NPS Form 10-900 OMB No. 1024-0018

United States Department of the Interior
National Park Service

506

National Register of Historic Places Registration Form

This form is for use in nominating or requesting determinations for individual properties and districts. See instructions in National Register Bulletin, *How to Complete the National Register of Historic Places Registration Form.* If any item does not apply to the property being documented, enter "N/A" for "not applicable." For functions, architectural classification, materials, and areas of significance, enter only categories and subcategories from the instructions.

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NAT. REGISTER OF HISTORIC PLACES
NATIONAL PARK SERVICE

1. Name of Property

Historic name: David Hall House

Other names/site number: Howard Willet Estate (as published in *Townsfolk, June 1945*)

Name of related multiple property listing:

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

2. Location

Street & number: 25420 W. Cedar Crest Lane

City or town: Lake Villa State: IL County: Lake

Not For Publication: [ ] Vicinity: [x]

3. State/Federal Agency Certification

As the designated authority under the National Historic Preservation Act, as amended,

I hereby certify that this X nomination ___ request for determination of eligibility meets the documentation standards for registering properties in the National Register of Historic Places and meets the procedural and professional requirements set forth in 36 CFR Part 60.

In my opinion, the property X meets ___ does not meet the National Register Criteria. I recommend that this property be considered significant at the following level(s) of significance:

___national ___statewide X local

Applicable National Register Criteria:

___A ___B X C ___D

DSHPO 07-03-14

Signature of certifying official/Title: **Date**

Illinois Historic Preservation Agency

State or Federal agency/bureau or Tribal Government

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

Signature of commenting official: **Date**

Title : **State or Federal agency/bureau or Tribal Government**

David Hall House
Name of Property

Lake County, IL
County and State

4. National Park Service Certification

I hereby certify that this property is:

✓ entered in the National Register

___ determined eligible for the National Register

___ determined not eligible for the National Register

___ removed from the National Register

___ other (explain:) _____

Joe Eben W. Beall 8.25.14

Signature of the Keeper Date of Action

5. Classification

Ownership of Property

(Check as many boxes as apply.)

Private:	x
Public – Local	
Public – State	
Public – Federal	

Category of Property

(Check only **one** box.)

Building(s)	x
District	
Site	
Structure	
Object	

Number of Resources within Property

(Do not include previously listed resources in the count)

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

Number of contributing resources previously listed in the National Register _____

6. Function or Use

Historic Functions

(Enter categories from instructions.)

Domestic – Single Dwelling/Estate

Current Functions

(Enter categories from instructions.)

Domestic – Single Dwelling/Estate

7. Description

Architectural Classification
(Enter categories from instructions.)

Eclectic/Norman/Art Deco

Materials: (enter categories from instructions.)

Exterior: Biesanz limestone; lead-coated copper; wrought iron; steel and wood windows and doors; concrete foundation and pool

Interior: Plaster ceiling and walls; terrazzo and cork flooring

Narrative Description
(Describe the historic and current physical appearance and condition of the property. Describe contributing and noncontributing resources if applicable. Begin with **a summary paragraph** that briefly describes the general characteristics of the property, such as its location, type, style, method of construction, setting, size, and significant features. Indicate whether the property has historic integrity.)

Summary Paragraph

The David Hall House is situated on the northeast shore of Fox Lake in Lake Villa, Illinois. The partial one acre site, a wooded bluff overlooking Columbia Bay, is located within a larger 4.6 acre plat owned by the Hall family over the span of five generations. The nominated property contains one primary contributing building, the David Hall House, built in 1931 and site. Contributing hardscape and landscape features include a swimming pool, garden terrace and circular driveway contemporary to the house. The two story, six bedroom, four-and-one-half bath single-family home with a rooftop sleeping porch is still used by the Hall family as a summer estate. Designed by architect Ralph Wesley Varney, the eclectic Biezanz limestone house incorporates many unique design features and a near pristine Art Deco interior. The Hall House represents Varney's last known residential commission before an extended career with the federal government. Family tradition holds that David Hall's wife, May (Cave) Hall held considerable influence over the design of the house following a trip to Hollywood in the late 1920s—especially regarding the Art Deco interior. May Hall continued to furnish and decorate the house after David Hall's death in June 1931 with her second husband, Howard Willet. The house and hardscape retain exceptional architectural integrity. Remnants of a non-contributing structure, an "orangerie" designed by famed Chicago architect Bertrand Goldberg from 1937, is found within the site on the nearby bluff.

Site & Exterior

The David Hall house is situated on a 4.6 acre parcel of lakefront property on the northeast shore of Fox Lake. The eclectic exterior has traditional Norman massing with rusticated stone walls of random-coursed ashlar and Late Gothic arched openings facing the lake. These revival styles meld with more progressive Art Deco ornamental iron, pressed-metal cladding and other accents. The period garden terrace, reflecting pool, pergola, loggia, in-ground pool and patio expand the site. The resulting conglomeration is a unique Norman/Deco country house.

Approached from the north along a circle drive, the first view is the back (north) and west side of the house. The primary mass is a two-story rectangular block with the formal living space on the first floor and family and guest bedrooms on the second. A round three-story stair tower, engaged at the northwest corner, and a smaller two-story servants' wing, offset at the northeast, form a U-shaped plan that shelters a one-story steel and glass loggia. The servants' wing includes the kitchen on the first floor and servants' bedrooms and baths above.

The fenestration varies around the house. While it is symmetrical in small groupings, it is generally asymmetrical on each facade. Most of the windows are one-light steel casements, whether singles or ganged together in groups up to four wide. Some have transoms and some are grouped in projecting bays. Most of the openings have honed stone lintels, typically carved with inverted chevron chamfers and subtle quoining. Original wood double-hung windows with plain stone lintels but reeded mullions and jambs are found at the southwest sun room. The second floor windows over this bay and the first floor coat room window on the west elevation are set in similar fashion, but are steel casements.

Curving stone knee walls, edging and stairs extend from the driveway up to the front stoop and a small, quaint entrance on the west façade. A simple wood screen door mimics one of three chevron lights in the mahogany-veneered front door, both adorned with nickel hardware of Art Deco design. Over the door and triangular transom, a glass and metal entrance canopy forms a triangular pediment. The canopy is edged with embossed, lead-coated copper gutters that flow into twisted copper downspouts. Metal brackets with zigzags frame silhouettes of a crane and duck. The stone door surround steps back in five bands that echo the shape of the door, transom and canopy.

A metal silhouette of cattails sits atop the transom glass and is lit by an Art Deco entry light fixture in the shape of an asymmetrical octahedron. To the left of the entry is an original Art Deco doorbell. With a back-plate of curves and diamonds, a cantilevered bracket ends with a stylized dragon head and supports the figure of a country gentile clothed in a tunic and straw hat. A long metal chain, when tugged, moves the man's hand to strike a bell hanging before him.

The original specifications note that *"…all stone must be equal to the product of the Biesanz Stone Co, Chicago."* (The company still exists in Winona, Minnesota.) While there are some discrepancies between the original "Materials Specifications of the David Hall House" dated July

8, 1930 and the materials visually identified on site, the exterior stone found throughout appears to be Winona limestone (e.g. Winona travertine) that was available through Biesanz Stone Co.

