RECEIVED 2280
OCT 12 2012
NAT. REGISTER OF HISTORIC PLACES
NATIONAL PARK SERVICE

974

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 Meyer, Dr. John and Gerda, House

other names/site number Irene Herlocker-Meyer House, NPS Tract 52-134

2. Location

street & number 360 West Fairwater Avenue ☐ not for publication

city or town Beverly Shores ☐ vicinity

state Indiana code IN county Porter code 127 zip code 46301

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**

Robert S. Sutton, Chief Historian October 11, 2012
Signature of certifying official/Title Date

National Park Service
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

State Historic Preservation Officer — Indiana DNR, Division of Historic Preservation & Archeology
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:)

Jon Edson W. Beall 11.28.12
Signature of the Keeper Date of Action

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 Meyer, Dr. John and Gerda, House

other names/site number NPS Tract 52-134

2. Location

street & number 360 West Fairwater Avenue ☐ not for publication

city or town Beverly Shores ☐ vicinity

state Indiana code IN county Porter code 127 zip code 46301

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: Superintendent — Date: 5/23/12

Indiana Dunes National Lakeshore, National Park Service
State or Federal agency/bureau or Tribal Government

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

Signature of commenting official — Date: 6/20/2012

State Historic Preservation Officer
Title

Indiana DNR, Division of Historic Preservation & Archeology
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

Dr. John and Gerda Meyer House
Name of Property

Porter County, IN
County and State

5. Classification

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

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

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

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

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

Contributing	Noncontributing	
1	0	buildings
0	0	district
1	0	site
0	1	structure
0	0	object
2	1	**Total**

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

N/A

Number of contributing resources previously listed in the National Register

0

6. Function or Use

Historic Functions
(Enter categories from instructions.)

DOMESTIC: single dwelling

Current Functions
(Enter categories from instructions.)

VACANT/NOT IN USE

7. Description

Architectural Classification
(Enter categories from instructions.)

MODERN MOVEMENT: International Style

Materials
(Enter categories from instructions.)

foundation: CONCRETE
walls: BRICK
WOOD: Weatherboard
roof: SYNTHETICS: Rubber
other: GLASS

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 Dr. John and Gerda Meyer House is an excellent example of the International Style designed for an appropriate contextual setting on the ridge of sand dune in the lakeside resort community of Beverly Shores, Indiana. The house has a lower level that opens to the rear (south) side of the dune; the house's main level is located at the top of the dune and overlooks Lake Michigan which is located to its north. The dune is tall and is heavily wooded. A small patio is located on the north side of the house. A staircase that is made of wood connects the patio to the base of the sand dune and Lake Front Drive. A concrete driveway and terraced wood steps connect the south side of the house to Fairwater Drive, which is located at the south base of the sand dune.

Narrative Description

Site, 1961. Contributing

The lot on which the Meyer house is situated straddles a sand dune on the south side of West Lake Front Drive. No houses are located between Lake Front Drive and Lake Michigan; this offers an unimpeded view of the lake from the site. The site surrounding the Meyer house appears naturally wooded. Dr. Meyer and Mr. Harold Olin, the architect for the house, planted 1,000 saplings on the lot after the house was constructed. These included several white pine trees. The intent was for native vegetation to protect the dune from erosion. A wood staircase is located on the north slope of the sand dune. It connects the house to the street below; however it is badly deteriorated. Though it was part of the original design of the site, it is considered non-contributing due to its condition (right side of photo 0002).

A significant amount of stone paths and terrace walls are also located on the site. Flagstones were placed on the ground on the north side of the house to create a small patio area (photo 0002). Flagstones were also used for a path and stepping stones around the northwest and northeast corners of the house. The stone steps on the northeast corner of the house have a low brick wall on its north and east sides (seen in photo 0002). The brick wall acts as a retaining wall for a small knoll on the east side of the house. The knoll has a terrace wall composed of flagstones on the east side of the brick wall.

A short section of concrete sidewalk is on the east side of the house; it is supported by brick walls that are part of the house's lower level walls (left side of photo 0002). The sidewalk leads to a metal ship's ladder that is located near the center of the east elevation. Concrete steps are located on the east side of the sidewalk. They curve around the brick wall that supports the sidewalk and connect the sidewalk with a short section of stone path at the lower level of the house. The stone path connects the steps to the parking area on the south side of the house. A retaining wall composed of flagstones is located on the east side of the steps and stone path.

The south side of the house has a concrete parking area between the house and Fairwater Drive (photo 0001). The parking area is steeply pitched because it is on the side of the dune. A long walkway composed of terraced wood steps leads from the house to the base of the sand dune. It has wood posts on its west side; the posts once had a rope handrail. Spring flowers line the walkway. The west side of the house has a small concrete patio on its north side. The patio is supported by brick walls. Flagstones form steps and a walkway around the west side of the house and connect to the north and south sides.

House, 1961. Contributing

Exterior (photos 0001-0006)
The Meyer house was designed in the International Style. The general configuration is a small rectangular, two story box with a flat roof. An early addition was created on the northwest corner of the house. Materials chosen for the construction of the home are contextual with the landscape. The house's lower level walls are composed of dark brown colored bricks. This forms a "base" on which the main level, which has the appearance of a box, appears to float. The main level's walls are covered with redwood heartwood siding. The siding is installed vertically and is stained to mimic weathered driftwood. The siding is punctuated by large sections of glass windows and doors. The windows and doors have thin metal sashes and wood casings. A minimal amount of wood trim is on the exterior walls. Narrow pieces of trim frame the doors and windows. A tall trim board separates the lower level from the main level between the brick walls and wood siding. The roof appears like a flat plane that floats over the main level. The roof is supported by large wood rafters spaced approximately 10' on center. The rafters continue through the tops of the walls and support wide overhanging eaves. The roof has a tall fascia board that is covered with aluminum. The soffits are covered with plywood and the roof is covered with rubber. The owners used the roof as a roof-top deck for viewing the lake (photo 0005).

The south elevation (photo 0001) has the clearest appearance of a two story house because the lower level, which is pushed into the south side of the dune, is exposed on its south wall. The main level of the house overhangs the lower level. It is supported by an extension of brick wall in the center of the wall and by a row of four metal pipe columns. A cast metal plaque with a Louis Sullivan design from the Chicago Stock Exchange building was originally located on the east side of the brick wall extension. It was removed by the Indiana Dunes National Lakeshore for safekeeping. The lower level wall east of the extension is also composed of bricks. It has a wood door with a full window on its west side. A wood side-lite with a full window is on the east side of the door. A sidewalk is in front of this section of wall. A soffit with recessed lighting is against the top of the wall over the sidewalk. This area, which is sheltered by the main level above, functions as a carport. The area west of the brick wall extension was a covered patio with a concrete floor (left side of photo 0001). It was enclosed with metal and glass patio doors. The enclosed patio has patio doors in the east side of its north wall; this was originally an exterior wall.

