

United States Department of the Interior
National Park Service

**NATIONAL REGISTER OF HISTORIC PLACES
REGISTRATION FORM**

SENT TO D.C.
7-12-02

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 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 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 **Adler, Mrs. Isaac D., House**

other names/site number

2. Location

street & number **1480 North Milwaukee Avenue** Not for publication

city or town **Libertyville** vicinity

state **Illinois** code **IL** county **Lake** code **097** zip code **60048**

3. State/Federal Agency Certification

As the designated authority under the National Historic Preservation Act of 1986, 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 36 CFR 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.)

William C. Wheeler / SHPO
Signature of certifying official

6-25-02
Date

Illinois Historic Preservation Agency

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 commenting or other official

Date

State or Federal agency and bureau

American Indian Tribe

Mrs. Isaac D. Adler House
Name of Property

Lake County, Illinois
County and State

4. National Park Service Certification

I, hereby certify that this property is:	Signature of the Keeper	Date of Action
<input type="checkbox"/> entered in the National Register <input type="checkbox"/> See continuation sheet.	_____	_____
<input type="checkbox"/> determined eligible for the National Register <input type="checkbox"/> See continuation sheet.	_____	_____
<input type="checkbox"/> determined not eligible for the National Register	_____	_____
<input type="checkbox"/> removed from the National Register	_____	_____
<input type="checkbox"/> other (explain):	_____	_____

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(s)
 district
 site
 structure
 object

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

Contributing	Noncontributing
<input type="checkbox"/> 4	<input type="checkbox"/> 0 buildings
<input type="checkbox"/> 1	<input type="checkbox"/> 0 sites
<input type="checkbox"/> 0	<input type="checkbox"/> 0 structures
<input type="checkbox"/> 0	<input type="checkbox"/> 0 objects
<input type="checkbox"/> 5	<input type="checkbox"/> 0 Total

Number of contributing resources previously listed in the National Register N/A

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

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6. Function or Use

Historic Functions (Enter categories from instructions)

DOMESTIC/Single dwelling
LANDSCAPE/Garden

Current Functions (Enter categories from instructions)

DOMESTIC/Single dwelling
LANDSCAPE/Garden

7. Description

Architectural Classification
(Enter categories from instructions)

Late 19th and 20th Century Revivals
Other: Dutch Colonial Revival

Materials (Enter categories from instructions)

Foundation **Concrete**

Roof **Wood**

Walls **Wood**

other

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

See Continuation Sheets

Mrs. Isaac D. Adler House
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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.)

- A owned by a religious institution or used for religious purposes.
- B removed from its original location.
- C a birthplace or a 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

Period of Significance 1933-1934 Significant Dates 1933, 1934

Significant Person (Complete if Criterion B is marked above) N/A

Cultural Affiliation N/A

Architect/Builder **Adler, David, Architect**

Narrative Statement of Significance (Explain the significance of the property on one or more continuation sheets.) **See Continuation Sheet**

Mrs. Isaac D. Adler House
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9. Major Bibliographical References

(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 **Architecture Department, Art Institute of Chicago**

10. Geographical Data

Acreage of Property **3 acres**

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

Zone Easting Northing Zone Easting Northing

1 16 421260 4683420 3 _____

2 _____ 4 _____

See continuation sheet.

Verbal Boundary Description

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

See Continuation Sheet

Boundary Justification

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

See Continuation Sheet

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Name of Property

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11. Form Prepared By

name/title **Susan Benjamin, Partner**
organization **Historic Certification Consultants** date **April 3, 2002**
street & number **711 Marion Avenue** telephone **847-432-1865**
city or town **Highland Park** state **Illinois** zip code **60035**

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 the SHPO or FPO.)

name **Thomas and Janet Conomy**
street & number **1480 North Milwaukee Avenue** telephone
city or town **Libertyville** state **Illinois** zip code **60048**

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 the 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 Project (1024-0018), Washington, DC 20503.

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MRS. ISAAC D. ADLER HOUSE

SUMMARY

The Mrs. Isaac D. Adler House, located at 1480 North Milwaukee Avenue, was designed by David Adler for his mother between 1930 and 1933. Set approximately 1490' back from the east side of Milwaukee Avenue and west of the DesPlaines River, the house is a remodeling of a small vernacular Dutch house into a high-style Dutch Colonial Revival home. It was designed by Adler with a formal landscape connecting all of the structures on the property. The house and its adjacent barn/garage, which is also a structure remodeled by Adler in the Dutch Colonial Revival style, rest on a 3-acre parcel of land. At the south end of an oval drive that surrounds a grassy oval area in front of the house, there are two small octagonal structures--a tool shed and a pump house. When the project was completed for Mrs. Adler, her property was connected to David Adler's own country estate property. Although the land south of the coach house and that between Milwaukee Avenue and the Mrs. Isaac D. Adler House has been resubdivided and houses built, the landscaped area immediately surrounding the house, that area containing Adler-designed features, is unaltered.¹ The house itself is formal and generally symmetrical, sheathed in clapboarding. Its main section is topped by a gambrel roof, with a front facing pediment. Flanking this center block are glazed porches. The house, barn/garage, tool shed, pump house and surrounding landscape have excellent integrity and have been meticulously maintained. There are plans for building a family room at the rear and a garage, both designed to complement Adler's work and meet the Secretary of the Interior's Standards for Rehabilitation.

CONTEXT:

The Mrs. Isaac D. Adler House is located in the village of Libertyville, in the northeast corner of Lake County, Illinois, approximately 35 miles from Chicago's Loop. The village is situated on the Metra line, formerly the Chicago, Milwaukee and St. Paul Railroad, which came to Libertyville in 1879. Just east is Milwaukee Avenue, also known as Route 21, which has always been Libertyville's main street. North of Parkview Drive, the current entrance road to the Adler House, is land that is owned by the Libertyville Park District. It contains a swimming pool and recreational facilities. To the north of this recreational area is the David Adler Estate

¹ The William Wittorts, who purchased the property in 1954, sold three 1-acre lots to the west in the 1970s and three houses were built. In the late 1990s; the area south of the barn/garage on the Mrs. Isaac D. Adler property was sold off and developed with new roads and homes.

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(currently the David Adler Cultural Center property), listed on the National Register in 1999. The street bounding the parcel of land that once entirely belonged to David Adler, to the north, is Route 137, historically known as Buckley Road. Gurnee is located to the north of Libertyville; Mundelein is to the west; Vernon Hills is to the south, and Green Oaks, Knollwood and Rondout are located to the east. The Des Plaines River, flowing north-south, runs through Libertyville and is located approximately a mile east of Milwaukee Road and just east of the Adler House property. Lake Michigan is six miles east of Libertyville. The village is located in Libertyville Township.

Libertyville was first settled by George Vardin, an Englishman, in 1835, and the area was called "Vardin's Grove." Settlers in the region met together on July 4, 1836, to dedicate a flagpole and named their settlement "Independence Grove". When it became known that there was another "Independence Grove" in Illinois, the residents retained the patriotic connotations of the name and, in 1837, the new post office was named Libertyville. It was a forested area, with fertile farmland, and many farmsteads were laid out here. When the railroad came through, the town emerged as a semi-rural commercial center. Nearby farmers brought their produce into town, and the village attracted small industry. These businesses included the Libertyville Metal Stamping Company that opened in 1890 and the Foulds Milling Company and American Fence Company that went into business into 1905. Despite a fire in 1895 that leveled 27 buildings in the business district, Libertyville continued to grow. In 1903, the Chicago & Milwaukee Electric Railway opened the Libertyville spur from Lake Bluff. The area continued to expand, with the development of farm estates. In 1914, Samuel Insull, who was instrumental in creating the electric line, moved to Libertyville and created his many-acre park like estate, known as "Hawthorn Farm", on south Milwaukee Avenue. It was designed by Benjamin Marshall and landscaped by Jens Jensen. The countryside surrounding the town of Libertyville contained gentlemen's farms as well as cattle and poultry farms. Among the better known were Adler's estate as well as John D. Allen's Allendale Farms and Irving Florsheim's Red Top Farm, known for its thoroughbred horses.² When David Adler, started purchasing property in 1917, the 17-2/3 acres he bought, north of the village, was located in the midst of rich farmland and farm estate country.

² The majority of this information is taken from "Our Town, Libertyville: The Story of the Growth and Development of a Typical American Town." Libertyville: Libertyville Lions Club, 1942.

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HISTORIC AND CURRENT SETTING,
LANDSCAPE AND OUTBUILDINGS:

The remodeling of the house David Adler completed for his mother began late in 1930 and was completed in 1933. Landscape features were added in 1934. Shortly before his work on the house began, Adler started to reconfigure the approach to the already-existing house. The road was to originate at a street platted in 1914 as Miller Court (but no longer in existence) at the western edge of Mrs. Adler's property. Miller Court ran north-south. At the south end, it terminated at Walnut Street, which runs east-west and opens onto Milwaukee Road. Mrs. Adler's house was also accessed from the entrance drive that ran east-west connecting Milwaukee Avenue with the road leading north to Adler's own home. A road leading south from the entrance drive was designed so that Adler's home and his mother's were directly accessible to one another without driving on Milwaukee Avenue. A portion of this road still exists on the land owned by the Libertyville Park District. The property historically included 14-1/2 acres, east of the Des Plaines River and, prior to Adler's involvement, contained a house, a garage/barn, a poultry house and pump house. When Adler undertook his remodeling of the house and garage/barn in 1930, he redesigned the pump house and built a tool shed matching it.

By 1934, David Adler completed changes to the property. This information is detailed in a Plat of Survey filed sometime after 1933, in the collection of the Architecture Department of the Art Institute. It shows two roadways leading west from the service court at the rear, on the north side of the house. One road extends to Miller Court, from which Milwaukee Road can be accessed; the second roadway continues west and presumably connects to the road leading north to Adler's own home. When entering the property, these roads merge and one short spur opens into a rear service court. The other spur is longer and leads through gates into the oval drive forming an entrance court at the front of the house. The service court is approximately rectangular, with a gravel surface. It was originally drawn with radiused corners on the southeast and southwest ends. The gravel court is also accessed by stairs from a walkway extending from the driveway that leads to the entrance court. The service court is approximately five feet lower than the land the house is built on. The entrance court is accessed through an opening flanked by a slatted wood fence that has slats that have tops shaped like a flame. This fence slopes in shallow "V"s. The drive has curving edges and surrounds an oval grassed area immediately in front of the house. At the south end are a pair of identical small buildings; one houses a tool shed, one the pump house. Both small symmetrically-placed structures. Both are octagonal, sheathed in clapboards like the house and topped by a bell-cast wood shingle roof with a wood

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finial. The sides of these structures facing the drive contain a 6-paneled door. The structure at the east end replaced the old pump house; that on the west end was built as a tool house. The poultry house was demolished many years ago.

Just south of the entrance court, on axis with the front door of the house, is the drive leading to a parking area in front of the garage. Immediately west of this parking area is a small rectangular garden surrounded on the west and south sides by a 2' limestone wall topped by a slatted fence similar in configuration to that flanking the driveway entrance. In the center of the wall, to the west, is an opening that once had stairs down to an open area designed for a grape arbor. This opening has a slatted wood door flanked by posts with 8" wood urns on top of the posts. The east side of the garden is separated from the asphalt parking area by 1'-wide concrete edging. David Adler laid out the configuration of this rectangular garden, then hired Pittsburgh landscape architect Ralph E. Griswold to design a planting plan. Today there are no remnants reflecting David Adler's layout or Griswold's plantings,³ but the current owners intend, with documents from drawings in the Architecture Department of the Art Institute of Chicago, to restore the design. To the east of the garden is a rectangular limestone pier connecting the low limestone wall on the south side of the garden to a 14"-thick 8'-high limestone wall connected to the garage. This wall has a six-paneled wood door on axis with the entrance to the house. This door leads to a wood deck, with stairs accessing a second floor apartment and leading down to the ground floor of the garage.

Adler had originally laid out a landscape plan for all of his mother's property. Located in the Architecture Department of the Art Institute, it shows symmetrical plantings of trees and shrubs on the east side of the house, symmetrically placed trees flanking the dining porch, shrubs lining the entrance court in a curvilinear pattern of curves and counter curves, shrubs symmetrically laid out in a curving pattern flanking the east living porch entrance and a row of poplar trees forming a rectangular court just south and west of the then-existing poultry house. In several other instance Adler specified the type of trees he wanted to see planted. He especially favored Elm and Pear trees and included apple trees and lilac bushes. There are still shrubs along the driveway and the entrance court. It is unknown whether there were ever trees and shrubs

³ Joan Lentino, the daughter of the William Wittorts, who purchased the property in 1954, recalls that there were some remnants of the garden when she lived there. Phone interview, April 10, 2002.

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planted just east of the house.