The formal "front" elevation of the house faces Fox Lake to the south. On this elevation, centered between two-story window bays, are four over-sized, Gothic-arch openings separating the grand living room from a flagstone patio. The outer openings have one-light steel French doors under arched transoms; these flank two large picture windows with reeded metal bulkheads and arched transoms. Accented with voussoirs and stepped surrounds, they afford unobstructed views of Fox Lake. Above these arched openings, off the second-floor bedrooms, are two pairs of French steel doors that open onto wrought-iron Juliette balconies. The balcony railings and floor grates sport chevron-motifs and metal rings for flowerpots. To the west, the two-story stone wall bows out to form a slightly projecting bay in the first floor sun room and second floor master bedroom—echoed in the roof-top sleeping porch. To the east, a two-story, lead-coated copper clad oriel springs off the first floor dining room and rises to the second floor guest bedroom. It has a corbelled base and reeded, vertical mullions with raised panels on the spandrels. The stepped roof is embellished with silhouettes of two Art Deco stags, flanked by torch-like corner-posts and stylized grasses in ornamental iron. The five first-floor dining room windows are tall, with steel casements below, fixed windows in the middle, and leaded glass transoms with chevron designs on top.

The pavers in the raised, flagstone patio just off the living room are laid in random shapes and sizes and feature a terra cotta compass in the center pointing true north; the cardinal points are blue arrows, while a golden star depicts the lesser points in low relief. The southern wall of the patio bows out and two sets of curving steps at each side descend toward the swimming pool. Squat, honed, square Biesanz stone pillars 30" tall flank the steps. From here, two paths of stepping stones lead down to the large 20'-0" x 53'-0" in-ground pool, which is centered and perpendicular to the south façade. Biesanz stone edges the pool on all sides; a border of loose laid flagstone is set into the lawn, extending around the southern end to form a small patio behind the diving board. Beyond, the site becomes a steep bluff to the lakefront while a stepped retaining wall affords a panoramic view of Fox Lake.

Just west of the swimming pool, in the southwest corner of the nominated site, Bertrand Goldberg's non-contributing orangerie is perched on the edge of the bluff. It was commissioned in the mid 1930s by May Hall and her second husband, Howard Willet. Now overgrown, all that remains are two cast-aluminum mushroom columns and the flagstone patio. The screened walls, glass roof and superstructure are all gone.

The leaded glass dining room windows seen on the south oriel continue onto the east elevation of the main block. Above are steel casements in the guest bedroom and bath, but window sizes are reduced down on the servant's wing. The kitchen entry is recessed under a portico at the northeast corner of the wing. Segmental arches open to the north and east, springing from a square corner post and finished with square quoining and voussoirs. The mahogany-veneer door into the kitchen is paneled with chevrons below and one rectangular light above. From this portico, a flagstone path and small steps, bordered by a curved retaining wall and terraced flower beds, lead up the sloping lawn towards the early 20th-century caretaker's house beyond the

nominated property. Another set of stairs wraps around the back of the servants' wing and down to the loggia and garden terrace.

Within the loggia, the central fireplace stack rises; a small stone niche with a corbelled base and stepped header is set into the stack just above the glass roof. At the main roof, the stack steps back in waterfall fashion. Extending into the north yard is the garden terrace. A stepped retaining wall of rusticated flagstone borders the east and north edges of the yard. Centered off the loggia is a shallow rectilinear reflecting pool perpendicular to the north façade. An adjacent landing features a small lens-shaped koi pond. A few stone steps climb to the landing, where a small walkway and a retaining wall form a semicircle around the pond flanked by fluted, square stone columns. Joist pockets in the wall behind are remnants of the original small wooden pergola. The pathway continues between several terraced flowerbeds and another smaller niche in the retaining wall. The wall curves at the corner of the lawn and a small flight of stairs step down with it along the driveway to meet a stepping-stone path from the loggia.

The three-story round stair tower on the northwest corner is pierced by six tall, thin "arrow-slit" steel casement windows with amber leaded-glass roundels. The low-pitched conical roof is standing seam lead-coated copper with an iron finial in the shape of a stylized lily. Accessed directly from the top of the tower stairs, one steps into the roof-top sleeping porch situated over the master bedroom suite. The wood-plank deck floats over the asphalt roof, while a steel superstructure supports a low, hipped, standing-seam roof of lead-coated copper with chevron-scallops along the apron. The second-floor roof is flat, built-up asphalt, but it was once laid with clay tile on top as a private sun deck.

A stylized crenellated parapet surrounds the flat roof over the main house. The stone coping spans the embrasures which feature wrought iron grills with animal silhouettes. These include scenes of: a fish in water; a parrot on a swing-perch; a bat in flight; two gulls in flight; a squirrel with a nut; a duck flying over a sunset lake; and a rabbit hiding in grasses. Just below the parapet wall, a built-in lead-coated copper gutter encircles the house, flowing into twisted downspouts. The gutter is embossed with a wandering vine of flowers, leaves and berries. Around the sleeping porch, the metal railings and vertical supports are embellished with chevrons and silhouettes of flowers and tall grasses. The screened sleeping porch could also be shaded with full height shutters, accordion-hinged to fold into the corners.

Interior (See the floor plans on the continuation sheets)

The small, rectangular vestibule has a six-part vaulted ceiling. A small, wrought iron, tetrahedral pendant fixture hangs from the center and repeats the chevron pattern in metal over amber glass. Biesanz stone walls continue inside, still laid in random patterns but with a honed finish. On the sand-colored terrazzo floor, a triangular pattern is confined by an 8" border of black terrazzo. A second inner door leading into the main stair hall is identical to the entry door except the hardware shifts from a nickel door knob to a glass-bubble knob.

The main stair hall walls continue in random sizes of honed, Biesanz stone. The sand colored terrazzo floor traces the irregular stone walls with 8" black, 6" sage green, and 3½" black

terrazzo borders that encircle the room. To the north, a grand staircase of Biesanz stone spirals up the three-story tower. Here, the curved walls are porous fluted plaster punctured with tall "arrow-slit" casement windows with amber leaded-glass roundels. Built-in roll screens are concealed in the window heads. The wrought-iron railing has a zigzag motif; this design is repeated in two stone-capped console tables concealing recessed radiators on the main floor and in the second floor landing radiator grill and hinged gate.

The stairs continue up to the third floor, and lead out to the roof-top sleeping porch through a mahogany-veneered door with Art Deco hardware and off-set rectangular lites. From the third floor ceiling, a pendant of coiled rods drops through the center of the staircase with clusters of amber glass discs at each floor level. A small closet encloses the base of the sweeping stairs. To the south and east, 10'-0" Gothic-arch openings with stepped plaster margins provide passage into the living and sun rooms.

Off the stair hall to the west, a mahogany-veneer door leads to the cloakroom. The terrazzo flooring continues here, and like the entry vestibule, it has an 8" black border surrounding a sand-colored, abstract design. The walls are covered in a glazed canvas that depicts ancient sailing ships. The ceiling rises into a pyramidal vault, from which a brass pendant hangs. In the fixture, thin light tubes stand upright to illuminate the zigzag etchings on the frosted glass shade. On the south wall is a built-in stainless steel coat rack and shelf, and to the west, a built-in glass cosmetic shelf and mirror.

