

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 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 (NPS Form 10-900a).

1. Name of Property

Historic name Allman, Walter, House

Other names/site number _____

2. Location

street & number 102 S. East Street N/A not for publication

city of town Crown Point N/A vicinity

State IN code IN county Lake code 089 zip code 46307

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]
Signature of certifying official

11/3/2010
Date

Title State or Federal agency and bureau

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

Signature of commenting official Date

Title State or Federal agency and bureau

4. National Park Service Certification

I, hereby, certify that this property is:

Signature of the Keeper

Date of Action

 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:) _____

5. Classification

Ownership of Property
(Check as many boxes as apply)

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

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

<input checked="" type="checkbox"/>	private
<input type="checkbox"/>	public - Local
<input type="checkbox"/>	public - State
<input type="checkbox"/>	public - Federal
<input type="checkbox"/>	private

<input checked="" type="checkbox"/>	building(s)
<input type="checkbox"/>	district
<input type="checkbox"/>	site
<input type="checkbox"/>	structure
<input type="checkbox"/>	building(s)
<input type="checkbox"/>	object

Contributing	Noncontributing	
2	0	buildings
0	0	sites
0	0	structures
0	0	Objects
0	0	buildings
2	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

N/A

6. Function or Use

Historic Functions

(Enter categories from instructions)

DOMESTIC: single dwelling

DOMESTIC: multiple dwelling

Current Functions

(Enter categories from instructions)

DOMESTIC: single dwelling

7. Description

Architectural Classification

(Enter categories from instructions)

LATE VICTORIAN: Shingle

Materials

(Enter categories from instructions)

foundation: STONE: Limestone

walls: WOOD: Weatherboard

WOOD: Shingle

roof: ASPHALT

other: CONCRETE

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 Walter Allman House located at 102 South East Street, Crown Point, Lake County, IN, was built in 1902 according to plans provided by architect William Lambert of Nutley, NJ. The three-story frame house is an example of the Shingle Style. The outstanding exterior feature of the Walter Allman House is its imposing, gambrel roof which sweeps down the west façade of the house to encompass the porch (photo 1). The east side of the gambrel is intersected by a lower hip roof that covers the second floor (photo 7). The south elevation is enlivened by a gable over the dining room and a flat roof on the extension of the parlor. A brick chimney protrudes from the center of the gambrel roof (Photo 5).

The exterior finish of the house is horizontal clapboard shingles with no corner boards. All the exterior trims are typically made of painted wood. The cut limestone foundation of the house is 18" thick. The basement windows have their original screens and some of the glass is also original.

Narrative Description

Across the width of the house on the west side is a deep porch which includes a porte-cochere on the northern end (photos 1,7). The crawl space beneath the porch is hidden by wooden lattice work. Four broad wooden steps lead up to the porch which has a wooden floor and beadboard ceiling, all constructed of North Carolina pine. The balustrade is composed of a wood railing with 13 balusters in each section. Four unfluted columns spaced across the porch support the roof and a cornice with dentil molding. Each column is supported by a stone foundation pillar. The entry is slightly off-center to the north. To the north of the entry on the first floor is a triple double-hung sash bay window with narrow window panes longer than they are wide. To the south is one double-hung sash window consisting of four panes and a smaller one to the south of that with two panes. Both of these are the same length as the bay windows, but wider and heftier in feel. The door surround (photo 2) includes a 6-inch fluted pilaster on either side, inside of which are molded panels on the bottom and lights on the top. The panels have molded caps. Above the door is a plain wood molding decorated with a papier maché wreath. The bottom four-fifths of the door is made of paneled oak, while the top fifth consists of three panes of beveled glass.

Approximately fifty percent of the west façade (photo 1) is a shingled gambrel roof. The second story behind the roof (Photos 1, 2) is centered on a gambrel dormer with deep eaves set at right-angles to the main north-south gambrel. It features a Palladian window surmounted by a demi-lune. The molding over the demi-lune is deep and has a keystone at center. Below that is a deep cornice molding which surmounts the three sash windows. The face of the center dormer is finished with horizontal wooden shingles running the entire width in the lower three-fourths. The top fourth is separated by a white board above which is a section of diamond-patterned shingles. The cornice of the gambrel eave is plain, painted wooden molding.

