

United States Department of the Interior
National Park Service

SENT TO D.C.
10-14-99

**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 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, David, Estate

other names/site number David Adler Cultural Center

=====

2. Location

=====

street & number 1700 North Milwaukee Avenue

city or town Libertyville

vicinity

state Illinois code IL county Lake code 097 zip code 60048

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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 L. Wheeler /SHPO
Signature of certifying official

10-5-99
Date

Illinois Historic Preservation Agency
State or Federal agency and bureau

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Lake County, Illinois

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

=====
4. National Park Service Certification
=====

I, hereby certify that this 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 Keeper Date
of Action

=====
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

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Number of Resources within Property

| Contributing | Noncontributing | |
|--------------|-----------------|------------|
| <u>2</u> | <u>0</u> | buildings |
| <u>1</u> | <u>0</u> | sites |
| <u>0</u> | <u>2</u> | structures |
| <u>0</u> | <u>0</u> | objects |
| <u>3</u> | <u>2</u> | Total |

Number of contributing resources previously listed in the National Register 0

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

N/A

=====
6. Function or Use
=====

Historic Functions (Enter categories from instructions)

| | |
|-----------------------------|-----------------------------|
| Cat: <u>DOMESTIC</u> | Sub: <u>single dwelling</u> |
| <u>DOMESTIC</u> | <u>secondary structure</u> |
| <u>LANDSCAPE</u> | <u>garden</u> |
| <u> </u> | <u> </u> |
| <u> </u> | <u> </u> |
| <u> </u> | <u> </u> |
| <u> </u> | <u> </u> |
| <u> </u> | <u> </u> |

Current Functions (Enter categories from instructions)

| | |
|------------------------------------|-----------------------------|
| Cat: <u>RECREATION AND CULTURE</u> | Sub: <u>museum</u> |
| <u>RECREATION AND CULTURE</u> | <u>outdoor recreation</u> |
| <u> </u> | <u> </u> |
| <u> </u> | <u> </u> |
| <u> </u> | <u> </u> |
| <u> </u> | <u> </u> |
| <u> </u> | <u> </u> |

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7. Description

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Architectural Classification (Enter categories from instructions)

Colonial Revival
French Renaissance
Classical Revival

Materials (Enter categories from instructions)

foundation Concrete
roof WOOD/shingle
walls Stucco

other wood
metal

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

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8. Statement of Significance

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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

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Period of Significance 1918-1949 Significant Dates 1918
1926
1934, 1941

Significant Person
(Complete if Criterion B is marked above)
Adler, David

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.)

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9. Major Bibliographical References

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(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

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Federal agency
 Local government
 University
 Other

Name of repository: Architecture Department, Art Institute of Chicago

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10. Geographical Data
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Acreage of Property 11 acres

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

| | Zone | Easting | Northing | Zone | Easting | Northing |
|---|-----------|---------------|----------------|------|-----------|------------------------------|
| 1 | <u>16</u> | <u>421200</u> | <u>4683720</u> | 3 | <u>16</u> | <u>421070</u> <u>4683430</u> |
| 2 | <u>16</u> | <u>421260</u> | <u>4683490</u> | 4 | <u>16</u> | <u>421030</u> <u>4683660</u> |

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 Benjamin, Partner
organization Historic Certification Consultants date July 20, 1999
street & number 711 Marion Avenue telephone (847-432-1865)
city or town Highland Park state Illinois zip code 60035

=====
Additional Documentation
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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

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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 Village of Libertyville

street & number c/o David Adler Cultural Center, 1700 N. Milwaukee Ave.

telephone Diana Monie, Director, 847-367-0707 city or town Libertyville state I

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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DAVID ADLER ESTATE

SUMMARY

The David Adler Estate at 1700 North Milwaukee Avenue, Libertyville, was the residence of architect David Adler. He lived there from 1918, when he remodeled an 1864 farmhouse for his own home and designed a servants cottage attached to an existing barn, until his death on September 27, 1949. Although Adler continually made changes to his property, the major ones were made in 1926, 1934 and 1941, during the property's period of historic significance. In 1926, he built a garage. In 1934 he added a two-story section to the servants' cottage connecting it to the barn on the second floor. In 1941, he added a two story section connecting the servants cottage to the remodeled farm house, creating a large sitting room and moved a dining porch he added to the farmhouse to the east end of the new addition. At the same time he remodeled the interior of the servants cottage, converting the servants bedrooms on the first floor to a pantry and kitchen. Minor alterations, including the conversion of a window on the south elevation of the farmhouse into a doorway and the removal of walls in the kitchen-pantry area of the farmhouse, were made in the 1980s. Despite these small changes, the house looks largely as it did in 1949, when Adler died.

The estate is located on the east side of Milwaukee Avenue, a major north-south thoroughfare. The house is approximately 20' from the street, with the 1918 remodeled farmhouse, the servants cottage and the barn forming a "U" shape around a courtyard. Although the historic property is reported to have once included 240 acres¹ and extended east of the Des Plaines River as well as south on property managed for sporting activities sponsored by the Village of Libertyville Park & Recreation Department and north where a school is currently located, there are extensive remnants of the formally-landscaped grounds to the east of the property that Adler first laid out in 1918 and extended as Adler accumulated property. Adler's eclectic approach to the architecture of estate houses is reflected in his own home. The house is predominantly Colonial Revival but has Classical Revival and French Renaissance Revival elements including numerous signature design features Adler adapted from historic sources, used in his own artistic manner to create a unified whole, and employed in other homes he subsequently designed.

¹ "Arts Center", Chicago Tribune, October 21, 1983. Section 8, page 40.

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THE CONTEXT

The Adler Estate is located in the village of Libertyville, in the northeast corner of Lake County, Illinois, approximately 35 miles from Chicago's Loop. It is situated on Metra, formerly the Chicago, Milwaukee and St. Paul Railroad, which came to Libertyville in 1879. Milwaukee Avenue, Route 21, was known as Milwaukee Road when Adler converted the farmhouse into his home and has always been Libertyville's main street. Just to the north of the Adler property is Route 137, historically known as Buckley Road. Route 176 runs through the center of Libertyville extending east to Lake Bluff. The majority of structures designed by David Adler are located in Lake Bluff and Lake Forest, which is immediately south of Lake Bluff. 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 1/4 mile east of Milwaukee Road. 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 became known as "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 in 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 parklike 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

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for its thoroughbred horses.² When Adler, purchased 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.

HISTORIC AND CURRENT SETTING

A 1917 Topographical Plat of Survey, executed by James Anderson, Jr., a civil engineer and surveyor, shows that David Adler purchased a 17-2/3 tract of land on Milwaukee Road in Section 9-44-11 in Libertyville Township. The property extended from Milwaukee Road east to a line that runs to the west bank of the Des Plaines River on the north and to the east bank of the Des Plaines River on the south. This land contained a farmhouse and barn with an attached shed located at the east end of the south side of the barn. The drawing shows that there was also a structure attached to the barn on the east and two small rectangular structures located to the south. It also shows two wells, one just south of the farmhouse and one south of the barn. Adler drew on this plat his additions to the farmhouse and sketched in a road parallel to Milwaukee Road located approximate 420' to the east that turned and extended along the north side of his property line and connected to Milwaukee Road. There are rough lines that show a broad allee starting approximately east of the farmhouse and extending to the road. There are other rough sketch marks on the Plat of Survey that are unclear as to their meaning.

In 1918, when Adler remodeled the historic farmhouse, he also drew up landscape plans. On the side facing Milwaukee Road, he designed low box hedges along both sides of the sidewalk in front of the house as well as along the opening to the gravel courtyard south of the house, the sidewalk leading to the front door and the path leading to the rear service entrance to the kitchen. These hedges continued to the east, then south, forming an edge on the east side of the house between the dining porch, a courtyard he created on the east and the servants cottage. On the west side of this hedge, he built a brick wall, approximately 6' high, connecting the servants cottage and the dining porch, forming a courtyard. He built a second wall north from the north corner of the dining porch forming a second courtyard just east of the dining room. To the east of

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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the dining porch, Adler designed extensive formal gardens laid out axially. Steps were designed to lead down from the dining porch to a rectangular formal garden lined in hedges and containing shrubs cut in geometric patterns. A drawing showing this configuration was published in The House Beautiful in May, 1924.³ Another article (in the files of the Adler Cultural Center), undated and from an unknown publication, but apparently written sometime in the 1920s, notes that at one of the cross axes of the garden there is a small, narrow rectangular pool with a flagstone border and that it is entirely enclosed by planting and reached from a small arched gate to the south. The article's author, Walter Frazier, (1895-1976) a somewhat younger contemporary of Adler's who also studied architecture at the Ecole des Beaux-Arts, adds that secluded corners such as this offer a pleasant contrast to the severity of formal garden treatment. Although overgrown with weeds, this pool, which is located at the end of a narrow path north of the north-south line of the formal garden, and remnants of surrounding plantings still exists.

Over the years, Adler added a considerable amount of property to his holdings, eventually totaling 240 acres on both sides of the Des Plaines River. The land east of the river remained farmland during the years Adler owned it. The earliest aerial photograph located, dating from 1939, shows landscaped area extending from Buckley Road on the north, south, past the road to a house that David Adler remodeled for his mother in 1928, and west from Milwaukee Road to the Des Plaines River. In addition to the landscaped areas immediately east of the house and the alley extending east of the dining porch to the north-south road appearing in the original 1917 Plat, Adler designed parallel broad tree-lined paths to the north and south of the one east of the dining porch and a broad tree-lined path serving as a cross axis approximately half way between the house and the road. To the north, two rows of trees are evident. Just north of the road at the edge of the historic property being nominated, there were trees and shrubs laid out in formal patterns; this land has been sold, and a school is located there. To the south, Adler designed a pool and two pool houses, as well as tennis courts. The pool has been taken out, and the pool houses were moved in the mid 1980s to the area flanking the main alley, east of the house. The tennis court is in deteriorated condition with little left of its historic materials. To the east of the historic road from the 1917 plat, outside the area being nominated, there is a large asphalt parking lot and three wood park structures built in the 1990s. When the house was remodeled in 1941, the

³ A. Farm Group in Libertyville, Illinois, David Adler, Architect & Owner. The House Beautiful. May, 1924. P. 536.

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addition of the wing connecting the farmhouse and the servants cottage necessitated removal of the wall forming the courtyard between the former location of the dining porch and the cottage. The wall east of the dining room has also been removed. At that time, the dining porch was moved east, and the west half of the formal gardens just east of the porch was removed; the rest of these formal gardens are overgrown, but remain. The location of the allee and broad tree-lined paths with understory plantings is clear although these larger openings are also overgrown. When the garage was built in the 1926, the entrance into the courtyard from Milwaukee Avenue was moved south and a road was put in leading to the garage and farmhouse entered from the south, at a right angle from Milwaukee Avenue. The road no longer is flanked by tall trees, but continues to serve as the main entrance to the property.

On land located close to the Des Plaines River, Adler designed a private gazebo for his wife Katherine, who used it as a private get-a-way and liked to spend time there writing.⁴ It burned in the 1970s. At one time there was a gardeners' cottage located north of the road at the north edge of the property being proposed for designation; it has been demolished.

Today the historic property proposed for listing on the National Register includes 11 acres of the 101.5 acres owned by the Village of Libertyville Park & Recreation Department. In the area being nominated to the National Register, the outline of Adler's design as it appeared when he died in 1949 remains as well as a considerable amount of the historic plant material. The only intrusion on the landscape are the two moved Adler-designed poolhouses.

ARCHITECTURE

The David Adler Estate combines Colonial Revival, Classical Revival and French Renaissance Revival architectural elements. Adler's design features are similar stylistically to the asymmetrical subtype of the style that Virginia and Lee McAlester describe in their book, A Field

⁴ Katherine Adler was the author of two published books, The Crystal Icicle and Girlfriends.

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Guide to American Houses as “French Eclectic.”⁵ Adler started with a simple vernacular 1864 farmhouse that appears to have originally been an Upright and Wing. A historic photo in the archives of the David Adler Cultural Center shows the southwest corner of the building, where two, 1-1/2-story rooflines intersect. The west gable is two stories; the slightly lower south gable is 1-1/2 stories. The photo shows that the south-facing gable is a distinctly separate part of the building, with a square bay to the south. Connecting the gabled wings is a small one-story porch with a hipped roof. Starting with this basic, simple structure Adler created an eclectic synthesis of styles.

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. 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. Adler’s house is simple; his employment of colonial features is carefully considered. Adler extended the roofline of the original farmhouse to create a bell-cast roof and located the front entrance to his home in the center of the section he filled in. The front entrance to the farmhouse, which faces Milwaukee Avenue, is located in the center of the section Adler created when he extended the roof of the south wing of the farmhouse to the west, enclosing the former front porch. It consists of a paneled door topped by a fanlight. The doorway is flanked by double-hung, multiglazed sash. This configuration of windows is found on most of the windows throughout the house. Some of the windows have paneled shutters like those often found on Colonial Revival houses. All of the historic exterior and interior doors are paneled. The interior contains other Colonial Revival features including paneled walls and wainscoting, dentiled crown moldings in the major rooms, corner china cabinets in the dining porch and fireplaces with simple wood mantels. The symmetry typical of Colonial Revival architecture is expressed in the location of the front door and is repeated numerous times on the interior. In the living room of the farmhouse an arched entrance to the second floor stairs is flanked by doors to Adler’s bedroom and to the

⁵ The style is variously known as “French Renaissance” (the National Register), “French Eclectic” (Virginia and Lee McAlester. A Field Guide to American Houses. New York: Alfred A. Knopf, 1986, p. 387) and “French Revival” (Marilyn W. Klein and David P. Fagle. Clues to American Architecture. Washington: Starrhill Press, 1986, p. 48).

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dining room. The proportions are similar to those found on Palladian windows. On the south wall of this room, the fireplace is flanked by a door to the former kitchen and a door to the entrance porch off the courtyard. In the 1941 sitting room and dining room, the location of the fireplace and adjoining doors is also governed by absolute symmetry. It is also found in the two entrances to the sunroom.

