

United States Department of the Interior  
National Park Service

*FINAL*

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 Dune Acres Clubhouse

other names/site number 127-175-05012

2. Location

street & number Clubhouse Drive N/A  not for publication

city or town Dune Acres N/A  vicinity

state Indiana code IN county Porter code 127 zip code 46304

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

Date

Indiana Department of Natural Resources

11.1.06

State or Federal agency and bureau

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

Date of Action

\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

Dune Acres Clubhouse  
Name of Property

Porter IN  
County and State

**5. Classification**

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

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

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

- building
- 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	sites
0	0	structures
0	0	objects
1	0	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)

SOCIAL: Clubhouse

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

SOCIAL: Clubhouse

**7. Description**

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

19th & 20th c. AMER.: Bungalow/Craftsma

**Materials**  
(Enter categories from instructions)

foundation CONCRETE

walls CONCRETE

WOOD: Log

roof ASPHALT

other

**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.

**Areas of Significance**

(Enter categories from instructions)

ARCHITECTURE \_\_\_\_\_

SOCIAL HISTORY \_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

**Period of Significance**

1926-1941 \_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

**Significant Dates**

N/A \_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

**Significant Person**

(Complete if Criterion B is marked above)

N/A \_\_\_\_\_

**Cultural Affiliation**

N/A \_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

**Architect/Builder**

Studebaker, Alden \_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

**Narrative Statement of Significance**

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

**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: \_\_\_\_\_

Dune Acres Clubhouse  
Name of Property

Porter IN  
County and State

## 10. Geographical Data

Acreage of Property Less than 1 acre

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

1	16	492830	4611040	3			
	Zone	Easting	Northing		Zone	Easting	Northing
2				4			

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 Cynthia L. Ogorek  
organization \_\_\_\_\_ date 04-14-2006  
street & number 715 Memorial Drive telephone 708/ 862-8662  
city or town Calumet City state IL zip code 60409

## 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 Dune Acres Town Council  
street & number c/o 10 Shore Drive telephone 219/ 787-8841  
city or town Dune Acres 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. 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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**NATIONAL REGISTER OF HISTORIC PLACES  
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The Dune Acres Clubhouse is a three-story Craftsman structure with gable roof. It occupies the top of the second highest sand dune on the Lake Michigan beach in Dune Acres, Indiana. The surrounding area comprises natural dunelands and a residential community of secluded houses set back from winding roads through the dunes. The three floors of the building comprise 7092 square feet.

Beginning with the west or front façade (photo 1), the ground floor is constructed of reinforced poured concrete that has been painted white. The impressions of the boards used to mold the concrete remain, adding to the horizontal feeling. At the north end are two sets of single-pane casement windows. These are the largest of the sets. To the south are two more, the middle set being smaller than the next which is smaller than the first. Throughout the building the same windows are used. They are a very simple, late twentieth century style with plain white trim. The original windows, also white casements, were about the same size overall, however, each leaf was divided into two panes. In the middle of this elevation is a two-story vestibule which is constructed of vertical logs except where horizontal headers are needed over the doors and windows. The vestibule forms a wing in which a set of two single-pane casement windows appear in the center of the north and south sides. There is a double-door entrance door with 15 mullions each. This entry is reached via a recently-added, two-step weathered wood deck which extends slightly beyond the north end of the wing and becomes handicap ramp on the south end. Both sides have a simple wooden railing. The shingled roof over the front door is a low-pitched gable cantilevered over the doorway. Log beams support it at either end, while angled brackets appear at regular intervals in between. Lanterns are mounted on the walls at either side of the doors.

The south end of this façade mimics the north with the exception of the set of long casement windows at the far end. Instead there is only one set along with an electrical meter box, water meter and mechanical fan housing.

The second story is constructed of chinked horizontal logs, punctuated regularly with sets of single-pane casement windows all the same size. In between the first and second sets on both ends false beams protrude for the length of the story. At the corners, five logs are set vertically. Slender wooden brackets can be seen under the eaves of the main roof. In the center is the second level of the vestibule wing. On the north and south sides of it are one set each of the same windows. Across the west side is a plain, plate glass "picture" window with no visible trim. Again, the vestibule wing is constructed of vertical logs with horizontal headers. The logs are saddled at the corners. The roof is flat.