On either side of the gambrel dormer is a modified eyebrow shed dormer denoting the third floor or attic of the house. Each has an oval window with clear glass and cobweb leading.

The foundation of the south façade (Photo 3) is divided into three sections. The westernmost is made of concrete. There are two double-pane basement casement windows in the center of it. The next two sections of the foundation were created of stone. The center one has two double-paned casement windows separated by several rows of limestone. The eastern-most section has no windows.

The first story of the south façade is segmented into wings or sections (Photos 3,5). The first floor of the western section has a pair of double-hung sash windows. The center wing has a set of three single-hung windows, of approximately the same width and length as the previous ones. Each of these windows has a fixed panel of stained glass on top. The

windows of the southern section are paired and single hung. They are much wider and topped with fixed panels of clear, leaded glass. They are fitted with storm windows which appear in the photo.

Above the western section is a wooden parapet and an eave roof that begins at the west end of the porch (Photo 4). It continues around this ell where it dies into the wall of the house. The little pent eave roof appears again on the front of the center section which also has a gable roof. In the gable a decorative pattern of diamond shingles is present. There is an attic vent at the top of the gable. The eave and cornice are finished with plain molding. On the southern section, the eave roof becomes the low-pitched hip roof of the south section of the house.

The second floor of the western or gambrel section of this façade is set well back from the front of the western section. It is pierced by two pairs of the typical double-hung sash windows with plain trim and wide header. The hip-roof section to the east is also set back. There is only one window in this section and it is shorter than the others and set well to the east end of the section.

The south façade is dominated by the profile of the gambrel roof of the western section of the house which comes down to the top of the west porch. To the east of the gambrel section is a hip-roofed section. The third floor of the gambrel (west) section has a pair of double-hung sash windows which are about as wide as the others, but much shorter which makes them look squat in comparison. Above these windows is a section of diamond shingles similar to that on the west façade of the gambrel dormer. The eave and cornice are finished with plain molding. The hip-roof or eastern section has no third floor fenestration or siding.

The stone foundation continues along the east façade (Photo 5). There is one typical basement window on the north section of this façade (Photo 6). Access to the basement from the outside is provided by a door in the south section of the building. It is of wood with six panels of glass. Above it is a four-paneled casement window trimmed with wood. To the south of this is the same type of window seen on the south elevation of this hip-roofed section. To the north of the door-and-window is a small, narrow double-hung sash window trimmed in the same fashion as the others. North of this is the door to the first floor. In front of it is a wooden porch protected with a lean-to roof. The door is made of metal. To the north and in the center of its section is a small double-hung sash window with the typical trim.

The second floor of the east façade appears to have had one window or door in its center at one time. This has been filled in with clapboarding although the trim is still seen. The cornice and eave are treated simply with painted wood molding.

At the basement level of the north façade (Photo 7), there are three typical basement windows set roughly in the center of the stone foundation. There are two fireplace chimneys on this façade, one near the eastern end the other at the western end of the façade. Both were built of dressed limestone at the basement and first floor levels, but are brick as they continue above roof level.

At the east section, on the first floor (Photo 8), there is one double-hung sash window with typical trim on either side of the chimney. There is a fascia board above the southern window. At the center of the first floor is a round window of clear, leaded glass trimmed with painted wood. To the west and higher up than the round window (Photo 9) is another small, double-hung sash window. It has the same simple trim around it. However, the glass is stained glass and there is the ghost of a broken pediment molding above it. Finally, on either side of the western chimney is a small arched window with white trim and stained glass. The roof of the porte-cochere ties into the building at the arch of the western-most of these stained glass windows (Photos 9, 10).

The foundation of the port-cochere (Photos 10, 11) is built of thin slabs of limestone. One column at either end, similar to those on the west porch, support the roof which ends in a gable on this facade. The cornice is finished with dentil molding. The gable is finished with the typical diamond motif shingling. The eave and cornice are typical of the rest of the building. A metal and glass lantern hangs from the wooden ceiling.