From the cloakroom, another door opens into a half bath. Here, the floor is covered with 2¾" square black onyx tiles. A tall wainscot of 4" faience tile in iridescent black is laid with silver grout in a diamond pattern; a toilet paper holder, soap dish, and cup stand are seamlessly integrated into the tiled walls. A border containing a thin strip of metallic-silver accent tile caps the wainscot. A Crane cranberry sink is mounted to the west wall, its original Art Deco faucet and handles still extant. Behind the sink, the diamond tile and border extend further up the wall to form a pediment over the decorative square mirror. Convex circles border the top and sides of the mirror. An original solitary sconce lights the room; its long light tube and reflector stands in a pewter base embossed with stars. Below the small, north facing window is a recessed radiator, and on the east wall, a simple mirrored medicine cabinet hangs above a cranberry toilet.

The loggia is accessed from the main stair hall to the east through a pair of three-lite steel doors. Also referred to as the "Mexican Room" by the Hall family, the loggia is now enclosed with a glass roof and screen walls. Its nickname pertains to the beautiful, semi-permanent copper repoussé, perforated copper work and wood carvings by Jesús Torres, a Mexican immigrant artist who often collaborated with Chicago artist Edgar Miller. A repoussé shield hangs on the chimney stack, depicting a tribal warrior while two panels opposite the stack originally depicted plant life (one is missing). Overhead, two long stipple-perforated copper panels on the underside of the glass canopy exhibit fish, horses, and birds surrounded by chevron borders.

The flagstone floor leads out the north door into the garden terrace and the landscaped paths around the grounds. On the east wall, a crank lowers a blue-striped awning between the glass and repoussé panels to shade the porch.

From the main stair hall, the terrazzo flooring continues south into the sun room. With an 8" black and 6" sage green border, the sand-colored terrazzo field exhibits an asymmetrical star with eight rays. Each ray extends to one of the room's six windows or two door openings. The south wall bows outward. Under the double-hung windows, radiators are recessed into the walls while wooden valances notched with an Art Deco design are found above. Overhead, the crown molding has a triple-ovolo profile. Original window treatments include wooden Venetian blinds painted to match the trim in the room. Projecting from the walls are celestial, torch-like sconces with etched frosted globes. Stylized sunbeams burst from the baseplate while rods skewered with a disc and spheres extend above and below the globes.

East through another Gothic-arch with stepped plaster margins is the grand living room and heart of the home. In this immense bright room, the terrazzo flooring continues in the same pattern as the main stair hall: borders of 8" black, 6" sage green, and 3½" black frame a sand-colored field. Along the south wall, the four large Gothic-arch openings provide a vista of the raised patio, pool and Fox Lake. The two openings at each end extend to the floor with steel French doors leading to the patio, while the two picture windows in the middle have large radiators beneath Art Deco grills in the window stools. A plaster wall projection around the arches conceals the Venetian blinds and drapes at the head and jambs. A scalloped frieze tops the walls beneath the shallow, stepped border on the 14'-6"ceiling. Around the room are large, exotic, floral shaped sconces. The sconce bases are stylized stems and sepals, with three tiers of wavy, embossed, frosted glass petals above.

The central fireplace is located on the north wall. The terrazzo floor forms a sage green hearth in front of the basket-bond brick firebox. The original Art Deco fireplace tools and mirrored andirons remain. A black, white and tan marble surround forms a central keystone above a polished metal and black hood with triangular inlay. Flanking the hood, on smooth stone pilasters, are two simple ledges of the same marble which contain up-lights. A large etched mirror, spanning the chimney breast, rises from the marble keystone to the scalloped frieze and displays a scene of swans, cranes, water lilies, ferns and cattails under the moon, sun and stars. Two tall casement windows flank the fireplace; built-in Pella roll-screens are concealed in their heads and recessed radiators are enclosed below. Notched wood valances trim flowing drapery that pools on the floor. To the east, Biesanz stone steps project into the room and ascend to the dining room through another Gothic-arch. Wrought iron railings were added here, but match the railing on the main spiral stairs. Built-in bookshelves balance each side of the opening; their tops form an Art Deco stepped pediment, while some of the shelving is staggered and offset for asymmetrical interest.

The dining room has a raised floor and is surrounded by windows that afford views to the lake and David and May Hall's first Fox Lake house on the east grounds. Its terrazzo border repeats the same bands as in the living room, but the sand colored field forms a central rectangle. The tall windows have built-in radiators below and notched wooden valances and Venetian blinds. The south windows form a bay and their deep travertine stool serves as a window seat. Above the casements in the south bay and east elevation are leaded-glass transoms with asymmetrical chevron designs. Tiered glass and mirror light fixtures extend from floor to ceiling in the four

corners; each tier has a tapered, frosted-glass lens with vertical bands of etched garlands. At the dining room ceiling, the crown molding has a triple-stepped profile.

Between the dining room and butler's pantry, a mahogany-veneer, double-action door allowed easy passage at serving time. The materials and finishes are more utilitarian in the butler's pantry and other service rooms. Acoustic tiles now cover the ceiling, which was originally flat plaster. Steel base cabinets are mounted to the east and west walls. The west side has a white enameled steel counter top and backsplash and a combination of doors and drawers with simple chrome knobs. Upper cabinets with Granitex glass doors extend to the ceiling.

The steel base cabinets on the east wall have been slightly altered to accommodate a modern dishwasher. The original, double-bowled, enameled metal sink is inset into a new laminate counter, directly under a pair of casement windows. The cabinets were once sage green, similar to the terrazzo borders around the home, but have since been painted blue. The original flooring has been replaced with vinyl tile. Mounted on the acoustic ceiling tiles is a frosted-glass Art Deco fixture light in a nonagon star shape. A laundry chute to the basement is concealed in the broom closet.

Leading from the butler's pantry into the kitchen, a second double-action door has been removed but is stored in a crawlspace. Vinyl floor tiles continue with plain wood baseboards. A Crane wall-mounted cream enameled steel sink is mounted on the east wall. More metal base cabinets with white enameled steel counter tops line the north and west walls, with two rows of overhead cabinets with Granitex glass doors. A scaled down Gothic-arch opens into the small servant's dining nook to the north. On the west wall, a semicircular plaster hood is found over a modern stove. Next to the stove area, a small, heavy-duty bin opens to a trash chute. Garbage was originally disposed of here to the Kernerator incinerator in the basement. Art Deco light fixtures were reinstalled on the ceiling tiles in both rooms. The south kitchen wall displays a call box labeled with the locations of receivers throughout the house and estate. A Stanley & Patterson doorbell is labeled with bell locations is adjacent. Next to this communication hub, a mahogany-veneer door with off-set rectangular panels and simple chrome doorknobs opens onto a landing in the servant's stair.

This small, winding service stair has subtle Art Deco touches. The stairs are poured concrete finished smooth with indentations for linoleum inlays. The wrought-iron railing follows the stairs up to the second floor and down into the basement, its balusters alternate between twisted and square bar stock. The walls and ceiling are a hard cement plaster with a sand finish. A half-flight down from the kitchen, another mahogany-veneer door opens through the south wall into the living room. A six-paneled door with a triangular head leads from this landing to the loggia while a flight of chevron-shaped treads descend into the upper basement level. At the kitchen, a full flight of stairs winds up and around to a landing at the servant's quarters, while a final half-flight ascends to the main hallway of the second floor.

