennett, and Lewis, to name a few, these pre-cut homes met a need for one and two-story houses that made a dream of a new "modern" home for many middle-class families come true. The fact that Huntington is well situated on an active railroad and the economy was strong no doubt influenced buyers in Hawley Heights to take advantage of the boom in pre-cut homes or from the plans available from the Architects' Small Home Service Bureau.

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Priced to meet the needs of customers who could not afford the services of an architect or merely did not want to pay these fees, the base price for the pre-cut homes ranged from as low as \$1,123 for a simple, four-room bungalow with bath like the Sears model Olivia, to the much more upscale Gordon-Van Tine model No. 604, a two-story Colonial Revival home at a low price of only \$4,087 for the basic structure; an amount that approximates the same amount an average middle-class family earned in two years. Every company also offered less expensive models but they did not generally include a bathroom in the plan.

The prices seem low by today's standards but even so, they did not include the cost of the other systems or components needed to make the house habitable. Plumbing (including the porcelain items in the bathroom, electrical wiring, furnaces, and water heaters) all came at an additional cost. Sears pre-cut house catalogs contained blank forms that potential customers could send to the company for estimates on all these necessities and also for items like screen doors or lighting fixtures. Added to the total cost of the house and accoutrements was the amount a local carpenter would charge to erect the house. Gordon-Van Tine headquartered in Davenport, Iowa, and the Ray H. Bennett Lumber Company from North Tonawanda, New York, are two other suppliers of pre-cut homes that offered the "extras" to complete the residence, all at additional cost.

Pre-cut homes came in a variety of basic styles but with a multitude of options; as a result it is sometimes difficult to distinguish homes from the companies mentioned above. For example, Ray H. Bennett, Sears, Gordon-Van Tine, and Aladdin all sold homes in the very popular style, the American Foursquare. They also offered the vernacular one and one-half-story bungalow with a seemingly endless variety of exterior wall finishes, front dormers and porches, and windows. Some companies would reverse the entire floor plan to satisfy the customer.

Prospective homeowners who did not wish to pursue a pre-cut house had another option, the Architects' Small House Service Bureau (ASHSB). Here the homeowner could purchase house plans without the cost associated with a professional architect. Members of the American Institute of Architects produced a book of house plans and were endorsed by the U.S. Department of Commerce. Models in the plan book were similar to many available from pre-cut home manufacturers, but leaned more toward simple cottages as opposed to the popular American Foursquare and vernacular bungalow. The cottages often reflected design features of the Tudor Revival style, even in the simplest of homes. There may be a number of homes in the Hawley Heights Historic District whose plans originated from this service.

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Demographically, the occupations of the homeowners in Hawley Heights have changed over time but not as much as might be expected. In the first decade, 1914-1924, occupations of the homeowners listed in the city directories ranged from contractor/laborer/carpenter to high school teacher to assistant supervisor at Orton & Steinbrenner to a local man of the cloth. By the early 1930s, doctors, small business entrepreneurs, the high school principal, and other professionals joined the ranks of homeowners in Hawley Heights. The post-World War II building boom brought more professionals to the Hawley Heights area to build their homes; by the early 1960s, more and more homes were occupied by upper middle-class families. Although the occupations of the homeowners may have changed, Hawley Heights has remained a solid middle-class neighborhood with all the desired attributes of that social designation.

The development of Hawley Heights is interesting because the rise and fall of home building in Hawley Heights reflects the economic times of Huntington and the nation. Begun shortly after World War I was declared in Europe, homes sales in Hawley Heights likely languished in the district's early days as people waited to see if the United States would enter the conflict. America's participation in the war was brief so in the post-war boom of the 1920s construction really took off. Enthusiasm was contagious at this time, even though agricultural prices were dropping, foretelling the hard times to come. After the stock market crash in 1929, construction slowed during the Great Depression. Agriculture, long a mainstay of the local economy, continued to suffer and industry lagged. By the 1940s, however, limited construction in Hawley Heights occurred as the country was pulling itself out of the decade-long depression. Housing was at a premium, especially after men returned from war and they rushed to marry and start a family. By 1950, especially in the midst of the "baby boom," home ownership in the lovely Hawley Heights began once more. Small ranch-style homes began to appear in the empty lots in the district. The last spurt of construction occurred in the early 1960s as the last lots along Oak Street were occupied by large sprawling ranch-style homes with limestone veneer details. There are a few homes in the district that were built later but their numbers are insignificant

Stylistically, Hawley Heights illustrates the common building trends of the 1910s-1960s. The predominance of the Colonial Revival style dwelling and the large number of Craftsman-style bungalows mirrors the trends and choices of style most acceptable to homeowners of the period. The introduction of the Tudor Revival influence is evident both in the models offered by the commercial pre-cut home industry and the ASHSB plan book.

