

United States Department of the Interior
National Park Service

National Register of Historic Places Registration Form

This form is for use in nominating or requesting determinations for individual properties and districts. See instructions in *How to Complete the National Register of Historic Places Registration Form* (National Register Bulletin 16A). Complete each item by marking "x" in the appropriate box or by entering the information requested. If an item does not apply to the property being documented, enter "N/A" for "not applicable." For functions, architectural classification, materials, and areas of significance, enter only categories and subcategories from the instructions. Place additional entries and narrative items on continuation sheets (NPS Form 10-900a). Use a typewriter, word processor, or computer, to complete all items.

1. Name of Property

historic name Lamont, Robert P. House

other names/site number West View Farms

2. Location

street & number 810 South Ridge Road

not for publication

city or town Lake Forest

vicinity

state Illinois

code IL

county Lake

code 097

zip code 60045

3. State/Federal Agency Certification

As the designated authority under the National Historic Preservation Act, as amended, I hereby certify that this nomination request for determination of eligibility meets the documentation standards for registering properties in the National Register of Historic Places and meets the procedural and professional requirements set forth in 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 L. Weber, SHPO 9-29-93
Signature of certifying official/Title Date

Illinois Historic Preservation Agency
State of Federal agency and bureau

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

Signature of certifying official/Title Date

State or Federal agency and bureau

4. National Park Service Certification

I hereby certify that the property is:

- entered in the National Register.
 See continuation sheet.
- determined eligible for the National Register.
 See continuation sheet.
- determined not eligible for the National Register.
- removed from the National Register.
- other, (explain): _____

Signature of the Keeper

Date of Action

_____	_____
_____	_____
_____	_____
_____	_____

Name of Property

County and State

5. Classification

Ownership of Property

(Check as many boxes as apply)

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

Category of Property

(Check only one box)

- building(s)
- district
- site
- structure
- object

Number of Resources within Property

(Do not include previously listed resources in the count.)

Contributing	Noncontributing	
1	2	buildings
0	0	sites
0	1	structures
0	0	objects
1	3	Total

Name of related multiple property listing

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

N/A

Number of contributing resources previously listed in the National Register

0

6. Function or Use

Historic Functions

(Enter categories from instructions)

DOMESTIC/ Single Dwelling

Current Functions

(Enter categories from instructions)

DOMESTIC/Single Dwelling

7. Description

Architectural Classification

(Enter categories from instructions)

LATE 19th and 20th CENTURY

REVIVALS/ Tudor Revival

Materials

(Enter categories from instructions)

foundation Concrete

walls Brick

Limestone

roof Slate

other Stucco

Wood

Narrative Description

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

Lamont, Robert P., House
Name of Property

Lake, Illinois
County and State

8. Statement of Significance

Applicable National Register Criteria

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

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

Criteria Considerations

(Mark "x" in all the boxes that apply.)

Property is:

- A owned by a religious institution or used for religious purposes.
- B removed from its original location.
- C a birthplace or grave.
- D a cemetery.
- E a reconstructed building, object, or structure.
- F a commemorative property.
- G less than 50 years of age or achieved significance within the past 50 years.

Narrative Statement of Significance

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

9. Major Bibliographical References

Bibliography

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

Previous documentation on file (NPS):

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

Areas of Significance

(Enter categories from instructions)

Architecture

Period of Significance

1925

Significant Dates

N/A

Significant Person

(Complete if Criterion B is marked above)

N/A

Cultural Affiliation

N/A

Architect/Builder

Shaw, Howard Van Doren, Architect

Primary location of additional data:

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

Name of repository:

Burnham Library, Art Institute of
Chicago

Name of Property

County and State

10. Geographical Data

Acreage of Property 7.28

UTM References

(Place additional UTM references on a continuation sheet.)

1 16 429370 4674760
Zone Easting Northing
2

3
Zone Easting Northing
4
See continuation sheet

Verbal Boundary Description

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

Boundary Justification

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

11. Form Prepared By

name/title Susan S. Benjamin, Architectural Historian
organization date August 6, 1993
street & number 711 Marion Avenue telephone 708-432-1822
city or town Highland Park, state IL 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 SHPO or FPO.)

name John C. Pope
street & number 810 South Ridge Road telephone
city or town Lake Forest state Illinois zip code 60045

Paperwork Reduction Act Statement: This information is being collected for applications to the National Register of Historic Places to nominate properties for listing or determine eligibility for listing, to list properties, and to amend existing listings. Response to this request is required to obtain a benefit in accordance with the National Historic Preservation Act, as amended (16 U.S.C. 470 et seq.).

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

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Robert P. Lamont House

The Robert P. Lamont House, a Tudor Revival mansion designed by Howard Van Doren Shaw in 1924, is located on the west side of the road at 810 South Ridge Road in the City of Lake Forest, Lake County, Illinois, approximately 26 miles north of downtown Chicago. Situated in West Deerfield Township, the seven-acre property is one half mile west of Route 41 and one half mile east of Route 43 (Waukegan Road) between Everett Road on the south and Westleigh Road on the north. It is south and west of the Lake Forest business district.

The east side of Lake Forest was platted before the west section of Lake Forest, where the Lamont House is located. Accessed by the north line of the Chicago and North Western Railway, the east section, from Lake Michigan west to the tracks, was platted in 1857 and incorporated February 26, 1861. This area is cut by ravines and has a gently rolling terrain. It was laid out by landscape architect Jed Hotchkiss in the Romantic idiom of Andrew Jackson Downing. In 1865, the area west of the tracks was included within the corporate boundaries of the city, and the land immediately west of the tracks evolved as the city's central shopping area. West of Green Bay Road were working farms that, starting in the 1890's, were subdivided into large country estates. Many were located along Green Bay Road. Others were situated on increasingly larger parcels of property west of the Skokie River along Ridge Road, Waukegan Road and Kennedy Road, which is the Shields, West Deerfield Township line. Although much of Lake Forest continues to reflect the appearance of an exclusive residential suburban community with large gracious homes in secluded settings, a number of the largest estates have been subdivided or encroached upon by subdivisions.

ORIGINAL PROPERTY:

Built in 1924-5, the Robert P. Lamont Estate was named West View Farms. It originally occupied approximately 102 acres of land west of Ridge Road from Everett Road on the South, to a parcel of vacant land on the north owned by Louis Swift that was to be developed as "Whitehall", another country

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estate, in 1929. The Lamont property acreage was significantly wider east to west, with boundaries that extended 3002' on the north, 3746' on the south and 1336' on the west from Everett Road to the north property line. Entered through brick gates on Ridge Road, the house, a pond and outbuildings were clustered in the northeast corner of the property. The house, was oriented north and south parallel to Ridge Road and situated approximately 200' from the road. Just north of the house a pond, approximately 230' in diameter was excavated close to the road. North of the pond three brick auxiliary buildings were constructed. One was an "L"-shaped barn; the second was a rectangular garage. These were built in a "U"-shaped configuration around a courtyard. To the west of these two buildings a rectangular greenhouse-chicken coop was built. Although it is unknown what the grounds looked like just after the house was built, old photographs indicate that the landscaping of the front yard was informal, with hardwoods planted on a gently sloping lawn area. To the south were more formal gardens and a swimming pool. To the west was a skeet shooting range.