The third floor is an attic which becomes a shed dormer when the center section of the north-south gabled main roof is "lifted" to allow for the continuation of the horizontal logs until they reach the bottom of the windows. There they go vertical. There are three sets of windows in this level. Two sets of single-pane casements about the same size as those on the second floor, which are separated by two vertical logs, are found at each end of the dormer. The building corners are reinforced here with heavier vertical logs. In between these windows is a set of double-hung, six-over-six sash windows with screens on the bottom half. This section of the third floor, although flush with the rest of the wall, continues the visual center of the first and second part of the façade with a vertical row of false log beams on either side which protrude at varying lengths. There is a two-log header under the roof here and those logs protrude as well. Four slender brackets support the roof overhang. The sides of the dormer are finished with shingles.

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The rest of the third floor elevation is asphalt shingled roof. At either end a brick chimney protrudes. The roof is also pierced by a vent stack at either end and at the south end there is also a tall metal vent pipe for the kitchen.

Moving around to the south façade (photo 2), the ground floor continues the painted reinforced concrete with the addition of a lean-to wing on the east half. There is a long, single-pane casement window set at the center of the main building. A plain door with no window is the entrance via the lean-to. There is also a low, concrete wall that extends west from the wing and provides a utility space for garbage cans, etc. The roof of the lean-to has a low pitch and is finished with shingles.

The second floor has a plain picture window in the center with no visible trim. The west is the typical second floor casement window with white trim. To the east is a blank white door reached by a utilitarian metal staircase that comes to the ground on the east side of the lean-to. Four rows of horizontal logs band the wall above and below the windows which are set into vertical logs. These logs are also saddled at the corners and the top set has a fifth log coming in from the east and west facades. These support the eave of the flat roof above.

The third floor elevation is dominated by a brick chimney flanked by mullioned double-doors with white trim. The chimney and wall are recessed, creating a deep eave under a steeply pitched roof.

On the east façade (photo 3, 4), the white concrete ground level continues. On the south end is one set of the long double casement windows separated from two sets of the same windows farther north. At the center of the elevation is a wing similar to the vestibule on the west side. However, on this level it is made of concrete, not logs, and there is only a single casement window on each side; no opening at all on the east façade. The double set of double casement windows is repeated to the north of the wing. At the far north end is an entry. A set of mullioned, French doors is surrounded with white trim and a plain light over each door and a lantern hung in the surround on either side of the doors.

The second floor has the same window-horizontal-log-and-false-beam treatment as the west side, including the vestibule wing area.

The third floor becomes a dormer and attic in the same fashion as the west façade with the exception of the small vent pipes. The kitchen area on the south end has a second tall metal vent pipe.

The white concrete wall continues through the ground level of the north façade (photo 5). It is punctuated with three double casement windows set symmetrically across the elevation. The second story repeats the same treatment as the south elevation with the exception that the door is now another set of casement windows. The wall is finished in the same manner. As on the south side, the third story features a deep, recessed wall with a chimney and mullioned French doors on either side of it. The brickwork of the chimney is English bond in red bricks. At the center, four Roman squares joined at the center have been turned on-point and set in. The chimney appears to have six flues. The last five rows of brickwork are stepped out and the cap is made of concrete. The deep eave is made of wood with three exposed wooden beams one behind the other stretch across the gable connecting the exposed rafters. A pair of vertical members tie each of these crosspieces

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to the roof junction.

The Clubhouse is entered on the west side through a vestibule, the interior of which shows the same vertical logs of the exterior, but stripped and sealed with a natural finish. Another set of French doors forms the entrance to the interior of the building. These doors have a transom window over them. On either side of these doors is a four-paned casement window with deep white molding(photo 6). They are original to the building. Immediately beyond the vestibule are two wooden staircases, one on either side, which lead to the second floor. The newel post is a whole, stripped log, lapped to the bottom stair(photo 7). Double rails are made of stripped sapling logs. The sides of the staircases are enclosed with vertical beadboard painted white. The "ceiling" of the staircase is also of beadboard in a dark stained finish.

Beyond the staircases is a row of log columns set into or on the concrete floor which creates an open hall or loggia along the western end of the room. In two places steel columns have been used instead of logs. Down this hall to either side is a restroom and a toilet room, one for men, one for women. Both are original. Between the second and third columns, stripped sapling logs have been attached to create hat and coat racks (photo 8). Beyond that, the spaces between the columns are filled with white beadboard.