David Adler spent four years studying at the Ecole des Beaux Arts in Paris, and his classical training is reflected not just in the symmetry that Colonial Revival architecture shares with Classical Revival architecture but in the specific manner in which he designed the dining porch addition to the farmhouse. Located on the east side of the house facing the garden, this room features French doors on three sides separated by Doric engaged columns and surrounded by an entablature. A pediment tops the east garden facade—forming a temple front. The design of the porch recalls the Greek Revival style that was popularly used for farmhouses in the 1840s and 1850s.

There are two details of the Adler Estate that connect it to French Renaissance Revival architecture. One is the surface treatment. Adler stuccoed over the wood clapboards of the farmhouse and stuccoed the barn as well as subsequent additions. This wall treatment is commonly found on French manor houses. The way in which Adler designed his servants cottage, connecting it to the barn with a polygonal stair tower is a design feature often found in the asymmetrical subtype of French Eclectic architecture derived from small 17th and 18th Century French manor houses scattered throughout Normandy.

THE EXTERIOR

The David Adler estate house as it exists today is irregular in shape, approximating a “U” that surrounds a fenced open courtyard with the open side facing Milwaukee Avenue. It includes the 1918 remodeled farmhouse, the 1941 addition, the 1918 servants cottage with its 1934 second-floor addition and the barn. The approach to the house is from a long driveway off of Milwaukee Avenue, located approximately 400' south of the barn. This drive extends north, divides in two along both sides of the garage structure built in 1926, and opens into a gravel courtyard on the south side of the barn structure. On the north side of the barn is a courtyard surrounded by the barn on the south, the former servants cottage and the 1941 addition on the

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east and the L-shaped 1918 farmhouse on the north. The dining porch, moved east to link to the sitting room when it was added in 1941, projects off the rear to the east. The barn angles slightly more to the southwest and does not have walls that are parallel to those of the 1918 remodeled farmhouse. In the center of the barn is an open dog trot that was originally closed, with wood barn doors. The total dimensions of the periphery of the building are 146' from the south wall of the small porch on the south end of the servants cottage to the north wall of Adler's sitting/dressing room in the 1918 remodeled farmhouse by 75' from the west wall of the living room of the 1918 remodeled structure to the east wall of the dining porch. The dimensions of the 1918 section are 55-1/2' from north to south and 59' from west to east. The rectangular section, which includes the servants cottage and the 1941 addition, running from the south wall of the small porch to the north wall of the sitting room is approximately 118' x 16-1/2'. The barn is 20' x 36-1/2'. The 1926 garage is 20' x 46'. The dimensions of the dining porch are 20' x 16-1/2'.

Most of the house stands 1-1/2 stories except for the 1-story sections which include the entrance area of the living room, the 1918 sitting room off the Adler's bedroom, the kitchen/pantry area of the 1918 section and the dining porch. The section built in 1941 connecting the farmhouse to the servants cottage is lit by dormers, with the center part containing full-height usable space. Only the barn and the east-west wing of the remodeled farmhouse stand two stories. There are sixteen rooms on the first floor not counting storage area off Adler's 1941 sitting room and the space on the west side of the opening in the barn. The second floor contains ten rooms including bathrooms. There are several rooms in the basement currently being used for classrooms and storage space. The overall square footage of the estate house not including basement area is 7,126 sq. ft. Built of frame construction, the entire estate house is sheathed in stucco and painted white. Roofs are gabled and shingled in wood. To the west, the 1918 remodeled farmhouse section has two extensions which have bell-cast roofs with a sloping pitch. This section has a shallow molded cornice. The 1934 and 1941 sections have simple shallow overhangs, as does the barn. Surrounding the roofs are half round copper gutters and cylindrical downspouts. The house has seven chimneys. Three are sheathed in stucco with a limestone caps; four are painted white brick with limestone caps. Four are in the farmhouse section. There is a broad chimney located at the peak of the gable set in approximately 1' from the west wall of the farmhouse; this services the fireplace in the farmhouse bedroom. There is a second chimney on the north wall of the farmhouse; that is for the fireplace in the Adlers sitting room. A third chimney is on the east wall of the two-story section of the farmhouse; that is for the living room. The fourth chimney in the farmhouse section is located on the north slope of the two story section of the

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farmhouse; that services the dining room. The other two chimneys were built for fireplaces in the 1941 section of the house. One is located at the peak of the gable at the east end of the farmhouse section; this is for the sitting room fireplace. The sixth chimney is located on the east wall of the courtyard. It contains a sculpture niche and projects up from the courtyard wall. The seventh chimney is just north of the peak of the gable roof of the barn. Windows on the house are generally 6/6 double-hung sash. Some are 3/6. Others are 4/4, 8/8 or 12/12. Those in the living room bay are arched. Windows on the second floor of the 1918 farmhouse section are multipane casements. The windows are generally inset with no lintels and with molded wood sills. Some of the windows have two-or three-paneled shutters, that are painted blue, with ornamental wrought iron shutter toggles.

The house has several entrances. The original entrance, that is topped by a fanlight with ornamental ironwork covered with plaster, was located in the west wing of the 1918 remodeled farmhouse section; it originally opened into an area separated from the living room by columns. It currently is not used as the primary entrance. A second entrance is located in the south wall of the glazed porch opening onto the courtyard. It currently serves as the main entrance to the building. A new door was punched in the south wall of the farmhouse, in the 1980s, where there was previously a window for the kitchen. The door to the farmhouse from the porch is located up two stairs and is at the south end of the east wall of the living room. It is topped by a fanlight that also has ornamental ironwork covered with plaster. The third door in the farmhouse section opened off the north wall of the kitchen area. The dining porch has five pairs of French doors that open outside; three are located on the east wall and open onto the gardens. One is located in the center of the south wall. The French doors in the center of the north wall were converted into a fire door and topped by a transom sometime in the 1980s. When the 1941 addition was built two sets of French doors were built at the north end; both have rectangular transoms with ornamental ironwork covered with plaster and are located directly across from each other. These open into an area on the inside of the house separated from the main section of the sitting room by columns. One entrance opens onto the courtyard and is located on the west wall; one opens onto the gardens and is located on the east wall. The entrance to the servants cottage that was built in 1918 is located in the tower. It is topped by a small fanlight. Other doorways into the building are located in the east wall of the small porch at the south end of the servants cottage, in the south wall of the servants cottage that opens into the porch, in the dog trot through the barn, in the south wall of the barn at the east end and in the second floor west side of the barn. There is also an entrance door into the courtyard between the garage and the barn, just south of the barn.

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The west facade of the 1918 remodeled farmhouse is composed of three sections. The center part stands two stories, is two bays wide and is topped by a front facing gable roof. The windows on the first floor are 6/6 flanked by three-panel shutters. The second floor contains two shorter windows, each a pair of casements with four lights. These windows are flanked by two-panel shutters. The center section is flanked by two one-story wings. The north wing has two bays of 6/6 windows. The south wing has three bays. It contains the paneled front door to the 1918 remodeled farmhouse. Flanking the door are two 6/6 windows. The six-paneled wood door is topped by an elliptical fanlight with ornamental ironwork covered with plaster. This entrance is reached by two concrete steps on each side of the door, on the second step up, is an ornamental wrought iron boot cleaner. Its curved support is similar to the curves on the shutter toggles. There is a small patio of concrete pavers in a herring bone pattern, installed in the 1980s, at the foot of the two steps. Approximately 4' from the stairs there are a pair of historic square concrete posts framing the door. A sidewalk of concrete pavers extends to the concrete sidewalk paralleling Milwaukee Road.

The west end of the south facade of the farmhouse facing the courtyard stands 1-1/2 stories. Its gable roof is sloped toward the west, where the building becomes one story. The first floor has a three-sided bay centered on the gable. The bay has a flat roof with a shallow overhang. There is an arched double-hung 8/6 window on each side of the bay. The upper portion of the top of the sash has four panes springing from a semi-circular light. Each window is topped by a simple molded arch with a raised keystone and flanked by pilasters springing from corner blocks at the base and topped by corner blocks. The second floor has a single 6/6 window just beneath the peak of the gable. A shed roof dormer with a pair of single-light casements is located on the east gable slope of this part of the farmhouse structure. The east end of the south facade contains the glazed entrance porch opening into a narrow hallway. It has a pair of French doors with eight lights and a rectangular panel in each door. The doors are topped by a narrow rectangular transom with ornamental wrought ironwork covered with plaster. Flanking the doors are glazed openings, with 15 lights on the west side of the doors and 20 lights on the east side.

The west facade of the courtyard is made up of two parts. The first floor of the south end with two bays was part of the servants' cottage Adler designed in 1918. The rest of the west facade, including the second story of the servants' cottage was built by Adler in 1941. In its entirety, the west wall of the courtyard is seven bays long. There are three bays on each side of an one-story arched niche, serving as the base for a chimney. The north bay contains a pair of

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French double doors with six lights. On the exterior is a pair of screens with louvers on the bottom. These French doors are topped by a rectangular transom with ornamental ironwork covered with plaster. There are three windows on the first floor, one just south of the French doors and two at the south end of the chimney in the area that was originally built as the servants' cottage. The two south windows 6/6 and flanked by three-paneled shutters. The north window has 12 panes. Over each window is an oval niche containing the bust of a classically-robed female figure resting on a narrow pedestal. There are no window openings immediately flanking the chimney. On the second floor are four dormers. Two are located on each side of the chimney, which extends from the wall beyond the height of the gable roof. Each dormer has a 6/6 window and is topped by a gable roof.

The north facade of the courtyard is the formed by the barn wall. In the center, on the first floor, is a dog trot 10' wide, framed by a rectangular opening. At the east end is a 1/1 window, which appears to have been added later than the historic time period of the property. Above the dog trot is a small door with vertical panels and wrought iron hinges. A wood hoist extends from the wall.

Connecting the east and north walls is a three-story octagonal tower, built when Adler designed the servants cottage. It was built as a connector to the barn and contains a staircase that extended from the basement to the second floor of the tower. The top of the tower once housed a water tank. The stairs between the basement and the first floor have been closed off. At the base of the tower is a six paneled door topped by a small fanlight. There are two small 1/1 windows in the northwest and west walls of the tower. The tower is topped by a steep flared faceted conical roof with an ornamental wind vane in the shape of a horse.

The courtyard was historically gravel. In the 1980s it was altered, and the low limestone wall that separated a patio in front of the south wall of the farmhouse from the gravel yard is no longer there. This patio was covered with flagstone. During the 1920s, and perhaps later, there was a water pump surrounded by an open structure topped by a gable roof just in front of the glazed porch. At the south end of the west side of the courtyard is a 3' wall of rough faced limestone topped by a picket fence, and at the north end is a 6" wall of the limestone topped by a picket fence. Photos taken in the 1920s indicate these walls are historic. A pair of picket fence gates with wrought iron hinges open into the courtyard from Milwaukee Avenue. The courtyard was landscaped in the 1980s with grass, flower beds and paths made of concrete pavers.

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The west end of the barn is topped by a gable roof. It is three bays wide. A staircase extends from the courtyard along the wall to a second floor entrance with a paneled door in the south bay. The north and center bays have 3/6 windows and are flanked by three-panel shutters. Adjacent to the barn is a rectangular one-story shed topped by a gable roof. The west wall of the shed is a continuation of the barn wall with an arched opening containing a paneled door topped by an opening with ornamental wood slats. This doorway to the shed opens into the second courtyard located on the south side of the barn.

The south wall of the barn and 1934 addition to the servants cottage is six bays wide. At the west end is the open shed, with a post in the southeast corner, that measures 9' x 12'. There is a 2/2 window to the barn inside the shed. In the center is the dog trot. On the east end is a former carriage opening that is boarded up. To the east of the barn is a 7' x 14-1/2' porch that was part of the 1934 addition. In the 1980s, the porch received a new door, a fixed pane window on the west, three 1/1 windows on the south and two 1/1 windows on the east. The interior of the porch is three bays wide. To the west is a paneled door. The center and east bay have 6/6 windows. This porch is topped by a shed roof that is a continuation of the roof slope of the 1934 servants' cottage addition to the house. There is a dormer in the porch roof that has two 1/1 casement windows and is topped by a gable roof. The three windows on the second floor of the barn are 6/6.

The east elevation has eight bays between the south end of the house and the projecting glazed dining porch. The 1-1/2 story gable end that was built in 1934 and that is lower than the barn, has two 6/6 windows on the first floor and one 3/6 window on the second. There is a semi-circular louvered opening in the gable. In 1941, a half story was added to the 1918 servants' cottage, and it was connected to the 1918 farmhouse by a 1-1/2 story addition. The south end of this center section, which is six bays wide, has three 6/6 windows with paneled shutters on the first floor. This was the original servants' cottage. In the center of this area is a semicircular bay with two 12/12 glazed openings. These light the dining room that was part of the 1941 addition. At the north end there is a pair of French doors that are paneled at the bottom, have six lights at the top and a rectangular transom containing ornamental ironwork covered with plaster. This entrance opens into Adler's 1941 sitting room and is identical to the one opposite it that opens into the courtyard. On the second floor there are four evenly-spaced dormers that each have 6/6 windows and are topped by gable roofs.

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The projecting glazed dining porch is sheathed in stucco, surrounded by a simple wood entablature and topped by a pediment facing a broad allee stretching to the east. The south wall of the porch has three floor-to-ceiling openings flanked and separated by flat pilasters with Doric capitals. The center opening has a pair of French doors containing fourteen rectangular lights each. The side openings are the same width as one French door and contains 14 lights. The entablature on each end extends beyond the pediment. The east wall of the porch contains three pairs of French doors with 14 lights in each panel. The pairs of French doors are flanked and separated by semicircular smooth-faced pilasters with Doric bases and capitals. The porch rests on a concrete base which has six stairs extending the width of the porch down to a patio. Concrete urns rest on low walls that project east from the top stair. A second pair of stone urns rests on the bottom step. The north wall of the porch has four Doric engaged columns separating three openings. The side openings are the same width as the other windows on the porch and contain 14 lights. The center opening contains a new fire door with six panels on the bottom and a transom with twelve lights formed by applied muntins. This alteration was probably made in the 1980s.