HOUSE:

The Mrs. Isaac D. Adler House is a beautifully-detailed example of Colonial Revival architecture. All that is known about the residence that previously occupied the site is that it was a small house. The many drawings available at the Art Institute Architecture Department describe the job as "Alterations and Additions to Small House"⁴ Although there is no photo of the old farmhouse that was remodeled, as there is of the farmhouse David Adler's remodeled for his own home, there are sketches and drawings detailing Adler's changes and the home's numerous Colonial features. Included are sketches of the side elevations with their gambrel roof line and symmetrical placement of window openings, as well as drawings of the "New Pediment", the oval window and the louvered shutters. All of these elements are textbook characteristics of Colonial Revival architecture, some, like the pediment, directly derived from Classical sources.

Colonial Revival architecture is typically characterized by balance and classical detailing. In a symmetrical Colonial Revival house, the front door is typically in the center of the house, and it is flanked by double-hung, multi-pane windows with shutters. Colonial Revival houses may be derived from Georgian, Federal, Dutch or the vernacular east coast architecture of the 18th Century. They may be large and grand, with a considerable amount of classical detailing, or they may be simple and small, with fewer classical design elements. Adler's mother's house is simple; the massing of the center section of the house is a basic rectangle. The gambrel roof shape reflects the influence of Dutch Colonial architecture. Classical detailing is minimal but emphatic. Adler extended the roofline of the original farmhouse to create a broad pediment that

⁴The Art Institute Architecture Department has in its collection 79 detail drawings, 47 design sketches, 42 design drawings, 30 supporting documents and some photographs pertaining to the work on this house and its adjacent coach house, dating from 1931-1933. It was Job 154 in Adler's office, and five different draftsman worked on the project. The drawings available range from sketches on tissue to large full scale drawings. There are also landscape plans and drawings of alterations to the existing "garage". The summary of material pertaining to work on the house David Adler remodeled for his mother is found in *Finding Aid: The David Adler Archive at The Art Institute of Chicago* published by the Art Institute, p. 7. More specific information may be found in the summary of the collection located in Box 129, F20.05.

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incorporates all three front bays of the second floor. There is a suggestion of dentils under the cornice line on the first floor front and side elevations. But Adler, who was always creative in the handling of details, transformed the typical row of rectangular dentils into a row of small spheres.

Adler's employment of Colonial features is carefully considered and meticulously detailed. Symmetry dominates outside and in. The front entrance is in the center of the house, flanked by 8/8 shuttered double-hung windows. The flanking wings are bilaterally symmetrical. Window placement on the second and third floors of the side elevations is almost symmetrical.⁵ On the interior, the floorplan is generally symmetrical. Entrance is into a central hall, with the living room to the east and the dining and breakfast rooms to the west. The placement of doors and closets is also balanced. David Adler spent four years studying at the Ecole des Beaux Arts in Paris, and Adler's classical training is reflected in the symmetry that his application of Colonial Revival architecture shares with classicism.

EXTERIOR:

Facing south, the Adler House is a U-shaped, generally symmetrical, structure made up of three sections: the center block, which contains the front entrance, and two flanking wings that contain sun porches. At the rear, is a small wing housing the kitchen and a porch that has openings with storm doors. There is a small section, with a powder room topped by a shed roof, off the west sun porch. Plans indicate that this small room was a later iteration, but part of Adler's original remodeling plan. All of the frame structure is sided in wide wood clapboards topped by a wood fascia board. The only subsequent addition is a small space built out to accommodate the stove, on the east side of the kitchen. This will be removed when a family room is added to the east of the kitchen. Decorative trim is also wood. It is minimal, located at or under the cornice line and in the front-facing gabled pediment. The center section is topped by a wood shingled gambrel roof. The flanking wings have flat asphalt roofs. Half-round hanging gutters extend around the house. There is one brick chimney, located in the center of the home's east wall. The wood clapboards, wood trim and brick chimney are all painted white. The house rests on a concrete foundation. Most of the openings have double-hung multi-light sash. The windows are surrounded on three sides by shallow geometric moldings and have rounded molded wood sills. Most of the windows are flanked by wide louvered shutters with heart shaped pins bracing the

⁵ An "as built" sketch with dimensions marked, indicates that Adler worked with the original house. The windows, only slightly off center, are balanced and appear symmetrical.

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bottoms of the shutters. Windows at the ground floor level consist of pairs of openings that each have a vertical wood member and metal cross pieces in an X-shaped pattern

The entrance facade, which has a circular forecourt in front of it, has a center block that is 33' wide and contains three bays. The center entrance door has shallow geometric moldings that match the two flanking windows. Each of the windows has an 8/8 configuration. The front door is flanked by full height shutters that are louvered at the top and paneled at the bottom. Heart-shaped wrought iron clips brace these shutters. Three slate stairs extend down from the front entrance door to the asphalt driveway. On each side of front door, on the stair landing, are two Adler-designed decorative urns resting on a pierced ornamental pedestal. Located in the center of the front of the house is a broad clapboard dormer that is three bays wide with three 8/8 windows. Above the bay is the triangular pediment, surrounded by a shallow molded cornice. In the center, is an oval window with a small center oval light that has spokes radiating out from it framing 8 pie-shaped lights. Beneath the oval window is a delicately-scaled ornamental wood spray that resembles a branch of a laurel wreath. Set in the gambrel flanking the pediment are two round-headed dormers. The upper sash of the dormers is comprised of curved muntins forming multiple lights. Flanking this center block are the two sun porches. They have three openings facing the front. The center opening contains a 4/12 sash; and the side openings each contain 4/6 sash. The east and west sides of the porches, facing the front, each contain a single 4/12 sash. There is ornamental trim surrounding the cornice projecting over the center block and sun porches. This trim consists of a row of slender projecting leaflike wood elements extending down from the cornice. Between the fascia board and the overhanging cornice is a row of small wood balls spaced about an inch apart, in the place where dentils would typically be found. Over each porch window is a horizontal rectangular panel with slender strips of wood in a geometric pattern. The panels over the front windows extend the width of the width of the sash and contain an parallelogram in the shape of an elongated diamond. The panels over the center south-facing front windows and the east and west-facing windows are wider and contain a smaller diamond-shaped parallelogram with two angular strips on each side echoing the shape of the acute angles of the center diamond. The wood strips are painted grey and match the grey shutters. Above the panels is a slender wood string course, also painted grey, that surrounds each porch. At the corner of the porches, the string course is indented and rounded, following the molded rounded corner treatment. Marking the southeast and southwest corners of the front of the porches, next to the rectangular panels, are two lyre-shaped ornamental metal lanterns painted black. Each hangs from metal brackets with a double curve containing a row of circles graduated in size from the edge of the panel to the lantern.

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The east elevation of the house is made up of three sections. The south end of the one story section is formed by the east elevation of the east porch. This is three window bays wide, with two pairs of 2/6 windows flanking a pair of French doors, with eight lights each. The French doors are accessed by five concrete steps with slate treads and a granite stoop extending down to the lawn. The stairs are surrounded by a pergola with wood lattice walls. The corners of the porch are framed by square wood posts, with molded corners, resting on wood plinths. The second section of this elevation is formed by the main block of the house. It is three bays wide, with a rectangular chimney forming the center bay. This chimney is wider at the base, stepping up over a height of fifteen bricks. On the north end of the first floor there is a single 8/8 window. On the second floor there is one 8/8 window on each side of the chimney. On the third floor there are two 1/4-round windows, each resembling half a fanlight, flanking the chimney. The side of the front pediment is visible above the porch. The third section of the east elevation is formed by the east wall of the small kitchen wing. This wing has a flat roof and is two bays wide. There is a door on the south side. To the north is a projecting clapboard addition, built in the 1970s by the previous owner, with a half round fanlight-type window.

The north elevation is three bays wide. On the first floor there is a projecting wing, topped by a flat roof, in the west two bays. The east bay contains an 8/8 window without shutters. The center bay contains a pair of six-light casement windows that open into the kitchen over the sink. They are located high on the wall. The space in the northwest corner of the wing is an unheated porch. It contains three 3/2 storms. Awnings top these three openings as well as the three adjacent openings facing west. Inside the porch, there is a small 8/8 window high on the north wall of the butler's pantry. There is wood lattice under the floor of the porch area. On the second floor there is a 8/8 window in the east bay, three small square windows just under a broad overhanging eave at the top of the center bay and two four-light openings just above the roof of the north wing and a paneled door with six lights in the west bay. The three square windows have leading set in a geometric pattern. These are located in the stairhall of the house between the second and third floors. The pair of four-light windows are in the stairhall between the first and second floors.

The west elevation contains four bays in the projecting north wing and two bays in the block of the house. The wing contains four 3/2 storms and a paneled door with nine lights. Inside the porch, the west wall of the house has contains a door with six lights stepping down two stairs to the floor of the porch and, to the north, a pair of 6/6 windows. On the first floor, the north bay in the main house has one 8/8 window flanked by louvered shutters. The south bay is made up of

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the one story sun porch. This bay consists of three 4/12 windows topped by the rectangular panels containing a diamond-shaped pattern. At the east end of the north wall of the porch is a shallow projecting space with a 2/4 window that opens into the first-floor powder room. On the third floor there is a single window in the peak of the gambrel. This window is 6/6 and rounded at the top. The upper sash has a center arched light with five lights radiating out from the rounded center glazed opening.

INTERIOR:

The plan of the Mrs. Isaac D. Adler House is basically symmetrical. The main block of the house is rectangular. To the north is a small wing. The first floor opens into a long narrow central hall. To the east of the hall, is the living room. To the west is the dining room and butler's pantry. Immediately to the north is a shallow hall with the stairway to the second floor on the east side of the hall and a closet on the west. There are two glazed porches, one opening off the south end of the east wall of the living room and one opening off the west wall of the dining room. There is a small powder room that is accessed from a door at the east end of the north wall of this porch. To the north of the butler's pantry, which is accessed from an entrance in the north wall of the dining room, is a narrow hallway and the kitchen. There is an entrance to the basement stairs at the east end of the south wall of the hallway. There is an entrance to the service porch at the south end of the wall between the kitchen and this porch. The narrow hall and kitchen are located in a wing that projects from the main block of the house. The service porch is an extension of this wing, to the west.

Entrance to Mrs. Adler's house is directly into the long narrow entrance hall. The door is centered on the wall at the south end. It has nine lights at the top and a single raised panel at the bottom. The brass hardware, which is repeated on doors throughout the first two floors of the house, is generally diamond shaped with flat instead of pointed ends. On the east and west sides of the hall are entrances to the living and dining rooms. They are symmetrically placed on the walls, located directly opposite one another and each contain a pair of French doors. The doors have six lights at the top and a raised single panel at the bottom. At the north end of the hall, on axis with the front door is a cased opening to the shallow stair hall. The room has simple base moldings and molded door casings. The ceiling has seven box-shape beams running east-west. The floor is made up of 10" black Zenitherm squares with 3" sand-colored Zenitherm squares

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rotated 45 degrees at the corners of the larger black squares.⁶ Both colored squares have a mottled texture, resembling terrazzo.

At the north end of the entrance hall is the shallow stair hall, running perpendicular to it. It is 8'6" long and 3' wide. On the east side is the staircase to the second floor. With a rounded first step, the stairs have oak treads and painted wood risers. To the west of the staircase is a closet with a cased opening and paneled double doors. To the west of the closet is an entrance to the butler's pantry.

The living room, located east of the entrance hall, is a large rectangular space, extending the full north to south depth of the house. It has oak strip flooring and a beamed ceiling. The beams, running east-west, continue those found in the entrance hall. The room's crown molding runs under the bottom of the beams. The east wall of the living room contains the fireplace, which is centered on the wall, flanked by an 8/8 window on the north and a pair of French doors, matching those in the entrance hall, leading to the sun porch on the south. The door and window casings in the living room match those in the hall except they are topped by a shallow molded cornice. The fireplace is the room's most elaborate feature. Its carved cream-colored marble mantle, which is set on a raised brick hearth, was purchased to be installed in the house. At the center of the top of the mantle is a foliate motif. The rounded corners are fluted, resembling stylized classical columns, with a medallion carved where the curve of the underside of the mantle begins. The top of the opening is made up of curves and counter curves. The interior of the fireplace is common brick with the sides and top canted in. The bricks over the opening are laid in a splayed pattern. The overmantel is wood with two panels in the center flanked by fluted pilasters. The lower panel is mirrored with radiused corners and a broad curve and counter curve at the top. The upper panel contains a shallow piece of "Americana" designed by Adler. This low relief sculpture, incorporating flags, a bow case, a drum, a gun and ribbons, is painted a burnished gold color. The bottom of the lower panel has radiused corners and a concave curve. The north and south walls of the living room are similar. Each has an 8/8 window in the center recessed behind an opening that curves at the upper corners. The interior walls and ceilings of

⁶Zenitherm is an imitation stone often used for covering wall and floor surfaces during the late 1920s and early 1930s. Sweet's Catalogues and the Zenitherm company's trade catalogues, indicate that the composition of the material was indicated to be "magnasite", a combination of magnesium oxychloride, wood fibers and asbestos.