The main area of this level is called the dining room. The walls are the inside face of the exterior's white reinforced concrete. Directly across the room from the entrance is a bay. To the south from the entrance is a double, freestanding fireplace in white-painted brick. Behind that, through a doorway on the east side, is the kitchen and another toilet room. The kitchen has been replaced twice, once in 1990 and again in 2005. Both times new cabinets and appliances were installed. The wall configuration has stayed the same. The toilet room that was original to the space was removed in 2005. The lean-to mentioned in the exterior description above contains a pantry area, an exit door and stairs to the cellar. Historical descriptions mention that perishables were kept in a root cellar, so it is assumed that the lean-to is original to the building. The lean-to cellar also houses the waterworks for the building. On the north side of the main room is another double fireplace and beyond that is an open seating area which is currently used to store historical material pertaining to the Clubhouse and Dune Acres.

The ceiling is finished in wood slates with stripped-log beams all in a dark stain. A wood beam runs the length of the room above a second row of log columns that ends just east of the fireplaces (photo 9). Set into the concrete floor to the east of the columns is a patterned, red-gray brick "carpet" that runs the length of the room.

The freestanding fireplaces have brick mantels that are supported by corbelled bricks with a dentil course. A similar stepped treatment is seen at the ceiling (photo 10). The hearth area is of the same brick pattern as the "carpet."

On the second floor (photo 11), the first floor vestibule area becomes a sitting space with a view. On the south side is the wooden staircase to the third floor which is closed off to the public for safety reasons with trap door. The newel post is again made of an upright log. The railing is now three sapling logs. The walls of the second floor are the exterior logs finished in a dark stain.

Beyond the stairs is a row of log support columns. Otherwise it is an open space with the same double fireplaces at each end. On the south end, the space behind the fireplace can

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be closed off with folding partitions. There is an exterior door on the southeast corner that gives out to the metal staircase mentioned previously. At both ends, near the fireplaces, there are log walls, the interior extension of the exterior false beams. The space beyond the north fireplace is used as a sitting area.

Floors are dark, stained oak throughout. The ceiling is beamed at about 16-inches on center and inset with acoustical tile. Where the chimneys meet the ceiling, the step motif has been hidden. The hearth treatment is the same as on the first floor.

The third floor was unavailable for viewing. It is said that the fireplaces there are not painted. The oak floor has a shuffleboard court painted on it. The original French doors on either side of the fireplaces remain, giving access to the recessed balconies.

Considering that in 1989 the Clubhouse was over 60 years, it was deemed to be in generally good condition.

Originally, the exterior had been treated with creosote. Later a pigmented stain was added, but had mostly disappeared due to weather. The horizontal logs were worn away on their upper halves where the soft lignin in the wood fibers had been destroyed. This exposed a thin layer of dry, dead wood. The vertical logs of the west vestibule and the corners of the upper stories were in the worst shape. The entire face of each of those logs had eroded and longitudinal checking had occurred.

Replacement of logs was necessary at the base of the entry vestibule walls and at the base of the second floor where upward wicking of moisture had occurred when the logs in each case met the concrete flooring. No evidence of insect or fungal activity was found in either situation. The corner logs which extended far enough past the wall plane to catch run-off from the eaves showed the most damage.

It was recommended that for the majority of the logs, all that was needed was a light sanding of the damaged surfaces to remove eroded material, followed by the application of a wood preservative that would fill the surface voids, followed by a coat of an exterior finish.

Complete log replacement was limited to the horizontals at the base of the second floor. On the second floor of the vestibule wing, the bases of the vertical logs were cut off and a recessed sill of treated lumber was installed beneath them so that the logs overhung it instead of the concrete. A metal termite shield was installed at that time. A lateral half-round drip cap was put in at the tops of the vertical corner logs.

Window sashes and frames were stripped, sanded and treated with linseed oil, then primed and painted. The log walls were reinked with a modern product which replaced the oakum originally used.

Repairs and partial rebuilding, both done as faithfully as possible to the original concept, began in 1989 and were finished mostly in 1991. New logs were cut, finished on site. Two four-paned casement windows in the vestibule, the French doors on the third floor, the picture windows and the center set of windows on the east and west facades of the third floor were replaced with single-pane casements. The vestibule is a replica of



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the original. The brick hearths on the first floor were restored.

An early photograph shows that the sides of the shed dormer were originally half-timbered and in the early days there were railings around the north and south third-floor porches. There was also access via French doors to a railed porch over the west vestibule wing. The vestibule doorway below it was protected with a log overhang supported by angled logs.

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**NARRATIVE STATEMENT OF SIGNIFICANCE**

Summary Paragraph

The Dune Acres Clubhouse is eligible for the National Register of Historic Places under Criteria A and C.