To the west of the porch, there are two sections. The east end of the north wall between the dining porch and the east wall of the 1918 remodeled farmhouse contains a bay that is topped by a gable end with a semi-circular louver. This section was added in 1941, when the dining porch was moved east. This bay forms the north end of the sitting room addition. The bay has a 4/6 prow-shaped window on each side and a window with three sections on the north end. The center opening is 10/15. The side openings are 4/6. Topping the bay is a finely detailed wood entablature with vertical moldings and dentils. Just west of the bay is a one story section with a 6/6 window with paneled shutters and a paneled door with a fire stair leading down to a limestone path. This door and window opening are to the room that Adler designed as his kitchen/pantry and today serves as the reception room of the Adler Cultural Center

The east wall of the 1918 remodeled farmhouse structure is three bays wide. The first floor contains an oriel window with 4/4 windows flanking an 8/8 center window. Curved muntins form an arch in the top of each pair of openings. This window opens into the dining room. To the north, on the first floor, is a single 6/6 window with paneled shutters. On the second floor are two shuttered 6/6 windows set into the gable end. There is a round louvered opening in the peak of the gable. Under the first floor oriel is a six pane opening; under the first floor window is a stuccoed opening with a ventilation louver.

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The north side of the 1918 remodeled farmhouse has a gabled end. The pitch of the roof is sloped to the west. In the center of the top of the gable is one 6/6 window with paneled shutters. A brick chimney with two sloping steps on the west side is located just west of the window.

The garage building, constructed in 1926, stands one story and is topped by a wood shingled gable roof that has a longer slope on the south side. Its dimensions are 20' x 47', with the gable ends facing east and west. In the center of the building, at the peak of the gable, is a square wood cupola. The cupola is made up of three sections. The base is paneled. The center contains a tall glazed opening with 20 light on each of four rectangular sides. At each corner is a slender round tapered column. These columns support a simple entablature topped by a curved bell cast hipped roof with a small ball at the peak of the hip. The north wall of the garage is five bays wide. Each opening is 8' 6" wide, surrounded by wood casings and topped by an elliptical arch with a raised keystone. The center opening contains a dog trot. The south wall is also five bays wide. On each side of the dog trot there are two 3/3 windows with paneled shutters. On this side of the garage, where the wall is lower than the north side, the roof follows the curve of the dog trot opening.

THE INTERIOR

The first floor of the house contains twelve rooms. Entrance into the house is through a narrow glazed porch on the north side of the courtyard. There are three doorways connecting this porch to the main house. To the west, up two stairs, is the living room of the original house that was remodeled in 1918. Straight ahead, to the north, up two stairs, is the room that historically functioned as the kitchen-pantry area: today it serves as a reception room. Historically, there was a window, not a door entering the room. To the east, and down two stairs, is an entrance to a large sitting room that is now referred to as the ballroom. The sitting room was part of the 1941 section of the house that was built connecting the 1918 remodeled farmhouse to the servants' cottage.

The section of the house that was remodeled in 1918 contains six rooms. The living room, which has an entrance on the west wall to Milwaukee Avenue, is in the southwest corner of this section. To the north is an entrance to David and Katherine's bedroom with an entrance to her sitting/dressing room, which is in the northwest corner of this section. Just east of the sitting room is a bathroom, located in the northeast corner of this section. It today serves as a storage

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area. At the east end of the north wall of the living room is an entrance to the dining room. There is an entrance to the former pantry-kitchen area at the east end of the south wall of the dining room. The wall between the original pantry and kitchen was removed ca. 1985. At the same time, the east kitchen window was removed and converted into a doorway.

The second floor of the 1918 section contains four rooms. They are accessed from a steep stairway located in the center of the north wall of the living room. It historically contained two guest bedrooms and two bathrooms. The two bedrooms, located on the south and east sides of this section today are used as music rooms. There is a crawl space between the south bedroom of the 1918 section and the attic of the area Adler added in 1941.

The 1941 section of the house, which was built to connect his home with the servants' cottage, is entered from the east end of the glass entrance porch. It was built to contain a new, larger sitting room and a new dining room. When these were built and the house was expanded, the glazed dining porch, which Adler added on to his 1918 farmhouse home, was moved further east. To the south of the sitting room, down three stairs, is a small narrow hallway leading to the room which in 1941 served as a dining room. Today it is used as gallery space.

The section to the south of the 1941 addition that was built as one-story servants cottage in 1918, has a polygonal tower in the southwest corner. This tower contains a staircase connecting the first and second floors. It originally housed a water tank, which has been removed, and a set of stairs leading to the basement. This section of stair has been closed off. In 1934, a 1-1/2 story section was added to the south of the servants cottage. When the servants' cottage was built in 1918, it had two bedrooms and a bath in the area to the north and east of the tower, a small kitchen located just south of the south bedroom and a living room in the southeast corner. Today the pantry serves as a kitchen; the south bedroom is a studio; the kitchen is a janitorial closet, and the living room serves as another studio. A corridor runs along the west wall of the two studio rooms and ends in a small porch that was glazed during the last twenty years, but was an open porch when built. To the west of the corridor is an entrance to another studio room, which is actually located in the east side of the barn.

The first floor of the barn has two rooms, one on each side of the dog trot that runs through the center of the building. The room across from the studio, on the west side of the barn and west of the dog trot, functions as a boiler room and a storage area.

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In 1934, when the servants quarters was expanded, a bedroom and a bath were added on the second floor over the kitchen and living rooms, in the southeast corner of the second floor. Today the bedroom serves as the Director's office. The second floor of the barn was built out in 1934 to accommodate an L-shaped hall, two bedrooms and a bath. The hall is situated in the northeast corner of the barn. There is a bedroom on the south side of the barn, stairs down to a hallway, a small bedroom in the northwest corner and a small hall and bath in the southeast corner. An exit to the exterior staircase on the west side of the barn was built opening off the small hall just west of the bathroom. In 1941, when Adler connected the servants cottage to the 1918 house he designed a scheme for the second floor that would have included a large bedroom with a fireplace, accessed from the staircase that was never built, with a bathroom and wardrobe, a linen room and a store room located to the south of the bedroom. This was never constructed, but a closet that was built in the 1934 remodeling was removed and a broad opening was cut to connect the intended bedroom area to the second floor of the servants' cottage. The large bedroom space became a storage space and today is used as an open office area. In 1946, Adler drew up plans to slightly reconfigure the servants' bedroom area in the barn. He removed closets at the west end of the "L"-shaped hallway, connecting the small bedroom in the northwest corner of the barn to that hallway. Today the south bedroom is used as a piano studio and the small bedroom is a kitchen. Sometime after 1946, the 1934 doorway to the Director's office was moved from the north wall to the west wall when a closet located just north of the 1934 bathroom was removed.

INTERIOR FINISHES

Entrance into the living room of the 1918 house was either from the glazed porch opening from the courtyard or from the entrance off Milwaukee Avenue. The glazed porch is narrow and has plaster walls, a brick floor in a herring bone pattern and a wood ceiling with slanted boards. The north wall contains a center opening (formerly a window) flanked by double-hung 6/6 windows, with an ornamental keystone. The opening on the east wall is topped by a plaster ornamental panel, dated 1680, with heraldic details. The living room, accessed from the porch, is rectangular with a flat ceiling surrounded by a row of small acanthus leaves as part of the room's crown molding. The walls are paneled, and there is wood molding forming a chair rail on the south, west and north walls. The room is divided so that the Milwaukee Avenue entrance, which is located in the center of the west wall, opens into a soffited area separated from the main section

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of the living room by two square columns with simple molded capitals. The crown molding is found on the soffits as well as the walls. The east wall opposite the Milwaukee Avenue entrance contains a fireplace flanked by symmetrical doorways, with bookcases separating the fireplace from the doors. The south door is from the glass entrance porch; the north door is from the reception space that historically served as a pantry. The fireplace has a simple wood mantel with slender moldings forming panels. In the center panel, the molding takes the form of an elongated diamond. The other panels are square, picking up the shape of the columns, or rectangular. The doorways are molded, with a keystone in the center. Like the Milwaukee Avenue entrance, these doors have six panels and are each topped by an elliptical fanlight with ornamental plasterwork. The south wall has a three-sided bay at the south end. There is paneling in the bay. The north wall is paneled in the entrance area. In the living room section there are three openings taking the form of a Palladian arch. The center arched opening contains a staircase to the second floor. The six-paneled doors flanking it have six paneled doors, but no fanlights. The room is painted a cream color, but it appears that there is a blue green faux wood finish underneath the paint on the columns and on the fireplace. The room has oak strip flooring.

The west door on the north wall of the living room opens into the room that served as David and Katherine's bedroom. It is also rectangular, and the crown molding found in the living room also surrounds this room. The bedroom has no paneling, but there are bookshelves located on the east and west walls. In the center of the west wall there is a fireplace with a bronze firebox, molded marble surround and a marble mantel. Between the surround and the mantel is a carved marble wide ornamental band with floral and shell motifs. The fireplace is flanked by windows. There are three six paneled doors in this room: one from the living room, one leading to the a small hall with entrances to the dining room and the basement and, on the north wall one leading to the Adler's sitting/dressing area. Each door is surrounded by fluted moldings and has bulls eye corner blocks.

The sitting area is rectangular and has crown molding that matches those in the other two major living rooms of the 1918 section of the house. There is a fireplace with a simple marble surround and mantel in the center of the north wall. The east wall contains an entrance to a small rectangular room that originally served as a bathroom. The entrance is flanked by French doors with eight lights and paneling at the bottom. There is shelving behind these doors. All of the door and window surrounds in this room are fluted with bulls eye corner blocks. The fixtures have been removed from the bathroom, but the east wall contains two mirrored closet doors on each side of

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the entrance and paneled opening to storage over the door to the sitting area and the closet doors.

The dining room, which is accessed from the sitting area, the living room and the former pantry area, is rectangular. It is surrounded by simple 4" crown molding. Except for the fireplace wall, the walls have wainscoting. The north wall, opposite the entrance from the living room, is paneled with a fireplace in the center. Blue delft tiles surround the bronze firebox, but the fireplace has no projecting mantel. Flanking the fireplace are arched bookshelves with curved ornamental shelves and paneled door openings. The east wall has a shallow three sided bay with Zuber wallpaper illustrating West Point in the 18th Century. On the west wall, where the entrance accessing the bedroom is located, the wallpaper depicts Boston in the 18th Century. The south wall is unornamented, except for two paneled doors, symmetrically located. The west door leads to the living room; the east door to the former pantry. The dining room has much of its original furniture.

The pantry-kitchen area is two stairs up from the entrance porch. The opening from the porch, on the south wall, has been modified and has a new door. The west wall contains two cabinets with 18-panel glazed doors, a wood shelf beneath them and doors to shallow cabinets. At the west end is the doorway to the living room. The north wall contains three doorways and a double-hung 6/6 window. To the west is the door to the dining room, and in the center is a door to the exterior. On the east wall, where the rear of the chimney for the 1941 fireplace in the sitting room is located, there is an entrance to the 1941 sitting room. It is at the east end of the wall and four steps down.

The upstairs guest area, which is accessed from the living room staircase, contains two bedrooms and two baths accessed from a small stairhall, contains no ornamental treatment although one of the bedrooms contains a fireplace, with a simple wood mantel, flanked by closet a pair of low double doors opening into closets. There are four-paneled doors opening into the rooms, but no bulls eye moldings. The doors have ceramic doorknobs, whereas on the first floor all hardware is of brass. Floors are of pine rather than oak, as they are in the first floor family living rooms. One of the bathrooms has paneled closet doors and a claw-foot tub. The other has a ca. 1918 sink with cylindrical glass legs. The floor of this bath is linoleum with a black background with white stars. The stairs to the first floor have a simple wood balustrade with square picket at the landing and an arch over the opening to the stairs.

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The 1941 sitting room is a large rectangular room. It is divided just south of the door from the glazed porch by two rounded Doric columns. The columns support a two-foot entablature with dentils. At the wall ends the entablature is supported by pilasters. The walls are plaster with wainscoting that has a faux marble finish. The ceiling of the north section of the 1941 sitting room is flat with sloped sides. The floor is made of 3" oak planks set in a herringbone pattern like that executed in brick on the floor of the entrance porch. The west wall of the section south of the columns contains a pair of French doors with six lights at the top and a rectangular transom with ornamental plaster work. The wall north of the columns has a fireplace in the center. The surround and hearth are of black veined marble. The mantel is paneled with a faux marble finish like the wainscoting. Flanking the fireplace are two doors: one leading from the glazed porch and one leading from the reception area. The east wall, directly across, mirrors the arrangement of the west wall. South of the columns is another set of French doors. North of the columns are two doors. Both doors open into the 1918 dining porch that was moved. The north wall of the sitting room contains a window bay with three windows facing north and a pair of prow windows facing east and west. The south wall, across from the bay, has two symmetrical openings. Each has molded casings and is topped by an elliptical arch with a raised keystone. The opening to the east leads into the storage closet that was to contain a stair hall. The opening to the west leads down three steps to a small hallway to the dining room. In this hallway is a window with a carved wood curtain. It is a motif Adler had used in 1932 in his design for a house in Lake Forest for Mr. and Mrs. Edison Dick. All door casings and the panels of the six-paneled doors in the sitting room have a faux marble finish. There is a hanging light fixture, in the shape of a shell, in the center of the sitting area.

The rectangular dining porch is glazed on three sides with French doors. The center pair of doors on the north wall were taken out and replaced with a fire door topped by a transom. The ceiling is surrounded by crown molding with small pendants. The floors are in the same herringbone pattern as the entrance hall. The room was originally directly accessed from the porch. When the dining porch was moved, the six paneled doors with fluted casings and bulls eye corner blocks were moved from their original location. There are two china cabinets with glazed openings at the top and paneled doors at the bottom in the northeast and southeast corners of the room. These are topped by elliptical arches springing from slender Doric pilasters. Two etched glass lanterns hang from the ceiling.