On the second-floor, the main spiral staircase opens onto a short hallway. The flooring changes from stone to cork, laid in a 9" diamond pattern with a darker 6" border. The diamonds alternate in a dark/light tessellated pattern. Just off the stairs, a single-panel door opens into a linen

closet. This odd shaped room has built-in cabinetry to accommodate the curve of the tower and a 12'-0" ceiling. Continuing south down the short hall, another single panel, mahogany-veneer door opens into the master suite.

Placed directly over the sun room, the master bedroom has a 12'-0" ceiling and an expansive view of Fox Lake out three large, south facing windows. The cork flooring and baseboards from the hallway continue here. The walls are now covered with a striped wallpaper (cornflower blue and steel blue covered with a dense overlay print of yellow coral). Above the windows are valances of mirrored strips and circles, etched with a small border of leaves. Built-in roll screens are concealed in the plaster window heads and radiators are recessed below. The crown molding is a compound profile of four cascading ovolos. In the center of the ceiling is a chain-hung light fixture of three offset brass tiers; this circular pendant holds an amber glass disk etched with eight spokes, bearing resemblance to a ship's helm. On the west wall, two coordinating brass sconces with similar amber glass disks are mounted between the two west windows.

Another mahogany-veneer door on the bedroom's north wall opens into the dressing room. The cork flooring and baseboard continue while the 12'-0" ceiling is vaulted with two light fixtures mounted at the peak—metallic rays fan out at the bases of the exposed bulbs. Around three sides of the room, built-in casework stores clothing and accessories. The two opposing sides have mirrored doors, while the middle reveals shoe racks through caned, rattan screens. Opposite this cabinet, a casement window with a built-in roll screen and radiator looks out over the front entrance and circular drive.

The master bathroom is north of the dressing room. Here, the flooring changes to 4"x 4" India Ivory tile with a periwinkle border and baseboard. Light blue faience tile continues up the wall to form a high wainscot. Wavy grooves flow from tile to tile as a running motif of surging lake waters. To cap the wainscot, a thin periwinkle tile is topped off with a light blue tile that steps back to the wall. A light blue ceramic toilet paper holder, soap dish, cup holder, and towel bar are integral with the wall tile. Against the north wall stands a Crane sink in India Ivory with chrome legs. Above the sink, the tile and border rise to form a pediment behind the mirrored medicine cabinet. Simple starbursts are etched into the mirror connected by thin lines that drop down each edge, ending in a tear drop. Flanking the mirror are two nickel sconces similar to that found in the first-floor half bath. On the east wall, a small built-in linen cabinet is beside a walk-in shower. The nickel-plated, glass shower door with ventilating grille is hinged inside the door frame of India Ivory tiles. In the shower, the periwinkle baseboard repeats around the bottom, and the light blue, grooved tiles surround the walls. Numerous shower heads line the walls, although the originals have been replaced.

Back in the hallway, cork covered steps ascend through a round-arch doorway and into the main hall. Two polished faux-bois burl-maple columns flank the opening at the top of the stairs. Atop the posts, ebony wood vases conceal up-lighting that provides a focal point and accentuates the west end of the hall. Along the north wall, two casement windows with built-in roll-screens and recessed radiators overlook the loggia and garden terrace. A vibrant blue faux-marble console table with a scroll base is affixed to the north wall. The ceiling light fixtures have an amber glass disc surrounding a single bulb while the shade is trimmed in brass with five-point stars. At the

east end of the hall, a doorway with an Art Deco stepped header leads into a foyer for the guest suite. Within is a small maid's closet complete with the original wall-mounted slop sink while entry to the guest suite is to the south. Continuing along the south wall of the hall, two more single-panel, mahogany-veneer doors with bubble-glass door knobs open into the "Son's Room" and "Daughter's Bed Room," (per original Varney drawings).

While the son's and daughter's bedrooms are almost identical in shape, size, configuration and materials, each has its own unique theme, expressed through the light fixtures and accessories. Cork flooring and baseboards flow into both rooms and mimic the pattern from the hallway.

The daughter's room lacks any of the etched or decorative mirror treatments that are commonplace throughout the house. The only mirror in the room is mounted on the door that leads into the shared bathroom. A single ceiling fixture made of cast brass features a shallow, cone-shaped pendant embossed with four chevrons emerging from the apex.

The son's bedroom has sconces, a ceiling fixture and an etched mirror. The ceiling fixture is a brass, semi-flush pendant with an etched-glass oculus that depicts a sailboat in a harbor framed by a city skyline. On the west wall, a decorative etched mirror is fixed between two sconces. Along the top, a three-mast, square-rigged caravel ship floats on the horizon beneath a flock of gulls. Its mainsail bares a cross pattée. The one-armed sconces on either side of the mirror have green glass tubes that coil up to a small, green glass bobèche.

The spectacular attribute of these bedrooms is their Juliette balconies and panoramic lake views. Wood-louvered folding blinds, with green-glass louvers in the upper third, filter the southern daylight when closed and cast a serene, green hue over each room.

Between the son's and daughter's bedrooms is a shared bathroom. Here, the flooring switches to 4" sea foam green ceramic tile. Like the previous bathrooms, there is a high wainscot of decorative faience tile; in this case, light tan tiles in the shape of fish scales. This decorative tile rises to cover almost the full height of the walls around the built-in sea foam green tub on the north wall, under a gabled soffit. The tiles are also inlayed into the tub apron for a homogenous look. On the east wall next to the tub alcove, the original sea foam green toilet has been replaced with a modern one to match.

A door into the son's bedroom lies between the toilet and a shallow, built-in linen closet, both fitted with undecorated, full-height mirrors facing the bathroom. Three smaller casement windows ganged together are found on the south wall over a built-in radiator cabinet. The sink and door to the daughter's bedroom are found on the west wall. The original Crane sea foam green pedestal sink boasts unique original hardware. Finished in verdigris bronze, the handles are shaped like seashells and their bases are embossed with dolphins, seahorses and other nautical life. A ceramic towel bar, soap dish, cup holder, and toothbrush holder are all integral with the walls around the sink. Above the sink is a built-in medicine cabinet and unadorned mirror with an arched pediment top bordered by sea foam green tiles. Flanking the mirror are two more sconces like those found in the cloakroom and master baths.

The guest suite is located at the east end of the main hall. A single-panel mahogany-veneer door with Art Deco hardware and bubble-glass knobs opens into a small alcove. In the upper oriel bay facing Fox Lake, the guest room has five steel casements with typical built-in roll screens and radiators. A group of four casement windows looks east over the property. The cork flooring continues as it appears in the hall. At the ceiling, the compound ovolo crown molding, pendant light fixture and coordinating sconces are similar to the master bedroom. Original Art Deco wallpaper with a peach base and white print depicts a stylized mythical creature with various pinwheels, flowers and abstract shapes atop a lattice background. The wallpaper coordinates with the mirror etchings that depict the same creature and pinwheels at each corner.