The Clubhouse was conceived as a dining room and meeting place for prospective Dune Acres residents who stayed in the Guesthouse while they chose a building site. In later years the Clubhouse became the social center for the use of Dune Acres residents and a meeting place for notable environmentalists from the local to the federal level.

As an outstanding example of Craftsman architecture, the building allows nature to be the ornament because its unadorned natural building materials retain a handcrafted look and because it blends into the natural landscape.

Historical Context

Dune Acres was founded as a planned community in 1923 by William Wirt and Company (later known as the Dune Acres Corporation). Alden Studebaker, formerly a construction foreman at the Standard Oil Company in Whiting, IN, was hired by Wirt in 1924 to assist him with the development of the property. The initial survey work of the first subdivision of Dune Acres by Wirt's partner, Arthur Melton, had already been completed and work on the Clubhouse had also begun by the time Studebaker arrived in mid-November. Studebaker lived in the Clubhouse until he finished his own house in Dune Acres. The Clubhouse was completed in 1925 and the Guesthouse in 1926.

Dune Acres and its neighboring lakeshore communities, Ogden Dunes and Beverly Shores, were founded during the 1920s as resort towns, but only Dune Acres constructed a clubhouse. Also in the neighborhood, some of the bigger industrial firms from the area built "corporate resorts" for the use of their employees. These "retreats" came into being as the Chicago South Shore and South Bend Railroad and U. S. Highway 12 were constructed east to west within a few miles of Lake Michigan. These two transportation corridors put the three towns within commuting range of Chicago and also gave daytrippers easier access to the beach. By 1925, the Indiana Dunes State Park had been created on the property east of Dune Acres.

Beverly Shores and Dune Acres had themes for their development. Beverly Shores was supposed to emulate contemporary Florida towns that employed Spanish Revival architecture. The developer even provided a plan book with ideas for treatments of new houses so that they would fit into the community's fabric. Dune Acres' theme was "rusticity." Since the early 20<sup>th</sup> century, people like the William Richardsons, who later founded the Richardson Wildlife Sanctuary, had built shacks or camping shelters on the beach at Dune Acres. By the 1920s, they were building vacation retreats with a little more substance. After William Wirt took over, Alden Studebaker built sturdy log cabins or houses--some were year-round residences--for the people who purchased lots. So, the Clubhouse was designed to carry out the rustic, log-cabin theme.

The western cedar logs for the Clubhouse were shipped from Oregon by rail to the South Shore siding at Dune Acres. From the rail flatcars, the logs were hauled on roads initially constructed with several inches of clay covered with crushed stone. By the late

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1930s, oil was spread on the stones periodically to help keep the dust down, but during the early construction period, blowing sand was a major problem. A partial solution was found by covering the bare sand with hay or straw. Construction crews were made up of men from the surrounding area. Many of the basements were dug with a team of horses and a slip.

The Clubhouse and the Guesthouse were open for business in 1926. In those pre-WWII years, Dune Acres was a summer resort of about 40 houses with only 46 year-round residents. People staying at the Guesthouse as well as residents from nearby towns used the Clubhouse dining room as a restaurant. It was very popular as such throughout the 1930s and 1940s. At that time the Clubhouse was known as the "Harbor View Inn."

Brochures from this era show that the first floor of the Clubhouse was called the "Dining Room." The second floor was used as a lounge. The third floor was a game room. No doubt, visitors also used the upper levels for views of Lake Michigan and the surrounding dune area.

In 1925, Minnie Chellberg, a local woman, catered many of the meals at the Clubhouse with the help of her daughters Ruth and Naomi. They delivered prepared food from their farm located south of Dune Acres off of Mineral Springs Road with a wagon and team of horses. (Today, the Chellberg Farm is part of the Indiana Dunes National Lakeshore.) In June of 1926, Alden and Naomi were married.

A Mr. and Mrs. Jones ran the Guesthouse and the Dining Room between 1933 and 1936. The wood-burning "monster" was replaced by a modern gas range in 1934. Until that year, there was no refrigerator in the kitchen. Perishables were stored in the cellar below the lean-to wing.

The Dune Acres Corporation got out of the construction business in 1933-34 and the Clubhouse and the Guesthouse became the property of the town of Dune Acres. Studebaker set himself up as the local building contractor and was also responsible for the maintenance of the golf course. Between 1924 and 1941, Studebaker supervised the construction of forty Dune Acres houses, including that of Arthur and Edith Melton. He designed many of the buildings according to the owners' specifications, but some of them were also designed by architects.