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these shallow alcoves have bookcases at the top and cabinets at the bottom. There is a radiator covered by paneling located under each window.

The dining room, located on the west side of the entrance hall, is rectangular. Like the hall and living room, it has a beamed ceiling, with the beams running east west, an extension of those in the other two rooms. The floor is black Zenitherm, with 9-1/2" squares set on the diagonal. In the center of the floor is a circular pattern, cut of sand- and black-colored Zenitherm, with a 10-pointed star radiating from a circular band that contains a 4-petaled motif with a brass outlet in the center. The outer band, the points and the petals are sand colored; the infill spaces are black. The walls of the dining room are surrounded by a chair rail. The southwest and southeast corners have rounded cabinets topped by beveled mirrors. The edge of the cabinets are formed by a continuation of the chair rail. The mirrored wall panels overlap, with the inner edge of the outer panels finished in a beveled wavelike pattern. There are mirrors but no cabinets in the northeast and northwest corners. At the east end of the north wall is the entrance to the butler's pantry. At the north end of the west wall is an entrance, with French doors, to the west sun porch, which Adler intended as a "dining porch". All of the door and window casings in the dining room have a shallow molded cornice like the casings in the living room.

The east and west porches on the house are symmetrical, with an identical window configuration, from the front, but the west porch that Adler intended as the dining porch extends further to the north. Both are rectangular, with the short side facing south. The east porch was in place when Adler remodeled the existing house for his mother. The dining porch, which is accessed from the dining room, is set down two steps, with a curving walnut stair tread. This porch has three glazed openings on the south and west sides. The windows on the south consist of one 8/12 opening flanked by two 4/6 openings. The windows on the west consist of three 4/12 openings. At the east end of the north wall is a powder room. Its door has no casings. The floor of this room has 18" squares of rubber tile set on the diagonal. The east porch, which has pairs of 4/6 windows flanking a pair of 8-light French doors on the east, is two steps down from the living room. It has an oak tread that has a square corner. The floor is made up of 9" squares of black rubber tile set on the diagonal.

The butler's pantry, accessed from entrances that are lined up with one another, opens off the dining room and into the kitchen. The south and west walls have upper cabinets, counters, drawers and lower cabinets. The drawers and cabinet doors are paneled, except for two upper cabinet doors with glazed fronts at the north end of the west wall. The backsplash is faced in

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beadboard. In the east wall there is a niche with cabinets and a desk at the north end of the wall. At the south end is the entrance to the stairhall. Some of the doors have been replaced in the upper cabinets and the flooring is new, but the configuration of the built-ins, the beadboard and a warming oven set into the lower cabinets of the west wall are original. There is a small 8/8 window, set high in the north wall, opening into the service porch. The kitchen is located to the north of the butler's pantry. There are no original features. The only change to the kitchen space occurred in the 1970s, when the previous owner built out a space to accommodate a stove. There is a non-historic fanlight over the stove. At the west end of the small hall connecting the butler's pantry to the kitchen is the door to the service porch. It has six lights. This porch, which is two steps down, has its original beadboard walls under the 3/2 storm windows on the west and north walls. There are stairs leading to the basement at the east end of the south wall of the small hallway.

The second floor, which is reached from the shallow stairhall, is approached from a small rectangular landing. The north wall of the landing has two 4-pane rectangular casement windows. On the second story there are three bedrooms and a bath. The master bedroom, which was reworked by Adler, combining two small bedrooms, is over the living room on the east side of the house. There are two small bedrooms to the west and a bathroom to the north. All open off a square central stairhall. The east wall of the stair hall has three openings set in a Palladian pattern. There are French doors that have two panels in the center, opening into a linen closet. They are topped by a shallow rounded arch. To the north is a three paneled door to the master bedroom; to the south is an identical three paneled door that opens into shallow closet containing shelves 3 inches deep. All three doors are framed by a simple unmolded casing that is 3-1/2 inches wide. The doors to the bathroom on the north and the bedrooms on the west are also framed by unmolded casings.

The master bedroom has two sections. To the north is the sleeping area; to the south is the sitting area. The partial wall separating the two sections has a recessed opening with shelving over a single wood panel. The top of the opening has rounded corners and symmetrical curves and counter curves. The side of this wall facing the sitting area has a closet accessed by a pair of paneled doors. The upper panels, with curves and counter curves and radiused corners, are symmetrical when the doors are viewed closed. Each lower panel is topped by symmetrical curves and counter curves. The configuration of the lower panels is repeated throughout the room, in the paneling on the west wall of the sleeping area and in part of the west wall of the sitting area and in the mirrors at the top of the closet openings. The closet walls at the north and

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south sides of the room are identical. At the center of each wall is a recessed alcove containing an 8'8" window. Beneath the windows is a paneled radiator cover. The interior walls and ceiling of the recessed alcoves are paneled. This recessed opening is topped by a molded segmental arch. There are double closets on both sides of each window. The upper mirrored panel is attached to the door by an 8-pointed glass star. There are rectangular paneled doors over the closets at the west end of the north wall. The floors in the master bedroom are made of 3-1/2" wood boards.

The two small bedrooms on the west side of the second floor are generally mirror images of one another. Each has an area containing a sink and cabinets recessed at the west end of the interior wall. The northwest corner bedroom has a door with 12 lights opening onto the roof of the kitchen. The floors of both rooms are made of narrow maple boards. The east wall of the southwest corner bedroom is slightly angled. At the south end of the stairhall is the bathroom. It has a south-facing 8'8" window.

The north wall of the stair landing leading to the third floor contains three square windows that are leaded in a geometric pattern. The third floor, set under the sloping gambrel roof, has a center hall, two maid's bedrooms and a bath. There are two closets at the north end of the east and west walls. Both have slanted walls that follow the slope of the roof. The bathroom, with its doorway in the south wall, contains the oval window that is located in the center of the pediment at the front of the house. The design of the top of an original medicine cabinet door matches panel designs in the master bedroom. The northeast bedroom has, in addition to the front dormer, a casement window in the east wall that contains the half fanlight on the south side of the chimney. The other fanlight casement window is located in a closet. The southeast bedroom also has a front dormer. The west wall contains the double hung arched top window.

BARN/GARAGE:

The barn/garage David Adler remodeled for his mother's use is rectangular. It stands two stories on the side facing Mrs. Adler's house and three on the south side, where the land slopes down, away from the house. In 1974, a one-story section containing three garage bays was added to the south. The original portion is sheathed in wide wood clapboards and topped by a gambrel roof with the gambrel ends facing east and west. There are two brick chimneys projecting from the roof. Adler designed a cupola that was never built to stand at the peak of the gambrel. He also changed the location of some of the windows in the building. The north facade had been altered.

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It formerly had a garage opening to house two cars; in the 1950s the opening was replaced by an entrance door and the first floor garage level was converted into an apartment. Today there is a door in the center flanked by full-length louvered shutters. It is clear that boards have been changed, and the door opening was originally wider. To the west is an 8/8 window topped by a segmental arch and flanked by louvered shutters with rounded tops. Curving wrought iron brackets hold the shutters. On the second floor there is an inset dormer containing a pair of six-light casement windows. There are small hanging projections resembling those on the main house set behind half-round gutters hanging from the edge of the soffit. The west facade is two bays wide. The walls on the ground floor, which form the foundation for the building, are poured concrete. There is one louvered opening. At the first floor level there are two 8/8 windows topped by segmental arches. Adler's drawings and the boards next to the window on the north end of the west side indicate that the opening had been changed by Adler, making the windows symmetrical. On the second floor, there is a window on the north end that matches the one below it. There is a paneled door at the south end. The south facade contains the three-bay garage on the first story. The second story has a shed dormer in the center of the gambrel. Six vertical panes of glass fill the opening. The east facade is concrete at the ground level. At the south end is a small 4-pane square opening; at the south end is a square opening filled with a louver. These two small openings are located on the side where there are two horse stalls. Above the south louvered opening is a single glazed opening with three large panes of glass. This remodeling of what was an opening to the hay loft took place in 1974 when the garage for three cars was added. At the top of the opening is a projecting block of wood that once served as a pulley to haul hay up to the hayloft.

The interior of the barn/garage contains three floors. On the ground floor (inside the 1974 garage) a wall leading to the stable area. In the center of the south wall is a double barn door. Next to each side wall is a paneled door. The door to the east opens into the area where the horses were kept. There are two horse stalls with a trough on the east end. At the west end of the stalls there is one large room, which was probably once used for carriages. Both the second and third floor have been converted into apartments. The floor between the ground and first floor is concrete and was built to bear the weight of cars. It is clear that the first floor of the structure functioned as a garage, since there was no other garage on the property and there is asphalt on the north side of the barn/garage. The wider opening where the door to the first floor apartment is located provided access for cars. The second floor has exposed rafters on the east end, which served as the hay loft.

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Originally the garage building was accessed by Farm Road, which curved around the east side of the garage and continued east south of the garage. Today Farm Road has been closed off, and the land to the east and south has been developed into single family housing. In 1993, the present owners sold 1-1/3 acres east of the barn/garage. Today the garage rests on one acre of land. The owner has taken out the road that had been located on the east side of the garage and landscaped it. They built a driveway extending south from the 1974 garages to a new adjacent road.

In the years following Mrs. Adler's death in 1939, several parcels of land that were part of her original property have been sold off. Land to the east, just west of the Des Plaines River, was sold for use by the Libertyville Park District. Land to the west was subdivided into three lots sometime in the 1960s.⁷ During that period of time, three houses were built on the subdivided acreage. In 1993, the present owner sold 1-1/3 acres located east of the coach house. Currently, the coach house rests on an acre of property and the house rests on two acres. Taken together, the land is an irregular L shape, approximately extending 394' on the west, 368' on the north, 418' on the east and 469' on the south, in Miller & Austin's Subdivision, recorded in 1914.). The house is approximately 890' west of the Des Plaines River.

⁷An aerial photograph dating from 1970 shows three houses west of Mrs. Adler's house.

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SUMMARY

The Mrs. Isaac D. Adler House, completed in 1933-1934, is locally significant for its architectural value and meets Criterion C for listing on the National Register of Historic Places. Displaying a high level of artistic value, craftsmanship and integrity, the house was designed by the owner's son, David Adler, long recognized as one of Chicago's foremost country house architects. In 1930, Adler began planning the transformation of a rather typical Dutch Colonial Revival home into a residence containing his hallmark characteristics: careful attention to symmetry and proportion, design ingenuity within a stylistic framework and exquisite detailing. The home he completed for his mother Therese is predominantly Colonial Revival, taking its cue from the property he was remodeling and from the bent his career was generally taking in the late 1920's and early 1930's. It was during this time that he designed homes for Mr. and Mrs. William McCormick Blair, Lake Bluff (1926), for Mr. and Mrs. Richard T. Crane, Jr., Ipswich, Massachusetts (1927), Mrs. Kersey Coates Reed, Lake Forest (1931), Mrs. Evelyn Marshall Field, Syosset, Long Island, New York (1931), Mr. and Mrs. Lester Armour, Lake Bluff (1931) and Mrs. J. Odgen Armour, Lake Forest (1934). These residences differ considerably from one another in size, design refinements and materials yet in all of them, including his mother's home, the theme is consistently Colonial, if tempered by Adler's eclectic bent toward incorporating classical and French motifs.

Almost every architect designing estate homes during the 1910's, 1920's and even into the thirties consistently drew from historic sources, often combining them. Adler is always regarded as one of the country's most distinguished of these eclecticists. When architects of national repute, such as Charles A. Platt, William A. Delano and his partner Chester Aldrich, Wilson Eyre, Harrie T. Lindeberg and, locally, Howard Van Doren Shaw, are mentioned, David Adler's name is almost always included. Mark Alan Hewitt, in his book The Architect and the American Country House, inserts Adler's biography and notes that "Adler established himself as one of the Midwest's premier architectural eclecticists during the late 1910s and the 1920s."¹ Adler has been described by his first biographer, Richard Pratt, as "the last of the great eclectic architects"²

¹ Mark Alan Hewitt. The Architect & the American Country House, 1890-1940. New Haven: Yale University Press, 1990. p. 267.

² Richard Pratt. David Adler. New York: M. Evans and Company, Inc., 1970, p.3.