At the east end, the second floor is set back toward the west (Photos 8, 9). Both chimneys are worked in brick at this level. As they angle-in on one side, an elongated, triangular

stone piece is set on the inside ends of the limestone. The brickwork begins next to this triangle. Above that, the brick work is corbelled inward with bricks and cut stones about half way up the second floor. After that the brick stack is straight until the very top, where three courses are corbelled inward.

West of the chimney is a long, narrow, stained glass, double-hung window. The trim is typical, with a mullioned demi-lune above the window.

On the second floor of the gambrel or western section is another pair of double-hung sash windows with the typical trim (Photo 9). Above them is a pair of the "squat" windows mentioned on the south side of the third floor. The siding and eave treatments are the same as on the south side of the building.

The interior of the house is accessed from the west porch through a vestibule. The wainscoting (Photo 14) is made of stamped plaster in a geometric design bordered at top with a plain wood molding of quarter-sawn oak. The rest of the wall is painted plaster finished at the bottom with a wooden baseboard. The glazing on either side of the door is cut and beveled glass set in zinc. The interior door (Photo 15) is constructed of paneled-oak with the top panel being glass. The glazing and brass hardware is original. The ceiling lamp (Photo 35) is also original and composed of metal fitting with a soft, dark brown, matte finish and two ruffled, glass shades.

From the vestibule, one enters the reception hall paneled with red oak throughout. The fireplace, located on the south wall, is constructed of glazed brick with a soft, brownish-pink matte finish and rounded corners (Photo 16). Its outstanding feature is the Richardsonian arch which is echoed by the wooden arches between the reception hall and the den. The arch and the mantel are composed of rows of bull-nosed trim bricks with the center row featuring a leaf-like motif. The hearthstone, pink granite, is new. It has replaced a hearth of square, ceramic fire bricks.

Ceilings throughout the house are typically 9'3" high.

When facing the fireplace and looking up, one may see beams radiating from the sides of the chimney. Both the chimney and the beams are boxed and finished with plaster. The beams run from the fireplace on an angle to the opposite wall. The ceiling in between the beams is plastered and painted. The ceiling lamp in the middle of the hall is original, but has been rewired. (Photo 36)

Across the reception hall to the north are two steps up to a platform which leads to the stairs to the second floor. Forming a squared arch above the steps to this platform is another beam which has been trimmed with the same red oak. Two rows of small dentils run beneath the cornice molding. On either side at the front of the platform is a fluted wooden column, also of varnished red oak.

On the north side of the platform, in front of the staircase, is a built-in seat, or inglenook, 16" high (Photos 17, 34). It has an armrest which is supported by spindles. All the newels, rails and balusters of the staircase are made of red oak, the treads and risers are white oak while the balance of the staircase, paneling and columns also of red oak. The wooden baseboard here, as well as elsewhere in the hall, is 9" high with a strip of molding on top. The stairwell has two stained glass windows.

To the east of the inglenook is a door leading to a "coachman's closet" which consists of a sink and the round window seen from the exterior north façade (Photos 7, 37). One step down from the platform, it is now used as a powder room.

A narrow closet is built into the wall on the southeast corner of the reception hall. The original hat racks remain (Photo 38). To the north of the closet is a small hallway called a "lobby" on the plans for the house. It leads to the kitchen and is paneled like the rest of the reception hall.

To the west of the staircase in the reception hall is the den (Photo 18). The partition wall between the stairs and this room is pierced by two arches trimmed with wood molding. Below the northernmost arch is a wall which is paneled with molded wood panels similar to the staircase and the rest of the reception hall. There is a wooden cap used as a shelf on the top of it. The point where the two arches meet is finished with a small fluted column in the same style as the rest of the columns in this area.

The entrance to the den is through the southern arch and two steps down from the reception hall platform. On the west wall of this room is the bay window seen from the west porch and beneath it is a window seat 16" high. The seat and the wall behind it up to the window sill are made of the same wood paneling. The baseboard is 9" high with molding on top. There is a storage cupboard in the window seat accessed through a hinged panel. The ceiling lamp in the den is original, although the glass shades are not (Photo 39).