PROPERTY BEING NOMINATED TO THE NATIONAL REGISTER:

The section of the Robert P. Lamont property being nominated to the National Register is 7.28 acres including the Tudor Revival mansion designed by Howard Van Doren Shaw and those areas of landscaped acreage surrounding it with sufficient integrity to provide a setting for the historic house. This acreage includes broad lawns to the front, rear and south side of the house, the pond and a remnant of the formal gardens consisting of a path flanked by low evergreens on axis with the French doors opening from the sun room in the southwest corner of the house. It is unknown whether the existing grounds resemble the original, but many of the trees are old enough to date from the date of construction of the house. The Tudor Revival house has excellent integrity and there have been few alterations to the historic fabric of the building. In 1983, some remodeling took place in the kitchen-service area. The house is currently being carefully rehabilitated and restored. There

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are two non-contributing buildings and one non-contributing structure on the property. One of the buildings is a 40' x 40' four-car garage with a hipped roof located to the west of the pond. It was built in 1968. The second building is a one story frame building that may have housed horses after the former stable was converted into a house. Although it isn't known when the conversion took place, it is definitely after World War II. It is located to the north and rear of the house and opens into a fenced area that has dirt remnants of an oval riding ring. The construction date is unknown. The non-contributing structure is a swimming pool built in 1965. The pool is located just to the rear of the center of the house.

The 95 acres from the original estate not being nominated to the National Register have been developed and the original buildings on the acreage have been considerably altered. The land south to Everett Road is being developed as housing by Kennett Realty Co. The land to the west has been subdivided into a development area of streets and homes. To the north of the seven acres are two parcels of property containing the gates, barn, garage and greenhouse-chicken coop. It is unknown whether there was a wall surrounding the property that would have been an extension of the gates. Both the barn and garage have been converted into single-family residences. The courtyard configuration of the barn and the garage has been destroyed by the construction of a tall stone wall. The barn has an addition to the west, and the garage building has been recently rebricked on the east side; a large overhead garage door has been added on the north side.

ARCHITECTURE:

Built as a country house on 102 acres for the 57-year-old president of American Steel Foundries, the Robert Patterson Lamont House is comparable in size to many Lake Forest mansions constructed on several-acre parcels, houses generally much larger than the typical large suburban house. Those on the east side of Lake Forest usually were located on smaller parcels than the houses built on the west side.

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For instance, on the west side, the Noble Judah Estate at 111 West Westminster off Green Bay Road, once occupied 40 acres and had several outbuildings. Even further west, off Old Mill Road was the 480-acre gentleman's farm, "Mill Road Farm", built for advertising magnate Albert Lasker and, off Kennedy Road, was Mellody Farm, the 1000-acre gentleman's farm belonging to meat packing heir J. Ogden Armour.

The Robert P. Lamont House, a simplified personalized interpretation of Tudor Revival architecture designed by Lake Forest architect Howard Van Doren Shaw, contains 26 rooms in the main part of the house and 8 in the attached wing to the north that functioned as servants' living quarters. The overall square footage of the mansion, which measures 170' x 67' and is an irregular "H" in shape, is approximately 21,000 square feet. It stands 2-1/2 stories. The entire house is topped by a slate roof with multiple steeply-pitched gable and hipped roofs.

Exterior:

The Lamont House is a long irregularly-shaped building constructed primarily of red brick that has a textured pattern with every third row made up of headers. Chimneys are of brick, simple, rectangular and unornamented with an inset rectangular upper section. There is some stone trim including a stone panel set into the rear living room fireplace chimney that has "1925" carved into it. Many of the windows have limestone sills, and limestone ornaments the front entrance. Exterior wood trim is minimal, surrounding the windows and forming half timbering in a band on the second floor west elevation. There is a wrought iron balustrade around the shallow balcony surrounding the second-floor French doors north of the entrance, and ornamental wrought iron tie-rods hold the canopy sheltering the opening to the entrance. Topping the entire house are roofs of variegated blue slate with the tiles graduated in size from small and narrow at the top to large and broad at the eaves. Slate also lines the walls of the dormers, which are each topped by a shed roof. Gutters and downspouts are

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of copper, as is the flashing, which is exposed in a decorative wavelike pattern.

The house has a variety of window types. Over the front entrance is an oriel window with three fixed panes that have diamond leading. Beneath the oriel is ornamental stonework in a thistle pattern intertwined with the initials RPL. Similar leading is to be found in the library bay on the south side of the house. Most of the other windows are multipane casements of four or six-pane double windows. Some casements are grouped in threes, and some are double-hung 4/6 or 6/9 windows. The majority of the window groupings typically have sloping stone sills and are topped by a row of headers, an infill of stretchers and a shallow arch of headers. Some have sloping stone lintels. There are dormers with multi-pane casements topped by shed roofs throughout the house.

The front facade of the house faces east and is approximately 170' long. Although the facade is irregular, the entrance is situated in the center and topped by a front-facing gable adjacent to a taller front facing gable that contains the stair hall. Flanking the entrance are two long walls. Rooms along the north wall, lit by pairs of casement windows, contain ladies' and mens' dressing rooms and some kitchen-service rooms. A one-story walkway containing an arched wood doorway links the main house to a projecting wing containing the servants' living quarters. The south wall contains one large bay window that lights a 32' long gallery hall. This connects to the south end containing a study, library and sun room. Except for in the front facing gables, all of the second-floor windows on this facade are dormers, therefore with the steep roofs, the house looks long and low.

The south facade is flat. It is 67' long. On the east end of the first floor are three multipane casements lighting the study. In the center is a 5-pane diamond leaded bay window lighting the library, and at the west end are French doors flanked by 4/12 double-hung windows. All are capped by a stone lintel. These light the sunroom that connects to the living room and library. The French doors open onto a

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patio and are on axis with stone steps down to the fragment that is left of the formal gardens. On the second floor are six bays of double casement windows. The two end bays light a sun room off the master bedroom. There is one third floor dormer on the west end of this facade.

The west facade is irregular in shape and is 170' long. On the south end is a wing that contains three bays. These light sunrooms both upstairs and downstairs. The upstairs sun room is lit by three pairs of casements; the downstairs sun room, by three double-windows capped by a projecting stone lintel. Between this wing and a deeper central wing is a 50' wall. On the first floor are two bays of three double-hung windows, two 4/6 windows flanking one 6/9 window. Between these windows is a large exterior chimney. Set in the chimney is a stone emblem reading AD 1925. The chimney extends through a pent roof tiled in slate and beyond the second floor roof line. There is also a set of French doors opening onto a patio. On the second floor there are five pairs of 6-pane casements that alternate with vertical half timbering. The central section of the house contains a bay window of five multipane casements that faces south and is topped by an opening with three casements. At the west end of this section is a sun room with a large bow window. Topping this is a shed roof and a band of casements that light the second floor guest sun room. Set behind this section is the service area lit by casement windows. In the west facing gable are French doors to the kitchen. The gables facing north are flat with a one-story porch connecting the main house to the servants' living area.

The north facade of the house is the north wall of the servants' living quarters. It has a flat wall with a small enclosed porch on the west end, a walled yard and a brick wall on the east forming a service court to park cars. The service court is accessed from the front drive.

The entrance to the house is from a long drive off Ridge Road leading to a circular turn around. Off the turn around is an open vestibule, which is recessed behind one of the two two-story front-facing gables. Set behind a flat wood canopy suspended from ornamental wrought-iron tie rods, the

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open vestibule is framed by two dressed stone square engaged columns with beveled corners that have carving in a vinelike pattern. The brick vestibule is lined with rows of irregularly-placed blocks of rough-faced limestone with a stone bench built into the north side and a metal 15-pane bow window projecting from the south side. Flooring is of slate, one step up from the driveway. The entrance door is tall with eight panels. Over the door, carved in stone is the image of a hand and the saying "NE PARCAS NEC SPERNAS".