The south wall of the main level is covered with wood siding and is symmetrically arranged. The center of the wall has two vertical sections with a window in the top of each section and a wood panel in the bottom of each section. The windows are located in the house's bathrooms. A large vertical section is in the west and east sides of the wall. Each section is divided into four parts. The upper left part has a jalousie window and the lower left part has a wood panel. The upper right part has a large picture window and the lower right part has a wood panel. This large section with windows is mirrored on the east side of the south wall. Seven heavy timber roof rafters are equally spaced at the top of the wall. Between each rafter is a short clerestory window at the top of the south wall. The clerestory windows are divided into smaller windows to match the vertical sections' divisions as they occur on the elevation.

The east elevation is fairly narrow (left side of photo 0002 and right side of photo 0006). A portion of the lower level's brick wall is exposed beneath the south side of the main level. The main level's wall is covered with siding except on the north side where an enclosed porch is located (left side of photo 0002). The wall south of the enclosed porch has a jalousie window centered in it. The window is a tall, floor to ceiling window. The enclosed porch has a concrete sidewalk in front of its east wall and stone steps in front of its north wall. A low concrete curb is at the base of its east and north walls. The porch's east wall is enclosed with a floor to ceiling jalousie window at its south end and a large pair of patio doors. A ship's ladder is mounted on the sidewalk at the south edge of the enclosed porch. It goes through a large rectangular opening in the eave to provide access to the roof.

The north elevation is divided into three parts: the enclosed porch on the east side, the addition on the west side, and the center portion. The porch wall is enclosed with a floor to ceiling jalousie window at its east end and a large pair of patio doors (left side of photo 0003). The center portion of the north wall is composed entirely of three large floor to ceiling windows. The western two windows are very wide and equal the distance between the exposed roof rafters that support the eaves. Four heavy timber roof rafters are equally spaced at the top of the porch and center portion's walls. Between each rafter is a short clerestory window at the top of the wall. The clerestory windows are divided into smaller windows to match the vertical divisions as they occur on the elevation.

The addition (right side of photo 0003), which was created in about 1965, fits seamlessly with the original house. It extends to the north approximately 15' from the north wall of the original house. The addition is approximately 15' wide and has a brick foundation. The addition's walls are composed entirely from large windows and patio doors. The east wall

of the addition (seen in the center of photo 0002) has patio doors in its south half and a large floor to ceiling window in its north half. Stone steps lead from the patio doors to the patio on the north side of the house. The addition's north wall (right side of photo 0003) has a large floor to ceiling window in its west half. The east half of the north wall is divided into two floor to ceiling windows; the west window is a jalousie window. Three heavy timber roof rafters are equally spaced across the top of the addition's north wall. Between each rafter is a short clerestory window at the top of the wall. The clerestory windows are divided into smaller windows to match the vertical divisions over the narrower windows.

The west elevation (photo 0004) also appears two stories tall due to most of the lower level's brick wall's exposure. The northern third of the west elevation (left side of photo 0004) is the west wall of the addition on the north side of the house. Patio doors are located in the south side of the addition's lower level wall. The southern third of the lower level is the enclosed porch in the southwest corner of the house. The porch's west wall is enclosed with patio doors. A jalousie window is located just south of center on the lower level wall between the addition and the enclosed porch. The addition's main level wall has a large floor to ceiling picture window in its north half. The south half of the addition's main level wall is covered with wood siding. The main level's original west wall was symmetrically arranged. The south corner has a large floor to ceiling picture window and jalousie window; the jalousie window is on the north side of the picture window. This is mirrored on the north side of the original west wall. Wood siding is located on the wall between the windows. Wood panels are located above each window on the west wall, between the window and the eave.

Interior (photos 0007-0016)
The interior of the Meyer house has a fairly simple arrangement of spaces. The lower level is mostly service spaces and the main level is configured to be almost entirely a public space. The lower level has an entrance hall (photo 0007) with a staircase in its southeast corner. The hall connects a bathroom and mechanical room on the south side of the house and a kitchen-laundry room and photo dark room on the north side of the house. The hall terminates at a guest bedroom at the west end of the house. An enclosed patio is on the south side of the guest bedroom. When the addition was created on the house a work room in the lower level was also added; it is located on the north side of the guest bedroom (seen in photo 0009). A small storage closet is located on the east side of the dark room; the closet provides access to the area beneath the steps. The Meyers used the area beneath the steps as a small wine cellar.

Flagstones cover the floor of the entry hall. The walls are covered with white burlap that has a heavy lamination. The entry hall's ceiling is composed of suspended acoustic tiles. The bathroom's walls are covered with dark blue colored mosaic tiles (photo 0008). A shower stall is in the north side of the bathroom; its walls are covered with pale blue colored tiles. The bathroom ceiling is covered with plaster. The bathroom also has its original laminate vanity, lavatory, and stainless steel medicine cabinets (photo 0008). Dr. Meyer's dark room has wood pegboard on its walls and a considerable amount of wood base and wall cabinets that were made by Dr. Meyer. The kitchenette has two small windows at the top of its north wall. Its floor is covered with rubber tiles and the walls and ceiling are covered with plaster. The kitchen has its original enameled steel sink, cabinetry, stove, and refrigerator. The cabinets have laminate countertops. The guest bedroom's floor is covered with rubber tiles. Its walls are covered with wood paneling and the ceiling is covered with plaster (photo 0009). The work room's floor is concrete and its walls are covered with wood pegboard. Its ceiling is composed of suspended acoustic tiles. Dr. Meyer also constructed cabinets that are located in the work room.

The staircase to the main level is located at the east end of the entry hall. The staircase is composed of wood treads and risers. The staircase goes up, toward the east, to a landing at midway. It then turns back and continues up, toward the west, to the main level. The walls of the staircase are covered with white burlap. The balustrade wall of the staircase is composed of decorative metal grille work panels. The balustrade wall continues around the staircase opening on its west and south sides (photo 0010). The panels are from the Chicago Stock Exchange building and were designed by Louis Sullivan. The panels were given to the architect, Mr. Olin, who provided them to Dr. Meyer during the construction of the house. The staircase terminates at a short landing. An enclosed porch is located north of the staircase; floor to ceiling windows form the wall between the porch and staircase (photo 0010). The main living space is northwest of the staircase. South of the staircase is a small room that could be divided from the rest of the house by a folding wood wall (right side of photo 0010). The room could be used as a private den.