Book cases on either side of the fireplace (Photos 18, 19) are 4'-6" tall with four adjustable shelves. Doors are glass-paned. Above the bookcases are stained glass, leaded windows on either side of the fireplace near the ceiling with deep wood casements, moldings and sills. The original mantel has been replaced with fluted wooden columns and capitals on each side. Above the firebox is a mirror framed in the same manner and topped with a deep cornice similar to those over the side windows. The hearth stone is new, white marble. The original ceramic fire bricks had disintegrated.

Across the reception hall to the south and west of the fireplaces is the parlor (Photo 20) which was once divided into three offices. It has been replastered. The room has three double-hung sash windows. The two windows on the west wall are one sash each; the one on the south wall has two sashes. The baseboard is 9" high. There is a crown molding at the ceiling. A set of wooden pocket doors connects the parlor with the dining room (Photo 21). They have their original brass pulls.

The dining room (Photos 22, 23) can be accessed through wooden pocket doors on the east side of the parlor or through French doors on the south side and east of the fireplace in the reception hall. The dining room has a window seat across the south wall. It is 16" high. The face of this seat, as well as the wall behind it up to the window sill is covered with the same molded wall paneling as in the reception area. The seat wraps around the bay on all three sides. There is a hinged panel nearly as long as the seat itself on top of the seat which gives access to storage area within. At either end of the bay is a high, wooden armrest that encloses the window area. There are windows on all three sides of the bay. They are single-hung sash windows with a fixed stained glass panel above which measures about two-fifths the length of the pane below. All the stained glass panels have a diamond and/or oval motif. The ceiling inside the bay is finished with plaster and painted. The crown molding and trims that decorate the front of the cased opening around the bay is also present on the inside face.

In the dining room at large, the paneling is about three-fifths of the height of all the walls with a plate shelf on top. The baseboard is 9" high with molding on top. The room's coffered ceiling (Photo 24) is divided into nine sections by exposed wooden beams. The spaces between the beams are plastered and each was hand-painted with a different fruit or flower design. The dining room's French doors (north wall) (Photo 25) were found stored in the basement and rehung. The glass in them is original.

All the doors, windows, cornices, beams and the inside face of the window seat header are trimmed with the same wooden ogee molding with a run of dentils beneath it as found in the reception hall.

The east wall is broken by a door in the paneling on the north end (Photo 40) which leads to the butler's pantry. To the south of this there is an archway cut into the wall which leads to the conservatory. The arch is finished in a manner similar to that of the archway to the den with a cased jamb approximately two-fifths the height of the wall from the floor and a fluted column above that.

The Conservatory is located in the southeast corner of the first floor. It has oversize Chicago-style windows, two on the south wall (Photo 26) and one on the east wall. The top quarter panel of each of them is made of leaded, beveled glass. To the north of the east window is a small, double-hung sash window beneath which is a wooden "box" constructed to provide headroom for the stairway to the basement beneath it. The box has been finished with stained, molded paneling similar to that in the rest of the public rooms, but of lesser quality. At the west end of the north wall is a three-paneled glass door leading to the butler's pantry (Photo 27).

The butler's pantry is a narrow hall that connects the conservatory with the kitchen. The window over the cabinets on the east wall (Photo 28) originally opened to the outside back porch. The cutting board, cupboards and maple flooring are original. Similar cabinets on the opposite wall have glass doors.

The kitchen originally had a cookstove connected to the chimney on the north wall between the two windows (Photo 47). The hearth was made of Portland cement and set on the wooden floor. Marks remain which show where it was located (Photo 42). On the east wall there is one double-hung sash window which is original. The sink was originally located on this wall north of the window. The three windows, maple floor boards and window and door moldings are original, but the room has otherwise been gutted to make way for a modern kitchen.

On the south wall of the kitchen is a door which leads to an enclosed porch. The porch is original, but the enclosure is not. The original clapboard siding was retained as the interior finish. On the south wall of the porch is a doorway to a toilet room.