In the northeast corner of the guest room, a mahogany-veneer door with Art Deco hardware and bubble-glass knobs leads into the guest bathroom. Gloss-black, 4" ceramic tiles set in metallic silver grout cover the floor. A decorative gloss-black faience tile with pyramidal relief forms a high wainscot. Here too, the tile continues into the built-in tub/shower alcove on the west wall under a gabled soffit. The original chrome octagonal handles, spout and shower head remain. On the north wall, next to the tub, the original black toilet has been replaced with a similar fixture. The original Crane gloss-black pedestal sink stands next to the toilet. The same built-in accessories as those found in the other bathrooms can be seen above the sink, complete with two pewter celestial sconces. The medicine cabinet mirror contains starburst accents. On the east wall, a built-in radiator cabinet is concealed by the tile wainscot under a steel casement window.

Proceeding north from the second-floor hall, stairs descend a half flight onto the servants' wing hallway. Located over the kitchen, this level consists of two bedrooms, a bathroom, and built-in closets. The walls in the hallway continue in the same sand-finished, hard cement plaster as the servant's stairwell. The linoleum flooring also continues in the hallway and the bedrooms. The doors facing the hallway are finished in a mahogany stain or veneer, while the room sides are painted. Along the west side of the hall is a large, built-in birch linen closet. Next to it, a heavy-duty bin opens to the trash chute and incinerator. Across the hall, a call box with receiver, like the one found in the kitchen, is mounted to the wall. In the bedrooms, the casement windows continue in typical fashion with built-in roll screens. The only exception is the radiators; they are free standing in metal radiator cabinets with ornamental grills that have a stylized heart and Art Deco motif. The light fixtures are utilitarian. Each servant's bedroom has a small closet.

Off the servant's hallway is a shared bathroom. Sand colored terrazzo with black flecks is poured into 24" squares for the floor. The wainscot here is a smooth plaster scored with a simple geometric zigzag design. Smooth plaster continues up the remainder of the wall. On the east wall there is a small casement window above a white built-in tub/shower with a tile surround of 4" India Ivory ceramic tiles. The original Crane India Ivory toilet and wall-mounted sink remain. Over the sink is a simple built-in metal medicine cabinet and, on the ceiling, the original utilitarian light fixture of spun-brass still fitted with a small opal-glass bell shade.

The servant's staircase descends all the way to the basement. Only the eastern half of the house's footprint was fully excavated. The upper basement landing leads into the utility, laundry and storage spaces, while the boiler room is located yet another half flight down. The shared utility/laundry space has a poured concrete floor and houses the Kernerator incinerator, laundry

sinks and appliances. Two pairs of steel casements sit in deep window wells, one on the east and one to the north. In the storage area, smaller fixed steel windows on the east and south elevations provide daylight. The fireproofed boiler room has a partial concrete floor and one steel casement in a window well on the north wall (under the loggia). The crawl space to the west has a dirt floor.

The David Hall House retains exceptional architectural integrity for listing on the National Register of Historic Places. Exclusively occupied and maintained as a summer estate by the same family, it receives only modest wear & tear year-after-year and has never fallen victim to major alterations or passing decorating fads over time.

The exterior is original with the exception of early modifications to the loggia on the north elevation. Historic photographs from the early 1930s show a fixed, striped awning and screened wall. The loggia was apparently modified by the early 1940s when a glass superstructure and roof were constructed—and decorative copper pieces by Chicago metal craft artist Jesus Torres were installed—extending the seasonal use of the porch.

The original floor plan, flooring, light fixtures, window treatments, doors, trim, bath fixtures and hardware are found throughout the house. Among the very few interior alterations that occurred over the years were new interior wall finishes. The primary rooms throughout the Hall House were specified to be *"…three coats stippled finish...The painting is to be done in graded bands of color in Modern Art style."* This presumably refers to a glazing technique where the colors (typically softer neutral or pastel colors) where phased from dark to light up the walls. Several rooms were updated with new wallpaper over time as well. Beyond these modest changes to the finishes (the original finishes likely remain underneath), the historic integrity of the Hall House is near pristine and remains intact 83 years after construction.

8. Statement of Significance

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

☐ A. Property is associated with events that have made a significant contribution to the broad patterns of our history.

☐ B. Property is associated with the lives of persons significant in our past.

☒ C. Property embodies the distinctive characteristics of a type, period, or method of construction or represents the work of a master, or possesses high artistic values, or represents a significant and distinguishable entity whose components lack individual distinction.

☐ D. Property has yielded, or is likely to yield, information important in prehistory or history.

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

- [ ] A. Owned by a religious institution or used for religious purposes
- [ ] B. Removed from its original location
- [ ] C. A birthplace or grave
- [ ] D. A cemetery
- [ ] E. A reconstructed building, object, or structure
- [ ] F. A commemorative property
- [ ] G. Less than 50 years old or achieving significance within the past 50 years

Areas of Significance
(Enter categories from instructions.)
Architecture

Period of Significance
1931

Significant Dates
1931

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

Cultural Affiliation
N/A

Architect/Builder
Varney, Ralph Wesley., Architect
Hamlin Sons, Builder

Statement of Significance Summary Paragraph (Provide a summary paragraph that includes level of significance, applicable criteria, justification for the period of significance, and any applicable criteria considerations.)

The David Hall House is locally significant under Criterion C: Architecture. The 1931 lakeside mansion, designed by Chicago architect Ralph Wesley Varney, is an inventive melding of early 20th century revival and Art Deco styles. A survey of Chicago and Northern Illinois Art Deco houses by the Chicago Art Deco Society reveals that very few residential structures were built in a definitive Art Deco style and even fewer survive today. The Hall House is unique in that the Art Deco style was rarely employed for residential architecture; particularly since the rising popularity of the style in America generally shadowed the Great Depression when relatively few new homes were constructed.

The Hall House ranks among the very best Art Deco houses in the region with a near-pristine Art Deco interior and very high original integrity. Original metal crafts in particular, in the railings, canopies, cabinets, grills, light fixtures, andirons and hardware still remain throughout the house that define the essence of it's Art Deco styling. Even the bathrooms remain intact with bold Art Deco designs and colors in the fixtures and ceramic tiles.

Family tradition holds that David Hall's wife, May (Cave) Hall—inspired by a trip to Hollywood in the late 1920s and the work of Hollywood designer, Cedric Gibbons—had considerable influence in the design of the house, especially the Art Deco interior. The property has retained exceptional architectural integrity from 1931, the year of its construction and period of significance.

Narrative Statement of Significance (Provide at least **one** paragraph for each area of significance.)