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In the early 1930s, when it was still popular to plan country houses drawing from various historic styles, Adler drew inspiration for the house he designed for his mother not only from his interest in Colonial architecture and from his sensitivity to the basic simplicity of the house he was remodeling, but from his classical training at the Ecole des Beaux Arts. He inserted a prominent pediment at the front and added a second porch on the west side of the house to create an absolutely symmetrical composition. From the days of his early travels in France, Adler was always enamored with French architecture. On the interior, there are French motifs. The living room fireplace came from abroad; stylistically it appears to have come from France; the paneling in the master bedroom, with its curves and counter curves, is clearly French in inspiration, and the home's prevalent formality is a feature characteristic of both French architecture and French garden design.

Although Mrs. Adler's home is modest in scale, the house, its barn/garage, its small symmetrically-placed octagonal pump and storage structures and its formally laid out landscape, when taken together, comprise a country estate in microcosm. In essence, it is a smaller version of the grander, more stately estates Adler designed for his prestigious monied clientele. The careful relationship of the house to its landscaped setting and outbuildings reflects the same keen eye for detail, proportion and symmetry.

Over the years, almost nothing of Adler's work on the house has been changed. A small unsympathetic addition at the east end of the kitchen was built in 1974 to accommodate a stove. This will be removed when a more compatible addition is constructed at the rear, in the northeast corner. The original front railing, which was in deteriorating condition, was removed and is in storage nearby at the David Adler Cultural Center. The floorplan looks exactly as it did in 1933, when Adler's remodeling was completed. The decorative trim is intact. The framework of the formal landscape in front of the house remains. Although the formal garden currently contains no remnant of the original plant material, the planting plan laid out by noted Pittsburgh landscape architect Ralph Griswold was recently uncovered in the collection of the Architecture Department of the Art Institute of Chicago, and the present owner intends to establish the garden following it. The property being nominated to the National Register continues to display a high level of artistic value and craftsmanship and has excellent integrity. The planned rear addition, is being designed to carefully conform to the Secretary of the Interior's Standards for Rehabilitation.

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HISTORY

The history of the property where the Mrs. Isaac D. Adler House is located dates back to 1914, when the Miller and Austin Subdivision was created. At that time Benjamin H. Miller and Albert J. Austin created five lots on the east side of Milwaukee Avenue, the area's main thoroughfare, at the north end of the village of Libertyville. They also constructed a road they named Millers Court so that their newly divided lots would have access via Walnut Street (already located at the south end of his lots) to Milwaukee Avenue.³ The land where Mrs Adler bought 14-1/2 acres was part of Lot 3 and known to be vacant in 1907, for the Lake County Atlas of that year shows no structures on that lot. In 1907, the surrounding area was all farmland, with farmhouses located along Milwaukee Avenue.⁴ By 1930, when Mrs. Adler purchased her acreage, it contained a small Dutch Colonial Revival home, a garage/barn, a pump house, a poultry house and some garden plots.⁵

Mrs. Adler's 14-1/2-acre parcel was located immediately south of her son's own Libertyville estate.⁶ Her land, which extended from Miller Court (now vacated) on the west to the Des Plaines River on the east, had changed hands several times, but it was previously owned by

³ "Miller and Austin Subdivision", Lake County Plat Book, page 32. This subdivision shows that Lot 3, Southeast 1/4, Section 9, originally contained 31.09 acres and extended east of the Des Plaines River.

⁴ Lake County Atlas, 1907. This atlas clearly shows Sections 9, where Mrs. Adler's property was located and Section 16, to the south. Milwaukee Avenue runs north-south through the area. The atlas indicates that structures were located along this road.

⁵ There is a drawing dating from c. 1930 in the collection of the Architecture Department of the Art Institute of Chicago that shows the topography of the land, the location of trees and the existing structures on the property Mrs. Adler purchased.

⁶ It is known that Mrs. Adler bought approximately 14-1/2 acres because this is indicated on a Plat of Survey that appears to date from c. 1934. The drawing shows the shape of the house as it looked when complete and the layout of the landscape including the tool house and pump house, the garage, the service court and the roads. This plat of survey is in the collection of the Architecture Department of the Art Institute of Chicago.

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Oscar D. and Anne F. Stern.⁷ Since the Sterns lived in Chicago, it is possible that the small farm they owned was more a hobby farm and that their Libertyville house was not their main residence. At the same time that Mrs. Adler purchased this property, her son continued to buy up land adjacent to hers.

Adler had begun acquiring his property in Libertyville in 1917. He had just married his wife Katherine Keith and he almost immediately began considering construction of a special place to share with her. By 1918, he had purchased an 1864 farm house on a 17-2/3 acre site north of the property that his mother was to purchase in 1930. He remodeled the farm house, and he and his wife moved into their small but elegantly-designed home. This marked the beginning of Adler's lifelong involvement with not only expanding his own home, but with enlarging the property and developing formal landscape treatments that were eventually to tie together the acreage he and his mother owned.

The landscape treatment of Mrs. Adler's property was carefully integrated into Adler's own growing estate. At the time of Adler's death in 1949, he owned 240 acres. Of his extensive holdings, 173 acres were located west of the Des Plaines River. This land as well as his mothers became part of a beautifully coordinated landscaped whole.⁸ Some of the designed landscape to the east and south of Adler's estate home remains. A considerable amount of the designed landscape surrounding Mrs. Adler's home is intact. William Wittort, who purchased the property previously owned by Mrs. Adler, in 1954 said in a phone interview, March 23, 2002, that Adler had built a north-south road connecting his home to his mothers. This can be seen in a 1939 aerial photograph.⁹ Only a portion of this road, extending south from the east-west road connecting Milwaukee Avenue to Adler's own home, still exists. The driveway to Mrs. Adler's house, which originally led to Miller's Court as well as her son's house, was extended west in the

⁷ A deed record filed September 29, 1930 as Document 359782 indicates that Oscar D. Stern and Anne F. Stern, his wife, of the City of Chicago, conveyed and quit claimed the property to Therese H. Adler of the City of Chicago.

⁸ The area east of the Des Plaines River was farmed.

⁹ Lake County Map Department, County Building, Waukegan, Illinois

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1970s to Milwaukee Avenue and named Parkview Drive.¹⁰ This is when Miller Court was vacated.

The deed record indicates that at the time Theresa Adler bought the property south of her son's, she was living in Chicago,¹¹ having moved from Milwaukee sometime after the death of her husband in 1925. Katherine, Adler's wife of fourteen years, had been killed in a tragic automobile accident in May of 1930, while she and Adler were driving in France. Reports indicate that Adler was distraught with grief,¹² and it is possible that he moved his mother to Chicago shortly after his own wife's death. With no really spacious place for his mother to live in Adler's own house, she may have resided in David Adler's Chicago apartment at 1240 North State Street while her new home was being remodeled. In 1930, Adler had not yet built substantial additions to his own home; the only living space available for her would have been a small bedroom on the second floor, accessed from stairs leading from the living room. Therese Adler was in her early 70's. Although Adler's main residence was in Libertyville, he had rented an apartment in the city in the 1920s and 1930s from the Leiter family. Chicago directories indicated that he maintained an address there until 1934; after that his name is no longer listed in the directories. It is interesting to note that there are 8 sketches in the collection of the Architecture Department of the Art Institute of Chicago for the remodeling of interior details in this apartment dating from 1930. Adler very possibly made some minor alterations to personalize it for his mother's stay there. By 1934, the remodeling for his mother's house was completed and she would have moved into her new home.

Over 120 drawings in the collection of the Art Institute clearly show the progression Therese Adler's house took from a vernacular Dutch Colonial Revival house to a high-style work of architecture, with Adler's signature attention to symmetry and to the minutest detail. Work on

¹⁰ Mr. Wittort commented in the phone March 23, 2002, interview, that he had a road built from his driveway directly west to Milwaukee Avenue when he sold off three acres to the west of the property in the 1970s. Today there are three houses on this acreage.

¹¹ Deed Record 359, Lake County Recorder of Deeds, County Building, Waukegan, Illinois

¹² Stephen M. Salny. *The Country Houses of David Adler*. New York: W. W. Norton & Company, 2001. P. 17.

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the property began in September, 1930, almost immediately after Mrs. Adler's purchase. The James Anderson Co., had already drawn up a plat of topography, and one of his draftsman outlined plans for relocation of the driveway.

There are several reasons to believe the house Adler remodeled was a Dutch Colonial Revival built in the early 1920s. It is known from the 1907 Lake County Atlas that there was no structure on the land when the Atlas was published so the building that Adler remodeled was not an old farmhouse like the structure he redesigned for himself and his new wife. In addition, Adler's drawings indicate that few extensive changes were made to the original house. Adler added a second porch on the west side to create the symmetry that he always favored. This space was to serve as a dining porch located adjacent to the dining room.¹³ He changed the fenestration of the porches so that they appeared more graceful and open in relation to the house. The existing porch had two broad windows at the front facing south. He removed them--reinstalled one in the center of the existing porch and added two windows, each half the size of the large windows flanking it and reinstalled the other in the center of the front of the new dining porch, replicating the new configuration he established in the south porch. Adler also added a prominent front pediment, a nod to the classicism Adler always favored, and he added two front dormers to admit light to the third floor. On the interior, most of the changes can more accurately be regarded as decorating, "tweaking" what was already there--although every design change was carried out with great precision. For example, he installed a historic French fireplace mantel in the living room and designed the overmantel, including a piece of carved Americana. He redesigned the floors in the front hall, living room and dining room. He added French-inspired paneling in his mother's bedroom, which he had enlarged by combining two small bedrooms. It is highly likely that Adler designed the staircase between the second and third floors and laid out the third floor plan, where the servants quarters were located. There are bell buttons throughout the house and a bell on the third floor.

The design that Adler finally settled on for the remodel is a simplification of an earlier scheme. In this first drawing Adler removed the east porch on the existing house, added hyphens to the main house and connected the hyphens to symmetrically placed side pavilions. He also added a room in the northeast corner. Adler also designed a different road configuration. He

¹³ It is interesting to note that in the design for the 1864 farm house he began remodeling for himself and his wife Katherine in 1917 Adler's first stage of work included a dining porch.

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included a rounded driveway, but it was not located in front of the house; rather, it surrounded the existing pump house. He sketched in a large grape arbor north and west of the barn/garage and a rectangular open space surrounded by trees south and west of the existing poultry house.¹⁴

Stylistically, the existing house already had features characteristic of a Dutch Colonial Revival home: a double pitch gambrel roof with flat gable ends, a broad dormer across the front and rear of the house topped by a sloping roof that is an extension of the slope of the upper part of the gambrel. 1/4-round windows flanking a centrally located chimney on the side of the house, clapboard wall treatment. The side porch was a typical Dutch Colonial Revival feature.

The existing house seems remarkably similar to plans for Dutch Colonial Revival pre-cut houses. The design of Sears' *The Rembrandt* has the expected gambrel roof and broad front dormer, a center entrance and a side porch. It also has a similar floorplan. Entrance is into a rectangular reception hall that has a center staircase and coat closet at the rear of the hall. To the right is a large living room with a centrally located fireplace in the far wall. It shows French doors between the entrance hall and the living and dining rooms. On the second floor there is a bathroom at the center of the central hall.¹⁵ A similar house, described as "A Typical Colonial Home with Sun Porch" is also found in a book of "Already Cut" and Fitted houses created by Gordon-Van Tine Homes.¹⁶

Adler was very much enamored with Colonial architecture. Adler's own house has been described as "distinctly American" in an article written by architect Walter S. Frazier. He notes that Adler's home cannot be called anything else, although there are French motifs and English

¹⁴ This drawing is in the collection of the Architecture Department of the Art Institute of Chicago.

¹⁵ Small Houses of the Twenties: The Sears Roebuck 1926 house Catalog, An Unabridged Reprint. Sears Roebuck and Co. New York: A Joint Publication of the Atheneum of Philadelphia and Dover Publications, Inc., 1991, p. 22.

¹⁶ 117 House Designs of the Twenties: Gordon-Van Tine Co. New York: a Joint Publication of the Atheneum of Philadelphia and Dover Publications, Inc., 1992. This publication is a reprint of the 1923 catalog. No. 603, p. 42.

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details.¹⁷ In the home Adler designed for his mother Adler integrates classical and French motifs with the house's Dutch Colonial Revival style.