INTERIOR

The plan for the first floor of the Lamont House is made up of several large rooms, with the overall impression one of compartmentalized spaces. Entrance is into a 14' square interior vestibule with walls and arched openings faced in stone, a groin-vaulted ceiling and polished terrazzo floors with tiles set in a pattern of large squares. This flooring extends into the stair hall and a gallery. To the south is the 33'-long oak-panelled gallery with curved dentils topping the panelling and a squared-off vaulted ceiling. This panelling and similar panelling throughout the house is said to have come from a 17th Century English castle, but which castle is unknown. The wood is pegged and much of it is pieced to fit around doorways. Some of the fireplace mantelpieces in the house and a coat of arms with 1604 carved into it located in the study are also said to have come from the castle. The glass and wrought iron ceiling fixtures in the gallery are original. Three rooms are entered from the gallery. To the south is the living room, which has oak flooring and oak panelling. The living room fireplace, with carving over the mantel, and a bay window in the gallery are on axis with the French doors opening from the gallery into the living room. To the north is a short hallway, with a barrel-vaulted ceiling, that leads to the panelled study. On the west wall of the study is a fireplace. Surrounding the room is a narrow ornamental carved frieze. Set below the frieze, on the east wall, is the carved coat of arms. There is decorative plasterwork in the ceiling. The gallery terminates in double glass doors that open into a large library. This room is also oak

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panelled and has book shelves in a Palladian configuration. Some of the panelling has a linenfold pattern. There is ornamental plasterwork in the ceiling over the bay window that faces the south patio. Off the library and connecting with the living room is a sun porch that has polished terrazzo flooring. French doors on the south side of this room open onto a patio that leads to the remnant of formal gardens.

The front vestibule opens to the west into a large panelled stairhall. There are two small dressing rooms off the stairhall. The ladies' room is entered off the stairhall, and the mens' room is at the stair landing opposite the entrance to the living room. Like the gallery, it has a terrazzo floor. The dining room, opposite the front door, has painted panelling surrounding six 18th Century oil paintings that are English pastoral scenes and a carved wood and marble fireplace. There is an ornamental band of plasterwork in the ceiling. Two sets of swinging doors connect the dining room to a service hallway that also opens into the stairhall. To the west of the dining room is a sun porch with a bow window, red brick flooring and a brick fireplace with a carved mantel. The ceiling is groin vaulted. At the west end of the service hallway is the kitchen and pantry area. This was remodeled in 1984, and is the only part of the house that has been altered. Beyond the kitchen is a back hallway with two small servants rooms, an entrance to the walkway-porch connecting the main house to the servants' living quarters and a rear stairway with a simple wood balustrade.

The staircase opening from the central hall is framed in wood with beveled corners carved in a vine pattern. Four steps lead to a landing, then the stairs turn east from the first floor landing to a second landing which has French doors opening onto a small balcony. There is a radiator on this landing that, like several others in the house, is covered by an ornamental slatted metal grate with faux wood grain. On the north wall of the stair is a gracefully curving wrought iron handrail. There is a wrought-and-cast-iron balustrade around the stair on the second floor with balusters in a stylized leaf pattern. Flooring is of

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oak. At the top of the staircase is a slanted ceiling with half timbering.

As on the first floor, the second floor has a large stairhall. To the south, mimicing the gallery downstairs, is a long hallway leading to the master suite. It has an barrel-vaulted ceiling and wrought-iron sconces that are original to the house. Three bedrooms open off this hallway. The master suite at the end of the hallway has folding doors that open out of the wall that separates a small vestibule from two arched doorways. The first leads to a bedroom with a fireplace and sun porch opening off it to the west and lady's bath. The second leads to a sitting room with a fireplace and man's bath. Opening off the stairhall to the west is a short hallway to the guest suite. It contains a large bedroom with a fireplace and sunroom and a second bedroom. To the north and one step down is a narrow rectangular vaulted service hallway with several closets and two small bedrooms opening off it. It ends in the rear stairhall leading to the third floor, which contains a bedroom suite and storage areas. Throughout the second floor there is oak flooring.

Adjacent to the main main part of the house, and connected by the one-story covered walkway, is the servants' living quarters. Downstairs there are four rooms: a living room, dining room, kitchen and laundry. Upstairs, opening off a long hallway with a slanted ceiling, are four bedrooms. There is wood trim in the servants' living quarters, but ornamentation is simple and minimal.

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Robert P. Lamont House

SUMMARY

The Robert P. Lamont House, also known as West View Farms, meets Criterion C for listing on the National Register of Historic Places. Displaying a high level of artistic value, craftsmanship and integrity, it is significant as an excellent example of a Tudor Revival country house as interpreted by one of the Midwest's foremost architects, Howard Van Doren Shaw. The design for the Lamont House is English Tudor in inspiration but highly original in interpretation. It reflects the trend toward historicism commonly found in domestic architecture of the first three decades of the 20th Century, but is in no way doctrinaire or explicitly derivative. Instead the house displays a high level of originality, with a crisp simplicity of design, carefully thought out proportions and unusual hand-crafted detailing that indicates Shaw's indebtedness to the Arts and Crafts movement.

ARCHITECTURE:

The numerous country houses built from the late 19th Century through the late 1920's were almost all inspired by historical styles and many, in Lake Forest and throughout the United States, were Tudor Revival. Although the picturesque massing, steep gables, stone trim, half timbering and multipane casement windows found in the Lamont House are clearly Tudor Revival features, Shaw's design for the house is considerably simplified. Its massing is dominated by crisp geometric shapes and its form is similar to the work of his English contemporary, the Arts and Crafts architect Edwin C. Lutyens, whom Shaw greatly admired. Shaw's sketch books from his European travels contain photos of Lutyens' houses. 1

The Arts and Crafts movement was founded in England in 1888 as industrialization threatened the extinction of hand craftsmanship. John Ruskin (1819-1900), the philosopher of the movement, crusaded for hand labor as a basic human right and felt the designer and craftsman should be united. Ornament was valid only as it affirmed the nature of the

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host material and asserted natural inspiration. 2 All of the ornamentation in the Lamont House is carefully crafted, and that which is not taken from period buildings reflects Arts and Crafts thinking. This is seen in the wrought iron sconces and the stone and wood trim. The stonework at the entrance and the woodwork surrounding doorways on the interior and over the living room fireplace is clearly hand-carved and respects the character of the material. And motifs are taken from nature. Intertwining thistles are carved in stone under the front oriel window. Twisting vines are cut into beveled doorway corners.