The Development of Lake County as a Recreational Destination for Chicagoans

The Hall House is located in the heart of Lake County's historic Chain-O'-Lakes resort district. The 1886 arrival of the Wisconsin Central at Lake Villa resulted in a surge of resort activity throughout the region. The "Columbia Pleasure Club," incorporated that year, opened just down the Fox Lake shore from Middendorff's Grove and future site of the David Hall House.[8] By the 1890s, many of Chicago's wealthy escaped the city by fishing, boating, and hunting around the Chain-O'-Lakes. The lakes' famous "lotus beds"–floating carpets of American lotus and water lilies–were also a big draw. On the shore of Fox Lake itself stood the Fox Lake Rod & Gun Club and the Fox Lake Yacht Club, among other private clubs**.** Nearby, the grand Mineola Hotel, also begun as a private club, served well-to-do vacationers.[9] The 1900 arrival of the Chicago, Milwaukee, St. Paul and Pacific railroad in Fox Lake made the Chain-O'-Lakes still more accessible.[11] The 1907 ***Standard Atlas of Lake County, Illinois*** shows a region studded with lake shore homes and resorts.[12] The ***Chicago Tribune*** closely followed the Fox Lake social scene throughout the early 20th century.[13]

The Halls Become Permanent Summer Residents on Fox Lake

It was during these years that John Byers (J.B.) Hall (1855-1921), a successful Chicago businessman and owner of the Addressograph Company, first began to vacation in the neighborhood of Fox Lake and Lake Villa.[14] Hall apparently began summering there in the 1890s, and was clearly in residence during the summer of 1900.[15] Hall family lore is that J.B.'s boat motor died on a hot day and he came ashore on what is now the nominated property. Hall was struck by the shade and breeze at the top of the hill and decided to buy from Jackson Kemper Dering. When he made his purchase in 1908, two "fishing lodges" already stood on the land.[16] In 1915, J.B.'s son David White Hall purchased adjacent land to the east, on which there was a third house which dates to at least 1896.[17] A subdivision map identifies a "Tooker residence" that appears to be the first house purchased by David Hall.[18] Despite improvements to the old lake house by David Hall and his wife, May Cave Hall—whose family owned the Cave Department Store on Chicago's South Side, it remained, much like J.B.'s adjacent fishing lodge, "unpretentious but comfortable."[21] The David Halls, May Cave Hall at least, seemingly longed for a more elegant "country house" suitable for an affluent family. With J.B. Hall's death in 1921, they could afford more. By the late 1920s, they were ready to upgrade their accommodations on Fox Lake. In 1928, the Halls traveled to Europe, and in 1929, to Los Angeles, Hollywood and the MGM Studios, returning armed with ideas for a new summer home. It was around this time that they made plans to replace J.B.'s original fishing lodge, leaving their first house to the east intact.

The Architect: Ralph Wesley Varney

The Halls chose Chicago architect Ralph Wesley Varney (1884-1950) to design their new retreat on Fox Lake. Varney graduated from Harvard University, receiving a B.S. in architecture in 1904, and a master's in 1905. Thereafter, he traveled to Rome to attend the American Academy on the Prix de Rome scholarship. Upon his return, Varney practiced architecture in New York for a few years, eventually relocating to Winnetka by 1917.[23] During World War I, he served as an architect for the American Red Cross, headquartered in Washington, D.C.[25] Varney resumed his practice in Chicago after the war generally executing transitional revival-style buildings popular during the early 20th century. By 1922, he moved his office in the Borland Building to "much more extensive offices" in Orchestra Hall.[26] The vast majority of his known commissions were residential. Throughout the 1920s, he designed homes in Chicago and on the North Shore in a variety of revival styles, including Tudor, Norman, French Chateau, Mediterranean, and Colonial.[28] Among Varney's most noteworthy designs is a collection of buildings on the National Register-listed Meadowood Farm, a gentleman's farm in Lake Forest, Illinois. Built for Clifton Milton Leonard between 1923 and 1926, these Norman style buildings of stone, brick, wood, and stucco, include several barns, cottages and outbuildings.[29] Varney also designed a mansion for W.C. Hubbard at 1275 Waukegan Road in Lake Forest known as "Old Stones." It has the appearance of a Norman-style manor house, with half-timbering and a stone turret.[30]

The David Hall House is the last known Varney commission. As the Depression worsened, he turned to other sources of income. In 1935, he joined the staff of the Federal Housing Administration in Washington, D.C. In 1947, he relocated to Honolulu where he served as the FHA's assistant territorial director until his death in 1950 (due to lung cancer) at the age of 66.[33]

Varney was a competent architect drafting transitional and revival style houses with functional floor plans. The specifications for the Hall House indicate he was well-versed in construction and familiar with the manufacturers producing quality wares for high-end homes. However, the Hall House represents a dramatic design departure for Varney and is unique in context with his known body of work as his last known commission. The Halls, May Hall in particular, almost certainly played a key inspirational role in Varney's effort to adopt a new Art Deco style. Although the choice of rusticated stone on the exterior has strong Norman overtones within Varney's comfort zone, the interior is pure Art Deco—from the sweeping staircase to the finishes.

The Early 20th Century Revival Style Country House

Beginning around 1900, the architectural print media had become increasingly filled with "country homes" intended to provide respite from city life for the growing ranks of the well-to-do. ***Country Homes of Famous Americans*** and ***The Country House: A Practical Manual of the Planning and Construction of the American Country Home and its Surroundings*** were both published in 1905.[34] The trade journals ***Architectural Record*** and ***Architectural Forum*** each devoted an annual issue to the country house throughout the 1910s and 1920s.[35]

Though early 20th-century country houses came in a wide variety of architectural styles, the vast majority were historical revivals. Henry Saylor's 1912 ***Architectural Styles for Country Houses***, for example, presented essays endorsing styles including: Colonial, Swiss Chalet, "Italian Adaptations," Tudor, Spanish Mission, Half-Timbered, and Dutch Colonial."[36] ***Architectural Record*** and ***Architectural Forum*** also presented examples of country houses in a wide range of revival styles.

Illinois industrialists took the country house movement to heart, and Lake County and other outlying areas around Chicago filled with transitional/revival style country estates after 1900. In the Chain-O'-Lakes region, The Hamlin Sons Company, the Hall House builder, is said to have built several estates for the Lehmann family.[37] Frank M. Hamlin, was in business with brothers Fred and Charles H. as Hamlin Sons, General Contractors.[38] Frank Hamlin was also the mayor of Lake Villa from 1911 to 1925 and 1930 to 1931. The house Varney designed for the Halls can be fairly labeled a country house. In fact, it was officially deemed a "country house" in ***Townsfolk***, June 1945.

Sadly, David W. Hall, Sr. never occupied his elegant new stone house. He died from the effects of a stroke before it was complete, having overseen construction from his sick bed in the sleeping porch of his first Fox lake house to the east. Shortly after Hall's death in June, 1931, his close friend Howard Willett, president of the Willett Motor Coach Company, stepped in to comfort his widow.[39] May Hall and Howard Willett eventually wed, and they decorated the house with Art Deco treasures. According to ***Townsfolk***, Willett even designed and made some of the "modern" furniture in the living and dining rooms, pieces that survive in the house today.[40]

The Art Deco Style

The Hall House is not a typical transitional/revival-style house of the era. (***Townsfolk*** deemed it "modern architecture.")[41] In addition to the revival-style elements mentioned above, Varney's progressive design also exhibits many hallmarks of the style now called Art Deco. These include: stylized, geometric and botanical ornamental iron; reeded columns; a flat roof, and; black marble, decorative mirrors and "Modern Art" finishes from the period. [42]