The north half of the main level has the appearance of one long room (photos 0012, 0013). The east end of the room is an enclosed porch. Large patio doors separate the enclosed porch from the rest of the room (right side of photo 0012). The porch has large tiles covering its floor. The northwest corner of the large room is open to the addition (photo 0011, and the left side of photo 0012). The addition is also one open space. The south half of the main level is open to the main living room in its east end (the den) and partially open to the living room in its west end (photo 0013). The master bedroom is located in the west end of the south half of the main level. It was originally designed with a folding wood wall

on its north side so that it could be closed off from the main living room for privacy. Dr. Meyer constructed a large section of wood casework to act as a dividing wall between the spaces (left side of photo 0014). The space between the den and bedroom is occupied by a small kitchen on the east end (middle of photo 0013), closets on the west end, and two bathrooms along the south side. The bathrooms are connected between each other and the den and bedroom at each end (photo 0016).

The floors throughout the main level are composed of oak boards except in the bathrooms and kitchen. The bathrooms' floors are covered with white and blue colored mosaic tiles. The kitchen's floor is covered with linoleum sheet flooring. The walls in the main living area are largely composed of floor to ceiling windows. Tall draperies are on continuous tracks in front of the large windows and patio doors. Redwood siding that matches the siding on the walls outside, covers the walls in the living space, den, and bedroom where windows are not located. The wood siding on the interior walls is stained to give it a weathered wood appearance. Wood trim around windows and doors and the wood rafters are stained bluish-gray. The doors throughout the house have a flush appearance and brushed chrome knobs (note closet door in the middle of photo 0014). Plaster covers a section of the west wall in the addition. The bathrooms' walls are covered with pale blue colored ceramic tiles (photo 0016). The walls between the base and wall cabinetry in the kitchen are covered with small rectangular shaped, ebony colored mosaic tiles (photo 0015). The ceilings throughout the main level are covered with plaster. The heavy timber roof rafters are exposed beneath the plastered ceilings (photo 0012). A square skylight is centered in the kitchen ceiling (top of photo 0015). It serves a dual function to light the rooftop at night.

The folding wood accordion doors are extant, but the section of accordion door that separated the bedroom from the living space is shortened to cover just an opening into the bedroom. Clerestory windows are located between the roof rafters over the rack for the accordion door that closes off the den (top of photo 0010). A pass-thru hatch is located between the west wall of the den and the east wall of the kitchen. The hatch is hinged and folds down to become a serving counter. The original light fixture hangs above the staircase (left side of photo 0010). It is a large blown glass clear shade hung over a frosted center. A freestanding metal fireplace is centered in front of the plastered wall in the addition (left side of photo 0011). The fireplace is black and round and is set on a slate hearthstone. A flue extends from the top of the fireplace through the ceiling. The fireplace was once located near the south wall of the large living space in the original house. It had a decorative metal grille behind it, also from the Chicago Stock Exchange by Louis Sullivan. The fireplace and grille were moved to the current location when the addition was created. The grille work was removed by the National Park Service for safekeeping.

The casework in the bedroom that was constructed by Dr. Meyer is composed of drawers and cabinets with a flush appearance for its doors and drawers (left side of photo 0014). Casework is also installed on the east wall of the bedroom. It functions as bookcases and a headboard for a bed (right side of photo 0014). The kitchen has its original cabinetry (photo 0015). The cabinetry is arranged in a U-shape plan; it is wood with a flush appearance for its doors and drawers. The cabinets have laminate countertops and original stove top. The bathrooms have original porcelain fixtures which include an open tub/shower that is recessed into the floor in the west side of the west bathroom. The bathrooms also have their original stainless steel medicine cabinets and light fixtures (left side of photo 0016).

Dr. John and Gerda Meyer House
Name of Property

Porter County, IN
County and State

8. Statement of Significance

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

- [ ] 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

Period of Significance

1961-1965

Significant Dates

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

Cultural Affiliation

Architect/Builder

Olin, Harold B.

Tonn and Blank

Period of Significance (justification)

The period of significance begins in 1961, the year the house was constructed for Dr. and Mrs. Meyer. It ends in 1965, the year that the addition was constructed. Although the Period of Significance ends less than 50 years ago, it does so by only 3 years. Since the bulk of the property's significance occurred within the 50 year limit (all but one portion of one room of the house was built in 1961), the property does not need to meet Consideration G. The house was only recently vacated by the Meyer family; it is owned by the National Park Service as part of the Indiana Dunes National Lakeshore.

Criteria Considerations (explanation, if necessary)
Not applicable

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

The Dr. John and Gerda Meyer House is eligible for the National Register of Historic Places under criterion C as an excellent example of the International Style of architecture. The house is an example of the style that has been skillfully blended with its contextual landscape. The house is remarkably intact with distinctive features of the style. An addition was created early in the house's history and was designed by the architect who designed the original house for the Meyers. The addition seamlessly connects to the original house by the use of matching materials and general scale.

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

Indiana Dunes National Lakeshore was established by an act of Congress in November of 1966 under Public Law 89-761. The Secretary of the Interior was ". . . authorized under the act to acquire lands, waters, and other property, or any interest therein, by donation, purchase with donated or appropriated funds, exchange, or otherwise." The act included a map with the designated boundaries notated, and it specified that any improved property which was to be acquired was to have been constructed prior to January 4, 1965. Under four subsequent acts of Congress the boundaries of the National Lakeshore were greatly expanded. The Meyer House, which was located within the expanded boundaries, was purchased by the National Park Service in September of 1981 for inclusion within Indiana Dunes National Lakeshore.

ARCHITECTURE

International Style
The International Style's roots were distinctly European, being made popular by Europe's leading architects of the early to mid-twentieth century. Le Corbusier, Gropius, and Mies van der Rohe were all pioneers and well-known purveyors of the style. The style came to the United States during the 1930's with practitioners who emigrated to escape turmoil in Europe. In 1932 the Museum of Modern Art in New York City first exhibited the style to the American public. The companion book to the exhibit, The International Style: Architecture Since 1922, was likely the first to coin the style and its features for the U.S. public. The return to construction after World War II and émigrés before, during and shortly after the war fostered the popularity of the style in the United States.