During the 1910s and 1920s, when styles selected for country house design were actively discussed in contemporary journals, the American Colonial style, in all its variations was a frequently topic. In the March, 1923. issue of The Architectural Forum, Aymar Embury II, A.I.A., wrote an article titled "Modern American Country Houses" in which he discusses a shift in interest from the French style popularized by Richard Morris Hunt to the colonial. He commented that "perhaps largely due to the splendid publication of many measured drawings of colonial work in "The Georgian Period," the architect began to see colonial without his spectacles, and new vision of the style was the result." He says in the article that there are currently a number of outstanding examples of "colonial" country houses designed by Peabody, H.T. Lindeberg and numerous others from around the country. He includes in his list of singled-out architects Adler & Dangler.¹⁸

After the 1876 Centennial Exposition in Philadelphia, nationalism and patriotism had a profound effect on all aspects of American culture. Research on the art and architecture of the colonies increased and lead to the popularity and longevity of Colonial Revival architecture. It was also part of a larger phenomenon in which classical architecture and antiquity were regarded as the highest form of artistic achievement, a view that was clearly influenced by architects such as Daniel Burnham (and David Adler) who were trained at the Ecole des Beaux Arts.¹⁹ The interest in colonial architecture, with its classical detailing, was reinforced by the domination of classicism at the 1893 World's Columbian Exposition, whose chief planner was Burnham. After the Exposition, Colonial Revival architecture, with its classical detailing, order and symmetry offered an alternative to the exuberance of the Queen Anne style and the informality of the Shingle Style.

¹⁷ Walter S. Frazier. "An Architect's Country House". p. 77. Publication and date unknown. Clipping in the collection of the David Adler Cultural Center.

¹⁸ Aymar Embury II, A.I.A. "Modern American Country Houses." The Architectural Forum. Vol. XXXVIII. March, 1923., p. 79

¹⁹ Hewitt, p. 85

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The Colonial Revival style was not restrictive in its references. As practiced by a variety of distinguished architects, the style was broad enough to include almost any precedent with features of English and American Georgian, Federal, Greek Revival and the vernacular adaptations of Greek Revival architecture. Following World War I, scholars like Fiske Kimball documented the variety and richness of America's early domestic architecture including regional idioms such as Dutch Colonial and Greek Revival.²⁰

David Adler frequently utilized the Colonial Revival style in all its various forms throughout his career. The house he designed for Granger Farwell in Libertyville in 1913 was Georgian Revival. It was very formal, designed with a center entrance containing a paneled door flanked by sidelights and topped by a fanlight. Other formal houses based on Colonial precedents included the Mrs. Kersey Coates Reed House, Lake Forest, 1931, the house for Mrs. Diego Suarez, Syosset, Long Island, 1931, the Mrs. J. Ogden Armour House, Lake Forest, 1934 and the house he designed in the late 1940s, but never built, for himself, to be located at the elevated section of the allee, directly east of his farmhouse dining porch. Not just the formal examples of Colonial Revival architecture appealed to Adler. He also was attracted to the simpler Early American houses that stood 1 to 1-1/2 stories, that had textured shingled roofs and gardens laid out in intimate connection with the house and most importantly conveyed an overall impression of unpretentiousness and comfort. This is the approach he took in the design of his own house. It was also the approach he used in his design for the William McCormick Blair House. In the design Adler created for Therese Adler, he combined the formality of his grander commissions with the more intimate scale of his less pretentious homes. His concept of combining formality with a smaller scale extends to Adler's landscape treatment.

Adler began work on the home for Therese Adler in January, 1931. The first drawings for Mrs. Adler's house were underway in January beginning with "as is" drawings. There are two very revealing hand-drawn sketches reflecting Adler's genius in creating an aesthetically pleasing composition. He drew or had drawn the east and west elevations. These indicate measurements where existing doors and windows were located. Adler's designs always focus on order and symmetry. On the west elevation he added a porch to create the symmetrical front facade. Thus the size of the south window no longer mattered. He converted this window into a door opening to the new dining porch. The large front and rear dormers are penciled in. This makes sense since

²⁰ Ibid. p. 86

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Adler was to convert the front dormer to a pediment and did not change the configuration of the rear dormer.

During 1931, the design for Mrs. Adler's house evolved. Adler had exterior elevation drawings made for the east, west and south facades. Floorplans were drawn for the first and second floors. With classicism dominating his thoughts, Adler began to work out interior elevations of the second floor hallway wall, integrating the master bedroom door, linen closet and shallow closet in a Palladian configuration. It was Adler's intention to create a large master bedroom out of two smaller bedrooms. Rather than remove a door, which would have destroyed the symmetry of his design, he created a shallow closet with shelves 2" deep so he could retain the door that led to the second bedroom. By March, he had drawn up plans for the dormers he added to the third floor front of the house and he began to create drawings of the Zenitherm floor patterns for the dining room and the front hall. With the meticulousness Adler always demanded of himself, he designed the floor with black squares laid on the diagonal in the dining room, surrounding a starburst pattern laid in cream and black Zenitherm. This is a motif Adler frequently incorporated into his floor designs for other homes. In the front hallway he had slightly smaller black Zenitherm squares set in rectangles, with contrasting cream colored squares set on the diagonal in the corners. The pattern of the two floors subtly complement each other. As the months progressed, revisions were made and work continued on drawings of floorplans and interior elevations, including drawings for the staircase leading from the second floor to the attic.

To be certain that his designs would be perfectly executed Adler typically had full-sized drawings done. Two of his draftsmen, Albert Eiseman and Raymond A. Mattson, created full-sized studies of the windows and entrance doors, the "new pediment" (as it was specifically referred to), the oval window, the flower boxes and the entrance gate. Interior details and interior elevations, including the bedroom walls, the dining room mirror, and a "full sized plan showing method of turning the first floor tread of present stairway" were also drawn. Scrupulous attention to detail was so important to Adler that he had a drawing done showing the location of the stars on the mirrored closet doors in Mrs. Adler's bedroom.

Very few drawings are found in the Art Institute collection dating from 1932, but in 1933, Adler's office worked out the details for the porch addition--including full-sized detail drawings of the moldings in the cornice soffit as well as a full sized elevations for the wrought iron lantern brackets on the front porch corners. The drawing phase was winding down on the house and Adler began to concentrate on designing the outbuildings and the landscape. A site plan was

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drawn up. Plans were executed for the forecourt, with its oval landscaped center island carefully echoing the oval window in the front pediment. In 1932 Adler had designed the pump house and the tool shed; in 1933 he had full sized details of the roof and finial done and began drawings for the wood fence and stone wall in the southwest corner of the property.

During 1933, Adler's office began drawings for the garage/barn remodeling. Southeast of the area where the entrance court was laid out, there was an existing gambrel roof wood clapboard garage/barn structure, with stalls for two horses at ground level, garage space for two cars at the first floor level south of the entrance court and a hay loft at the top floor level. Similar poured concrete foundations indicate that the house and garage/barn were likely built at the same time. A poured concrete floor between the ground floor and garage levels was built to support the weight of cars,

The same attention to symmetry and detail that is evident in Adler's designs for remodeling his mother's house may be seen in the drawings for the garage/barn remodeling. A drawing and relocation of clapboards indicate that Adler changed the west facade so that the windows on the garage level would be symmetrical. Adler also added soffit detailing similar to that on the main house on the north side facing the house. The structure's openings contain multipane double-hung windows and are flanked by louvered shutters. In style, detailing and proportion, the exterior of the house and of the garage totally complement one another. A most impressive Adler detail is an opening in the stone wall on the west side of the garage. This opening is on axis with the entrance to the house and frames the entrance door.

On the top floor Adler built out a small three room apartment adjacent to the hay loft. He also drew up a design for a cupola, which was never built. In the 1970's the owners of the property converted the first floor garage area to an apartment, replacing the garage opening on the north side of the structure with a paneled door flanked by full height shutters similar to those flanking the front door of the house. At the same time, they added a tall window in the center of the east wall of the garage to provide light in the apartment. The hay pulley above the window remains. At the ground level, a three car garage was added. The original entrance for the horses, leading to their stalls, and for carriages remain inside the garage addition.

Adler's final work on his mother's property took place in April, 1934, when he had Sam Mazzone, a draftsman on his staff, draw up a fairly extensive landscape plan. When it was complete, he hired noted Pittsburgh landscape architect Ralph E. Griswold to draw up a planting

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plan for a rectangular garden located west of the asphalt drive north of the garage and west of the asphalt drive. The property his mother had purchased originally contained a small scale working farm. There was a poultry house, vegetable gardens and the barn/garage that had two horse stalls. Whereas Adler fine tuned, personalized and enhanced the existing structures on the property his mother purchased, he totally transformed the area surrounding the buildings, creating a miniature estate, complete with formal landscaping. His design called for elms symmetrically flanking the west ends of the dining porch and the east ends of the living porch. Extending east to the river he envisioned two elm trees with adjacent curving rows of shrubs on the north and south sides of the elms. Beyond these elms, trees were to be planted in two symmetrical rows leading to a line of trees located between the east lawn and the Des Plaines River. Beyond the line of trees running north-south was a broad stretch of land leading to the river. The skeleton of this plan may be seen in the 1939 aerial. The elms died from Dutch elm disease, and the shrubs next to them were removed, but the broad stretch of east lawn remains. So do many of the pear trees and lilac bushes Adler planted. Although there are no remnants of Adler's layout or Griswold's plantings, the rectangular garden has its original Adler-designed stone walls and wood fences. Joan Lentino and her father, William Wittort (who had purchased the property in 1954 from the David Adler Memorial Park Association), recall that there were some of Adler's landscape features still in evidence while they lived there. The Wittorts sold off three acres west of the 7 acres they had originally purchased from the Village and subdivided it during the 1970s. This area was an area that was not landscaped by Adler.²¹

The property David Adler laid out for his mother was a country estate in microcosm. Landscape historian Norman Newton called the years 1890 to 1930 the era of the country place because of the proliferation of estates and gardens. The country houses David Adler designed meet Newton's definition as described in Mark Hewitt's book, The Architect & the American

²¹ After David Adler died in 1949, the property, which David Adler inherited after his mother died in 1939, passed to his sister Frances Elkins, who donated it along with the rest of Adler's property to the Village of Libertyville. The property was to be used as a cultural and recreational center. In 1951, the David Adler Memorial Park Association was formed to operate the property as a community center. As of 2002, the Park District of the Village of Libertyville owns most of the rest of David Adler's property, operating the open space as park land. David Adler's house is the David Adler Cultural Center. Portions of the formal landscape David Adler designed for his own property are intact.

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Country House, 1890-1940. Newton notes that country houses offered a particularly grand lifestyle, one the typical suburban house emulates on a smaller scale. It was sumptuous, built at great expense, often palatial in its dimensions and situated on a beautifully-landscaped parcel of land, with formal gardens and tranquil ponds, out of reach of other houses.²² The country homes that Adler designed for his establishment clientele tended to be large and elaborate, similar to residences being constructed on Long Island and along the Hudson River outside New York City, on the outskirts of Detroit, Cleveland and Boston as well as in the more affluent areas near Chicago. His own house, like his mothers, began life as a farmhouse. And like his mothers it never was palatial or expensive. Yet Mrs. Adler's house was designed as a country place, remote from other homes, with formal landscaping, an outbuilding carefully related to the design for the main house, and provision for servants.

Mrs. Adler was used to living well, so it is not surprising that Adler designed a beautiful country place for her. Therese Adler married into a prominent Milwaukee family. Her father in law and the architect's namesake, David Adler (1821-1905), immigrated from Bohemia, worked in New York City as a baker and moved to Milwaukee, where he became a highly successful clothing manufacturer and wholesaler. At one time, his firm, housed in a seven story brick building, employed as many as 900 hands and did a business of \$1,500,00 a year. Adler not only was a founder and director of the Wisconsin National bank; he was a liberal contributor to Jewish and other charities, serving as president of the congregation of Temple Emanu-El. He and his wife Fannie (Newbouer) Adler had eight children. One was the architect David Adler's father Isaac D. Adler.²³ Upon his father's 1905 death, Isaac became president of the company. He served in that position until his own death October 11, 1925.²⁴ The company was liquidated in 1929. As befitting a man of means, Isaac and his wife Therese Hyman Adler lived with their three children in a large Queen Anne house at 175 Prospect, which was later renumbered 1587 Prospect, It was located in an elegant upper income Milwaukee neighborhood, described in Built

²² Mark Alan Hewitt. The Architect & the American Country House: 1890-1940. New Haven: Yale University Press, 1990, p. 153

²³"David Adler", Milwaukee County Historical Society Biographical Clippings File.

²⁴ "Isaac D. Adler" Obituary. Book 2, page 177, "Old Settler Scrapbook", Milwaukee County Historical Society.

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in Milwaukee: An Architectural View of the City as Milwaukee's "Gold Coast."²⁵ This house was demolished and has been replaced by a large apartment building.