On the west wall there are three doors. The northern door leads to the back stairway to the second floor. Behind the middle door is a stair to the basement. The southern door leads to a small, triangle-shaped pantry area. In between the middle and the north door is a smaller door which is the front of a small cabinet, possibly used for medicines or spices originally.

An opening on the west end of the south wall leads into the lobby which leads back to the reception hall. From there, the second floor bedrooms are reached by the front stairwell on the north wall. In this stairwell, there are two, colorful stained, leaded glass windows. One is seen from the reception hall (Photos 17, 34) and the other from the second floor landing (Photo 29). Stained wood moldings trim both of them. On the second floor the banister continues to curve around the stairwell to the west wall (Photo 30). There is a central hall built around a core comprising the stairway to the third floor and the central chimney. The second set of stairs or the back stairs to the first floor are to the east of the main staircase.

The baseboards in all the bedrooms are six-inches high, with beaded molding on top. None the woodwork in bedrooms 1 and 4 is original due to the fact that the second floor had been turned into an apartment in the 1970s and in the early 1990s had suffered fire damage from the explosion of a gas refrigerator.

The northwest bedroom (Number 1 on floorplan) has a pair of double-hung sash windows (Photo 43) with leaded glass panes on top located on the north wall. As the true west wall of this room is the gambrel roof, a partition wall has been constructed and behind it is a closet reached through a door on the southern end of this wall. A door on the south wall of the bedroom, leads to the west bedroom.

The west bedroom (Number 2 on floorplan) extends across the remainder of the west wall. This is where the central gambrel dormer is located (Photo 31). However, the demi-lune top of the Palladian window which can be seen from the outside is not seen from the bedroom. The top panes of all three windows are set in diamond shapes. The portion of the west wall which is part of the west gambrel roof has been finished with a partition wall similar to that on the west side of the northwest bedroom, but here no closet was constructed and there is no access to the space behind it. On the south wall there is a set of double-hung sash windows similar to those found in the northwest bedroom. Facing east, the wall is pierced by two doors. The southern door leads to the south bedroom. The northern door opens into a closet. This room has the house's original fusebox on the northern wall (Photo 32) and two original wall sconces also on the north wall (Photo 44).

The south bedroom (Number 3 on floorplan) originally had a fireplace on the north wall. Although the mantel has been replaced with a simple stone and ceramic surround (Photo 45), the original Buckeye firebox remains and is in working condition. The east wall, although perpendicular for the most part, also follows the curve of the north-south gambrel roof and so the space is confined somewhat by a coved ceiling (Photo 33). There is a pair of windows on the south wall (Photo 46) similar to that of the northwest bedroom. The west wall is pierced by a door leading to the west bedroom. This wall also has one of the original wall sconces (Photo 44)

East of the south bedroom is the bathroom (Photo 47). There is one window in the room, located on the south wall. Beneath it is a radiator. None of the fixtures in the room is original, although the sink that was once used here is reconditioned and will be used on the third floor. The bathtub is considered to be a replacement because the date "1921" is found on its unfinished side.

The east bedroom (Number 4 on floor plan) is north of the bathroom. It was turned into a kitchen during the 1970s for an apartment on this floor and has been gutted once again to be turned into a bathroom. The east exterior façade's ghost frame (seen from the outside) was the exit door for the unit. The current owner says that there is a small deck or landing outside of the door on the roof which cannot be seen from the ground, which leads him to believe it was formerly a door. The one window in the room is on the north wall. The waist-high partition wall seen on the floorplan in the northeast corner was installed by the current owner who is converting this room to a bathroom. On the west wall, there is a door leading to a closet.

The third floor is accessed via an enclosed staircase across the hall to the south from the main staircase. The steps lead directly into a partially finished bedroom. On the south wall is a set of double-hung sash windows (Photo 48). On the west wall, at floor level is one of the oval shed dormer windows seen from the west façade. This was covered over with gyp board at some time in the past. The current owner has cut the wall away leaving access to the window which opens (Photo 49). The floor is white pine planks. On the north wall of the room, in the northeast corner is another coal stove connected to the central chimney (Photo 50). Also on the north wall is a door which leads to another partially finished room used for storage. It has the same set of windows on its north wall.