While Americans were building in styles revived from early European precedents, European architects were experimenting with new and innovative building materials. The structural capabilities of concrete, steel, and glass were tested during this period. This led to the design of buildings with simple skeletal frames and walls that were hung like mere structural skin between the floors.[1] Mies van der Rohe was possibly the best known architect to popularize this building technique, particularly related to the glass box appearance of his designs. Mies was one of the primary proponents of the International Style in the United States after his emigration to the country. His design philosophy was largely disseminated during the 1940s and 1950s from the Illinois Institute of Technology campus, which he redesigned to fit this new architectural style.[2]

Besides the celebration of the structural frame, other important elements of the International Style included the treatment of windows and the interaction glass walls had with the landscape outside the building. Windows were considered the most conspicuous features of modern exterior design. By treating windows with light, simple frames the window became

[1] McAlester, pg. 469-470
[2] Curtis, pg. 261

less "a mere hole in the wall" than a related expression of the structure and wall curtain the style promoted.[3] Terraces were used to extend the house beyond its walled boundaries; however beyond the line of the terrace "the reign of nature should clearly begin."[4] The plans developed under the International Style treated interior walls as mere screens to allow the plan to be compliant to the function of the building. The concept of a flowing interior space, versus enclosed singular rooms, was a development of the International Style. Separation could be achieved with screening, and the screening, depending on the use of materials or shear size, could provide a hierarchy for use of the space.[5]

Despite the attention-getting modern houses from the Century of Progress Home and Industrial Arts Group modern design was never predominant in Beverly Shores. Three International Style houses designed by Louis Solomon and built in 1948 mark an important point in the move toward modern architecture in Beverly Shores. An International Style house designed by Otto Kolb in 1949 followed. The International Style was never popular for residential construction in the United States, and the relatively few houses built in that style are generally large landmark houses. The Dr. John and Gerda Meyer House is important as an unusual and highly intact example of a small house built in the International Style. In addition its use of natural materials, versus steel or concrete, allows an adaptation of the style to the natural landscape of the dunes.

The Dr. John and Gerda Meyer House

The Meyers wanted an informal house with an open plan and extensive glass to maximize the views to the outside. Dr. Meyer wanted the dune topography of the lot to have minimal disturbance and natural materials used in the construction.[6] Rather than the contemporary configuration of an open kitchen, Mrs. Meyer wanted an enclosed kitchen. The kitchen and main level bathrooms created a core in the south center portion of the house. This allowed the landscape to be viewed on all sides of the house, particularly to the north/lakeside. Dr. Meyer's main condition placed on the design of the home was that it had to be completed for not more than $25,000.[7] Architect Harold B. Olin accepted the commission under the condition that Meyer had to accept the design standards placed on the project by Olin. Mr. and Mrs. Olin remember the Meyers had visited their Beverly Shores home, in which they still reside, prior to the design of the Meyer house. The Meyers had been standing at the end of the Olins' driveway looking at their home when the Olins welcomed them to tour the house. At this point Meyer was introduced to the vocabulary in which Harold Olin designed.[8]

Olin did not feel that the black and white steel and glass box that dominated the International Style was appropriate contextually for the natural setting of the dunes. Price limitations also pushed the design to use wood versus steel. Olin credits many of the design techniques used on the Meyer house to three brothers who were builders and designers for whom Olin had worked. George Fred and William Keck designed and constructed a number of homes in the region. They incorporated framed window views in their designs. Olin felt that this was especially appropriate for the Meyer house. The tall vertical window in the west wall of the den framed the view of an evergreen tree that grew on the dune east of the house. The extensive use of glass on the north side of the house blurred the line between indoor and outdoor space and invited the dunes landscape into the main living space. He avoided the use of wood louvers and instead incorporated jalousie windows in the design for natural ventilation.

The project was put out for bids. Tonn and Blank, a well-known Michigan City, Indiana, contractor, received the contract to build the house; the cost was $24,990. Despite concerns to keep the project in budget, the very best materials were used in the construction of the house.[9] Vertical grain Redwood heartwood siding was selected for the exterior to resist water and other natural elements that the harsh environment of Lake Michigan could produce.

Several elements of the International Style are present in the Meyer house. The simple rectangular box form with a flat roof is typical of the style. The house has wide overhanging eaves and a main level that overhangs a porch and carport. These give the appearance of floating planes. This is heightened by the use of short clerestory windows at the tops of the

[3] Hitchcock, pg. 46-47
[4] Hitchcock, pg. 77
[5] Hitchcock, pg. 87
[6] Cary, *Chicago Sunday Sun-Times*
[7] Olin, pg. 1
[8] Olin interview
[9] Olin interview

north and south walls. The windows occupy the entire width between the roof rafters and are equal to them in height. This gives the impression that the roof is lightly resting on the walls. In the large living space on the main level the impression of planes is furthered by the impression the exposed roof rafters give as they float over the north wall that is almost entirely glass. In this space the floor and ceiling planes are unimpeded by interior walls, and by concept, exterior walls also.

The lack of decoration and rather flush nature of the exterior and interior walls are also hallmarks of the International Style. Windows have thin frames and minimal trim work. The windows are set flush with the exterior walls. The exterior walls are divided into sections with glazing and wood panels. Within the sections of wood panels and glazing, structural elements form divisions and create the only sense of decoration on the walls. The entry door's presence on the south elevation is deliberately diminished. It is placed beneath the wide overhang that forms a carport on the south elevation.

Maybe most emblematic of the style, and most characteristic of the Meyer house, is the extensive use of glass for exterior walls. The large floor to ceiling panes of glass and large full view patio doors blur the line between interior and exterior space. The north wall provides an almost uninterrupted row of glass, separated only by vertical structural members. The blurring between interior and exterior is further pronounced by the treatment of walls that separate the enclosed porch on the main level from the interior space. The walls separating the enclosed porch are also fully glazed; this allows one to look through spaces to the landscape. Combined with the use of floor to ceiling glass is the use of several large patio doors. With the use of patio doors the main living space literally could be opened to the landscape. The use of folding wood walls for functional separation of the den and master bedroom from the main living space is an innovative way to protect the open nature of a small floor plan but still gain privacy when desired. Another element of the style is the relegation of utility and service functions to a unified core. This was achieved in the Meyer house by forming a central space on the south side of the house that incorporates bathrooms, a closet, and kitchen on the main level, and a bathroom and mechanical closet on the lower level. The core is identifiable on the exterior as a brown colored brick "pier" or base in the middle of the south elevation's lower level. The core is identifiable in the interior as a rectangular box that is covered with wood siding on the south side of the living space.

An interesting design feature of the house was introduced from the Chicago Stock Exchange building that Louis Sullivan designed in 1893. Harold Olin worked for the architectural firm Fisher & Randall during the 1950s. The firm was known for consulting and preservation work. Richard Nickels, an advocate for building preservation in Chicago, was an acquaintance of the members of the firm. Olin and Nickels became friends during the time the Chicago Stock Exchange building was being razed. Nickels, known for his black and white photographs, died while visiting the stock exchange building during its demolition. Nickels gave Olin some of the salvaged metal grilles from the building's mezzanine level elevator doors. Olin incorporated some of the materials in the Meyer house's design after they were sandblasted and refurbished.[10] The staircase's balustrade wall was created from the salvaged materials. A large section of grille was placed as wall art behind the fireplace in the living room. A cast metal plaque from the building was originally attached to the south wall near the entry. The plaque and large grille were removed by the Indiana Dunes National Lakeshore for safekeeping.