Art Deco, as the authors of ***What Style Is It*** explain, is "essentially a style of decoration . . . applied to jewelry, clothing, furniture, and handicrafts as well as buildings."[43] The Art Deco style had its origins, or at least its introduction to the broader world, at the 1925 ***Exposition des Arts Decoratifs et Industriels Modernes*** in Paris, which featured modern ornament and industrial design from around the world. In 1926, New York's Metropolitan Museum of Art placed these new design ideas before the American public by exhibiting items on loan from the Paris Exposition. In subsequent years, Macy's and other New York department stores held related design expositions which further spread the word on modern design.[44]

The influence of these expositions in the United States was far-reaching, transforming both art and architecture. The foremost expression of the exuberant new style in American architecture

was the stepped-back skyscraper, including such towers as New York City's Chrysler (William van Alen, 1930) and Empire State (Shreve, Lamb, & Harmon, 1931) buildings and Chicago's Board of Trade (Holabird & Root, 1930). It was a popular style for monumental buildings.[45]

Art Deco was not particularly favored, however, for American single-family homes.[46] Architectural journals of the late 1920s feature relatively few non-traditional houses of any kind in the United States, though the International Style and other modern European houses occasionally appeared. In and around Chicago, houses in any modern style, including Art Deco, were few, especially during the onset of the Great Depression in the early 1930s. In 1929, Howard Fisher designed an innovative and widely-published house in Winnetka for his brother with an International Style flavor. In Highland Park, architect Henry Dubin designed a rectilinear International Style brick house for himself in 1930.[47]

Several Chicago area homes are clearly in the Art Deco style. In the city itself, there was the spectacular 1930 Adolph Wachs house, with its "stark oyster white cement walls relieved by green trim around the doors and windows." ***The Western Architect***, in describing this house designed by H.N. Knudsen, underscored the rarity of its style:

> *"Its general outlines following the set-back principle of architecture, its blocky masses broken by elongated window openings, the tall pyramidal tower inset with an unusually long narrow window, are all in keeping with the ideas of this "style" which we in America have hitherto been accustomed to see only in public places such as theaters, restaurants and the like."*[48]

In 1932, the architecture firm of Zimmerman, Saxe, & Zimmerman designed a modern-style summer home for Robert Hosmer Morse, also in Lake Forest. Although the stucco house leans more toward the Art Moderne, the spare, boxy lines of its exterior are enlivened by Art Deco details at the entry. The Morse house also features Art Deco detailing within, including a geometric, stepped-design limestone fireplace bracketed by floor-ceiling-plinths.[49]

In light of the minimal number of Art Deco (and indeed modern) houses in Lake County and the Chicago area, the Hall House on Fox Lake stands out. And whereas the exterior Art Deco features are muted by Norman revival-style influences, the interior is pure Art Deco, in its architecture and decoration. The primary rooms are reminiscent of late 1920s movie sets. Indeed, David Hall III believes that movie sets by famed Hollywood designer, Cedric Gibbons, were the leading source of inspiration for his grandparents and their architect, Ralph W. Varney.

Gibbons, Supervising Art Director for MGM from 1924 through 1956 (and designer of the Oscar), is known to have attended the 1925 Paris Exposition. In the years immediately following the Exposition, Gibbons created soaring interior spaces and grand modern staircases as settings for the vibrant, wealthy young characters in silent movies such as ***Our Dancing Daughters*** (1928).[50] Authors Howard Mandelbaum and Eric Myers have noted Gibbons' widespread design influence in their book ***Screen Deco***:

> The decorating craze touched off by ***Our Dancing Daughters*** was unprecedented. Households began aping Gibbon's use of such elements as Venetian blinds, dancing figurines, decorative mirrors, and indirect lighting. Those with money and progressive tastes were soon having their homes redecorated in the "modern" style. Unfortunately, few of these homes could fully capture the scale and luxury of Gibbon's sets.[51]

Varney's design for the Hall House mimicked the fluid geometry of Gibbons' set designs with its soaring first floor ceilings and grand archways between rooms. The Venetian blinds, terrazzo floors, sleek fireplace, dramatic lighting, shimmering metals, and decorative mirrors create an opulent setting on Fox Lake. Hollywood's elite would have felt at home on the graceful sweeping staircase adorned with Z-braced railings, fluted walls, and a celestial chandelier.

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End Notes

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[3] James R. Grossman, Ann Durkin Keating, and Janice L. Reiff, editors, *The Encyclopedia of Chicago* (Chicago: The University of Chicago Press, 2004), pp. 370, 453, 514, 867; Brysiewicz, pp. 23; Ryder, pp.1, 5-6.

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[5]*Map of Lake County, Illinois, 1861* (St. Louis: L. Gast Brothers & Co., 1861); *Map of Lake County, Illinois, 1873* (Chicago: Frost & McLennan, 1873). In 1885, other Middendorff property is labeled simply "H. Middendorff." *Illustrated Atlas of Lake County, Illinois* (Chicago: H.R. Page & Co., 1885). Ryder lists "Middendorff Grove" among the "Chain-O'-Lakes Resorts of 1885." Ryder, Plate 8. Grossman, p. 467.

[6]Brysiewicz, pp. 27-29. An 1885 advertisement touted the improved resort as follows:
"The LAKE CITY HOTEL and surroundings have been arranged, regardless of expense, for the accommodation and comfort of guests.... Lake City presents more Picturesque Scenes, Romantic Ravines, Historic Hills, Beautiful Lakes, Lovely Lawns, Mammoth Oaks, and more extensive Hunting and Fishing Grounds, than all the other advertised resorts combined." Advertisement from 1885 platbook. [Photocopy in the files of the Lake County Discovery Museum.]

[7]Brysiewicz, pp. 25, 29-30; J.K. Trychta, ed. *Lake Villa, Illinois: "A History of Our Town"* (Lake Villa: Lake Villa Public Library District, 1984), p. 12.

[8]Columbia Pleasure Club certificate of incorporation,1886, www.scripophily.net [December 20,2006]. The Columbia Club remained in existence at the time of the 1908 Terrace Lawn subdivision.

[9]Dretske, *Daily Herald*, December 27, 1998; Ryder, pp. 5, 9, 13, 21. The Mineola is now listed on the National Register. HAARGIS Property Information Report, Reference # 200361.

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[12]See, *e.g.*, *Standard Atlas of Lake County, Illinois* (Chicago: Geo. A. Ogle & Co., 1907), p. 119.

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[16]Interview with Jill Hartman and David W. Hall, III, July 8, 2006; Warranty deed from Jackson K. and Edith Dering to John B. Hall, August 20, 1908, document number 118553, Lake County Recorder of Deeds; *Standard Atlas of Lake County, 1907*, p.119; *The Book of Chicagoans, 1911* (Chicago: A.N. Marquis & Company, 1911), p. 184. Shortly before Hall's purchase, Frank Carlson re-subdivided an adjacent section of the Chinquapin subdivision. *Terrace Lawn Subdivision*, June 17, 1908, document number 117608, Lake County Recorder of Deeds.

[17]Warranty deed from Frank Carlson to David White Hall, May 7, 1915, document number 159013, Lake County Recorder of Deeds.

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[21]"He Helped Men Succeed," *Addressographer*, Vol. IX (No. 2, January 20, 1921).