Connecting the 1941 sitting and dining rooms is a small passageway. It has rough-sawn

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pine walls that are made of planks set in a rectangular geometric pattern. It is attached to the walls with wood pegs. The steps and flooring is made of walnut; the floor has 3" planks. The west wall of this hallway has a twelve pane window that looks double hung because it has handles and a latch. It is surrounded by a carved wood curtain. Both the window and the door to the dining room are wood with a faux grain finish to match the walls.

The 1941 dining room is rectangular with a centered rounded bay that has two windows facing east. The walls have wainscoting, with all of the wood beneath the molding rough sawn like the walls of the hallway. Boards in the bay are curved. The ceiling is flat with deep crown moldings. The floors are made of oak planks set in rectangular patterns on the diagonal. They were installed with wood pegs. The east wall with the rounded bay contains two 8/8 curved windows that are paneled beneath the glazed opening. Windows are inset, with paneling on the narrow walls and ceiling section surrounding the windows. The west wall is paneled with rough-sawn wood, with fireplace in the center. It has a cream and brown veined marble surround with ornamental carved wood trim and a marble hearth. The firebox is of brick. Above the fireplace is an ornamental broken pediment supported by carved wood brackets. The pediment is topped by ornamental steps and has an ornamental bracket in the center. Flanking the fireplace are symmetrical openings topped by broad elliptical arches supported by pilasters. These openings lead back to small open halls. These halls each have a door opening into a closet located in the fireplace wall. The north hall is entered from the small passageway. The south hall leads to the area that was the servants cottage. Just east of the dining room is a hallway with the pantry and kitchen. Both contain the cabinets that were installed in 1941. Other than the cabinets there are no historic finishes in any of the rooms south of the dining room. There are no historic finishes on the second floor other than a stair railing with pickets similar to that on the second floor of the farmhouse.

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SUMMARY

The David Adler Estate, including his house and the most intact portion remaining of formally landscaped grounds has statewide significance and meets Criteria B and C for listing on the National Register of Historic Places. Its period of significance dates from 1918, when Adler remodeled an 1864 farmhouse and first drew up landscape plans, until 1949, when Adler died there. The estate meets Criterion B as the property most closely associated with the life and career of David Adler (1882-1949), one of the Chicago area's foremost country estate architects. He lived there from 1918 on, during his most prolific and productive years. Although Adler rented places in Chicago between 1911, when he began practicing in the area, and 1935, his Libertyville, Illinois, home is the only residence designed and owned by him. He had his practice at 220 South Michigan, Chicago, in Orchestra Hall, but nothing remains of his office there. The place that best illustrates the achievements of his career designing country homes for numerous prominent clients is his Libertyville estate.

Adler's estate also meets Criterion C for listing on the National Register. It is an important example of the work of David Adler, a distinguished and influential architect whose career is associated with the design of the estate house. Typical of the eclectic approach to architecture practiced by a number of other highly-regarded architects during the estate's period of significance, Adler's own home combines several popular styles of the period. 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 usually 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 biographer, Richard Pratt, as "the last of the great eclectic architects"² Between 1890 and 1940, when it was popular to plan country houses drawing from various historic styles, Adler designed a simple country place that combined Colonial Revival, Classical Revival and

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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French Renaissance features to create his own unique synthesis. Drawing inspiration from the basic simplicity of the vernacular farmhouse he remodeled, from his classical training at the Ecole des Beaux Arts and from his extensive European travels, Adler designed a place that is modest in scale, formal in design treatment and comfortable in its wooded setting on the Des Plaines River. His home is not stately and grand like many of the estates he designed for his clients, but it embodies Adler's keen eye for detail, proportion and symmetry. It served as his laboratory, where he experimented with design features that were later adapted for the homes of his clients.

Over the years, little of Adler's work on the house has been changed. Except for the removal of a wall between the farmhouse kitchen and pantry, the floorplan as it looked in 1949 is unaltered. No decorative trim has been removed. There is less historic landscaping surrounding the house and it is overgrown, but much of the formal outline of the landscape plan to the east, including the gardens, the allee and the paths, is intact. The property being nominated to the National Register continues to display a high level of artistic value and craftsmanship and has excellent integrity.

HISTORY

Of the over 50 important country houses David Adler designed during a career that spanned 38 years, his own home took a special place in his work. Adler married June 1, 1916, and he almost immediately began considering construction of a special place to share with his new wife, Katherine Keith. They moved into their small but elegant remodeled farmhouse in 1918. This was a year that marked the beginning of his lifelong involvement with modifying the property, enlarging it and experimenting with ideas that would not only enhance his own home but would be applicable to the larger, grander homes he was designing for his wealthy North Shore and sometimes national clientele. The Architecture Department of the Art Institute of Chicago has in its collection over 1300 drawings by Adler and at least 332 sheets of material pertaining to the Adler estate house and out buildings dating from 1918 to 1948. These include 142 detail drawings, 29 design sketches, 111 design drawings, 34 supporting documents and several photographs. Some refer to elements that were built, some to designs that were never

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executed. There are floor plans dating from 1918, 1934, 1940-41 and 1946.³ The Art Institute's collection includes, in addition to floor plans, exterior and interior elevation drawings, garden layout plans, section drawings and numerous details of fireplaces, fences, paneling and other features. Adler often executed full scale drawings. He did this for a section of the tower eave, for the farmhouse dining room bay window and for flower stands, fence walls and lattice work. The collection includes 1934-38 elevation drawings and floorplans for a gardener's house and a greenhouse (demolished), for the gazebo he built so that his wife could have solitude to write in a getaway near the Des Plains River (burned in a fire ca. 1970)⁴ and a drawing, dated 1931, for a bridge that was to span the river (unexecuted). It is a relatively comprehensive collection that allows making sense of Adler's changes to the 1864 farmhouse and to the surrounding landscape Adler continued to purchase and modify. The extensive collection of Adler's client work allows comparisons to be made between the designs he executed in his own home and the drawing process and design details he applied to other work.

During the years Adler was working on his own relatively modest home, he was 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

³One set of plans in the Architecture Department at the Art Institute included unexecuted designs for converting the upstairs of the 1941 structure linking the farmhouse to the servants cottage into a large bedroom and adjacent bath linen room and store room. This finished space would have been connected to the first floor by a grand stair to be located in a proposed stairhall south of the new sitting room. This staircase was to connect the bedroom, the first floor sitting room and another sitting room in the basement, located beneath the dining room. The 1918 kitchen and pantry were to be converted into a west hall and a coat closet.

⁴Katherine Keith Adler found the gazebo to be her own private place; photos still exist, so it could be reconstructed.

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and uncle, Mr. and Mrs. C.A. Stonehill, in Glencoe (demolished). 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."⁵ Adler's homes were immediately recognized for their style and grace, and he became known as the premier architect of the rich.⁶ 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."⁷

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.

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 estates Adler designed during his most prolific period--the teens and twenties--meet Newton's definition as described in Mark Hewitt's book, The Architect & the American 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

⁵Rich Cahan, "The Glory that Was David Adler." The Independent Register, April 15, 1976., p. 1B

⁶Ibid.

⁷ Patricia Moore. "Status: an Adler Home." Chicago Daily News, June 1, 1971.

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reach of other houses.⁸

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. From the late 19th century until the Depression, the number of millionaires grew substantially, and thousands of very large homes were built in quasi-rural and suburban areas throughout the country. In 1916, there were 2,243 people with yearly incomes between \$200,000 and \$1,000,000—ten times more than in 1910. And these affluent people, typical Adler clients, tended to lavish money on their homes. The major architectural journals devoted significant coverage to the country house beginning around 1905, with the Architectural Record and the Architectural Forum devoting a yearly number to the subject throughout the 1910s and the 1920s. Country Life in America was, along with House and Garden and The House Beautiful, a magazine of general interest. This made sense. After World War I, there was a tremendous exodus to suburbia. The wealthy were buying up large parcels of land where the life of the country gentleman was still available. Efficient and comfortable train service had been available since the late 19th Century, and the automobile and improved roads made travel from the city rapid, pleasant and even more accessible.

Adler, who was living in an apartment in Chicago when he got married in 1916, chose to build his own country estate and primary residence in Libertyville, 35 miles north of the Chicago Loop, where his office was located, and approximately 6 miles west of Lake Bluff/Lake Forest, the site of his ever-growing client base. A primary reason for the location, as noted in Rich Cahan's 1976 article in the area newspaper, the Independent Register, was that Adler's wife Katherine enjoyed riding and this area was near society's hunting district. She also wrote, and living in the country offered her solitude and quiet to devote time to her writing. William McCormick Blair, a close friend of Adler's who commissioned him to design his own Lake Bluff home in 1926, gave another reason for the location Adler selected in Cahan's article, "The Adlers did not want an elegant home. They did not have the money to build a great home and didn't

⁸ Mark Alan Hewitt. The Architect & the American Country House: 1890-1940. New Haven: Yale University Press, 1990, p. 153

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want to live that type of lifestyle.”⁹ It is highly likely that Adler relished the idea of doing some remodeling. His farm home and property allowed him the challenge of making an existing home his own, the opportunity to experiment and the chance to add on without removing the historic elements he had previously designed.

Records indicate that Adler lived in three residences from 1911, when he began practicing architecture in Chicago until his death in 1949. A memorandum from the Architect Section, Department of Registration and Education, State of Illinois, dating from 1964, notes that when Adler first took his architectural licensing examination (which he failed), on April 11-12-13, 1917, he lived at 11 East Elm, Chicago.¹⁰ This is an apartment building. The second residence he had in Chicago is located at 1240 North State Street. Directories indicate that he maintained residence there during the 1920s and early 1930s. It is a limestone townhouse that is part of a group that appears to have been built sometime during the 1870s, just after the Chicago fire. The Art Institute has 8 sketches dating from 1930 for this property. These are for interior details and do not indicate exterior work. Nevertheless, he did design an ornamental metal balcony that clearly shows Adler’s hand. After 1935, his name no longer appears in Chicago directories at this address. Title records show that he did not own the property but rented it from the estate of the Leiter family.¹¹ Later in his life Adler designed other properties for himself, but he never lived in any of them. The Art Institute Architecture Department has one working drawing for a cottage he designed for Katherine and himself in 1928 in the Carmel Valley, California, but only a

⁹ Cahan, p. 1B

¹⁰ Memorandum, from Margaret Downey, Professional License Supervisor of the Architect Section, Department of Registration and Education, State of Illinois, in which she discusses David Adler’s licensing records. This memorandum is in the Burnham Library Pamphlet File, Art Institute of Chicago.

¹¹ The first mortgage on the property was taken out in 1872 by George Hoesch. The owner of the property, from 1892 until 1913 was either Levi Leiter or his wife Mary. It remained in the Leiter family until the 1940s. Leiter was a partner of Marshall Field’s, when the department store was originally formed. He was the developer of the Second Leiter Building at 403 South State Street, one of Chicago’s early skyscrapers, designed by William Le Baron Jenney.

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gardener's cottage was built. The Department also has one detail drawing for a guesthouse in Taxco, Mexico, dated 1944, but no Mexican residence was never built.¹² Although Adler's office at 220 South Michigan was quite a distance from his Libertyville home, he was driven to work by his houseman.¹³ His primary residence, that most closely associated with his life and career was the Libertyville estate at 1700 North Milwaukee Avenue.

Even though it was considerably less palatial than many, Adler's estate, with its eclectic combination of historical styles, was stylistically typical of the country places being built during the era of the country house. Whether homes being built were mansions or smaller dwellings, historical revivalism generally prevailed. The homes built in revival styles were the ones that conferred status and respectability. Russell Lynes, writing in The Tastemakers in 1954, traces this tendency back to the late 1880s and the architecture of William Morris Hunt. Hunt, according to Lynes, introduced the concept of "adaptation:, that is, the adaptation of a historical building type, like the French chateau, to the design of the American House."¹⁴ He introduced it with his design for Biltmore, a 255-room French Eclectic estate built for George Washington Vanderbilt in 1889. Leland Roth, writing in 1979 about residential architecture in the teens and twenties in A Concise History of American Architecture, comments that the forms employed were the most archly traditional ever in American Architecture....Such houses were a defense against what is now sometimes called 'future shock'; they were safe and secure refuges amidst a culture in flux.¹⁵ The estates tended to be different from one another and were predominantly derived from Tudor manor houses, French chateaux or farmhouses, Georgian mansions, Italian Villas, Classical temples or American colonial houses. The dilemma of the period was the multiplicity of choice,

¹² Phone interview with Stephan Salny, author of forthcoming book on David Adler, June 16, 1999.

¹³ Phone interview with Jack Fornay, who knew David Adler. He served as President of the Libertyville Village Board, during the years just after Adler died.

¹⁴ Russell Lynes. The Tastemakers. New York: Harper Brothers, 1954. p. 121.

¹⁵ Leland Roth. A concise History of American Architecture. New York: Harper & Rowe, 1979. P.236.

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and evaluating the variety of choices was a favorite topic of the architectural publications that featured articles on country houses.

The world of choice lay at the architects feet. Ann Swallow, in her Master's thesis presented to the School of Architecture at the University of Virginia, discusses eclecticism as practiced by the architectural firm of Peabody and Stearns in their designs for country houses in Lenox, Massachusetts. She notes that their freedom to choose from all of the architectural past was an essential condition for intelligent new design.¹⁶ Robert Peabody (1845-1917) believed that the widespread practice of designing in one tradition to the exclusion of the other showed a lack of understanding of the ultimate purpose of the architect, to design beautiful forms regardless of the style.¹⁷ Her conclusion was that "For Peabody and Stearns eclecticism provided an aesthetic basis for design. The discovery and presentation of an ideal beauty was dependent upon scholarly inquiry into architectural history and subsequent experimentation, via style, composition and materials."¹⁸ David Adler is constantly referred to as a master of this eclectic approach to architecture. His design ingenuity developed out of a mind that received excellent academic and professional training, that was receptive to influence from the historical architecture he experienced (both directly through travel and indirectly from publications) and that was enormously creative. Adler was unafraid to experiment, a quality evidenced in his continuous drawings for his Libertyville home.