Developmental history/additional historic context information (if appropriate)

Beverly Shores

Chicago developer Frederick Bartlett established Beverly Shores in 1927. Bartlett envisioned Beverly Shores as a grand suburban resort community. He laid out streets and platted 6,800 lots. The earliest development was in the eastern portion of Beverly Shores, east of Lake Shore County Road, in what was known as the Lake Shore Unit. At first Bartlett sold lots and left it up to the buyers to build the homes. Often buyers went to Leo Post's Beverly Shores Construction Company. Many lots were sold, however relatively few houses were built. In 1929 Frederick Bartlett commissioned the H. B. Olney Company to build fifty model homes designed by architect Frederick Mertz. These were built—not all immediately—in the Beverly Shores unit of the development in the vicinity of Broadway. By 1930 Bartlett had constructed a railroad station, administration building, a golf course, and clubhouse. The model homes and public buildings that Bartlett built were variants of the Spanish Colonial Revival style with stucco cladding and red tile roofs.

[10] Olin interview

Frederick Bartlett's brother, Robert, purchased Frederick's interest in Beverly Shores in 1933, and began a second phase of development that included a large hotel, a casino, new housing, and new infrastructure. His boldest promotional feat was the removal of sixteen buildings from the Chicago Century of Progress World's Fair to Beverly Shores. These included modern houses from the fair's Home and Industrial Arts Group and colonial revival buildings from the Colonial Village. The innovative modern houses from the Century of Progress sparked an interest in modern design, but this was not a wholesale shift. The Colonial Village buildings were prominent as well, and Robert Bartlett's own home in Beverly Shores was a large rustic log cabin. In 1946 Robert Bartlett sold most of his Beverly Shores real estate holdings. The town of Beverly Shores was incorporated on January 2, 1947.[11]

The Meyers and Olins

Harold Olin, the architect of the Meyer house, studied at the Illinois Institute of Technology from 1949 through 1954. It was during this time that Mies van de Rohe was the director for the architecture program at IIT and influenced very heavily the school's proclivity toward the International Style. While Olin was a student at IIT he attended a party sponsored by the local chapter of the American Institute of Architects to celebrate Mies's birthday. Olin met Martin Reinheimer, a principle partner in an important architectural firm in Chicago, at the party. Reinheimer recommended a friend and client to Olin; the client was interested in building a home in Beverly Shores. Olin had a home in Beverly Shores he had designed for himself in about 1960.[12]

The client recommended to Olin was Dr. John H. Meyer, and his wife Gerda Meyer. John Meyer was a Chicago area physician who practiced internal medicine. Dr. Meyer, Gerda, and their daughter Miriam immigrated to the United States in May, 1949. Dr. Meyer, born in 1913, began medical school in Berlin, Germany, just as Nazism and Adolf Hitler began a rise to power in the country. In 1933 Meyer, being Jewish, was informed that he could not continue his medical training in Germany. He then immigrated to Italy where he finished medical school at the University of Genoa. He immigrated again to Ecuador on May 19, 1939, where he lived until World War II was over and he could relocate his family to the United States. Besides his native language, Meyer learned both Italian and Spanish. Later in life Meyer published a book recounting his survival of the holocaust and the persecution suffered by his family. The book entitled Surviving Against All Odds has an introduction that states why Meyer wrote the book. Meyer believed that accounts of suffering by Jews during the holocaust had to be documented and remembered. He also believed the toll on the survivors' health was also a topic to be considered. Meyer stated that while many contributions were made by Jews who emigrated during the holocaust, they suffered emotionally and physically during their readjustment to new cultures. He believed this was particularly true for the older generation whose health and survival was affected by immigration.

The Meyers wanted a quiet weekend retreat house and settled on a location in Beverly Shores, Indiana. The lot they purchased was on top of a 70' sand dune that overlooked Lake Michigan and had views to the Chicago skyline.[13] The Meyers showed great sensitivity and sensibility to the style of the home. Their furnishings were simple and appropriately complimented the International Style. Many of the furnishings were imported from Italy, Mexico, and Israel. Dr. Meyer loved music and played the piano himself, but not for guests. As part of the house design Meyer requested electrical outlets and speakers be placed on the roof so that they could enjoy music and the view from the rooftop. The Olins recall that they and the Meyers spent a fair amount of time on the roof. Meyer also was a good photographer and carpenter. Meyer established a photography dark room in the lower lever and a work room in the lower level of the addition. Meyer fabricated the cabinetry in the dark room and in his work room. His carpentry skills are evident in the casework wall he created between the master bedroom and living space on the main level.

The Meyers at first spent only weekends at the home, but eventually it became a year round residence. Dr. Meyer commuted for a short time to his practice in Chicago. The couple quickly fell in love with Beverly Shores and commented no other place compared to the resort community. Mr. and Mrs. Harold Olin became lifelong friends of the Meyers. Mrs. Olin described the Meyers as "charming and delightful". As friends they vacationed and went running together. The Meyers and Olins vacationed in Europe one year with the Troys. Sylvia Troy was instrumental in saving the dunes from

[11] East Lake Front DOE, pg. 8
[12] Olin interview
[13] Cary, *Chicago Sunday Sun-Times*

development. Meyer and Olin were part of an entourage to Washington D. C. to advocate for the establishment of the Indiana Dunes National Lakeshore.

In order to keep the dune stabilized Meyer and Olin planted about 1,000 seedlings on the lot in about 1964. The seedlings were species of trees and shrubs native to the dunes region. Meyer carefully thinned the growth to establish views to the lake from the house. Sunsets were particularly enjoyable from the northwesterly positioning of the house on the dune.

The Olins were frequent guests at social gatherings at the Meyer house. The Meyers often entertained friends who lived in Beverly Shores; eventually the small dining space proved to be too tight on many occasions. This ultimately led the Meyers to create an addition on the northwest corner of the house. Meyer was a connoisseur of fine wines and provided his guests with samples from his collection. He used the cool space beneath the steps in the house as a wine cellar.

Harold Olin designed five houses in the lakeside resort community of Beverly Shores. All five are similarly scaled to the Meyer house and follow the general architectural principles set out in his work. The designs are scaled to the dunes environment and do not "follow the ego path" other architects sometimes follow. Mrs. Olin indicates that her husband's designs have both Miesian and Wright's influence in his work.

Harold B. Olin, FAIA, has been an integral part of the City of Chicago's Building Department, serving as Managing Deputy Commissioner of Codes and Standards and writing a great deal of the city's building codes. Olin has also co-authored the book Construction: Principles, Materials, and Methods. The book, in its seventh edition, has been a standard text for architecture professionals and students. He has also authored two other books: Construction Lending Guide and Housing/Planning Glossary. Olin has served in roles on various national committees for design, responsible building techniques, and conservation. His dedication to and involvement in the conservation of the Indiana dunes is well documented in the collection of his papers held at the Calumet Regional Archives of Indiana University Northwest.