Howard Van Doren Shaw was influenced by Lutyens, but he also was connected to the Arts and Crafts movement in Chicago. The Arts and Crafts Society was founded at Hull House in 1897 with the purpose of enriching peoples lives through handicrafts. Although Shaw was not a member of the Society, he belonged to the Chicago Architectural Club that had many of the same members and was sympathetic to the Arts and Crafts movement. The Society and the Club held joint exhibitions at the Art Institute of Chicago for a number of years and, in 1902, devoted an entire exhibit to the Arts and Crafts movement. In addition, it is known that Shaw often joined at mealtime members of the informal group known as the "Eighteen" to discuss architectural theory as well as their own work. 3 This group included Prairie School architects like Frank Lloyd Wright and Walter Burley Griffin as well as more conservative architects like Irving and Allen Pond, Myron Hunt and Dwight Perkins, who also belonged to the Society. Richard Guy Wilson, writing on progressive and conserative tendencies in the Chicago Arts and Crafts movement commented that of the group of Chicago Arts and Crafts designers who lie outside the strict Prairie School mode, Howard Van Doren Shaw stands out most prominently. 4

The ideas of the Arts and Crafts movement were developed in spare and simplified designs that were restrained and displayed a respect for craftsmanship and for the natural surroundings. Sometimes the spirit of movement was expressed in a manner that was not linked to historical architecture; sometimes it was closely tied to past styles. Frank Lloyd Wright broke with history; Shaw started with it.

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Shaw's work displays Arts and Crafts tendencies, yet his homes tend to have a more conservative bent. This can easily be seen in the Lamont House, which is highly simplified but has steep hipped and gable roofs. Prairie School architects generally expressed a sense of shelter with broad horizontal roofs. Shaw on many of his English inspired designs, utilized tall steeply-pitched roofs to anchor a house to the ground. It is clear that Shaw's work displays a special mix of contemporary views and historical influences. Thomas Tallmadge, a great admirer of Shaw, perhaps best summarized Shaw's architecture in a eulogy that describes him as "the most rebellious of the conservatives and the most conservative of the rebels. 5

Shaw had no interest in creating an architecture that would express the 20th Century technological civilization his clients lived in. Rather--like his contemporaries Wilson Eyre, Jr. and Harrie T. Lindeberg, who also designed country houses--he created an escape for them into an earlier age of craftsmanship and gracious living. 6 This is clearly seen in the Robert P. Lamont House. In his country house for Lamont, Shaw designed a home that was beautifully crafted, simple and dignified. It is clearly inspired by historical English sources (and completed just after his last trip to England). At the same time it is distinctively American in its openness to the out of doors and modern in the crispness of its detailing. Susan Dart, married to Shaw's grandson and author of a book on Market Square, calls the house "one of his nicest." 7

Shaw designed over thirty country houses in Lake Forest, historically home to Chicago's most prominent businessmen. All of them display a consistently high quality of design and craftsmanship. A few, such as "Havenwood", Shaw's palatial Italian villa for Edward L. Ryerson, have been demolished, but most, including his own summer home "Ragdale", 1897, and Market Square, 1916, are in an excellent state of preservation. 8 What sets the Lamont House apart is its place in the totality of Shaw's work in Lake Forest. The majority of homes in Lake Forest designed by Howard Van Doren Shaw are either Georgian or Italian in inspiration. Those directly influenced by English

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architecture differ considerably from the Lamont Estate. The James O. Hinkley House, 440 East Wisconsin, 1923, is stucco, and more rustic looking. It looks like a large cottage. The Finley Barrell House, 855 Rosemary Road, 1909-1912 is red brick with front-facing gables, but axial in plan. Both of these homes are smaller, located in east Lake Forest and situated on smaller lots than the Lamont House. The Lamont Estate contained Shaw's only Tudor Revival home in Lake Forest in a decidedly rural setting.

HISTORY

Although Lamont did not begin work on his country estate in Lake Forest until 1924, the history of the Robert P. Lamont Estate dates back to 1914, when Lamont purchased a large tract of property on the far west side of Lake Forest from Louis Swift, (son of the founder of the meat packing firm), who had owned it since 1904. Swift, at that time lived on an estate on Green Bay Road, "Westleigh", which he had hired Howard Van Doren Shaw to design on 37 acres in 1900. He was beginning to buy up land to the west, and by 1913 he owned 1500 acres. Lamont purchased 102 acres of this land, about a mile west of Green Bay Road.

West Lake Forest developed differently from the area east of the Chicago and North Western Railway. East Lake Forest was a forested area in the 1860's when it was purchased by the Lake Forest Association for resale and development. The homes built there, whether for summer or permanent use, were typically large and set 100 or so feet back from the street on 1-4 acre lots that often contained additional structures such as coach houses, servants quarters and greenhouses. The area west of Green Bay Road, for more than 5 miles, was first developed for farming. The Lamont property was first purchased for use as a farm from the U.S. Government by P. Kennedy in 1842. Gradually the farm lands were acquired by wealthy and prominent families who desired larger areas than could be found in east Lake Forest. There they could build large country estates, a pattern that began in the 1890's. In 1897, Shaw bought up 50 acres of farmland to build his own summer house at 1230 Green Bay Road. He was to design

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several country houses in subsequent years on Green Bay Road. Architect David Adler also designed a number of large country house estates in west Lake Forest including one for advertising magnate Albert D. Lasker in 1926 and one for meat packing business owner Joseph M. Cudahy in 1930.

Lake Forest has traditionally been known as Chicago's most exclusive suburb. F. Scott Fitzgerald, who frequented Lake Forest in pursuit of Glnerva King (fictionalized as Daisy Buchanan in The Great Gatsby) wrote in The Beautiful and the Damned that Lake Forest belonged in the same league as Newport, Southampton and Palm Beach. 10 The Armours, McCormicks, Ryersons--and numerous other families prominent in the history of Chicago business--all chose Lake Forest as the site of their country residences. Chicago's great capitalists were married to the city economically yet they wanted a place where refuge could be sought from the city's increasing congestion, dirt and labor unrest. Wishing to be near their clubs (Onwentsia Country Club was established on Green Bay Road in 1895.) and near members of their social set, successful businessmen like Lamont, selected Lake Forest. Arthur Meeker, whose family owned "Arcady Farm", captured the semi-country, semi-suburban atmosphere of the place in his book Chicago, with Love noting that with the frequent commuting and close links to Chicago it was hardly a rural existence in the English sense, but "it was extraordinarily agreeable." 11

Robert P. Lamont was, in many ways a typical Lake Forest resident; he was professionally successful; he was recognized and rewarded for his achievements and he was wealthy. Writing in 1929, the editors of Chicago and its Makers stated "In that vast American enterprise known as the steel industry, it is no exaggeration to say that no one is better known nor more outstanding than Robert Patterson Lamont." 12

Lamont was born in Detroit, Michigan in 1867. Educated as a civil engineer at the University of Michigan, he was chosen as an engineer for the World's Columbian Exposition in 1893. In 1897, he joined Simplex Railway Appliance Company as first vice president. This company, run by William V.

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Kelley, was bought out by American Steel Foundries in 1905 and Lamont became vice president. He remained in that post until 1912 when he assumed the office of president. He served as president of the company until 1929 when he resigned to become Secretary of Commerce under Herbert Hoover. At the end of Hoover's administration, in 1932, he became president of the American Iron and Steel Institute. a position he held until his retirement in 1934. It was at this point that he sold his country estate to T. Philip Swift. Lamont died in 1948, while living at 330 Park Avenue, New York.

Lamont was well recognized for his business acumen and asked to serve as director of an impressive number of leading companies including the First National Bank of Chicago, Montgomery Ward and Company, International Harvester, the American Radiator Company, Armour and Company, the Chicago Daily News, Illinois Bell Telephone Company and Dodge Brothers, the automobile manufacturers. No doubt he cemented his relationships with the leaders of these companies, many of whom were also Lake Forest residents, while socializing at the many clubs he belonged to. He held memberships in the Chicago Club, the Union League Club, the University Club and the Mid-Day Club in Chicago as well as Onwentsia, Shore Acres and Old Elm country clubs.