David Adler was born in 1882, in Milwaukee, Wisconsin. He was the only son of Isaac David Adler, a successful wholesale maker of men's clothing, and Therese Hyman Adler, a woman known for her great beauty. He had one sister, Frances, who became a leading interior designer under her married name, Frances Elkins. She was well known in the United States and

¹⁶ Ann Virginia Swallow. "The Eclecticism of Peabody and Stearns in Lenox, Massachusetts (1881-1905) A Thesis Presented to the Faculty of the Division of Architectural History of the School of Architecture in Partial Fulfillment of the Requirement for the Degree Master of Architectural History, School of Architecture, University of Virginia, May, 1984, p. 1.

¹⁷ *Ibid.* p. 1-2

¹⁸ *Ibid.* p. 10.

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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. Stephen Salny, who is writing a book on Adler, has commented that they were very close and always influenced each other whether or not they were involved on the same jobs. Frances might have found him furniture, rugs or accessories but Adler himself was an interior designer and his sister very likely did not do any design work for him on his own house.¹⁹

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.²⁰ 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.

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

¹⁹ Phone interview with Stephan Salny, July 21, 1999.

²⁰ Hewitt, p. 32.

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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.²¹ 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 constant use long after Adler came to Chicago.²² Adler's interest in French architecture can be seen in the design for the servants' cottage he built for his country estate in 1918. Like many French farmhouses, it has a polygonal tower at the intersection of perpendicular walls, in this case a stair tower housing a water tank at the intersection of the servants' cottage and the barn. 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.²³ 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 that were published prior to the time he began work on his country estate included: John Cordis Baker's American Country Homes and Their Gardens (1906), Lis Lilley Howe's Details from Old New England Houses (1913), Joseph Patterson Sims Old Philadelphia Colonial Details (1914) and Russell F. Whitehead's White Pine Series of Architectural Monographs (first published in 1915). The colonial details he applied to his home are found in the scale of the house, in its interior paneling and in its furnishings. Adler's library also contained books on the formal gardens of France and Italy. This formality is seen in his garden designs on the east side of the house, first executed in 1918, and further developed as he continued to buy up land and expand his property. Adler's drawings in the Art Institute and the illustrations in Pratt's book indicate David Adler's versatility

²¹ Richard Pratt. David Adler. New York: M. Evans and Company, Inc. 1970, p. 7.

²² Ibid. p 6

²³ Ibid., p. 203-207.

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in designing homes in a broad range of styles and in applying a variety of stylistic influences within a particular house to form a unified whole. This eclectic approach to successfully applying various styles is exemplified in his own home.

When Adler completed his schooling, 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."²⁴ 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.²⁵

Eager to be on his own, Adler opened up an office at Orchestra Hall six months after he began work for Shaw. 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, 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 Lake View Avenue. Although these houses were dominated by a particular style, in all of them Adler adapted other stylistic influences while creating a unified design. In 1914, Adler designed an estate in the Georgian

²⁴ Hewitt, p. 58.

²⁵ 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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Revival style for Mr. and Mrs. Granger Farwell in Libertyville, though it was never built.

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."²⁶ 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.²⁷ 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."²⁸ 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 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. In all of the country houses Adler built during the 1920s, one historic style frequently dominated the design, yet he continued to draw from a variety of sources to create a coherent synthesis.

²⁶ Pratt, p. 11

²⁷ Ibid.

²⁸ Memorandum from Margaret Downey, Architecture Section, Department of Registration and Education, State of Illinois, 1964.

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Adler's Libertyville estate house was described as "distinctly American" in an article written by architect Walter S. Frazier. He notes that the house cannot be called anything else, although there are French motifs and English details. He continues to say that "Mr. Adler used any type of architecture or detail which seemed to him to be required by the particular place or composition." He describes Adler's house as a supreme example of the eclectic approach Adler was later so often praised for. "Mr. Adler's house fits its site and the part of the country in which it finds itself, looks equally well in summer sunlight or surrounded by drifts of snow and it looks as though its growth had been a natural one—elements added here and there when needed but always with a careful eye to the effect of the whole." Although the date of the article is unknown, the accompanying R. W. Trowbridge photographs indicate that it was probably published ca. 1925. The photos show a one-story servants cottage, don't illustrate the 1926 garage and illustrate none of the additions made in the 1930s or 40s.²⁹

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 frequent 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.³⁰

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

²⁹ Walter S. Frazier. "An Architect's Country House". p. 77. Publication and date unknown.

³⁰ Aymar Embury II, A.I.A. "Modern American Country Houses." The Architectural Forum. Vol. XXXVIII. March, 1923., p. 79

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colonies increased and led 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.³¹ 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.

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.³²

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 for himself, to be located at the elevated section of the allee, directly east of his farmhouse dining porch. Many drawings were made, but his dream home was never built.

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

³¹ Hewitt, p. 85

³² Ibid. p. 86

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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.

According to records found in the archives of the David Adler Cultural Center, the farmhouse David Adler purchased in 1917 was built by Enoch Bartholomew in 1864. Old Plats and title records indicate that Bartholomew had purchased the property from Ralph Buckley (sometimes referred to as Bulkley and for whom Buckley Road, located just north of the Adler property, is named) in 1860. Several landowners followed Bartholomew, who in 1913 sold it to Oliver Brown. Brown sold his farmhouse, barn and 17-2/3 acres to David Adler in 1917.

In 1918, Adler altered the farmhouse to make it into his primary residence. He removed the front southwest corner porch, enclosed it and connected it to the area that became a living room. At the location of the west exterior wall of the farmhouse, Adler built two columns, separating a space that would visually read as an entrance area although it was actually part of the living room. He located the front entrance in the center of this area that was previously the open porch. At this time he converted the square bay on the south wall of the farmhouse to a three sided bay that is broader where it connects to the wall. Adler also added space to the other sides of the house. On the north he added a room that would serve as Mrs. Adler's sitting/dressing room and a bath. South of the bath he added space to create a dining room with a projecting bay. The Zuber wallpaper on the wall of the dining room, illustrating scenes of Boston Harbor and of West Point was French. Created originally in 1797, it was printed from hand-carved wooden blocks and is still being manufactured. When architect John Vinci worked on restoration of the house in 1980, he had the wallpaper remanufactured from the original blocks. To the east, Adler added on a Classical Revival dining porch, accessed from a long narrow porch running along the south side of the house and opening into the living room. Although the house is asymmetrical and informally planned, symmetry is evident within each room. It can be seen in the location of the staircase on north wall of the living room where the arched stair entrance is flanked by doorways to the Adlers' bedroom and the dining room. It is evident in the placement of the columns in the living room and in the entrances on the west wall of the dining porch. One doorway is to the porch connector to the living room and one is to the kitchen pantry area. At the same time as he remodeled the farmhouse, he built the one-story servants' cottage that was connected to the barn by the staitower, designed in the manner of a French farmhouse. All of the buildings were stuccoed so they created a coordinated whole. The detailing of the house is predominantly

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Colonial Revival with a paneled front entrance topped by a fanlight, with double-hung multipane windows flanked by shutters and with a simplicity typical of early colonial buildings. Intimate courtyard spaces were built between the family home and the servants' residence. To the rear, Adler designed the formal gardens, immediately east of the dining porch.

Thoughtfully designed landscapes were an integral part of the country houses defined by Norman Newton in his book on landscape architecture and described in numerous books and contemporary articles on estate design. The "characteristics of excellence" Newton elaborates upon could be used to describe the landscape Adler originally laid out for his own home and later expanded upon. Newton's list of characteristics includes the following: a meticulous care for detail, for proportion and scale, especially outdoor scale; a simple clarity of spatial structure, with space treated as primary, not just left over; clarity of circulation; reliance on evergreen compactness to convey a sense of the architectonic where needed to emphasize geometric form, and understatement and reserve rather than exaggeration.³³ The order symmetry so evident within each room of his house is clearly expressed in Adler's treatment of the gardens east of his home. Layout of the gardens is axial. Those plantings closest to the house are small in scale, with boxed hedges, related to the scale of the structure. They were designed with crisp edges, mirroring the architecture of the house. Walls, shrubbery and fences were all designed in a geometric configuration to serve as an extension of the design of the house. Landscaping further away from his house, the allees and cross paths, are broad and sweeping, edged by trees, closer in scale to the larger acreage. All of the landscaping is handled with dignity; reserve is the proper word to describe it.

In 1926, Adler added the five-bay garage with a dog trot opening in the center. It was built on axis with a new entrance road, flanked by trees, that was built to the south then turning west to connect the property to Milwaukee Road. This structure was built in scale with the house and stylistically compatible. It is topped by cupola, such as found on many Georgian buildings and has Classical pilasters separating the bays. Although it was not attached to Adler's own house, in 1928, Adler purchased land and remodeled a nearby farmhouse to serve as a residence for Mrs. Isaac Adler, his recently widowed mother. The house is still standing and is located south of the Adler Estate property being nominated to the National Register and south of the area

³³ Newton, p. 428.

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managed by the Libertyville Department of Parks and Recreation. This area, which has been considerably altered, contains other homes and, along Milwaukee Avenue to the west, businesses.

The next major changes to Adler's house took place in 1934. Adler added a 1-1/2 story section in the southeast corner of the property, connecting the servants cottage to the barn. At the same time, he built out the second story of the barn to create bedrooms and added two open porches on the south side of the addition and of the barn. He also built an exterior staircase on the west side of the barn to access the bedrooms.

Most of the major changes Adler made to the house took place in 1941. He added a 1-1/2 story wing connecting the original farmhouse to the servants cottage and elevated the roof of the one-story cottage. The second story of the additions has a low profile, lit only by dormers. At the same time he carefully moved the dining porch further east without making any changes to the room. To accommodate this change he removed the west section of the formal garden immediately in front of the dining porch. When moving the porch, he even retained the 19th Century bulls eye corner blocks on the doors to the house. The primary new rooms of the 1941 addition were a large sitting room and a formal paneled dining room, on the first floor. At the same time as he built the addition, he remodeled the bedrooms of the servants' cottage into a pantry and kitchen. All changes actually made to the house were in scale and stylistically compatible with Colonial Revival style of Adler's 1918 designs. Windows, for instance, were designed to be multipane double hung flanked by shutters. The overall exterior effect of these changes was to create a sense of enclosure on the courtyard side of the house and to give the entire house a sense of continuity and cohesiveness. This was accomplished by tying the two sections together. On the interior, Adler repeated features such as the paired columns and faux finish found in the farmhouse living room in his new sitting room, contributing to the cohesiveness reflected on the exterior. Subtly, the detailing for his new sitting room and dining room were more elaborate than his designs for the farm house spaces. The sitting room is larger and has a tall coved ceiling. The hallway to the dining room has a carved wood window curtain. The dining room has a dramatic rounded bay, a highly ornamental wood fireplace mantel and is finished with wood paneling. These details are of the more imposing type found on his larger grander homes.

Adler's fondness for the Colonial Revival style may be seen in some of his other designs. It is best expressed in the house he designed for Mr. and Mrs. William McCormick Blair in Lake

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Bluff in 1926. Of all Adler's estate houses, it is closest to his own home in its asymmetrical composition, its human scale, its informality and in some of its design features. Like Adler's farmhouse, it has double-hung multipane windows flanked by shutters, sloping rooflines and dormers. On the inside, walls are paneled, and arched entrances spring from squared columns. The dining room, which was copied from a room in the American wing of the Metropolitan Museum in New York,³⁴ has the same feeling as Adler's 1918 dining room design for his own house. The fireplace opening is surrounded by Dutch tiles and flanked by china cabinets; the walls are covered with painted scenes and a projecting bay is a prominent feature. Fanlights Adler designed for the Blair House are almost identical to those found in his own estate. The other Adler design that may be labeled Colonial Revival is that which he developed for Shoreacres Country Club in Lake Bluff in 1923. It too has colonial features and a human scale. He created the atmosphere of a private residence. Unfortunately the clubhouse burned, and the present building is a reconstruction from Adler's original plan.

Other buildings designed by David Adler in the 1920s and 1930s incorporated ideas first used by Adler in his own home. The Jesse Strauss house, built in 1921 in Glencoe and a garage built at 41 Sheridan Road in 1929 in Highland Park both are French Renaissance and incorporate Normandy polygonal corner towers. The faux finishes Adler utilized in his 1918 living room and his 1941 sitting room were to be utilized in the Alfred E. Hamill House Adler remodeled in 1928. His use of twin columns to separate functions in a room was also repeated in later work. They could be found in his New York town house for Mr. and Mrs. Marshall Field, built in 1925. Pedimented glazed wings, such as that Adler added to his 1918 farmhouse, can be found in the design for Mr. and Mrs. William Clow, Jr.'s house built in 1927. A porch glazed on three sides may be seen in his design for the Louis B. Kuppenheimer, built in Winnetka in 1937 (Listed on the National Register, 1997).

The thirties were a difficult time for Adler, not just because of the country's financial Depression but 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 has been described as coming close to despair. Even so, he worked with a burst of activity. He built a stone French mansion for Mr and Mrs. Joseph M. Cudahy in Lake Forest and an Elizabethan

³⁴ Phone interview with Stephan Salny, July 21, 1999

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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. Mr. and Mrs. Lester Armour's elegant Georgian Revival home was built in 1931. In 1935 Adler suffered severe injuries while riding in a fox hunt and was hospitalized for several weeks. His practiced 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. The changes he made to his own home and his design in the late 1940s for an estate house for himself continue to reflect his highly acclaimed talent.