9. Major Bibliographical References

Bibliography (Cite the books, articles, and other sources used in preparing this form.)

Cary, Ghita "County House, City Comforts". *Chicago Sunday Sun-Times*. C. 1962, publication date and page unknown. The article was incorporated into Olin's book on the Meyer house.

Curtis, William J. R. *Modern Architecture Since 1900*. Englewood Cliffs, NJ: Prentice-Hall, 1982.

Interview with Mrs. and Mrs. Harold Olin, March 10, 2012*

McAlester, Virginia & Lee. *A Field Guide to American Houses*. New York: Alfred A. Knopf, 2006.

Meyer, Dr. John H. *Surviving Against All Odds*. Self-published through Xlibris Corporation, 2009.

Olin, Harold B. *The Irene Herlocker Meyer House*. Self-published, 2008.

Hitchcock, Henry-Russell & Johnson, Phillip, *The International Style: Architecture Since 1922*. New York, NY. W.W. Norton, 1932.

Simmons, Miriam. Correspondence with the daughter of Dr. John and Gerda Meyer, April, 2012.

Slupski, Janice, *East Lake Front Determination of Eligibility Report: Recreational and Residential Development of the Indiana Dunes*. Indiana Dunes National Lakeshore, 1996.

*The information included in Section 8 "*The Olins and Meyers*" relied heavily on the author's interview with Mr. and Mrs. Olin on March 10, 2012.

Dr. John and Gerda Meyer House
Name of Property

Porter County, IN
County and State

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): _____

10. Geographical Data

Acreage of Property Less than one acre
(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	499455	4614448	3			
2				4			

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

Begin at the northeast corner of lot #9, in block 200 of Bartlett's First Addition to the Town of Beverly Shores. The lot corner is approximately 100' southwest of the intersection of Windsor and Lake Front Drives. Turn southwest and continue in a line with the south edge of Lake Front Drive 100' southwest to the northwest corner of lot #10. Turn southeast and continue in a line 141' southeast to the southwest corner of lot #10 at the north edge of Fairwater Drive. Turn northeast and continue in a line 100' with the north edge of Fairwater Drive to the southeast corner of lot #9. Turn northwest and continue in a line 141' northwest to the northeast corner of lot #9, or the place of beginning.

Boundary Justification (Explain why the boundaries were selected.)

The boundaries described above are lots #9 and #10 of block 200 of Bartlett's First Addition to the Town of Beverly Shores. The lots were purchased by the Meyers for the construction of their house in 1961 and contain approximately .33 acre. The boundaries contain the house and landscaping features of the site.

11. Form Prepared By

name/title Kurt West Garner
organization _____ date March 22, 2012
street & number 12954 6th Road telephone 574-936-0613
city or town Plymouth state IN zip code 46563

Dr. John and Gerda Meyer House — Porter County, IN
Name of Property — County and State

e-mail kwgarner@kwgarner.com

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: Dr. John and Gerda Meyer House

City or Vicinity: Beverly Shores, IN

County: Porter State: IN

Photographer: Kurt West Garner

Date Photographed: March 7, 2012

Description of Photograph(s) and number: 0001 South elevation, looking north

1 of 16.

Name of Property: Dr. John and Gerda Meyer House

City or Vicinity: Beverly Shores, IN

County: Porter State: IN

Photographer: Kurt West Garner

Date Photographed: March 7, 2012

Description of Photograph(s) and number: 0002 East elevation, looking northwest

2 of 16.

Name of Property: Dr. John and Gerda Meyer House

City or Vicinity: Beverly Shores, IN

County: Porter State: IN

Photographer: Kurt West Garner

Date Photographed: March 7, 2012

Description of Photograph(s) and number: 0003 North elevation, looking south

3 of 16.

Name of Property: Dr. John and Gerda Meyer House

City or Vicinity: Beverly Shores, IN

County: Porter State: IN

Photographer: Kurt West Garner

Date Photographed: March 7, 2012

Description of Photograph(s) and number: 0004 West elevation, looking east

4 of 16.

Name of Property: Dr. John and Gerda Meyer House

City or Vicinity: Beverly Shores, IN

County: Porter State: IN

Photographer: Kurt West Garner

Date Photographed: March 7, 2012

Description of Photograph(s) and number: 0005 Rooftop deck, looking northwest

5 of 16.

Name of Property: Dr. John and Gerda Meyer House

City or Vicinity: Beverly Shores, IN

County: Porter State: IN

Photographer: Kurt West Garner

Date Photographed: March 7, 2012

Description of Photograph(s) and number: 0006 Southeast corner of the house, looking northwest

6 of 16.

Name of Property: Dr. John and Gerda Meyer House

City or Vicinity: Beverly Shores, IN

County: Porter State: IN

Photographer: Kurt West Garner

Date Photographed: March 7, 2012

Description of Photograph(s) and number: 0007 Entrance hall, looking west

7 of 16.

Name of Property: Dr. John and Gerda Meyer House

City or Vicinity: Beverly Shores, IN

County: Porter State: IN

Photographer: Kurt West Garner

Date Photographed: March 7, 2012

Description of Photograph(s) and number: 0008 Lower level bathroom, looking south

8 of 16.

Name of Property: Dr. John and Gerda Meyer House

City or Vicinity: Beverly Shores, IN

County: Porter State: IN

Photographer: Kurt West Garner

Date Photographed: March 7, 2012

Description of Photograph(s) and number: 0009 Guest bedroom, looking north from enclosed porch

9 of 16.

Name of Property: Dr. John and Gerda Meyer House

City or Vicinity: Beverly Shores, IN

County: Porter State: IN

Photographer: Kurt West Garner

Date Photographed: March 7, 2012

Description of Photograph(s) and number: 0010 Staircase and enclosed porch, looking north from den

10 of 16.

Name of Property: Dr. John and Gerda Meyer House

City or Vicinity: Beverly Shores, IN

County: Porter State: IN

Photographer: Kurt West Garner

Date Photographed: March 7, 2012

Description of Photograph(s) and number: 0011 Living space addition, looking north from master bedroom

11 of 16.

Name of Property: Dr. John and Gerda Meyer House

City or Vicinity: Beverly Shores, IN

County: Porter State: IN

Photographer: Kurt West Garner

Date Photographed: March 7, 2012

Description of Photograph(s) and number: 0012 Living space, looking northeast

12 of 16.