In the beginning, the cement blocks he used for foundations were made on the beach using beach gravel as the aggregate. They were made one at a time and hand-tamped in a mold on wooden pallets. In 1937, he leased some land from a Dune Acres resident on the north side of East Road between Crest Drive and Ridge Drive near the end of Fern Lane. There he constructed a building and installed a cement block machine. The beach gravel was hauled up from the lakefront. "Studie Blocks" were then manufactured for sale throughout Porter and La Porte Counties.

It is said that "a person or family moving to Dune Acres acquired not just a house but a way of life, based on love of natural beauty and on [a]shared recreation[a] social life." A big part of this "way of life," involved the Clubhouse, which with the Guesthouse, was the heart and soul of the community. It was, and still is, a general purpose meeting place for the community.

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During the twenties and thirties guests on the property included landscape architect Jens Jensen, botanist and University of Chicago professor Dr. Henry C. Cowles, and Hoosier artist Frank V. Dudley. Around 1939, Friends of Our Native Landscape held seminars in the Clubhouse for two years. Later the Prairie Club of Chicago also met there. Then, after WWII, Senator Paul Douglas, who was influential in the creation of the Indiana Dunes National Lakeshore, lived in Dune Acres and no doubt frequented the Clubhouse. Bordering Dune Acres on the south is Cowles Bog, a part of the National Lakeshore.

The Clubhouse and the Guesthouse remained popular through the gas-rationing era of WWII and were subject to heavy usage and minimal maintenance. In the summer or "high season," monthly dances were held in the Clubhouse, with guests driving over from nearby communities or arriving from Chicago on the South Shore train. In 1946, a siren and a telephone were installed in the Clubhouse where residents took turns watching for brush fires during dry spells. By 1948, the dining room was closed and the Guesthouse torn down. In March of 1949, a brush fire did make it up the hill to the Clubhouse where it caused minor damage to the building. The remains of Alden Studebaker's cement block plant, though, were destroyed.

In the 1950s, although the housing stock of Dune Acres changed from log cabin rustic to International Style modern, the residents decided to revitalize the Clubhouse. As a community project, they cleaned and redecorated the interior and began using it for community dinners and other events. In the 1960s, teen dances were held there.

The Dune Acres Civic Improvement Foundation was organized in 1985. As its second project, it undertook the rehabilitation of the Clubhouse. In 1989, the Foundation contacted Historic Landmarks Foundation of Indiana for advice and commentary on the building. The preservation consultant who surveyed the site considered the building to be unique in the state. As a resort clubhouse, this seems to be true. However, there are other public and private Craftsman buildings in Dune Acres and the Valparaiso area with which it may be compared.

When the Arts and Crafts ideas reached the U. S. around 1900, they were taken up and popularized by designers like Gustav Stickley, who opted to incorporate traditional ways of American building, like log cabins, as well as natural and local materials into the design of bungalows. Simplicity and honesty of structure were the underlying principles.

Contemporary with the growth of the bungalow trend was a back-to-nature movement probably best known as "Adirondack style." In 1877, William West Durant built Camp Pine Knot, the first of the so-called 'Great Camps' in the Adirondacks. His buildings were based on the Swiss chalets he had seen in Europe, but given a rustic interpretation, using notched logs for the building, decorative twigs and saplings for balconies and railings, and local stone for chimneys and foundations. To prevent fires, he clustered the sleeping quarters in separate buildings away from the dining room and kitchen, but connected them all with decorative covered walkways.

We can see many of these details in the Dune Acres Clubhouse: the log construction, natural materials, false protruding beams and exposed rafters at the roof line; the stripped saplings used to construct coat and hat racks on the first floor; logs and saplings for the stair railings and the fact that visitors to Dune Acres slept in a building separated from the Clubhouse by many feet.

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Twice, Stickley published plans for log clubhouses. One was for his Craftsman Farms and the other was suggested for country clubs. In these plans, Stickley advised the use of poured concrete for the foundation. In one version he advised that it be covered with the logs in order to look more primitive. In the other, he suggested that if the building were built into a hill, then the foundation walls could become the walls of a basement and then the walls would be exposed. Both were fairly simple designs. The logs were stripped and stained a dull, grayish brown, as close to the color of the missing bark as possible. They were then laid directly on the concrete foundation. If a second floor was created, then the exterior could be finished with half-timber and plaster. Casement windows should be used and arranged to emphasize the horizontalness of the building. All of these ideas were incorporated into the design of the Clubhouse.