The original Honeywell heating system—a hot water boiler—is located in the basement and still works. There is one semi-finished room in the basement with brick walls and a complete bathroom. Originally there were two coal bins and a coal room. The oil tanks were installed in the 1940s.

The two-story carriage house is located across the yard from the east door of the main house. On its west façade (Photo 7), there is one window approximately in the center of the elevation, trimmed in painted wood, but set slightly back from the shingles. To the south of the window is the door to the building. There is a deep overhanging eave above. On the south façade (photo 12), there is a similar window set in the center of the first floor. Above that is a smaller window. Above that is the jerkin-head roof of the gable roof. The north side of the building (Photo 13), has a row of six paneled wood and glass doors. Wood panels form the bottom half. The top half of each comprises four-mullion fixed windows. In the center of the second floor is another small window similar to that on the south side. Above it is the jerkin-head roof.

On the first floor, the flooring is cut limestone from Wisconsin or Indiana. There are coal stoves on both floors. The interior walls are finished with wooden beadboard. The second floor was originally a tack room and was later used as an art studio.

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.

Areas of Significance

(Enter categories from instructions)

ARCHITECTURE

Period of Significance

1902-c.1910

Significant Dates

N/A

Significant Person

(Complete only if Criterion B is marked above)

N/A

Cultural Affiliation

N/A

Architect/Builder

Lambert, William A.

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.

Period of Significance (justification)

The Walter Allman House was built in 1902; in roughly the first decade after its construction, the Allmans executed several alterations, including the addition of a porte-cochere and reconfiguration of a front parlor. The period of significance extends to include the believed date of these changes.

Criteria Considerations (explanation, if necessary)

None.

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

The Walter Allman House is eligible for the National Register of Historic Places under Criterion C because the building has been rated Notable in the Lake County Interim Report (79135, page 382) and is a rare example of the Shingle Style in Lake County.

Narrative Statement of Significance (provide at least one paragraph for each area of significance)

The Allman House is significant as an example of the Shingle Style, a style rarely found in the Midwest. The term Shingle Style was coined by architectural historian Vincent Scully in the 1950s to describe a house of complex shapes that were united typically by a skin of cedar shingles. It was a casual, but expensive look. The feeling was one of "weight," "density," and "permanence." Roofs were multi-planed and swept down to cover a porch. Entrances were defined by arches and columns. Shallow eaves covered with shingles were also present. Asymmetrical massing was another important feature; as were wide gables and porches finished with rough-hewn masonry and colorful shingles, often arranged in playful patterns. Although the Allman House has wood siding rather than shingles, its massing and especially its interior show much influence from the Shingle Style.

The typical Shingle Style house had two or three stories and window treatments featured casements and sashes. Sometimes the windows were small with many lights and found in groups of two or three. Dormers had eyebrows. The interiors were opened up with free-flowing plans of large rooms and porches arranged around an open "great hall" which was dominated by a grand staircase. Rooms were fewer and bigger and designers took care to allow natural light into the rooms as much as possible.

The Shingle Style flourished on the East Coast of the U.S., mainly in seaside resort towns. Although it was relatively uncommon west of the Appalachians, it was popularized in contemporary shelter and architectural magazines as competitive with the Queen Anne style.

Developmental history/additional historic context information (if appropriate)

The Walter Allman House was built for Mr. Allman and his family in 1902, a block east of the square in Crown Point, Indiana, which is the seat of Lake County. Allman had become a member of his father's firm, the Allman-Gary Title Company, in 1876. At his father's death he became the senior partner. He was also the cashier of the Commercial Bank of Crown Point when it was organized in 1895 and in 1904 was elected vice president. In 1905 he was appointed county auditor. Between 1906 and 1909 he served as the president of the Crown Point town board. He and his second wife, Eva Dyer, had two children.

The name of architect William A. Lambert appears on remnants of the original plans for the house and a set of notated specifications. Lambert was an architect based in New York City and later in Nutley, New Jersey, about 14 miles from New York. Newspaper articles from the late 1890s say he designed and built many residences and public buildings for clients in such resort towns as Arverne-by-the-Sea on Long Island. Lambert also published two books containing plans, illustrations and descriptions of the houses he was building which were offered for sale by mail-order. This perhaps explains how one of his houses came to be built in Crown Point, IN.