When choosing an architect for his country estate, Lamont selected Howard Van Doren Shaw, who fraternized in the same social circles as Lamont. Shaw belonged to the University Club, City Club, Arts Club and Yale Club as well as Onwentsia and Shore Acres country clubs. His excellent reputation as a country house architect among Chicago's commercial and industrial aristocracy was firmly established. He had designed homes for numerous families to whom Lamont was connected. These included Louis Swift's home in 1900; an enormous country house for Edward L. Ryerson, like Lamont in the steel business (the head of Joseph T. Ryerson & Son); and the palatial estate of William V. Kelley, who hired Shaw at Simplex and served as president of American Steel Foundries before Lamont.

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Shaw was born in Chicago in 1869. His father was a successful dry goods merchant and his mother was a painter. He attended Harvard School for boys, then Yale University, where he was to meet men who would become his future clients, like Thomas E. Donnelley. His formal architectural schooling began at Massachusetts Institute of Technology, where he received academic Beaux Arts training. Graduating in 1892, he made his first trip to Europe, where he filled notebooks with sketches and photographs of architectural details, making copious notes on proportions and materials.¹³ Upon his return home in 1893, Shaw apprenticed to a prestigious firm, Jenney and Mundie, while William Le Baron Jenney was completing the Second Leiter Building, known for the simplicity of its Chicago School design. After a year of working for Jenney's firm, he set up his own office drafting designs for residences out of the attic of his father's home on Calumet Avenue. During this time he designed a number of houses in Hyde Park including one for himself and his new wife, Frances Wells.

In 1897, Shaw designed his first country house in Lake Forest, "Little Orchard", at 277 Mayflower, a Georgian Revival home on Lake Michigan for Alfred L. Baker.¹⁴ During this same period he was designing his own country home, "Ragdale", (suggesting cultivated shabbiness), a simple stucco English design strongly influenced by the Arts and Crafts movement. In his growing practice, Shaw acquired a clientele who participated in interlocking networks of club memberships, corporate boards, institutional trusteeships and alumni associations. And he was their social equal, belonging to the same clubs, churches and cultural institutions. He was particularly popular in Lake Forest, an opinion at least partially fostered by the construction of his own summer house there.¹⁵ Shaw's reputation was well established by 1907 when, at age 38, he was made a Fellow of the American Institute of Architects.

Although Shaw designed commercial buildings, churches, meeting halls--a whole variety of structures--his forte was the country house, a building type that, from the turn of the century, received considerable analysis in architectural journals such as The Architectural Record, the Architectural

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Forum, Western Architect and the Brickbuilder. Throughout the 1910's and the 1920's the Record and Forum devoted a yearly issue to the subject, and Shaw's work was frequently included. Many articles were written by Herbert David Croly, who joined The Architectural Record staff in 1900 and served as Editor until he founded The New Republic in 1913. He is today regarded as "one of the premier architectural critics and political thinkers of the Progressive Era, and the critic who provided the most complete and persuasive interpretation of the country house. 16. After a 1905 trip to the Midwest, he wrote sympathetically, though not without criticism of the large houses of Howard Van Doren Shaw. In April, 1913, he devoted an entire article to Shaw in The Architectural Record, "The Recent Work of Howard Shaw: Country Houses of the Middle West by a Chicago Architect." 17 Numerous other critics, such as Fiske Kimball, Bruce Price, Russell Sturgis, Ralph Adams Cram and A.D.F. Hamlin tackled the subject of the country house attempting to analyze it architecturally and define what was or wasn't "American" about it. In December, 1917, Peter B. Wight wrote an article for the Record on "Recent Country House Work of Howard Shaw". 18 At the same time as scholars were evaluating the country house, popular magazines such as House and Garden, American Homes and Gardens, House Beautiful, Arts and Decoration, Antiques, Town and Country and Country Life in America were founded as a reflection of the significant market of upper and middle-class readers aspiring to a landed life. 19 Country Life in America was brought out by Doubleday in 1901, clearly copied from the successful British publication Country Life, which was first published in 1897. Landscape historian Norman Newton called the years 1890-1930 the era of the country place because of the proliferation of estates and gardens. 20

The country house 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. Every country house was by definition surrounded by enough land to be called an estate. Many were large enough to look and work like farms despite

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the fact that their owners had only a recreational interest in raising livestock or crops. Farming was but a hobby. Some, in addition to being located near a country club, offered several forms of sporting activities. Large and elegant, the Lamont Estate was called West View Farms and, though not really a working farm, had stables, a chicken coop and greenhouse. For active recreation, the grounds contained a swimming pool, skeet-shooting range and riding ring.

The wealth was there for the owners of country estates to enjoy this lifestyle. The decades following the Civil War, until 1930, marked a period of great economic expansion. Captains of industry, comparable to the merchant princes of Florence, amassed ever-growing fortunes. Fiske Kimball, writing about the owners of country houses, noted that in 1910 there were 261 people with yearly incomes of between \$200,000 and \$1,000,000; In 1916 there were 2,243. 21 And these men lavished money on their homes. Russell Lynes, writing in The Tastemakers in 1954 noted that the men who had established great fortunes found no better nor more pretentious way to spend their money than by building "stately homes." 22 The country house was their symbol of the achieved status of wealth. Leonard Eaton points out in his book comparing the clients of Shaw and Frank Lloyd Wright that a country house designed by Howard Van Doren Shaw provided a "badge of membership in the North Shore Establishment." 23

Shaw was popular with his clients not just because he came with the proper pedigree and belonged to their social set, but because the lifestyle he created in his country homes provided their owners with the desired image of the country gentleman. Not only could an owner like Lamont get away from the stress of business activity and feel renewed in the bucolic setting of his grounds or in his secluded panelled library, and cultivate the casual pursuits of the smart set. He could easily entertain in a home with large public rooms and space for several servants and he could have a gallery designed to hang his art collection. And with the automobile and improved roads, a trip to enjoy all this in

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the outer fringes of suburbia was rapid, pleasant and not necessarily tied to a train schedule.

Both outside and in, the country house provided an ideal oasis from city life. Herbert Croly published what he called an ideal country house plan in his book of 1907, Houses for Town or Country. Hewitt describes the basic components, all of which fit in an "H"-shape plan:

a living room, a "plain and businesslike" center hall with stair hall, and a dining room form the formal ground floor suite. Attached to it is the requisite service wing containing butler's pantry, kitchen, servants' dining hall and other utilitarian rooms. Around the formal suite are rooms dedicated to leisure and outdoor living: a small den, located off the dining room, for family gatherings; along the south side, a covered piazza (or porch), a veranda and a conservatory; and a library with a private passage, serving as a retreat and study for the master of the house. Upstairs are ample bedrooms with accompanying bathroom suites, and a set of servants' rooms that are spartan but adequate. 24

This description comes very close to describing the plan of the Lamont House, which basically forms an "H". The small den off the dining room is a sun room with a bow window, vaulted ceiling and brick fireplace. Along the west end of the south side is a sun porch opening by French doors onto a patio. And Mr. Lamont's study is accessed from a barrel vaulted hallway and is clearly private.