Name of Property: Dr. John and Gerda Meyer House

City or Vicinity: Beverly Shores, IN

County: Porter State: IN

Photographer: Kurt West Garner

Date Photographed: March 7, 2012

Description of Photograph(s) and number: 0013 Living space, looking southeast from living space addition

13 of 16.

Name of Property: Dr. John and Gerda Meyer House

City or Vicinity: Beverly Shores, IN

Dr. John and Gerda Meyer House
Name of Property

Porter County, IN
County and State

County: Porter State: IN

Photographer: Kurt West Garner

Date Photographed: March 7, 2012

Description of Photograph(s) and number: 0014 Master bedroom, looking northeast

14 of 16.

Name of Property: Dr. John and Gerda Meyer House

City or Vicinity: Beverly Shores, IN

County: Porter State: IN

Photographer: Kurt West Garner

Date Photographed: March 7, 2012

Description of Photograph(s) and number: 0015 Main level kitchen, looking southwest

15 of 16.

Name of Property: Dr. John and Gerda Meyer House

City or Vicinity: Beverly Shores, IN

County: Porter State: IN

Photographer: Kurt West Garner

Date Photographed: March 7, 2012

Description of Photograph(s) and number: 0016 Master bathroom, looking east

16 of 16.

Property Owner:

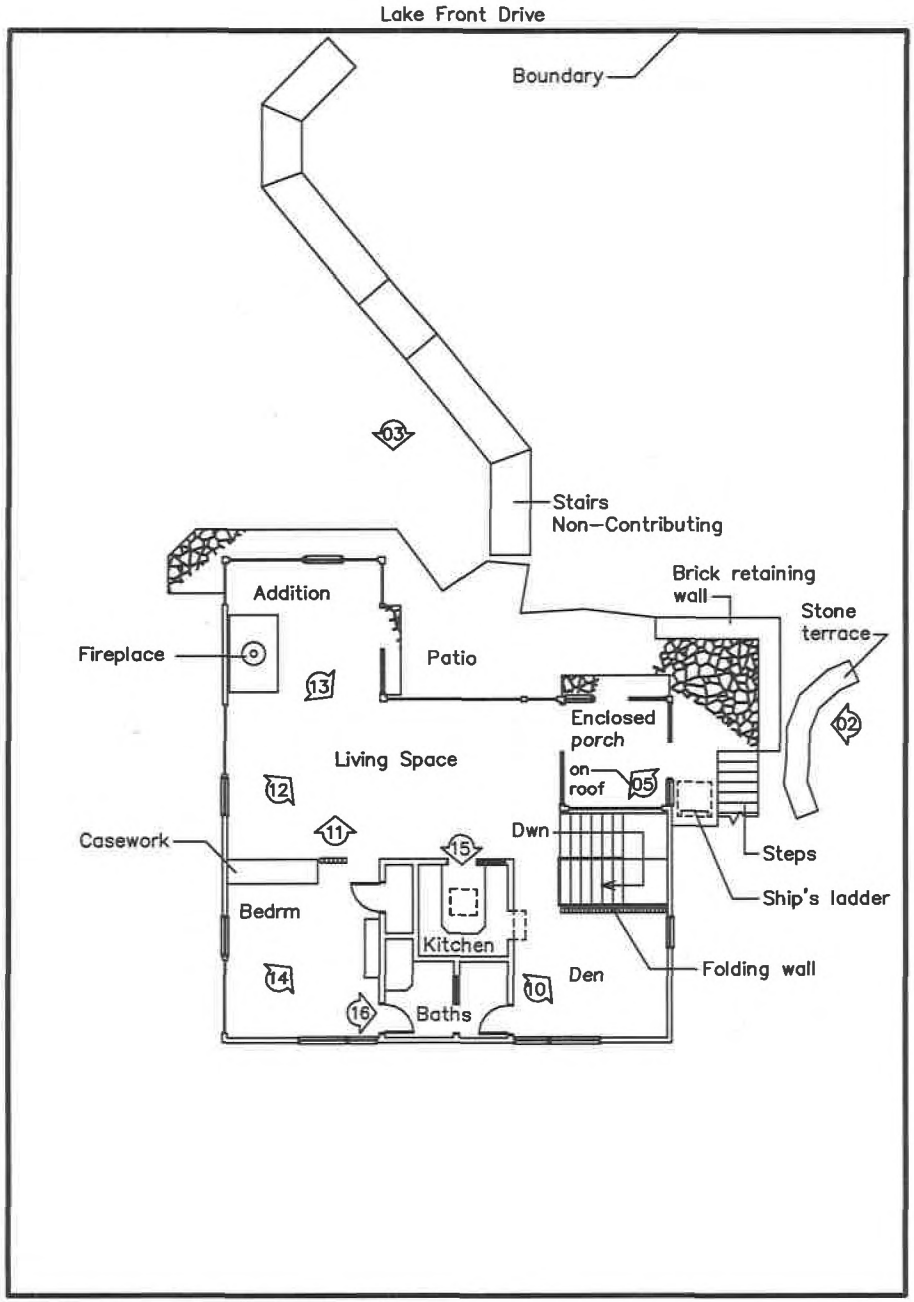
(Complete this item at the request of the SHPO or FPO.)

name Indiana Dunes National Lakeshore, National Park Service, Dept. of the Interior