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."³⁵ 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."³⁶ 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 tear up the lot for a fresh start. Imagination was fortified by broad knowledge and arduous craftsmanship."³⁷

³⁵ Betty Blum. "A Regale of Tales." Inland Architect. November-December, 1984, p. 38

³⁶ 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

³⁷ Address by Alfred E. Hamill," Pratt, p. 219.

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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, 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 his 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 unequaled in his time."³⁸

Upon his death, Adler's estate passed to Frances Elkins. She didn't wish to keep the property, since she lived in Monterey, California, and had an active decorating business there. It was her wish that the property, estimated in newspaper clippings to be valued at between \$350,000 and \$500,000, be given to the Village of Libertyville for use as a cultural and recreational center. The village had some apprehension because maintenance costs loomed high. In 1949, Adler had leased out for farming some 73 acres he owned on the east side of the Des Plaines River, but the rest of the 240 acres Adler was reported to own was in the estate.

On January 25, 1951, the David Adler Memorial Park Association was formed. Its charter was to operate the property as a community center, park and museum to benefit the residents of Libertyville and nearby Mundelein. Members of the Board included Edward McCormick Blair (William McCormick Blair's son), George Ranney, Sr., Eric Bolander, Richard A. Anderson, Grant Pinney, Fred Miller, Edward Bennett, Jack Forney and Frances Elkins. The board raised enough money to put the house in better condition and make the pool useful. Adler's caretaker, named McGregor, stayed on and took care of the gardens that Adler so loved. At this time the farmland east of the river was sold as was a portion of the southwest corner of the estate which

³⁸ "David Adler" Illinois Society of Architects Monthly Bulletin, Vol.33-34.

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included Adler's mother's house. This property was sold off to provide park improvements including playground equipment, road access from Milwaukee Avenue through the park and renovation of the swimming pool and picnic areas. At that time the formal gardens were restored by the Libertyville-Mundelein Men's Garden Club.

On November 2, 1956, Florence Elkins died. By then the Association had built up the property to a point where the community could afford to take it over. In December of that year, the village recognized its value and purchased it. Articles in the local paper, the Independent Register, indicate that the Village bought the last of the David Adler Estate for \$25,000. This included the house and 11.3 acres of gardens and landscaped area, approximately the amount of land being nominated to the Register. At this time, a new swimming pool (replacing David Adler's original pool) was built. In 1957, the school district expressed an interest in purchasing land to the north of the road running east-west on the north edge of the property being nominated. Today a school occupies land where there were once vegetable gardens. Until 1958, the house remained vacant. Then, in 1958, the Libertyville Arts Center was given the house by the village for use as an Arts Center. By the early 1970s, costs of maintaining the house and grounds became prohibitive and the arts center approached the village for assistance. In 1971, the Libertyville Junior Womens' Club took the initiative to help the village renovate the house. In 1972, an eleven member committee was formed, chaired by Joanne Boehm, to raise \$40,000 to renovate the house and grounds. During this period, the house was being used by the Libertyville School of Folk and Old Time Music and for dance classes. Because of accelerating maintenance costs, the Arts School asked the village to assume a percentage of the costs.

In 1979 William McCormick Blair was approached by Joanne Boehm and Jean Casey. Impressed by the progress made with the house and programs, he committed to help raise outside funds to establish a cultural center for the northeast area of the state. Shortly thereafter, the David Adler Cultural Center was formed, incorporated in 1980 with Joanne Boehm as president and Doug Miller as Director. Mr. Blair's goals were to raise \$300,000 and select a prestige board of directors. At this time, the first phase of the renovation took place, with John Vinci restoring four first floor rooms and creating a photo exhibit of Adler houses. Mr. Blair was able to raise \$250,000. Upon his death an endowment fund was established to ensure the center's financial stability. At this point all of the various arts associations were merged into one not-for-profit corporation, to be known as the David Adler Cultural Center. With the successful growth of the center, the Village of Libertyville increased its financial assistance. Today, the David Adler

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Cultural Center continues to function as incorporated with a Director, Diana Monie, and a Board. Hopes are to raise additional funds for deferred maintenance and restoration.³⁹

The David Adler Estate is one of many farm estates that were constructed from Lake Forest and Lake Bluff to west of the DesPlaines River. Unfortunately there has been no survey of Lake County to determine which of these country estates remains. A large map of the estate district of country homes in Lake County was published in 1930 by the James Anderson Company, and this could serve as the beginning of a survey. An article published in the Chicago American December 4, 1952, mentions famous Chicago farms in the area. Among the most architecturally significant of the remaining country houses located west of Lake Forest and Lake Bluff and found on the map are the Samuel Insull (later John F. Cuneo) Estate, designed for 75 acres in Libertyville by Benjamin Marshall in 1914; Melody Farm, the J. Ogden Armour Estate designed by Arthur Heun in west Lake Forest in 1904; and the Albert D. Lasker Estate, a French manor house built by Adler in what was once referred to as Everett, Illinois in 1926. These are all grand estates built for enormously wealthy clients. The Chicago American list includes the Adlai Stevenson farm, which contains a modern house, Irving Florsheim's Red Top Farms, which has been sold off for subdivision and Bruce O Norris's Daybreak Farms, which still contains its house, but the property has been subdivided into 5-acre lots. In Illinois, outside the Chicago metropolitan area there are very few country estates. One is the estate of Robert Allerton in Monticello, Piatt County, Illinois. The only nearby country estate really comparable in significance to David Adler's, because it was also the home of a highly regarded country house architect, is Ragdale, the home of Howard Van Doren Shaw. It, however, dates from an earlier period (1897), was not a remodeling and is Arts and Crafts in its design. Shaw's property is listed on the National Register. Further survey work in Lake County would likely turn up additional country house properties with varying levels of integrity, but none would be the estate of an architect of recognized statewide significance such as David Adler.

³⁹ A considerable amount of this historical background information came from a phone interview with Jack Forney, from an unpublished written history by Joanne Boehm in the archives of the David Adler Cultural Center and from miscellaneous articles in the Libertyville newspaper. Piecing together the land ownership, when parcels were purchased by Adler and later sold, is particularly difficult.

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The integrity of the David Adler Estate being nominated to the National Register is excellent. All of the public spaces are intact, and the major historic features remain. In addition, the house contains some of the original furnishings. In 1981, David Boyd, Adler's grand nephew donated a considerable amount of dining room furniture to the house. The pieces included a George III style mahogany pedestal dining room table, six Regency mahogany chairs dating from ca. 1810, a George III inlaid Neo-classical demi-lune console table and some decorative antique items; other furniture from Adler's home is in the collection of the Art Institute of Chicago. The shell light fixture in the 1941 sitting room addition continues to hang in its original location. Both on the exterior and on the interior the David Adler Estate continues to reflect Adler's eclectic approach to architecture, his great sensitivity to proportion and design and the relationship of his home to the many others that he designed subsequently. With minor restoration, easily accomplished from the available multitude of original drawings and early photographs, the property being nominated can even more clearly reflect the inherent beauty and significance of the residence Adler called his home.

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Plat of Topographical Survey of 17 2/3 acre tract in Section 9-44-11, Milwaukee Road, Libertyville Township. Office of James Andersen Jr., Civil Engineers and Surveyors, November 17, 1917.

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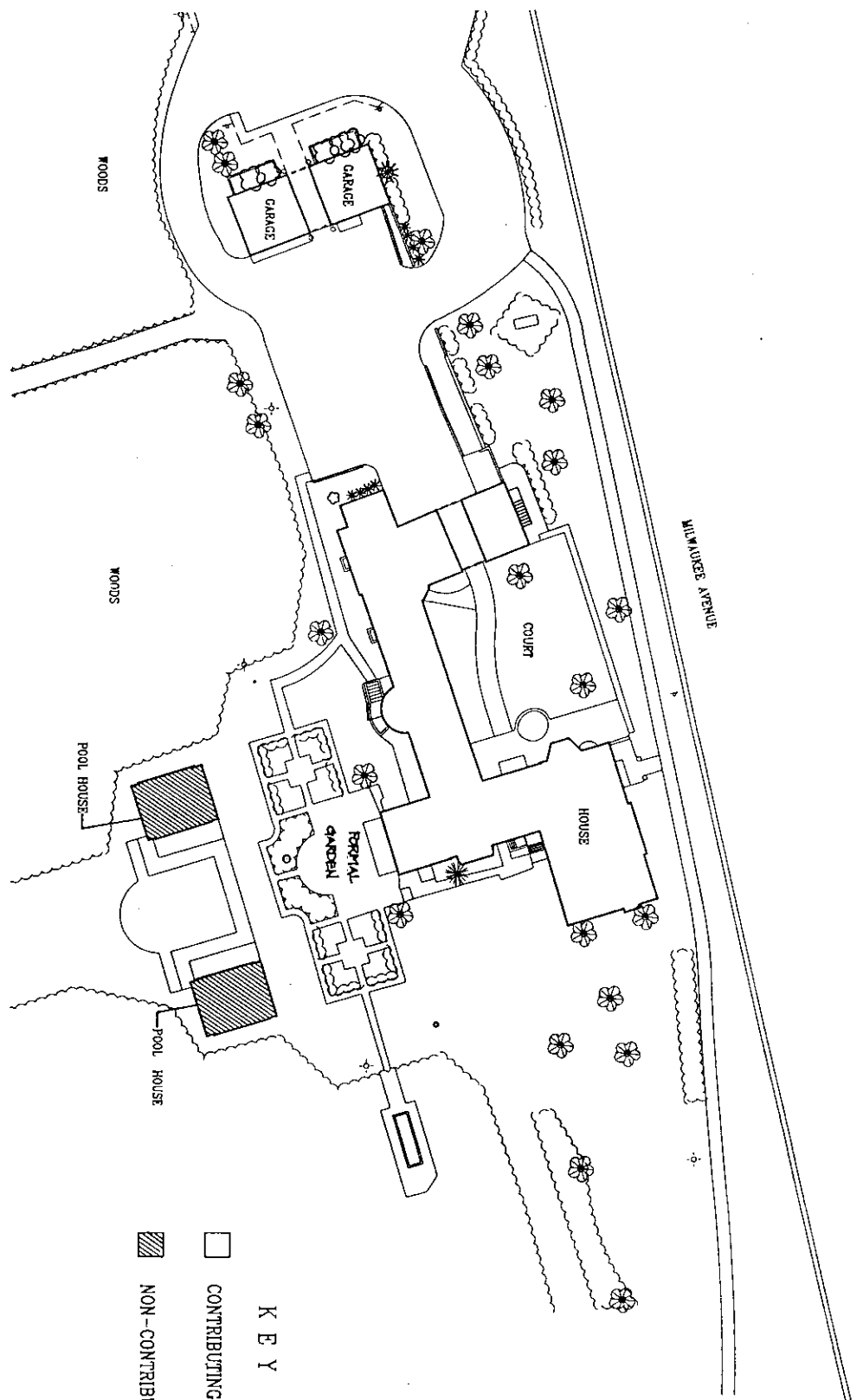
Verbal Boundary Description:

The boundaries of the area proposed for designation are as they appear on the attached map. The area proposed for designation is generally rectangular. On the east it is formed by the east curblineline of Milwaukee Avenue. On the north the boundary is formed by the curblineline of the road that serves as the south side of the drive for the school located just north of the historic property. On the west, the boundary is formed by the west curblineline of the road that separates the historic property from the asphalt parking lot and park district structures to the east. On the south the boundary runs down the center of a drainage creek that runs parallel to the park district swimming pool and parking lot fence outside the historic area.

Boundary Justification

The structures and landscape areas being nominated for listing on the National Register of Historic Places are made up of the property owned by David Adler which has sufficient integrity to reflect the estate's historic significance. The boundaries are as they appear on the accompanying site plan.

1999 BUILDING SITE PLAN
 DAVID ADLER ESTATE LIBERTYVILLE, ILLINOIS



KEY

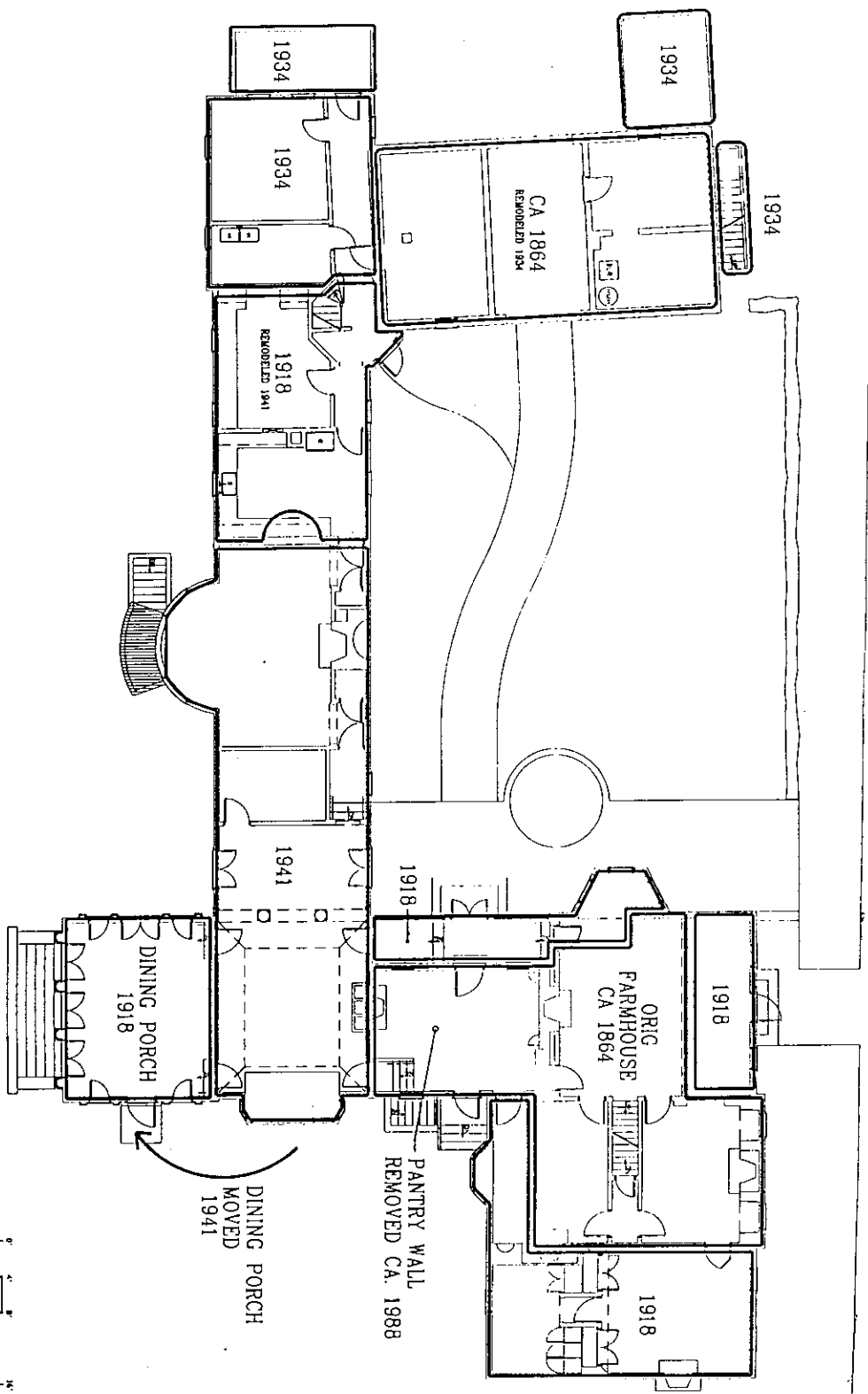
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DATE: 7.23.99 EXHIBIT # 1