For their country homes, clients selected historical revival designs that conferred status and respectability. Although taste was eclectic and critics wrestled with which style at any given time was fashionable and appropriate to the American way of life, very seldom were there illustrations of Prairie School designs in the numerous articles on country houses. Those houses pictured were most frequently derived in style from Colonial houses or English cottages and manor houses. Others houses illustrated were based on Italian villas or Spanish haciendas. Many writers, including

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Russell Lynes and more recently, Mark Alan Hewitt, writing in The Architect and the American Country House, 1990, trace these symbols of leisure and wealth to William Morris Hunt's 1889 design for George Washington Vanderbilt's 255-room estate, Biltmore. Hunt, according to Lynes, introduced the concept of "adaptation", that is the adaptation of a historical building type like the French Chateau (his inspiration for Biltmore) to the design of the American house. 25 Some felt that no Mid-western architect of the period was as adept as Shaw at adaptation. Howard Van Doren Shaw was described by Hewitt as "Chicago's leading eclectic domestic architect of the turn of the century." 25

The dilemma for the 20th Century architect was selecting from among a multiplicity of styles. Part of an architect's formal education was the European tour, where he was exposed first hand to European architectural styles. During this trip he generally sketched copiously, and in his subsequent career these sketchbooks would serve as an important reference. Architects also kept a reference library. It was considered so important that The Architectural Record, in 1924, published a series on "The Library of the Architect" in which the architect was asked to select his own ideal list of books for the student of architecture. It typically included volumes on a variety of styles. Shaw's list included a wide range of books on the history of architecture from volumes on Egyptian and Italian Renaissance buildings to books on Sir Christopher Wren and Inigo Jones and Nash's Mansions of England in the Olden Times. The majority of them were on English architecture. 27 It is known that on Shaw's European tour, he brought back many beautiful architectural volumes. It is also known that he subscribed to Country Life. 28

For several reasons English architecture seemed the most popular source of inspiration for the design of the American country house. Hewitt points out that because the English looked for beauty without effort, appreciated the countryside and understood the quality of home better than any other nationality, the all-brick Tudor house was without question the most esteemed model. 29 Tudor, however, was loosely defined, he points out, sometimes referring to the

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archaeologically and historically inspired interpretations of domestic architecture of 15th and 16th Century England, sometimes to houses of simple rustic design influenced by English village and farm buildings and sometimes to the English Arts and Crafts houses difficult to distinguish from the others. 30 It is also highly likely that with their common language and sometimes common heritage, Americans were likely to feel more comfortable living with influences from England than from other European nations. 31 And those seeking ancestral and historical pedigrees were immediately attracted to the image of leisure and wealth of England's landed aristocracy. Shaw, it should be noted, was a vigorous promoter of country life in the English tradition. 32 Though the majority of his designs in Lake Forest were not directly influenced by English architecture, Shaw was said to be happiest when he was working with clients who wanted an American adaptation of an English country house. 33

Of the thirty or so country houses Shaw designed in Lake Forest, only a handful, besides the Lamont House, were inspired by English sources. Ragdale, 1230 North Green Bay Road, 1898, with its simple stucco exterior, is close in design to the Arts and Crafts work of Lutyens and, though located on a large parcel of land, quite modest in scale and design. The James D. Hinckley House, 440 Wisconsin, 1923, is also stucco. Situated on four landscaped acres in east Lake Forest, it was a week-end getaway, never meant to house animals or contain recreational facilities. With its convex slate roof, the house looks like a very large rustic cottage. The brick house most closely resembling the Lamont House in style is the Finley Barrell House, 855 Rosemary, 1909-1912. It also is located in east Lake Forest, on a 3-acre parcel of land, quite close to the street. Although handsome and simple in design, it has considerably fewer rooms than the Lamont House and is more axial and formal. The Robert P. Lamont House, a highly simplified interpretation of Tudor Revival architecture, has its own special place in Howard Van Doren Shaw's work in Lake Forest.

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The Robert P. Lamont was among Shaw's last country houses, and his last in Lake Forest, for he was to die of pernicious anemia the year after it was completed. Widely revered, Shaw was awarded the Gold Medal for architectural achievement by the American Institute of Architects (AIA) the day before his death, May 6, 1926. He was the ninth of an international group of famous architects to receive the honor and the only Chicagoan up to that time. In conferring the award, the president recognized his "distinguished service to American architecture." 34 He stated, "This year the Gold Medal will be presented to Howard Van Doren Shaw, whose design of fine residences is notable for its simplicity and American character in the interpretation of traditional architectural form." 35

After his death, Shaw received numerous accolades from his colleagues. Irving K. Pond, a past president of the AIA, commented that "Howard Shaw created many beautiful home surroundings; and his residents and gardens proclaim his joy in life and in art as it touched the beauty of life." 36 Thomas Tallmadge saw Shaw as a master architect, noting that his work, particularly in domestic architecture, exerted a powerful influence on younger architects and on taste in general. Tallmadge praised Shaw for his learning, taste and originality and was a great admirer of the simplicity of his work. 37 All of these qualities can be seen in Shaw's design for the home of Robert P. Lamont.

ENDNOTES:

1. The sketchbooks with photos of Lutyens' houses can be found in the Howard Van Doren Shaw Archives at the Burnham Library, Art Institute of Chicago.
2. Leslie Greene Bowman. American Arts & Crafts: Virtue in Design. Los Angeles: The Los Angeles County Museum of Art, 1990. p.34
3. Richard Guy Wilson. "Chicago and the International Arts and Crafts Movements: Progressive and Conservative Tendencies." Chicago Architecture: 1872-1922. Edited by John

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Zukowsky. Munich: Prestel-Verlag in Association with the Art Institute of Chicago, 1987. p.213.

4. Ibid. p. 223.

5. Thomas Tallmadge. "Howard Van Doren Shaw." The Architectural Record. July, 1926. p. 71.

6. Leonard Eaton. Two Chicago Architects and their Clients: Frank Lloyd Wright and Howard Van Doren Shaw. Cambridge, Mass: The MIT Press, 1969. p. 149.

7. Interview with Susan Dart, July 6, 1993.

8. Ragdale is individually listed on the National Register of Historic Places. Market Square and at least ten homes designed by Shaw are included in the Lake Forest Historic District.

9. Kennedy Road, (Route 60) is located about a mile north of the Lamont Estate.

10. Michael H. Ebner. Creating Chicago's North Shore. Chicago: The University of Chicago Press, 1988. p. 198.

11. Clive Aslit. The American Country House. New Haven: Yale University Press, 1990. p. 112.

12. Paul Gilbert and Charles Lee Bryson. Chicago and its Makers. Chicago: Felix Mendelsohn, 1929. p. 924.

13 Many of these sketchbooks, filled with beautiful drawings, can be found in the Shaw archives at the Burnham Library, Art Institute of Chicago and at the Lake Forest College Library.

14. This house, having been insensitively remodeled in the 1970's, is currently undergoing restoration.

15. Eaton. p. 177.

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16. Mark Alan Hewitt. The Architect and the American Country House: 1890-1940. New Haven: Yale University Press, 1990. p. 14.
17. Herbert Croly and C. Matlack Price. "The Recent Work of Howard Shaw: Country Houses of the Middle West." The Architectural Record. 33 April, 1913.
18. Peter B. Wight. "Recent Country House Work of Howard Shaw." The Architectural Record. December, 1917.
19. Hewitt. p. 8
20. Ibid. p. 153
21. Fiske Kimball. "An American Country House." The Architectural Record. October, 1919.
22. Russell Lynes. The Tastemakers. New York: Harper Brothers. 1954. p. 121
23. Eaton. p. 180
24. Hewitt, p. 94
25. Lynes. p. 121.
26. Hewitt. p. 58.
27. Lawrence A. Kocher. "The Library of the Architects." The Architectural Record. October, 1924. p. 316.
28. Virginia Greene. A Guide to the Works of Howard Van Doren Shaw. Unpublished.
29. Hewitt. p. 71
30. Ibid. p. 77
31. Aslit. p. 68
32. Hewitt. p. 58.