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Hawley Heights is significant in local history for it was a symbol of the American dream of home ownership in a small town at a time when “pre-cut” homes were making their debut, installment loans were on the rise, and advertising was a fledgling industry. True marketers, the developers promoted the district in local newspapers and made generous terms for the buyers. The developers carved out a community complete with entrance “piers” and sidewalks from the farmland to the northwest of the city. It was set off from the rest of the city by these distinctive elements as well. Here people built modest homes, some of which were “precut” and tailored to their individual needs. It was a distinctly “modern” concept. The “revival-influenced” architecture of many of its homes sets it apart from homes in much of the city as well. Even though construction in Hawley Heights spans more than fifty years, it was that initial influx of homes that help create the “feel” of a district. The distinctive elements that the developers advertised nearly ninety years ago in the local newspapers set it apart from the rest of the city.

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**SECTION 10 Geographical Data**

Verbal Boundary Description

From the start point at the southeast corner of Oak Street and MacGahan Streets proceed northeast along the south curb of MacGahan and continue past the intersections of Poplar and Cherry streets to the alley between Jefferson (US Highway 224) and Cherry streets; turn southeast and proceed along the alley, cross Edith Boulevard and continue southeast to the southeast corner of the lot for 1439 Cherry Street; turn southwest and follow the property line to its intersection with the east curb of Cherry Street; cross Cherry and proceed along the south property line of 1446 Cherry Street to its intersection with the alley between Cherry and Poplar streets; turn southeast and proceed along the alley to the

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southeast corner of the lot for 1215 Poplar Street; turn southwest and proceed along the north curb of Collins Street, cross Poplar Street, and continue southwest along the south property line of 1226 Poplar Street to its intersection with the alley between Poplar and Oak streets; turn northwest and proceed for approximately 50 feet to the southeast corner of the lot for 1163 Oak Street; turn southwest and proceed along the south property line of 1163 Oak Street to its intersection with the east curb of Oak Street; cross Oak Street and continue southwest along the south property line of 1158 Oak Street to its intersection with the rear property lines of 1158 and 1168 Oak Street; turn northwest and proceed along the rear property lines, cross Agnes Street and proceed along the rear property lines of the 1204 –1268 Oak Street and the west property line of 411 Edith Boulevard to its intersection with Edith Boulevard; cross Edith Boulevard and proceed along the west property line of 444 Edith Boulevard to the rear (north) property line of 444 Edith Boulevard; turn northeast and proceed along this property line to its intersection with the north property line of 1412 Oak Street; continue northeast along the north property line of 1412 Oak Street to its intersection with the west curb of Oak Street; continue across Oak Street to its east curb; turn northwest and proceed along the east curb to the start point at the southeast corner of MacGahan and Oak streets.

Boundary Justification

The district boundaries encompass the original plat of Wesley Hawley and the additional land platted by Collins, Gauntlett & Harter to begin their development of the area being nominated.

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North/South Streets                      C                      N/C

**Oak Street–West Side**

1158	x	
1168	x	
1204	x	
1218	x	
1232	x	
1242	x	
1258	x	
1268	x	
1412	x	

**Oak Street–East Side**

1163		x
1175		x
1201		x
1209	x	
1235	x	
1259	x	
1263	x	
1267	x	
1277	x	
1435		x
1451		x
1471		x
1525		x
1575	x	
1585	x	

**Poplar Street–West Side**

1226	x	
1248	x	
1260		x
1306	x	
1316	x	
1324	x	
1334		x

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1344	X	
1362	X	
1406	X	
1414	X	
1428	X	
1432	X	
1442	X	
1460	X	
1470	X	
1524	X	
1534		X
1544	X	
1560	X	
1570	X	

Poplar Street–East Side

1215	X	
1253	X	
1301	X	
1309	X	
1317	X	
1327	X	
1337	X	
1343	X	
1355	X	
1361	X	
1371	X	
1405	X	
1415	X	
1433	X	
1451	X	
1459	X	
1475	X	
1523	X	
1533	X	
1545	X	
1563	X	
1575	X	

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**Cherry Street– West Side**

1446	x
1454	x
1506	x
1518	x
1536	x
1544	x
1604	x
1624	x
1638	x
1648	x
1660	x
1704	x
1718	x
1738	x
1756	x