OVERALL HOUSE KEY PLAN
 DAVID ADLER ESTATE LIBERTVILLE, ILLINOIS

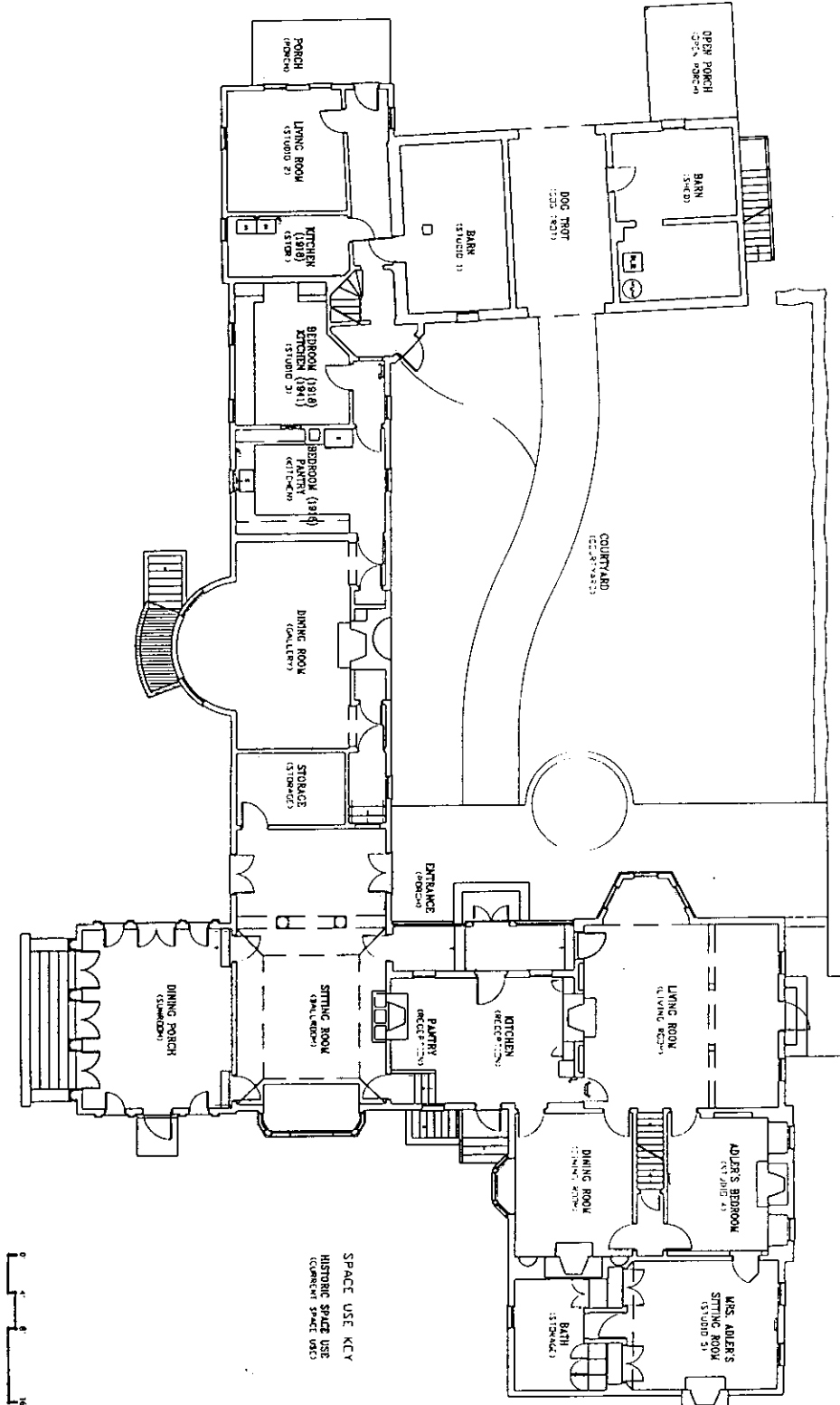


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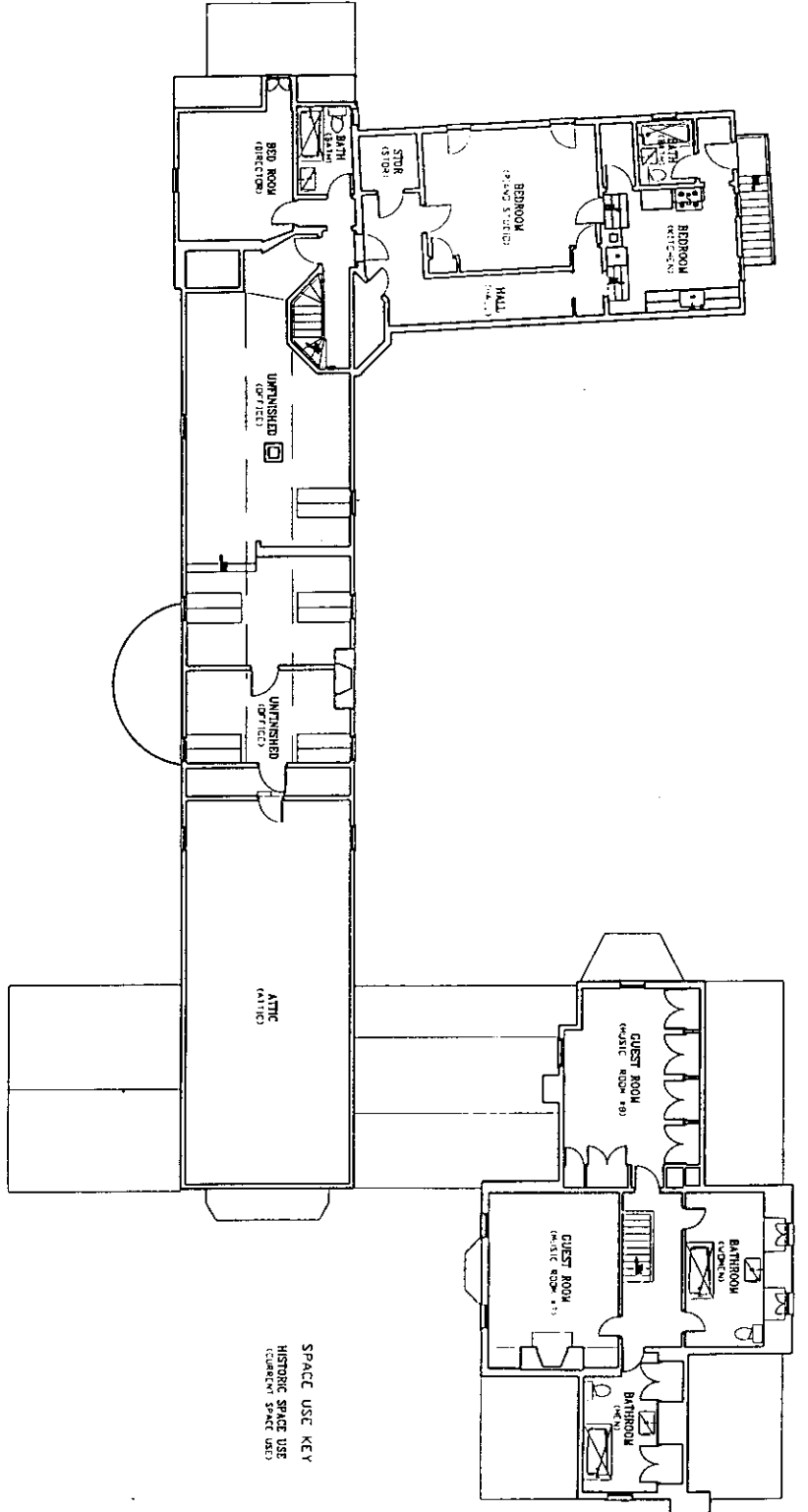
1989 FIRST FLOOR PLAN
 DAVID ADLER ESTATE LIBERTYVILLE, ILLINOIS

DATE: 12.1.94 DRAWN: F.C.



SPACE USE KEY
 HISTORIC SPACE USE
 CONTEMPORARY SPACE USE

1999 SECOND FLOOR PLAN
 DAVID ADLER ESTATE LIBERTVILLE, ILLINOIS



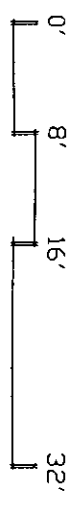
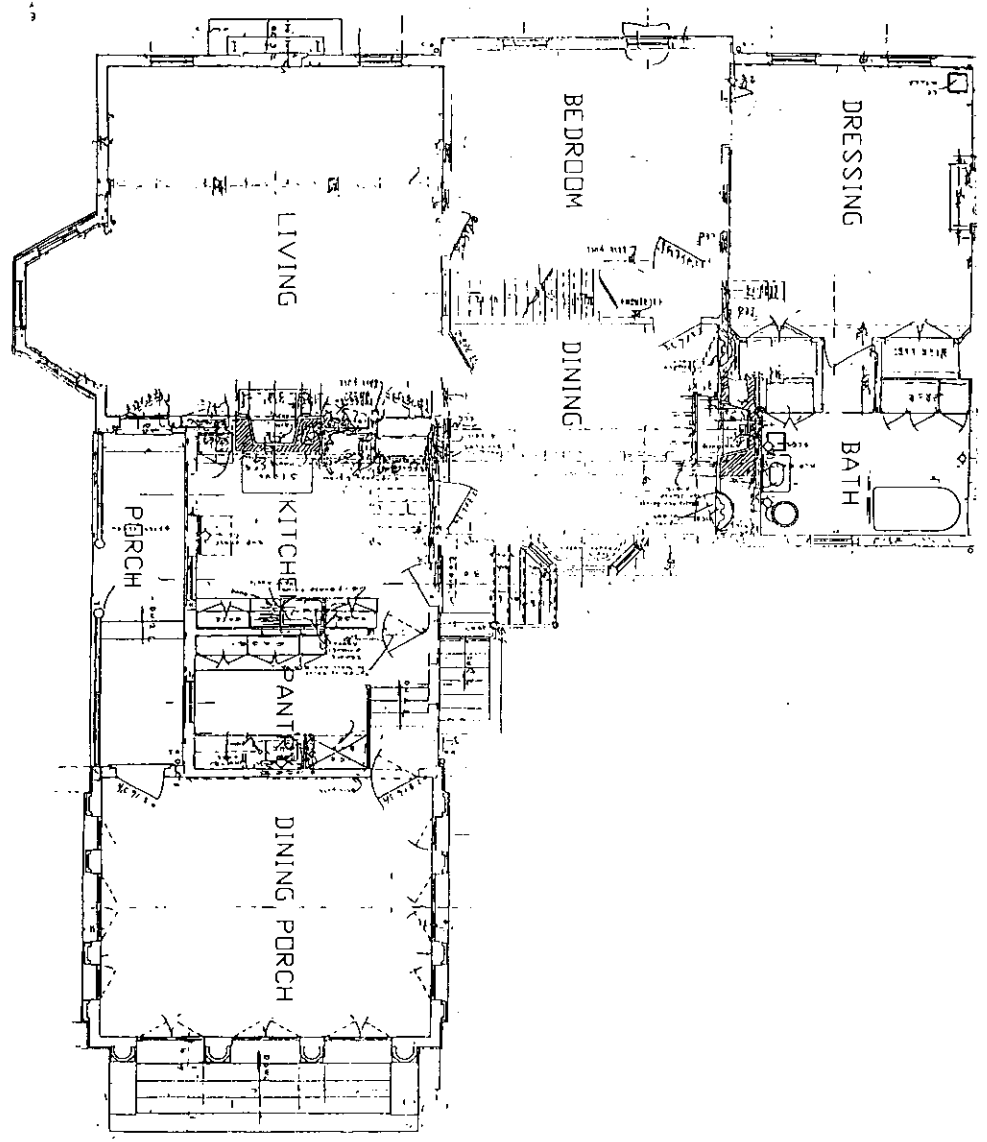
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 HISTORIC SPACE USE
 (SOLID LINE SPACE USE)