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33. Eaton, p. 146.

34. Frances Wells Shaw. "Concerning Howard Shaw in his Home". Private recollections by his wife.

35. Box 8, from Howard Van Doren Shaw archives, Lake Forest College Library. Clipping from American Architect, May 20, 1926.

36. Irving K. Pond. "Howard Van Doren Shaw". Ibid.

37. Thomas E. Tallmadge. "Howard Van Doren Shaw." The Architectural Record. July, 1926.

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Shaw, Howard Van Doren, Archives. Chicago: Art Institute of Chicago. Burnham Library. Collection includes biographical material, a list of Shaw's journeys, a 1926 list of his work, photo albums, clippings, articles, sketchbooks and various writings.

Shaw, Howard Van Doren, Archives. Lake Forest College Library. Collection contains photos, sketchbooks, plans, letters, articles. Donated by Susan Dart.

Tallmadge, Thomas E. "Howard Van Doren Shaw." The Architectural Record. July, 1926.

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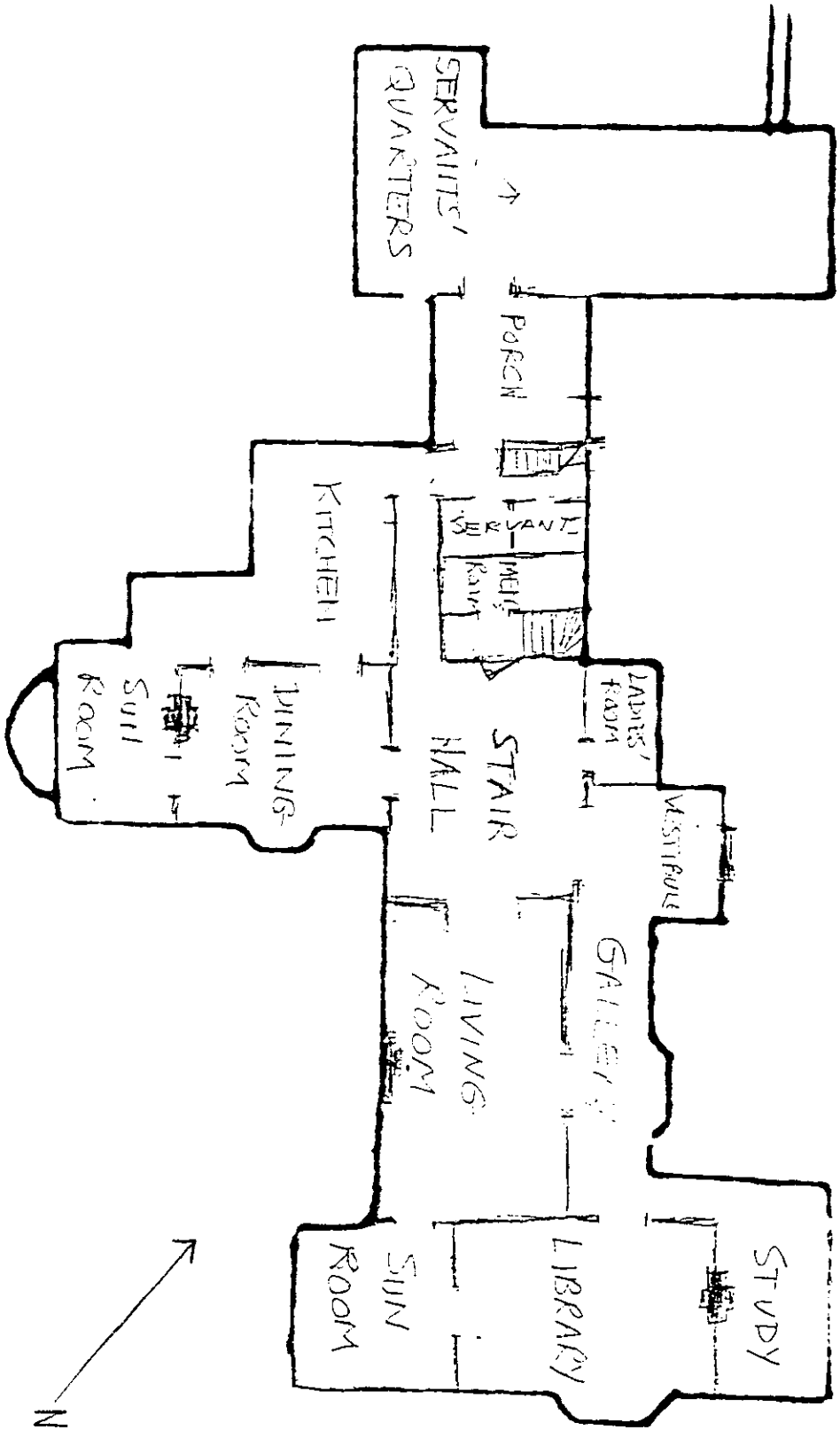
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VERBAL BOUNDARY DESCRIPTION:

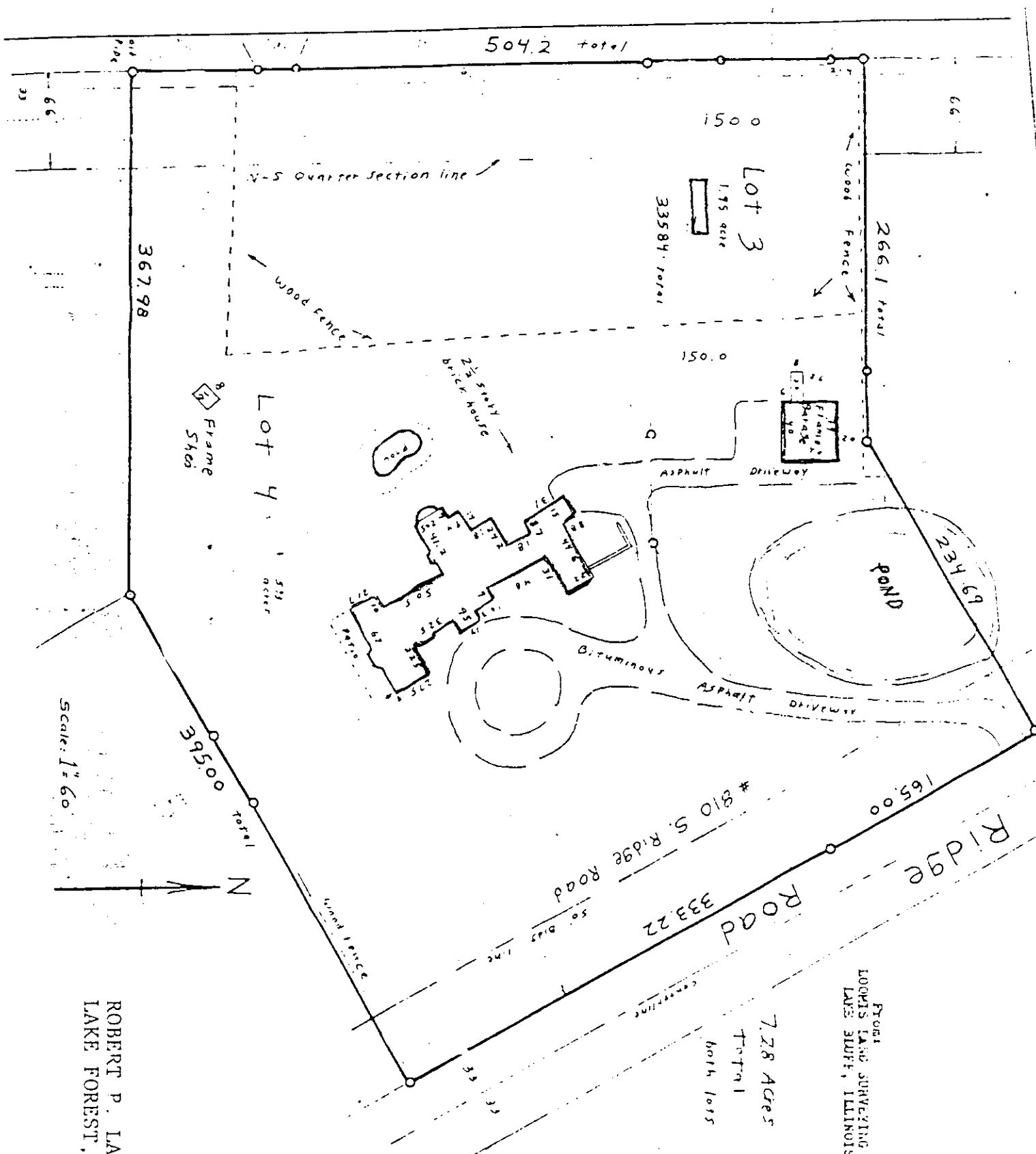
Lots 3 and 4 in KEN-RIDGE ESTATES, a Subdivision of parts of the North Half of the North Half of Section 8, Township 43 North, Range 12 East of the 3rd P.M.