David Adler was born to Isaac and Therese Adler in 1882, in Milwaukee, Wisconsin. His father was successful, and his mother Therese was a woman known for her great beauty. David had an older brother Murray, who had died at age 2-1/2 of diphtheria and one sister, Fannie. Better known as Frances, she became a leading interior designer under her married name, Frances Elkins. She was acclaimed in the United States and abroad for catering to an exclusive social circle with demanding tastes and a desire for the innovative. She often collaborated with Adler, especially after the tragic death of his wife in 1930.²⁶

Adler's education followed the typical route for a well-heeled young designer. First the student would obtain a liberal education at an elite college such as Yale, Columbia, Princeton or M.I.T. Here he was likely to meet associates or potential clients. Following his American training, the young student might continue at the Ecole des Beaux Arts, then considered the foremost school of art and architecture in the world. Many American residential architects such as Richard Morris Hunt, Charles S. Peabody and John Russell Pope studied at the Ecole. Eclectic architects who trained at the Ecole des Beaux Arts worked with a knowledge of historical sources that was ingrained in them as students when they learned to draw and study precedents as part of a highly structured pedagogical program. Schooling at the Ecole taught them the art of composition.²⁷ An important part of the young designer's training was an abbreviated grand European tour where he would pick up first hand knowledge of historical architecture. Also relevant to the young architect was assembling a library, frequently made up of journals and books relating to historical styles. Finally, he would secure a position as a designer or draftsman with a prestigious firm to round out his training.

²⁵ Built in Milwaukee: An Architectural View of the City. Prepared for the City of Milwaukee, Wisconsin, by Landscape Research, 1983.

²⁶ The source of information about David Adler's deceased brother was a letter from Carol Adler Zsolnay, 853 Sheridan Road, Wilmette, Illinois, to Stephen Salny. The source of information indicating Frances was first known as Fannie came from the 1900 Milwaukee census.

²⁷ Hewitt, p. 32.

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Adler's formal academic training, where he displayed an interest in architecture, began at Princeton in 1900. Here he showed a particular liking for art, architectural history and Greek and designed the large Georgian building of the Charter Club, an upper classmen's eating club of which Adler was a member. Immediately after graduation, in 1904, Adler sailed for Europe and enrolled at the Polytechnikum in Munich taking three semesters in architecture, interspersed with architectural tours of Germany, Italy and France. From there he entered the Ecole des Beaux Arts, where he studied from 1906 until 1911. While in Paris, he made bicycle trips into the countryside of Italy, France and England. Adler has never been described as interested in the technical or structural aspects of architecture, but he was a keen observer. The travels in Europe had not been frivolous activities, but a major part of his preparation; with his discerning eye and tenacious memory he was absorbing styles and detail he was later to use so effectively.

²⁸ Although he never wrote letters home, everywhere he went he picked up picture postcards—all architectural. Of the 500 postcards in his collection, now owned by Stephen Salny, 300 are of French buildings, 100 are from Germany, 50 are from England and 30-odd are from Italy. Richard Pratt (who wrote a biography of Adler underwritten by the architect's friends, clients and colleagues for the Art Institute of Chicago in 1970) notes that all the cards, like the books of his library, show constant handling, as if they were in continuous use long after Adler came to Chicago. ²⁹ Adler also received inspiration from secondary sources. His library, located close at hand when he was in practice at his office in Orchestra Hall is published in Richard Pratt's biography of Adler. ³⁰ The list contains 203 titles of books on American, English, French, German, Italian, Spanish and miscellaneous architecture—reflecting his eclectic interests as well as his approach. Those books he collected on American architecture published prior to 1930 included: John Cordis Baker's American Country Homes and Their Gardens (1906), Lois Lilley Howe's Details from Old New England Houses (1913), Joseph Patterson Sims Old Philadelphia Colonial Details (1914), Russell F. Whitehead's White Pine Series of Architectural Monographs (first published in 1915), Leigh French's Colonial Interiors: Photographs and Measured Drawings of Colonial and Early Federal Periods, (c.1923), Fiske Kimball's Domestic Architecture of the American Colonies and of the Early Republic (1922) and Elise Lathrop's

²⁸ Richard Pratt. David Adler. New York: M. Evans and Company, Inc. 1970, p. 7.

²⁹ Ibid. p 6

³⁰ Ibid., p. 203-207.

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Historic Houses of Early America (1927). The colonial details he applied to the remodeling of his mother's home are found in the scale of the house, in its exterior materials and window treatment and in the carved wood bas relief piece of Americana over the living room fireplace. Adler's library also contained books on the formal gardens of France and Italy, a formality seen in the landscape designs he developed for his mother's property and integrated into the formal features of the landscaping of his own property. French architecture consistently influenced Adler's work and his library included numerous volumes on French houses, manor houses, chateaux. The wall treatment, with curves and counter curves, over the living room fireplace and in Mrs. Adler's bedroom, is clearly French in derivation. Adler's drawings in the Art Institute and the illustrations in Pratt's book indicate David Adler's eclectic approach and his versatility in designing homes in a broad range of styles and in applying a variety of stylistic influences within a specific house to form a unified whole.

When Adler completed his schooling, in 1911, he went to work for Howard Van Doren Shaw, a generation older than Adler and considered Chicago's most significant architect of country homes. Adler could not have picked a more competent mentor. Shaw enjoyed an unparalleled reputation for creating beautifully-crafted dignified country homes in a variety of styles, homes that were frequently published in the architectural journals. In his book on country houses, Mark Hewitt describes Shaw as "Chicago's leading domestic architect of the turn of the century. Adler was considered his most talented apprentice."³¹ Leonard Eaton, Shaw's biographer, noted that Shaw's office staff never numbered more than fifteen or twenty, and its outstanding member was unquestionably David Adler, who inherited (after Shaw's death in 1926) most of his practice.³²

Eager to be on his own, Adler opened up an office at Orchestra Hall in 1912. His partner was an old friend he met at the Ecole, Henry Dangler. During the time they practiced together, the firm's work included country houses for William E. Clow, Jr., in Lake Forest, (a late Georgian manor house built in 1913), for Mr. and Mrs. Ralph Poole, in Lake Bluff (A French Eclectic house with Louis XV detailing built in 1913), for Mr. and Mrs. Benjamin Nields in Rye,

³¹ Hewitt, p. 58.

³² Leonard K. Eaton. Two Chicago Architects and Their Clients: Frank Lloyd Wright and Howard Van Doren Shaw. Cambridge, Massachusetts: The M.I.T. Press, 1969, p. 140.

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New York (a French Eclectic house modeled after the 1815 Chateau de Voisins, Louveciennes, Seine-et-Oise, built in 1915) for Mr. and Mrs. Morris E. Berney in Fort Worth Texas, (an Italian Renaissance Revival house built in 1915), for Mr. and Mrs. David B. Jones in Santa Barbara, California (a Palladian villa built in 1916) and for Mr. and Mrs. Charles B. Pike in Lake Forest (an Italian Renaissance villa built in 1917). Adler also designed two Georgian Revival city houses in Chicago. One was built for Mr. and Mrs. Charles G. King in 1915; the other were four related houses in a group in the 2700 block of Lakeview Avenue. Like Mrs. Adler's home, these houses were dominated by a particular style, yet in all of them Adler successfully integrated other stylistic influences.

Adler and Dangler practiced together until Dangler's untimely death in 1917. Adler had never received his license and depended on Dangler to sign drawings since they had to be signed by a registered architect. Adler had flunked the architectural exam in 1917 with a score of 21-5/6% (maximum 100) and it is said that to one set of the questions relating to roof structure, he answered, "I have men in my office who take care of that sort of thing."³³ After Dangler's death, he formed a partnership with Robert Work, who supplied the structural knowledge that Adler lacked. In 1928, with 30 commissions in his portfolio and an impressive array of commendations from clients and fellow architects, the examining board granted him a license—in recognition of his demonstrated skill.³⁴ One such recommendation came from Frederick A. Godley. He wrote, "I have known Mr. David Adler for nearly 20 years and I consider him unqualifiedly one of the foremost architectural designers in this country.... The engineering phases of architecture do not interest him. This prevented at one time his obtaining a license in Illinois, but I do not feel would hinder him from successfully practicing his profession. I most heartily recommend his application be granted."³⁵ Once he was licensed, Adler practiced without a partner and signed his own drawings.

Although he maintained an active practice in the teens, the twenties were the most productive time of Adler's professional life. Not having a license never interfered with Adler's

³³ Pratt, p. 11

³⁴ Ibid.

³⁵ Memorandum from Margaret Downey, Architecture Section, Department of Registration and Education, State of Illinois, 1964.

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ability to get commissions. His list of clients, all from Chicago's most prestigious families, grew and included the Albert Laskers, the Joseph Ryersons, the Marshall Fields and the William McCormick Blairs.

The thirties were a difficult time for Adler, to some extent because of his personal misfortune. In the spring of 1930, while driving through France, Adler's wife Katherine was killed in an automobile accident. Adler's grief was intense, but he worked with a burst of activity. In addition to beginning design for his mother's property, he built a stone French mansion for Mr. and Mrs. Joseph M. Cudahy in Lake Forest, an Elizabethan manor house for Mr. and Mrs. Tobin Clark in San Mateo, California in 1930, and completed one of his most beautifully detailed homes, the Mrs. Kersey Coates Reed House in Lake Forest in 1931. The Lester Armour's elegant Colonial Revival home in Lake Bluff, Illinois, was built in 1931. In 1935, Adler suffered severe injuries while riding in a fox hunt and was hospitalized for several weeks. His practice slowed, but not just because of the accident. It was the middle of the Depression. After 1935, the type of residential architecture upon which Adler built his reputation declined in popularity. He built some homes, including a beautiful house for Louis B. Kuppenheimer in 1937, but his work consisted mainly of alterations and additions for homes of previous clients. The quantity of his work may have diminished but the quality remained intact.

Practically all of David Adler's work was devoted to designing elegant country estates for a distinguished and monied clientele. The majority were located on Chicago's North Shore. In a practice limited to private residences and country clubs, Adler could count among his local clients such familiar names as Mr. and Mrs. Joseph Ryerson, (steel) Mr. and Mrs. Albert Lasker, (advertising) Mr. and Mrs. William McCormick Blair, (financial services) and Mr. and Mrs. Lester Armour (meatpacking). One of his clients and long time friend, Alfred E. Hamill noted that Adler seemed beckoned for greatness even in his early years, when, in 1911 he designed his first home, a Louis XIII French Renaissance Revival chateau for his aunt and uncle, Mr. and Mrs. C.A. Stonehill, in Glencoe (demolished). Mrs. Stonehill was Therese Adler's sister. Hamill recalled several years later, "that so young an architect could design and has seen the completion of a house of such importance, perfection, and elegance was astonishing. Remember, this was years ago and before our Middle West had seen here on the prairie anything so scholarly and correct."³⁶ Adler's homes were immediately recognized for their style and grace, and he became

³⁶Rich Cahan, "The Glory that Was David Adler." The Independent Register, April 15, 1976., p. 1B

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known as the premier architect of the rich.³⁷ The Chicago Daily News Society editor, Patricia Moore, in an article written in 1971, noted that "as a status symbols go, a David Adler house makes a Rolls Royce look like a dime-store purchase" and that "the esteem in which Adler designs are held by owners and admirers is nearly reverential."³⁸

Adler's homeowners and admirers were not just located on Chicago's North Shore. He saw built at least a dozen homes located throughout the country, from Milwaukee to as far away as Hawaii. These included an apartment for Mr. and Mrs. Marshall Field in Manhattan (demolished), a country home in Syosset, Long Island for Mrs. Diego Suarez, formerly Mrs. Marshall Field, (partially demolished), homes for Mr. and Mrs. Richard T. Crane, Ipswich, Massachusetts ("Castle Hill") and Jekyll Island, Georgia, and residences for Mr. and Mrs. L.R. Smith in Milwaukee, Mr. and Mrs. Stanley Field in Sarasota and Mr. and Mrs. Walter Dillingham in Honolulu, Hawaii.

Adler was much admired by his colleagues and his clients. Architect Paul Schweikher, who worked for Adler in 1923-24, (and who went on to have a significant residential practice and become head of the Department of Architecture at Yale and at Carnegie Mellon) has stated that he was impressed by Adler's mastery of the history of architecture and his sharp eye. "I think I learned scale and I learned to see, to know what I was looking at. This could be historically, it could be proportion, certainly in scale, the relationship of one thing to another or especially to human use."³⁹ Bertrand Goldberg, the designer of Chicago's Marina City, also praised him. "Adler was a classical architect, a man who probably has received too little credit for the quality of his work and the quality of his design."⁴⁰ His client, Alfred E. Hamill spoke with the deepest love and respect when he delivered Adler's eulogy. Hamill, whose home Adler remodeled and enlarged in 1928, described Adler's great energy and pitiless self criticism, his constant desire to do better. "Plans, elevations and details were made over and over again. Sometimes he would

³⁷Ibid.

³⁸ Patricia Moore. "Status: an Adler Home." Chicago Daily News, June 1, 1971.