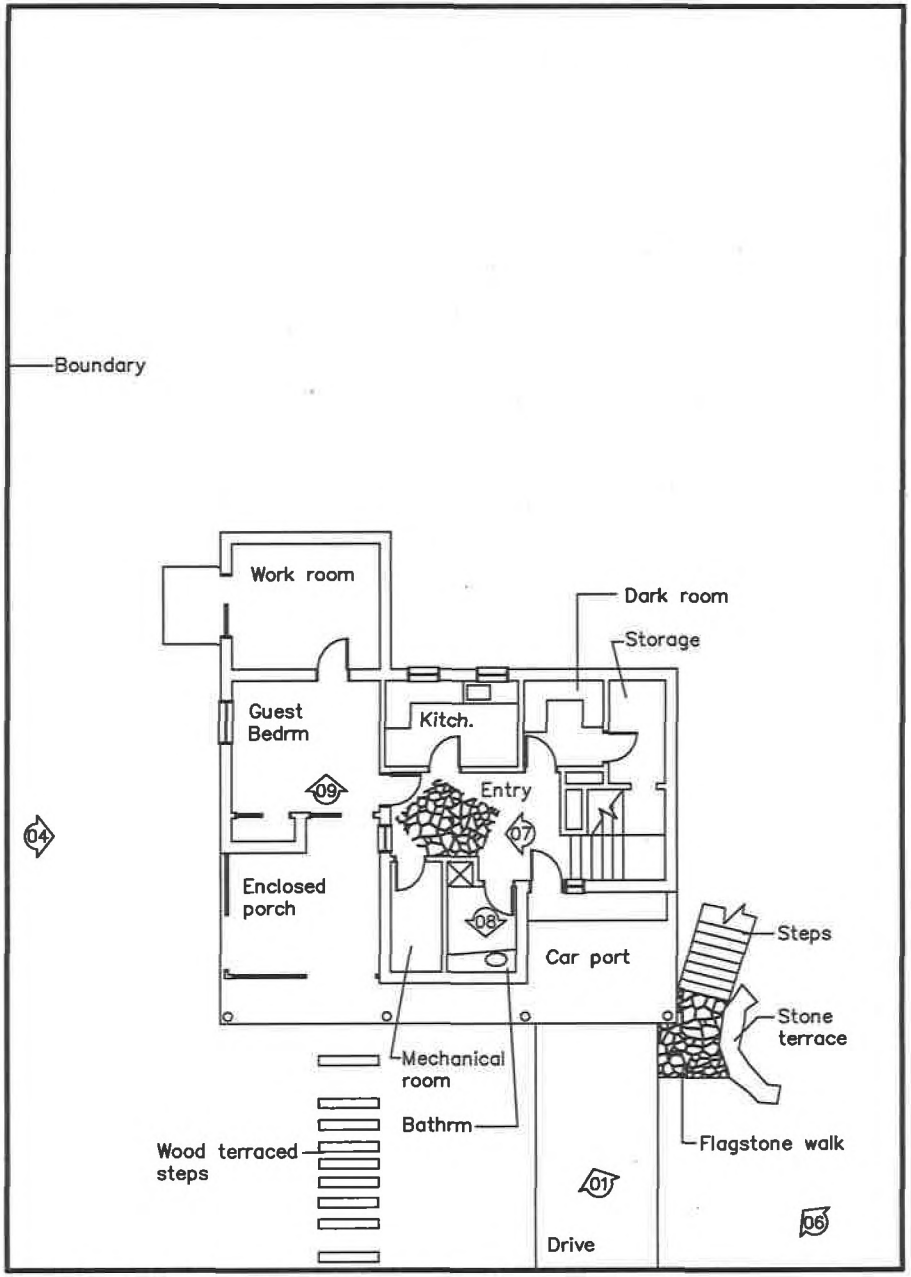
street & number 1100 North Mineral Springs Rd. telephone 219-395-1986

city or town Porter state IN zip code 46304

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.



Main Level / Site Plan

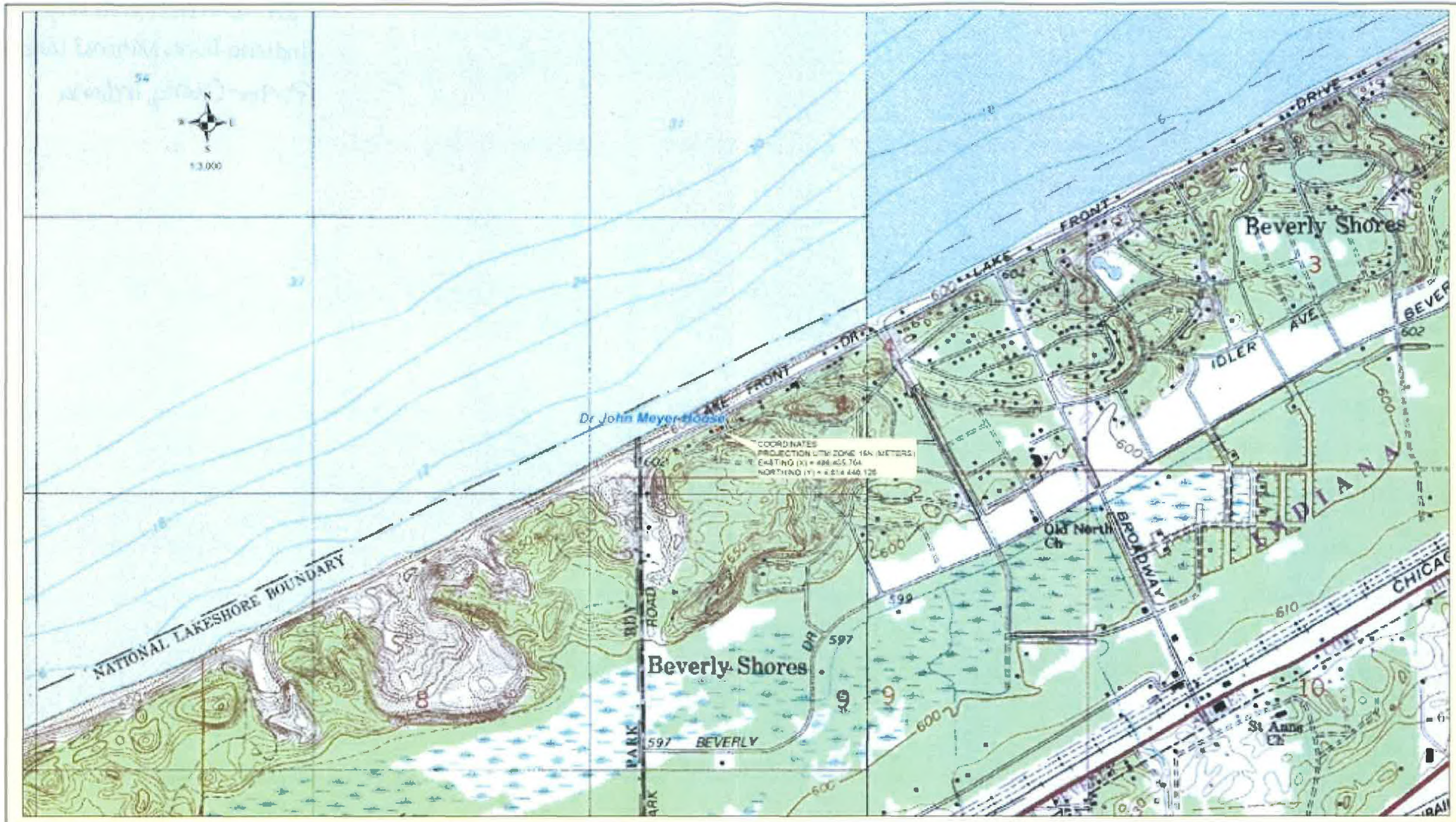


Lower Level / Site Plan

Dr. John & Gerda Meyer House
Beverly Shores, Porter County, IN

N

00 = Photograph



USGS TOPOGRAPHY MAP

United States Department of the Interior
National Park Services
Indiana Dunes National Lakeshore

Dr. John and Gerda Meyer House
Indiana Dunes National Lakeshore
Porter County, Indiana




WARNING
NO TRESPASSING



