BOUNDARY JUSTIFICATION

The boundaries of the property being nominated includes the Lamont House and surrounding acreage that has sufficient historic integrity to provide a setting for the residence. The remainder of the historic estate acreage has been excluded because of the loss of integrity of the out-buildings to the north, and the modern subdivision of the acreage to the south and west.



ROBERT P. LAMONT HOUSE
 LAKE FOREST, ILLINOIS
 FIRST FLOOR PLAN



504.2 total

150.0

Lot 3
1.75 acs
33584 total

266.1 total

367.98

V-S Quarter section line

Wood Fence

150.0

8 Frame Shed

Lot 4
2.53 acs
30950 total

2 1/2 story brick house

Finished Garage

ASPHALT DRIVEWAY

POND

BITUMINOUS DRIVEWAY

ASPHALT DRIVEWAY

534.62

Scale: 1" = 60'

30950 total

810 S. RIDGE ROAD

Ridge Road

165.00

RIDGE

Front
LOOMIS LAND SURVEYING
LAKE BLUFF, ILLINOIS.

7.28 Acres
Total
both lots

ROBERT P. LAMONT HOUSE
LAKE FOREST, ILLINOIS



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The Director of the National Park Service is pleased to inform you that the following properties have been entered in the National Register of Historic Places. For further information call 202/343-9542.

NOV 19 1993

WEEKLY LIST OF ACTIONS TAKEN ON PROPERTIES: 11/08/93 THROUGH 11/12/93

KEY: State, County, Property Name, Address/Boundary, City, Vicinity, Reference Number NHL Status, Action, Date, Multiple Name

- ARKANSAS, BENTON COUNTY, Bentonville Third Street Historic District, Roughly, 3rd St. SE. from Main St. to C St. SE., Bentonville, 93001202, NOMINATION, 11/12/93 (Benton County MPS)
- ARKANSAS, JEFFERSON COUNTY, Nichol House, 205 Park Pl., Pine Bluff, 93001201, NOMINATION, 11/12/93 (Thompson, Charles L., Design Collection TR)
- ARKANSAS, RANDOLPH COUNTY, Old Union School, 504 Old Union Rd., Birdell vicinity, 93001203, NOMINATION, 11/12/93
- FLORIDA, MARTIN COUNTY, Lyric Theatre, 59 SW. Flagler Ave., Stuart, 93001204, NOMINATION, 11/12/93
- ILLINOIS, FULTON COUNTY, Dilworth, Robert, House, 606 E. Fifth St., Vermont, 93001236, NOMINATION, 11/12/93
- ILLINOIS, FULTON COUNTY, Duval--Ash Farmstead, Off IL 9, 1 mi. E and 1.2 mi. N of jct. with IL 97, Fiatt vicinity, 93001237, NOMINATION, 11/12/93
- ILLINOIS, KENDALL COUNTY, Chicago, Burlington & Quincy Railroad Depot, 101 W. Main St., Plano, 93001238, NOMINATION, 11/12/93
- ILLINOIS, KENDALL COUNTY, Plano Hotel, 120 W. Main St., Plano, 93001239, NOMINATION, 11/12/93
- ILLINOIS, LAKE COUNTY, Lamont, Robert P., House, 810 S. Ridge Rd., Lake Forest, 93001240, NOMINATION, 11/12/93
- MARYLAND, HARFORD COUNTY, Lower Deer Creek Valley Historic District, Roughly bounded by the Susquehanna R., MD 543 and Harmony Church and Trappe Rds., Darlington vicinity, 93001143, NOMINATION, 11/03/93
- MINNESOTA, HENNEPIN COUNTY, Station 28 Minneapolis Fire Department, 2724 W. 43rd St., Minneapolis; 93001235, NOMINATION, 11/12/93
- MINNESOTA, STEARNS COUNTY, Church of St. Boniface, 203 S. 5th Ave. East, Melrose, 93001234, NOMINATION, 11/12/93
- MISSISSIPPI, JASPER COUNTY, Archeological Site No. 22-Js-572, Address Restricted, Bay Springs vicinity, 93001150, NOMINATION, 11/10/93
- MISSISSIPPI, LEFLORE COUNTY, Murphey Site, Address Restricted, Itta Bena vicinity, 93001151, NOMINATION, 11/10/93
- NEW YORK, GREENE COUNTY, Botsford, Henry T., House, NY 81 W of jct. with NY 32, Greenville, 93001224, NOMINATION, 11/12/93
- NORTH CAROLINA, RANDOLPH COUNTY, Central School, 414 Watkins St., Asheboro, 93001342, NOMINATION, 11/12/93
- VIRGINIA, CLARKE COUNTY, Greenway Historic District, Roughly bounded by the Shenandoah R., the Warren Co. line, VA 340 and VA 618, Boyce vicinity, 93001133, NOMINATION, 11/04/93
- VIRGINIA, ROCKBRIDGE COUNTY, Mackey, William, House, VA 716, .5 mi SE of jct. with US 11, Cornwall vicinity, 93001126, NOMINATION, 10/29/93
- WEST VIRGINIA, GREENBRIER COUNTY, Alderson Historic District, Roughly, along Monroe St., Riverview Dr., Railroad Ave. and adjacent streets, Alderson, 93001231, NOMINATION, 11/12/93
- WEST VIRGINIA, HAMPSHIRE COUNTY, Capon Springs, Address Restricted, Capon Springs, 93001228, NOMINATION, 11/12/93
- WEST VIRGINIA, OHIO COUNTY, Russell, Charles W., House, 7th Twelfth St., Wheeling, 93001229, NOMINATION, 11/12/93