³⁹ Betty Blum. "A Regale of Tales." Inland Architect. November-December, 1984, p. 38

⁴⁰ Betty Blum. "Oral History of Bertrand Goldberg." The Ernest R. Graham Study Center for Architectural Drawings, Department of Architecture, the Art Institute of Chicago, 1992, p. 72

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tear up the lot for a fresh start. Imagination was fortified by broad knowledge and arduous craftsmanship."⁴¹

Several honors were conferred on Adler, beginning in the 1920s. In 1925, he was elected to the Board of Trustees of the Art Institute of Chicago, where he took an active interest in drawing and the decorative arts, advising on potential objects for the collection and methods of storage and display. In 1941, he was elected a Fellow of the American Institute of Architects, and in 1945 he became a member of the National Institute of Arts and Letters.

In September of 1949, as he was preparing to leave for a visit to his sister, Frances Elkins, in Venice, David Adler had a heart attack and died quietly in his sleep. Many obituaries praised his work, but perhaps the most important was that published in the Illinois Society of Architects' Monthly Bulletin. His statewide colleagues acknowledged Adler's work with praise: "David Adler, who died last week, was, in the true sense of the word, one of the most influential men of his generation in Chicago. He was a residential architect of great distinction whose taste in the decorative arts was unequalled in his time."⁴²

After Mrs. Adler's death in 1939 Adler, who had taken over ownership of her property, rented it out to various families.⁴³ Upon his own death, Adler's estate (including the property previously owned by Mrs. Adler) passed to Frances Elkins. Since she lived in Monterey, California and had an active decorating business there, she turned over the property to the Village of Libertyville for use as a cultural and recreational center. Maintenance costs loomed high, and on January 25, 1951, the David Adler Memorial Park Association was formed. Its charter was to operate the Adler's home and surrounding area as a community center, park and museum to benefit the residents of Libertyville and nearby Mundelein. At this time the acreage Adler owned east of the river was sold as was that portion at the southeast corner of the estate that included Therese Adler's house.⁴⁴ The William Wittorts, who were renting the property, purchased it from

⁴¹ Address by Alfred E. Hamill," Pratt, p. 219.

⁴² "David Adler" Illinois Society of Architects Monthly Bulletin, Vol.33-34.

⁴³ There is some lore that one of the renters was actress Irene Castle, who founded the animal shelter, "Orphans of the Storm", in Riverwoods, Illinois.

⁴⁴ Quit Claim Deed 1258181, Lake County Recorder of Deeds, County Building,

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the Association in 1954. They made no changes to the house other than routine maintenance. In 1973, the Wittorts sold their property to L.V. and his wife Addie E. Assiter of Des Plaines.⁴⁵ During this period, the original wallpaper in the main first floor rooms was removed and the kitchen was slightly expanded. In 1984, the house and four acres the Assiters owned was sold to the current occupants, Thomas and Janet Conomy, who meticulously maintain the property. In 1993, they sold off 1-1/3 acres, containing no Adler-designed features, behind the barn/garage.

The only other Adler-designed residence in Libertyville is the Architect's own home, and it is quite different from his mother's. It is also an elegant remodeling, but of a much earlier structure and, although it contains Colonial Revival elements, it is a composite of styles and designed over a long period of time. There is also no home in Libertyville designed in the Dutch Colonial Revival style that approaches the Mrs. Isaac D. Adler house in design significance. The others, which are located just west of the business district, reflect a variety of interpretations of vernacular architecture, showing none of the design sophistication and attention to detail found in Adler's work.

A survey of the area where Colonial Revival architecture would likely be found in Libertyville turned up seven comparable stylistic examples. The house at 317 Laurel is stylistically closest. Like Adler's home it has a flared gable roof and is sheathed in clapboards. It also has a center entrance. On the west elevation there is a chimney flanked by quarter round windows. It does not, however, have the refinements of Adler's house, incorporating details associated with other styles. It has a new porch stretching across the front. There is also a Dutch Colonial Revival located at 303 Laurel. It is brick with a flared gambrel roof and has a side porch. With concrete stairs leading to the front door, graceful detailing is not evident. There is a third Dutch Colonial Revival house with a gambrel roof at 415 West Cook Street. Its gambrel end faces the street, and there is a broad dormer across the side of the house. The front entrance is out of proportion with the rest of the detailing on the house and may be a later change. The house at 304 Cook Street also has a gambrel facing the street, and entrance is into a porch. This house appears to date from the first decade of the Twentieth Century. The most high style

Waukegan, Illinois.

⁴⁵ Warranty Deed 1643114, Lake County Recorder of Deeds, County Building, Waukegan, Illinois.

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Colonial Revival home in the Libertyville area investigated is located on Sunset Drive. It is not Dutch Colonial Revival but is as formal as the Adler House. Faced with white clapboarding, it has a two story columned front porch. Connected to the center block are hyphens and flanking one-story wings. It is an elegant home but not stylistically similar to the house David Adler designed for his mother. The two remaining Colonial Revival homes in the area are also not stylistically similar to Adler's house. The house at 309 Laurel is a red brick Georgian Revival house with a gable roof. The Colonial Revival House at 309 Laurel is a Garrison style with a gable roof and has a stone-faced first story with clapboards above.

The Mrs. Isaac D. Adler House is unique in Libertyville. It reflects David Adler's personal vision of a Dutch Colonial Revival house, with elegant detailing and a commitment to formality. His creative ingenuity is seen everywhere in the way he combines stylistic influences and incorporates highly original design features. There have been few changes to the house. The front railing is in storage. The small kitchen addition will be removed and a space will be added at the rear in a location where Adler had, in his earlier design, considered including a room. Any work contemplated will conform to the Secretary of the Interior's Standards for Rehabilitation. The pump house and storage shed are unchanged. The barn/garage has not been altered since the 1970s and retains practically all of Adler's important design features. Major alterations to this structure occurred at the rear and the east side, not seen from the front of the house. Although the landscape has inevitably changed over the years with the death of trees and shrubs, the skeleton of Adler's design and all his hardscape features are intact. The carefully integrated relationship of the structures to their formally landscaped setting remains unaltered. Like Adler's designs for larger estates, the property he reconfigured for his mother is a beautifully conceived whole. The difference is only of one of scale.

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Plat of Survey. Part of Lot 3 in Miller and Austin Subdivision of part of Section 9 and 16, Township 44 North, Range 11, East of the Third Principal Meridian, commonly known as 1480 Milwaukee Avenue, Libertyville, Illinois, May 8, 1984.

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Zsolnay, Carol Adler. 853 Sheridan Road, Wilmette, Illinois, letter to Stephen Salny.

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MRS. ISAAC D. ADLER HOUSE

Verbal Boundary Description:

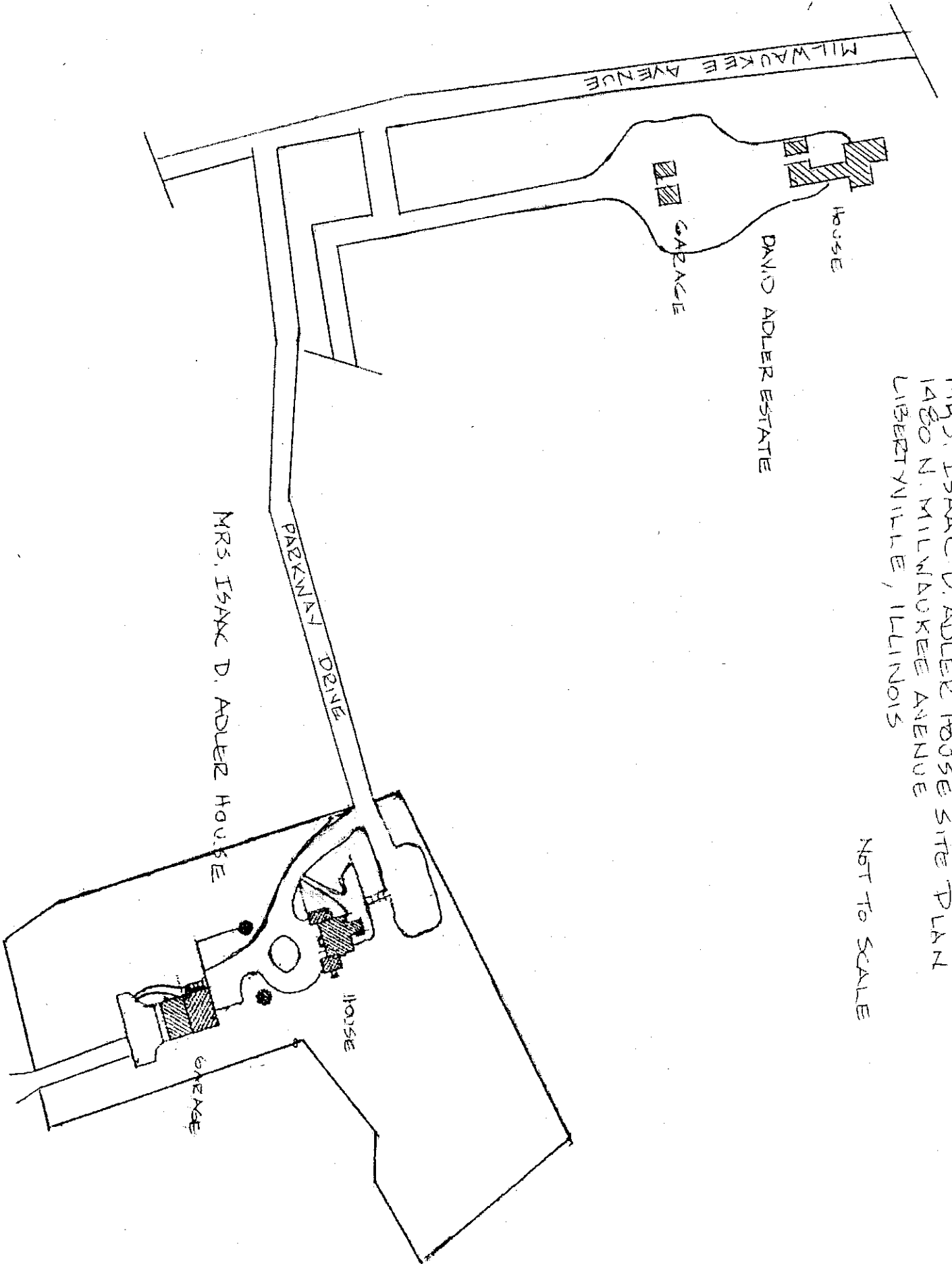
Lots 7 and 8 in Carriage Hill Park, being a Resubdivision of parts of Lots 1,2,3, and 4 and all of vacated Miller Court in Miller and Sustin's Subdivision in Section 9 and 16, and a Subdivision of part of the S. ½ of Section 9, all in Township 44 North, Range 11 East of the Third Principal Meridian, in Lake County Illinois.

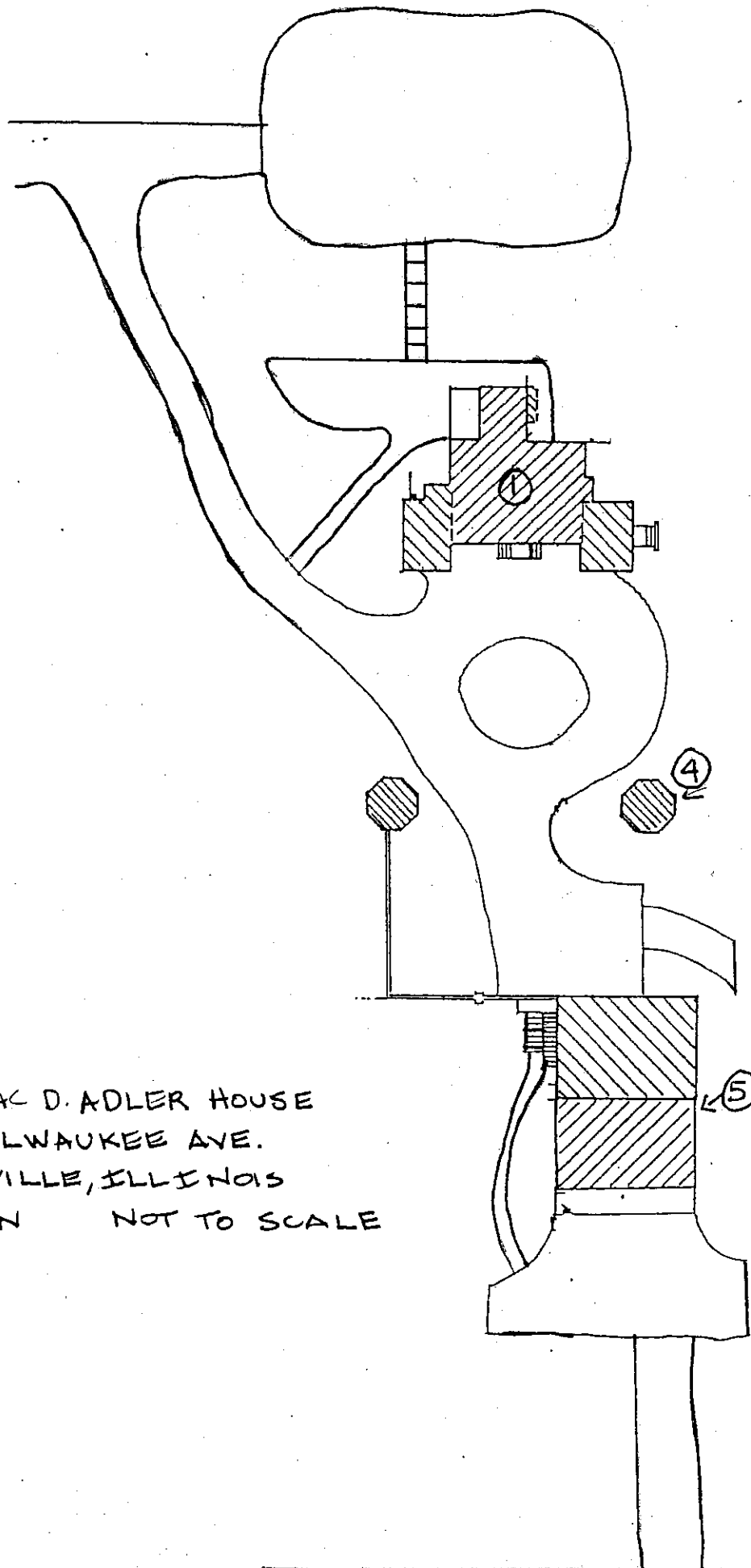
Boundary Justification

The structures and landscape being nominated for listing on the National Register of Historic Places are made up of the property owned by Mrs. Isaac. D. Adler which has sufficient integrity to reflect the its historic significance. The boundary is described in the above legal description.