DATE 7-23-97 DRAWING # 7

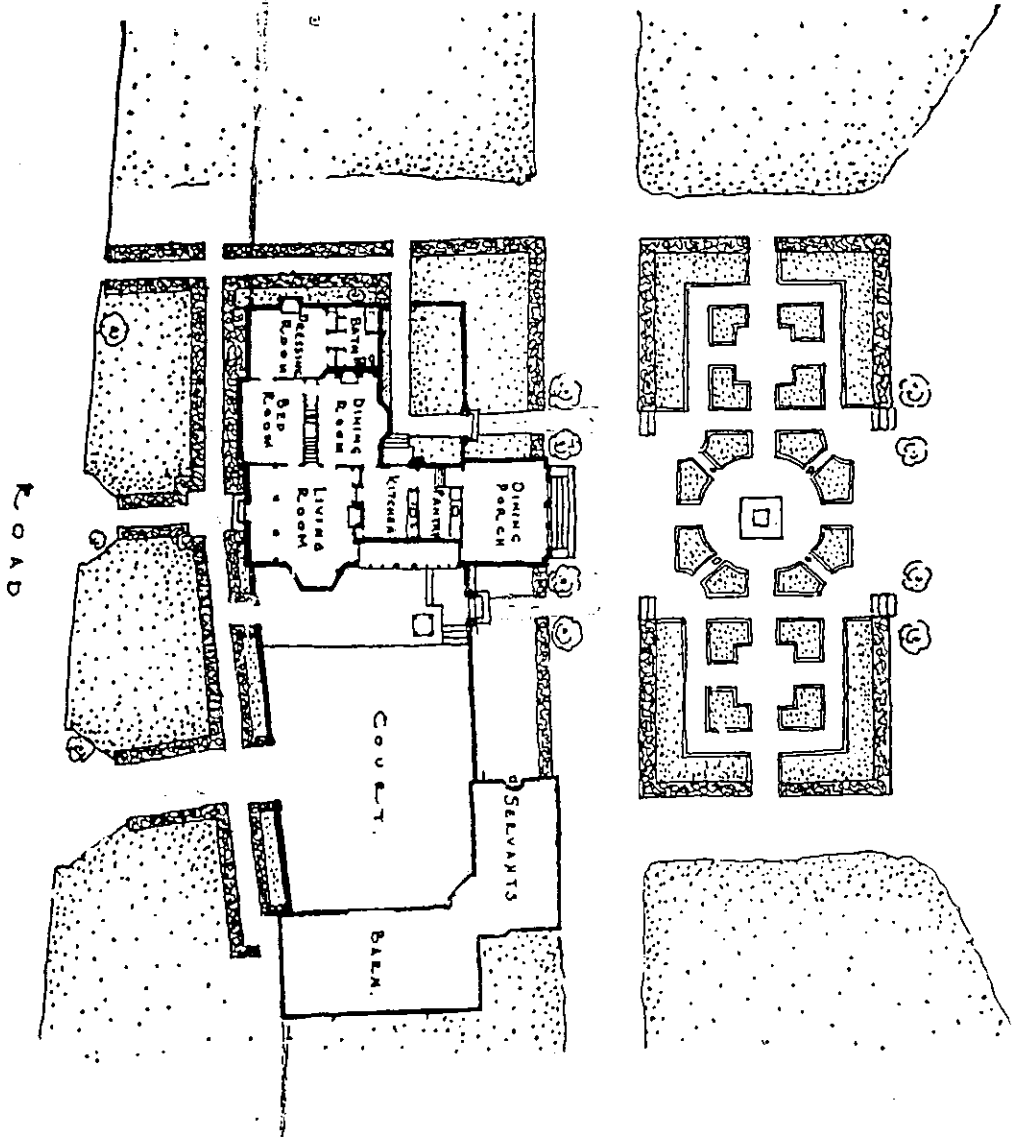


1918 FIRST FLOOR PLAN
DAVID ADLER ESTATE LIBERTYVILLE, ILLINOIS



DATE 7-23-18 SHEET # 4

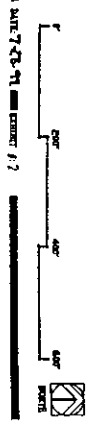
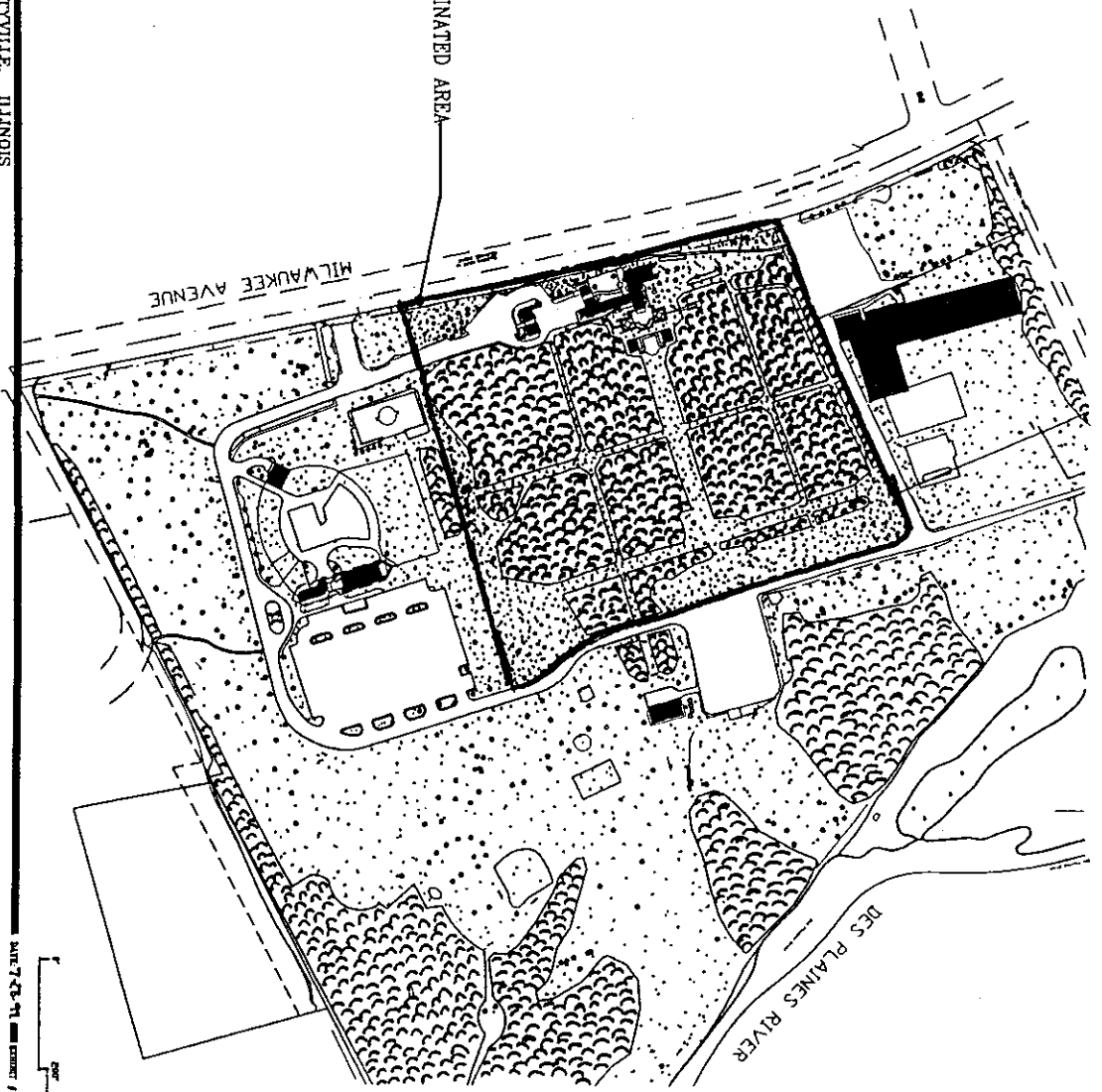
1918 SITE PLAN - PUBLISHED IN HOUSE BEAUTIFUL, MAY 1924
 DAVID ADLER ESTATE LIBERTYVILLE, ILLINOIS



1999 ESTATE SITE PLAN
DAVID ADLER ESTATE
LIBERTYVILLE, ILLINOIS

- K E Y
- BUILDINGS
 - ▨ WOODS
 - PAVED SURFACE

BOUNDARY OF NOMINATED AREA



DATE 7-23-99 DRAWN BY J. J. [unreadable]



United States Department of the Interior

NATIONAL PARK SERVICE
1849 C Street, N.W.
Washington, D.C. 20240

IN REPLY REFER TO:

The Director of the National Park Service is pleased to announce actions on the following properties for the National Register of Historic Places.
For further information contact Edson Beall via voice
(202) 343-1572, fax (202) 343-1836, regular or E-mail: Edson_Beall@nps.gov

Visit our web site at <http://www.cr.nps.gov/nr>

DEC 3 1999

WEEKLY LIST OF ACTIONS TAKEN ON PROPERTIES: 11/22/99 THROUGH 11/26/99

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

ARKANSAS, DREW COUNTY, Rough and Ready Cemetery, Approx. 1 mi. SE of Monticello Civic Center on AR 19, Monticello vicinity, 99001376, LISTED, 11/22/99

CALIFORNIA, INYO COUNTY, Coso Rock Art District, Address Restricted, China Lake vicinity, 99001178, LISTED, 10/08/99

ILLINOIS, ADAMS COUNTY, Lesem, S.J., Building, 135-37 N 3rd St., Quincy, 99001377, LISTED, 11/22/99

ILLINOIS, COLES COUNTY, Fifteenth Street and Oklahoma Avenue Brick Street, 500 through 1217 Fifteenth St. and 1500 through 1521 Oklahoma Ave., Mattoon, 99001357, LISTED, 11/22/99

ILLINOIS, COOK COUNTY, One LaSalle Street Building, 1 N LaSalle St., Chicago, 99001378, LISTED, 11/22/99

ILLINOIS, JERSEY COUNTY, Smith--Duncan, House and Eastman Barn, IL 100 at Pere Marquette State Park, 2000 ft. W of Deer Lick Hollow, Grafton vicinity, 99001379, LISTED, 11/22/99

ILLINOIS, LAKE COUNTY, Adler, David, Estate, 1700 N Milwaukee Ave., Libertyville, 99001380, LISTED, 11/22/99

ILLINOIS, ROCK ISLAND COUNTY, Peoples National Bank Building--Fries Building, 1729-1731 and 1723-1727 2nd Ave., Rock Island, 99001381, LISTED, 11/22/99

IOWA, CLINTON COUNTY, Cherry Bank, 1458 Main Ave., Clinton vicinity, 99001382, LISTED, 11/22/99

IOWA, SCOTT COUNTY, East Hill House and Carraige House, 5004 State St., Riverdale, 99001384, LISTED, 11/22/99

MASSACHUSETTS, WORCESTER COUNTY, Phillipston Center Historic District, Roughly along The Common, Baldwinville, Petersham and Templeton Rds., Phillipston, 99001385, LISTED, 11/22/99

MINNESOTA, RED LAKE COUNTY, Clearwater Evangelical Lutheran Church, Co. Hwy 10 (Equality Township), Oklee vicinity, 99001386, LISTED, 11/18/99

MISSISSIPPI, ADAMS COUNTY, Natchez National Cemetery, 41 Cemetery Rd., Natchez, 99001387, LISTED, 11/22/99 (Civil War Era National Cemeteries MPS)

MISSISSIPPI, JONES COUNTY, G.W.O. Site, Address Restricted, Lanham vicinity, 99001361, LISTED, 11/23/99

NEBRASKA, FURNAS COUNTY, Faling, W.H., House, 606 Parker St., Cambridge, 99001388, LISTED, 11/22/99

NEBRASKA, HALL COUNTY, Grand Island Senior High School, 500 Walnut St., Grand Island, 99001390, LISTED, 11/22/99

NORTH CAROLINA, ORANGE COUNTY, Faucette, Maude, House, 1830 Hall's Mill Rd., Efland vicinity, 99001391, LISTED, 11/22/99

NORTH CAROLINA, WAKE COUNTY, Pope, Dr. M.T., House, 511 S Wilmington St., Raleigh, 99001392, LISTED, 11/22/99

NORTH CAROLINA, WAKE COUNTY, Raleigh Water Works and E.B. Bain Water Treatment Plant, 1810 Fayetteville Rd., Raleigh, 99001452, LISTED, 11/22/99

TENNESSEE, MONTGOMERY COUNTY, Madison Street Historic District, Address Restricted, Clarksville, 99001393, LISTED, 11/22/99 (Clarksville MPS)

TENNESSEE, OBION COUNTY, East Main Street and Exchange Street Historic District, Roughly along Main, Exchange and Church Sts., Union City, 99001394, LISTED, 11/22/99 (Union City, Tennessee MPS)

TEXAS, BEXAR COUNTY, San Antonio National Cemetery, 517 Paso Hondo St., San Antonio, 99001395, LISTED, 11/22/99 (Civil War Era National Cemeteries MPS)

VERMONT, WINDSOR COUNTY, Wilder Village Historic District, Portions of Norwich, Passumpsic, and Horseshoe Aves., Chestnut, Gillette, Fern, Hawthorn, Locust and Division Sts., Hartford, 99001396, LISTED, 11/22/99

WEST VIRGINIA, JEFFERSON COUNTY, Boidstones Place, Shepherd Grade, Shepherdstown vicinity, 99001397, LISTED, 11/22/99

WEST VIRGINIA, KANAWHA COUNTY, Charleston Municipal Auditorium, 224-232 Virginia St. E., Charleston, 99001398, LISTED, 11/22/99

WEST VIRGINIA, NICHOLAS COUNTY, Hamilton, Martin, House, WV 39, Summersville, 99001403, LISTED, 11/22/99

WEST VIRGINIA, OHIO COUNTY, East Wheeling Historic District, Roughly bounded by Chapline, Eoff, 18th, McColloch, 12th and 11th Sts., Wheeling, 99001402, LISTED, 11/22/99

WEST VIRGINIA, TYLER COUNTY, Friendly City Building and Jail, WV 2, Orchard St., Friendly, 99001404, LISTED, 11/22/99