**Cherry Street– East Side**

1439	x
1449	x
1517	x
1525	x
1541	x
1543	x
1621	x
1631	x
1635	x
1645	x
1655	x
1709	x
1741	x
1747	x

**East-West Street**

**C**

**N/C**

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**Edith Boulevard**

444	x	
411		x
332	x	

**Objects**

Seven "CGH" Columns x

**Locations**

Corner of Poplar and MacGahan Street	= 2
Corner of MacGahan and Cherry Street	= 2
Near corner of Oak and Agnes Street	= 1
Near corner of Cherry and Collins Street	= 2

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- |   |   |
|---|---|
| <b>#1</b><br>John Warner<br>15 Nov 2002<br>402 West Washington Street<br>Indianapolis, Indiana, 46202<br>Looking S on Oak Street outside the<br>district    | <b>#6</b><br>John Warner<br>15 Nov 2002<br>402 West Washington Street<br>Indianapolis, Indiana, 46202<br>Looking SE at columns on Cherry Street |
| <b>#2</b><br>John Warner<br>15 Nov 2002<br>402 West Washington Street<br>Indianapolis, Indiana, 46202<br>Looking S on Poplar Street outside the<br>district | <b>#7</b><br>John Warner<br>15 Nov 2002<br>402 West Washington Street<br>Indianapolis, Indiana, 46202<br>Close-up of column                     |
| <b>#3</b><br>John Warner<br>15 Nov 2002<br>402 West Washington Street<br>Indianapolis, Indiana, 46202<br>Looking NW on Poplar outside the<br>district       | <b>#8</b><br>John Warner<br>15 Nov 2002<br>402 West Washington Street<br>Indianapolis, Indiana, 46202<br>Close-up of column with globe base     |
| <b>#4</b><br>John Warner<br>15 Nov 2002<br>402 West Washington Street<br>Indianapolis, Indiana, 46202<br>Looking N on Cherry Street outside the<br>district | <b>#9</b><br>John Warner<br>15 Nov 2002<br>402 West Washington Street<br>Indianapolis, Indiana, 46202<br>Looking S on Cherry Street             |
| <b>#5</b><br>John Warner<br>15 Nov 2002<br>402 West Washington Street<br>Indianapolis, Indiana, 46202<br>Looking NE on MacGahan outside the<br>district     | <b>#10</b><br>John Warner<br>15 Nov 2002<br>402 West Washington Street<br>Indianapolis, Indiana, 46202<br>Looking N on Cherry Street            |
|   | <b>#11</b><br>John Warner<br>15 Nov 2002<br>402 West Washington Street<br>Indianapolis, Indiana, 46202<br>Looking S on Poplar Street            |

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**#36**  
John Warner  
15 Nov 2002  
402 West Washington Street  
Indianapolis, Indiana, 46202  
Looking SW at 1454 Cherry Street

**#42**  
John Warner  
15 Nov 2002  
402 West Washington Street  
Indianapolis, Indiana 46202  
Looking E at 1215 Poplar Street

**#37**  
John Warner  
15 Nov 2002  
402 West Washington Street  
Indianapolis, Indiana 46202  
Looking NE at 1301 Poplar Street

**#43**  
John Warner  
15 Nov 2002  
402 West Washington Street  
Indianapolis, Indiana 46202  
Looking SE at 1645 Cherry Street

**#38**  
John Warner  
15 Nov 2002  
402 West Washington Street  
Indianapolis, Indiana 46202  
Looking NE at 1563 Poplar Street

**#44**  
John Warner  
15 Nov 2002  
402 West Washington Street  
Indianapolis, Indiana 46202  
Looking NW at 444 Edith Blvd.

**#39**  
John Warner  
15 Nov 2002  
402 West Washington Street  
Indianapolis, Indiana 46202  
Looking SW at 1432 Poplar Street

**#45**  
John Warner  
15 Nov 2002  
402 West Washington Street  
Indianapolis, Indiana 46202  
Looking W at 1412 Oak Street

**#40**  
John Warner  
15 Nov 2002  
402 West Washington Street  
Indianapolis, Indiana 46202  
Looking SW at 1432 Poplar Street

**#46**  
John Warner  
15 Nov 2002  
402 West Washington Street  
Indianapolis, Indiana 46202  
Looking SW at 1412 Oak Street

**#41**  
John Warner  
15 Nov 2002  
402 West Washington Street  
Indianapolis, Indiana 46202  
Looking W at 1460 Poplar Street

**#47**  
John Warner  
15 Nov 2002  
402 West Washington Street  
Indianapolis, Indiana 46202  
Looking NE at 1471 Oak Street



# Huntington County Hawley Height Historic District

February 21, 2003