MRS. ISAAC D. ADLER HOUSE SITE PLAN
1480 N. MILWAUKEE AVENUE
LIBERTYVILLE, ILLINOIS

NOT TO SCALE



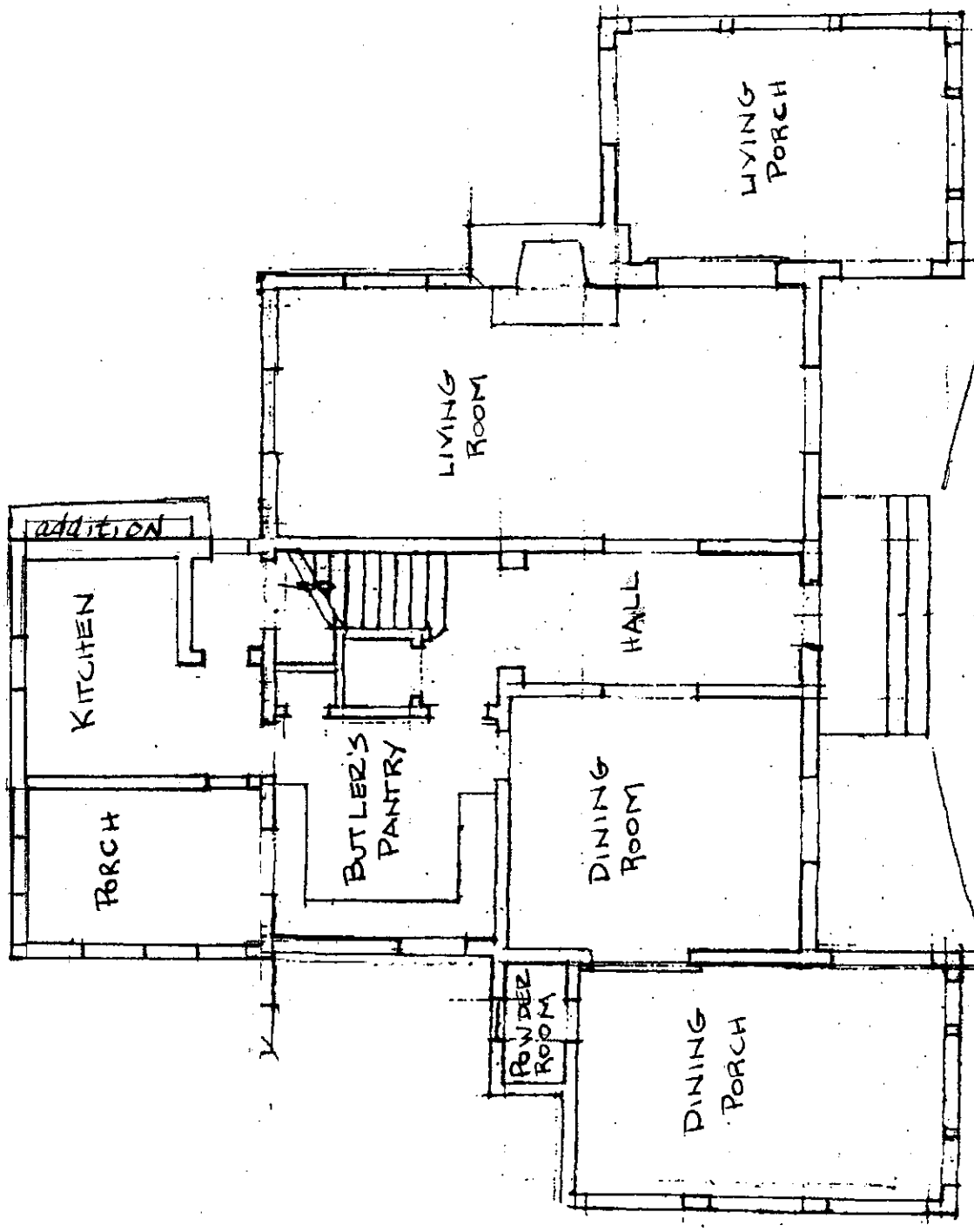


MRS. ISAAC D. ADLER HOUSE
1480 N. MILWAUKEE AVE.
LIBERTYVILLE, ILLINOIS
SITE PLAN NOT TO SCALE

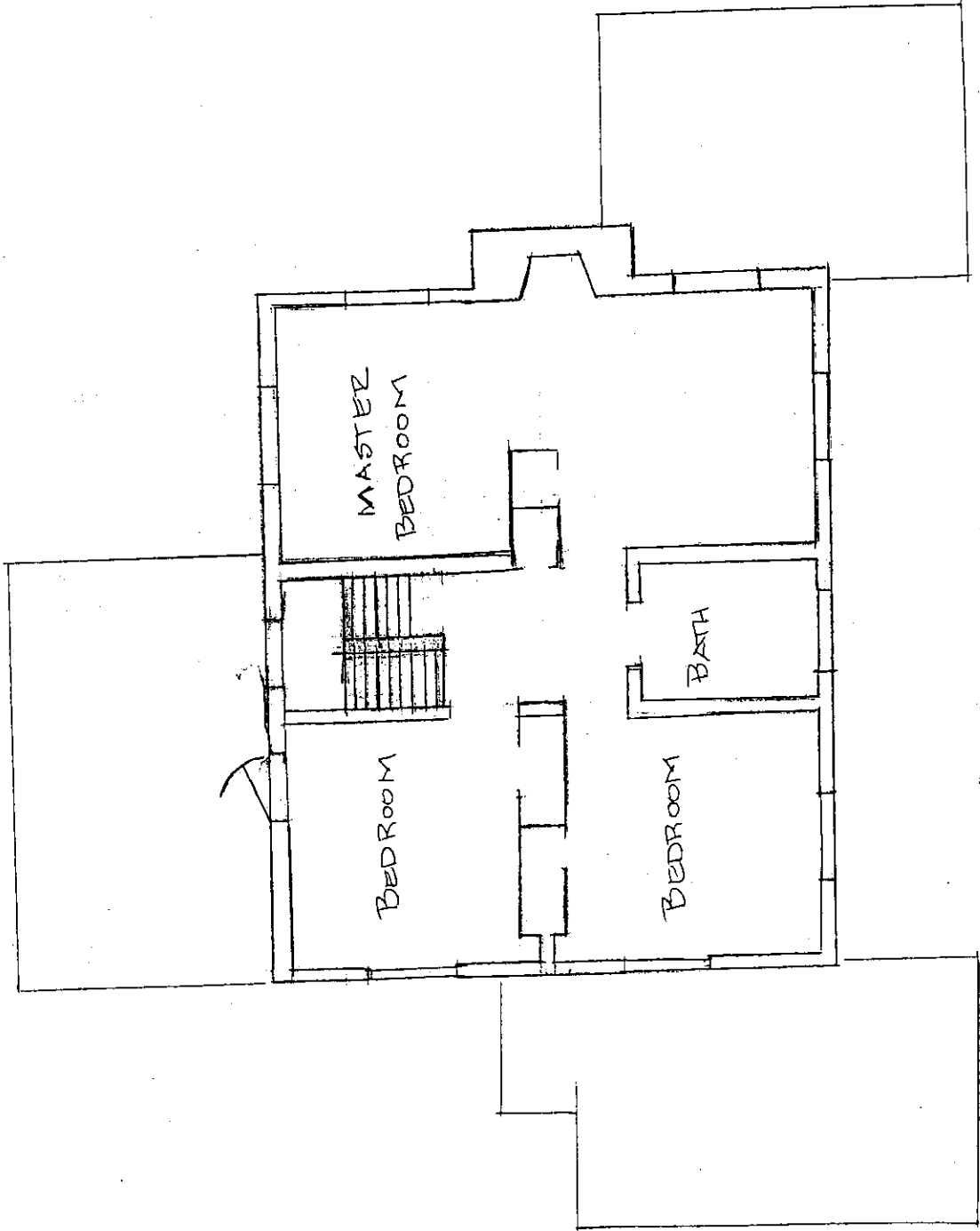


CARRIAGE HILL CIRCLE

MRS. ISAAC D. ADLER HOUSE
1480 N. MILWAUKEE AVE
LIBERTYVILLE, ILLINOIS
FIRST FLOOR PLAN NOT TO SCALE



MRS. ISAAC D. ADLER HOUSE
1480 N. MILWAUKEE AVE.
LIBERTYVILLE, ILLINOIS
SECOND FLOOR PLAN NOT TO SCALE



CONNECTICUT, NEW LONDON COUNTY, Taintor, Charles M., House, 12 Buckley Hill Rd., Colchester, 02000871, LISTED, 8/23/02 (Rochambeau's Army in Connecticut, 1780-1782 MPS)

CONNECTICUT, WINDHAM COUNTY, Dorrance Inn, 748 Plainfield Pike, Sterling, 02000867, LISTED, 8/23/02 (Rochambeau's Army in Connecticut, 1780-1782 MPS)

ILLINOIS, LAKE COUNTY, Adler, Mrs. Isaac D., House, 1480 N. Milwaukee Ave., Libertyville, 02000901, LISTED, 8/28/02

MISSOURI, NEWTON COUNTY, Neosho High School, W. McCord and N. Wood Sts., Neosho, 02000906, LISTED, 8/30/02 (Neosho MPS)

MISSOURI, ST. LOUIS COUNTY, J. Milton Turner School, 238 Meacham Ave., and 245 Saratoga Ave., Kirkwood, 02000905, LISTED, 8/22/02

OHIO, CUYAHOGA COUNTY, Euclid Golf Allotment, Roughly bounded by Cedar Rd., Coventry Rd., Scarborough Rd., W. St. James Pkwy, and Ardleigh Dr., Cleveland Heights, 02000887, LISTED, 8/23/02

OREGON, BENTON COUNTY, College Hill West Historic District, Roughly bounded by NW Johnson, Polk, Arnold and 36th, Corvallis, 02000827, LISTED, 8/01/02

OREGON, MULTNOMAH COUNTY, Balfour--Gutherie Building, 733 SW Oak St., Portland, 02000824, LISTED, 8/01/02

TEXAS, HIDALGO COUNTY, Mission Canal Company Second Lift Pumphouse, 6th St. and Canal, Mission, 02000910, LISTED, 8/30/02 (Mission, Hidalgo County MPS)

TEXAS, HIDALGO COUNTY, Mission Citrus Growers Union Packing Shed, 824 W. Business TX 83, Mission, 02000911, LISTED, 8/30/02 (Mission, Hidalgo County MPS)

TEXAS, HIDALGO COUNTY, Roosevelt School Auditorium and Classroom Addition, 407 E. 3rd St., Mission, 02000909, LISTED, 8/30/02 (Mission, Hidalgo County MPS)

TEXAS, HIDALGO COUNTY, Shary, John, Building, 900 Doherty, Mission, 02000907, LISTED, 8/30/02 (Mission, Hidalgo County MPS)

TEXAS, HIDALGO COUNTY, Teatro La Paz, 514,516,518 Doherty, Mission, 02000908, LISTED, 8/30/02 (Mission, Hidalgo County MPS)

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