In books like Bungalow: The Ultimate Arts & Crafts Home and Bungalow Details: Exterior, there are many photographs of log houses built around the country that have the same Clubhouse details. Particularly striking is how many of them are brown and white.

Although examples of residential Craftsman architecture abound in Porter County, there are or were only three others built on a commercial scale: the Dune Acres Guesthouse (1923-26), the Valparaiso Carnegie Library (1916) and the Maralou Apartments (1930) also in Valparaiso. The library and the Guesthouse have been demolished.

As it appears today, the Maralou building (205 N. Michigan) is finished with stucco. The low-pitched roofs with gables on the front façade, might have been the real roof, but now are topped with a stucco parapet all around the building, leaving only the bracketed eaves showing. The building does have ribbon windows and a wooden surround at the main entrance. While the Craftsman details of the Maralou Apartments currently appear only decorative, those of the Clubhouse are completely integrated. Wide exposed eaves and brackets and deep roof overhangs on the gable ends give the Clubhouse the feel of an Alpine ski lodge. The use of contrasting wall materials and the obvious foundation of poured concrete combined with the logs give it a horizontal feel. The shed dormers are also a common Craftsman detail and when viewed from the south or north ends, give the building a slightly Oriental touch. The recessed porches on the third floor at both ends, along with the exposed rafters under the deep overhangs and the broad and substantial brick chimneys which are apparent from this view complete the Craftsman architectural features.

While commercial Craftsman buildings are not common in Porter County, there are many examples of bungalows from the period of 1900 to 1940 in the cities and the countryside which also show the open eaves and exposed brackets. The Clubhouse, in fact, most closely resembles a house in the Washington Street Historic District of Valparaiso (502 North Lafayette Street) which also centers the entrance to the building on a long façade and shows the deeply recessed roofs on the gable ends. Both have a central shed dormer and exposed brackets.

The Guesthouse and Clubhouse complemented each other. The Guesthouse (separated from the Clubhouse as the buildings were at Camp Pine Knot), however, had a hip roof and no dormer. The upper two floors contained 12 bedrooms and baths with the same four-paned casement windows as the Clubhouse. Porches that jutted from the ends of the Guesthouse were simple affairs, just wooden floors and railings, possibly made of logs or saplings. The ground floor had concrete walls with a pattern of horizontal lines left behind after the wooden forms were removed, the upper ones were constructed with horizontal logs.

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A dozen of the 40 houses built by Studebaker in Dune Acres were also of saddled log construction with poured concrete or cement block foundations. Roofs were flat or gabled or a combination, with overhanging and bracketed eaves. Occasionally, the houses had stone foundations and the ground level, which was built into a dune, became the family garage. Three of these log houses have been mentioned in the Porter County Interim Report. Although all of them are the same "brown and white" as the Clubhouse, each has a unique combination of gable roofs, dormers, exposed foundations, exposed eaves, protruding false beams and casement windows similar to the Clubhouse. They are all more complicated architecturally than the Clubhouse.

The Clubhouse was designed to complement the majority of residential houses being built in Dune Acres during its early years and to cost the developer as little as possible. As an example of Craftsman architecture it continues to embody the principles of simplicity and honesty of structure while retaining its hand-crafted look.

The Clubhouse was also designed to blend into its natural environment. The incorporation into a dune and the building's three stories made it very appropriate for enjoying views of the dunes and lake and for catching cooling breezes off the water. Like the lodges being built in national parks and in resorts across the country between 1900 and 1930, the Clubhouse still acts as a shelter for visitors and as a departure point for forays into the wilderness.

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**Verbal Boundary Description**

The Dune Acres Clubhouse is situated on approximately 20 acres on the top of a sand dune.

Starting at the northeast corner of the clubhouse, proceed north 38 feet. Turn west and follow a line for 82 feet that runs parallel to and roughly 38 feet from the surface of the main block of the building. Turn south and proceed for 152 feet along a line that runs parallel to and roughly 53 feet from the surface of the main block of the building. Turn east and follow a line for 97 feet that runs parallel to and roughly 25 feet from the surface of the main block of the building. Turn north and proceed for 152 feet along a line that runs parallel to and roughly 15 feet from the surface of the main block of the building. Turn west and proceed for 15 feet to the point that is 38 feet north of the northeast corner of the building.

**Verbal Boundary Justification**

The bounded area was chosen because it was the flattest, i.e., most usable area on top of the dune. The site also encompasses the significant resource and its environment.