Unlike the Frank Lloyd Wrights and Louis Sullivans of his day, Lambert took the practical approach. He was happy to give the client what he or she wanted. In his book, he offered sketches of houses he had built around the New York area which were to be used as suggestions for the creation of the client's dream house. Once the broad plan of the home site had been determined, Lambert would make preliminary sketches and work with the owner to produce working drawings and specifications. A local contractor would be hired and the architect would make periodic visits to ensure proper construction.

In May of 1909, an article entitled "Artistic Effects Shown in Suburban Architecture" described the type of house he was building in Nutley at a cost of \$5,250. Many of the specified interior features correspond to the Allman house: the reception hall, butlery

and kitchen cluster; combination stairs; columns in the opening between the den and reception hall with built-in bookcases in the former; a plate shelf in the dining room which opens to a conservatory at the rear. On the second floor there would be four bedrooms and a tiled bath. The third floor was the location of the servant's bedroom along with storage space. A laundry and toilet were also built in the basement. Hardwood floors were specified for the principal rooms.

Lambert's philosophy of design was "...a composite of the various schools, ...combining a picturesque exterior and a convenient interior." (Lambert's Suburban Architecture, 29, 54.) According to Lambert, the modern home designer had cast architectural fashions to the wind, returning to first principles, i.e., convenience and natural materials. The result was "truth and beauty" asserting themselves to create a "home." These sentiments were also found in the "home, hearth and family" focus of the concurrent Arts and Crafts movement and in the Walter Allman House.

For the Allman House, Lambert employed the wide porches of the Queen Anne and combined them with the shingled surfaces and asymmetry of the Shingle Style. He took Colonial Revival gambrel roofs and set them at right angles to each other on the western section of the Allman house while adding a hip-roof section at the back. The Palladian window in the center of the gambrel dormer on the west façade is also from the Colonial Revival. Other typical Lambert exterior details which appear on the Allman house included a variety of windows on the north façade and the shed dormers on the west; gambrel, gable and hip roofs; a papier maché wreath over the front entrance; a verandah and a porte cochere; clapboard siding with mitered corners; classical columns and Chicago-style windows.

True to form, Lambert laid out the interior of the house for convenience and comfort without forgetting artful and then-modern touches. It was heated with a boiler-and-radiator system although picturesque fireplaces appeared in the reception hall, the den, and in the south bedroom. The kitchen range had a ventilator and canopy to carry odors up and out the chimney. The three bedrooms on the west side of the house are connected by doors which allowed some movement of air from the big windows during the heat of summer. Elsewhere Colonial Revival details and the use of wood paneling and trim such as the fluted columns that decorate the interior of the reception hall and dining room were combined with Richardsonian Romanesque arches to give the interior a richness that was in keeping with the social stature of the Allman family.

During the Allman family occupancy, the west porch was extended beyond the house on both the north and south ends. On the north end, it was closed in with railings. On the south end, there were four steps down into the yard. About 1910, a porte-cochere was created on the north side. Around the same time, an extension was put on the south side of the parlor which eliminated the south end of the porch.

The steps to the basement from the outside necessitated an enclosure in the northeast corner of the conservatory which was not shown on the plans. The east porch was open on the plans and a plain four-step stairway was shown. This area has since been enclosed.

There are ten stained-glass windows in the house. The current owner thinks that with the exception of two or three windows on the second floor, all have original glass. Examples of curtain rods and other wrought iron pieces are also original. According to the plans for the house, the plaster was mixed with goat hair, not horse hair. Except where noted, the original plaster and lath construction remains in good condition.

The house has had only three owners in 105 years. Between the Allmans' time and the Kabellas', the house was remodeled for office space on the first floor and a residential apartment on the second. There were three offices in what is now the parlor. The second floor was converted into an apartment and where Bedroom 4 is now located, the owner made a kitchen.

The Walter Allman House sits on the southeast corner of East Clark and South East Streets which formerly was the gateway to an affluent residential neighborhood within a block or two of the city's courthouse square. When the Allman House was built, it was one of four similar houses in the neighborhood. The rest have been demolished and the Allman itself was empty for a decade. When the then-owner applied for a demolition permit, the Crown Point Historic Preservation Commission invoked a demolition delay, while a new strategy

for selling the house was put into place. The house was subsequently added to the Crown Point Courthouse Square Historic District which protects it from demolition.

Still structurally sound, the Walter Allman House is being renovated by the current owners to conform as much as possible with the original design.

Comparables

A local comparison can be made between the Allman House and the August Stommel House in Dyer (Attachment A). The latter was also built around 1900 and for another Lake County banker, but was razed during the 1980s or 90s and replaced with a parking lot. From a photo of the house we can see that cross gables in the gambrel style are also a feature of this house, as is the imposing central dormer. The large porch with plain columns and capitals, wooden banister, and four steps up extended beyond the main building on the south side. The crawl space beneath the porch was sheathed with a wooden lattice work panel. The south side also featured two ells or bays, similar in configuration to the Allman's south façade.

Many other details similar to those found on the Allman House appear: a Palladian window on south side, two chimneys, a round window under eaves of the east side gable, patterned shingle siding, pairs of windows on the second floor, Chicago-style center window on first floor bay, and beveled, leaded glass windows.

Overall, the Stommel House appears to have been a more modest version of the Allman House, in that it did not have the back portion that the Allman design uses for the kitchen, porch, service entry and conservatory.

Located in Crown Point is a house at 113 West South Street (See Attachment B) which also has some elements of the Shingle Style. The architect of 113 W. South Street included more Free Classic and Colonial Revival features. While imposing, the house has less of the studied casual feeling of the Shingle mode. Part of the South Court Street Historic District of Crown Point, Number 113 is rated "Notable" in the Lake County Interim Report, but like the Stommel House, lacks the hip-roofed extension to the back of the house that offers service space and the extra touches of comfort that Lambert provided the Allmans.

Summation

The Walter Allman House will continue to be a fine and locally rare example of the Shingle Style. Its builders paid extraordinary attention to all the classic architectural details on the exterior mentioned above and to the outstanding original woodwork that remains in the public areas of the interior.

9. Major Bibliographical References

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

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Specification of Labor and Materials required for the erection and completion of a frame house for Mr. W. L. Allman, Crown Point, Indiana, to be built according to plans and specifications prepared by William A. Lambert, Architect, 99 Nassau Street, N.Y. City.

Stommel Residence photo, Dyer Historical Society, Dyer, IN.

United States Census, 1900.

"William A. Lambert." Obituary. The Nutley Sun, April 14, 1938.

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:

Historic Resources Survey Number (if assigned): 089-142-79135

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)

1	<u>16</u>	<u>469700</u>	<u>4585000</u>	3	<u> </u>	<u> </u>	<u> </u>
	Zone	Easting	Northing		Zone	Easting	Northing
2	<u> </u>	<u> </u>	<u> </u>	4	<u> </u>	<u> </u>	<u> </u>
	Zone	Easting	Northing		Zone	Easting	Northing

Verbal Boundary Description (describe the boundaries of the property)

Lots 1 and 2 in Smith's Addition to the Town (now City) of Crown Point, as per plat thereof, recorded in Miscellaneous Record "F," page 244, in the Office of the Recorder of Lake County, Indiana.

Boundary Justification (explain why the boundaries were selected)

This is the historic property boundary.

11. Form Prepared By

name/title Cynthia L. Ogorek, owner

organization The Public Historian date 07/29/2010

street & number 715 Memorial Drive telephone 708-862-8662

city or town Calumet City state IL zip code 60409

e-mail _____

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 black and white 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: Walter Allman House
City or Vicinity: Crown Point
County: Lake County **State:** IN
Photographer: Cynthia L. Ogorek
Date Photographed: November 12, 2005
Location of Negatives: Indiana DNR/Division of Historic Preservation and Archaeology
402 W. Washington Street, Room W274, Indianapolis, IN 46204