[22]Neil Harris, *Chicago Apartments: A Century of Lakefront Luxury* (New York: Acanthus Press, 2004), pp. 82-83. The Halls also lived at the Jackson Towers (5555 South Everett Avenue, Walter Ahlschlager, 1924-1926), where some of the apartments were duplexes "with stuccoed two-story living rooms and floor to ceiling fireplaces suggesting a Gloria Swanson movie set" and which, coincidentally, had been built on land that had been part of the E.J. Lehmann estate. Harris, p. 60.

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[46] *Townsfolk*, June 1945.

[47] Virginia McAlester and Lee McAlester, *A Field Guide to American Houses* (New York: Alfred A. Knopf, 1993), pp. 464-467; John C. Poppeliers, S. Allen Chambers, Jr., and Nancy B. Schwartz, *What Style Is It? A guide to American Architecture* (Washington, D.C.: The Preservation Press, 1983), p. 88.

[48] Poppeliers, *et al.*, p. 88.

[49] Adrian Thinniswood, *The Art Deco House: Avant-Garde Houses of the 1920s and 1930s* (New York: Watson Guptill Publications, 2002), p. 8; Eva Weber, *Art Deco in North America* (London: Bison Books, 1985), p. 8; Ely Kahn, "Exhibition of French Decorative Art," *Architectural Record*, May 1928, pp 462-468; "The Macy Exposition of Art in Industry," *Architectural Record*, August 1928, pp. 137-143.

[50] As Patricia Bayer stated, "there were far more public than private buildings designed in the Art Deco style." Patricia Bayer, *Art Deco Architecture: Design, Decoration and Detail from the Twenties and Thirties* (New York: Harry N. Abrams, Inc., 1992), p. 8.

[51] Cohen and Benjamin, pp. 258-262, 304, 310; *Architectural Record*, Vol. 66, (November 1929), pp.459-464**;** Henry Dubin, "Constructing the Battledeck House, " *The Architectural Forum*, August 1931, pp. 226-232.

[52] Kathryn E. Ritchie, "A House in the Modern Style," *The Western Architect*, January 1931, p. 15.

[53] Cohen and Benjamin, pp. 304, 322; Historic Houses database at the Lake Forest Public Library; National Register of Historic Places Nomination Form for Robert Hosmer Morse House, 1301 Knollwood Circle, Lake Forest, Illinois, prepared by Bruce and Maureen Grieve, February 22, 2000; "A New Lake Forest Home in the Modern Manner – the Residence of Col. And Mrs. Robert H. Morse," *Townsfolk*, January 1932, pp. 10-13.

[54] Howard Mandelbaum and Eric Myers, *Screen Deco* (New York: St. Martin's Press, 1985), pp. 10, 34; Jeffery Head, "Cedric Gibbons, Architect of Style," article in a brochure for the *L.A. Modernism Show and Sale*, Santa Monica, California, 2006.

[55] Mandelbaum and Myers, p. 34.

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 # _____
____ recorded by Historic American Landscape Survey # _____

Primary location of additional data:

____ State Historic Preservation Office
____ Other State agency
____ Federal agency
____ Local government
____ University
_X__ Other
Name of repository: Wisconsin Historical Society, Madison, WI
Burnham Library, Art Institute, Chicago, IL

Historic Resources Survey Number (if assigned): _____

10. Geographical Data

Acreage of Property __Approximately 1 acre_____

Use either the UTM system or latitude/longitude coordinates

Latitude/Longitude Coordinates
Datum if other than WGS84:_____
(enter coordinates to 6 decimal places)

1. Latitude: 42.424814° Longitude: -88.129474°
2. Latitude: Longitude:
3. Latitude: Longitude:
4. Latitude: Longitude:

Or
UTM References
Datum (indicated on USGS map):

☐ NAD 1927 or ☐ NAD 1983

1. Zone: Easting: Northing:
2. Zone: Easting: Northing:
3. Zone: Easting: Northing:
4. Zone: Easting : Northing:

Verbal Boundary Description (Describe the boundaries of the property.)

The boundary includes the lakefront parcel surrounding the David Hall House currently owned by the Hall Family. The nominated property is a one acre site located within a larger 4.6 acre lot, as shown on the accompanying scaled site plan and *Google Earth* maps. The nominated site is indicated by a heavy dashed line. This site plan is a reproduction of a plat of survey dated 1987. The one acre site is a forested bluff overlooking Columbia Bay on Fox Lake. The site consists of the David Hall House and the hardscape and landscape elements immediately adjacent to it. This includes the circle driveway to the west, which provides access to the property, and is bounded by the garden terrace to the north and northeast, the stepping stone pathway to the east and the top of the bluff to the south.

Boundary Justification (Explain why the boundaries were selected.)

The boundary includes all contributing buildings, hardscape, and landscape improvements and all non-contributing objects associated with the property's architectural significance. All contributing buildings and improvements were constructed in 1931.

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11. Form Prepared By

name/title: Neal A. Vogel, Jill S. Tuinier & Elizabeth A. Patterson
organization: Restoric, LLC.
street & number: 8 S. Michigan Ave. 38th Floor
city or town: Chicago state: Illinois zip code: 60603
e-mail: restoricllc@earthlink.net
telephone: (312) 854-7456
date: 5/20/2014

Photographs

Submit clear and descriptive photographs. The size of each image must be 1600x1200 pixels (minimum), 3000x2000 preferred, at 300 ppi (pixels per inch) or larger. Key all photographs to the sketch map. Each photograph must be numbered and that number must correspond to the photograph number on the photo log. For simplicity, the name of the photographer, photo date, etc. may be listed once on the photograph log and doesn't need to be labeled on every photograph.

Photo Log

Name of Property: David Hall House

City or Vicinity: Lake Villa

County: Lake County State: Illinois

Photographer: Restoric, LLC.

Date Photographed: Varies

Description of Photograph(s) and number, include description of view indicating direction of camera:

1 of 15 Date Photographed: May, 2008
Description: Present day view of pool; view southwest from main house

2 of 15 Date Photographed: March, 2007
Description: Present day garden terrace reflecting pool and pergola; view north from the main house

3 of 15 Date Photographed: July, 2006
Description: Present day exterior view of main house west elevation showing front entrance; view southeast from circle driveway

4 of 15 Date Photographed: April, 2006
Description: Present day exterior view of main house south elevation showing the four pointed-arch windows, decorative metal work and roof-top porch, and landscaping; view north

5 of 15 Date Photographed: May, 2008
Description: Present day exterior view showing main house east and north elevations, kitchen and servants' wing; view southwest

6 of 15 Date Photographed: May 2008
Description: Present day exterior photograph of north elevation showing glass loggia and main chimney stack; view southwest from garden terrace

7 of 15 Date Photographed: April, 2007
Description: Present day view of carved Jesus Torres bench in main house loggia; view southeast

8 of 15 Date Photographed: April, 2007
Description: Present day interior view of main house's main staircase, looking up from first floor to stair tower ceiling, showing three-story hanging light fixture; view north

9 of 15 Date Photographed: April, 2006
Description: Present day interior view of main house stair tower, looking from third floor landing down to first floor Stair Hall, showing decorative metal stair railing and three story hanging light fixture; view northeast

10 of 15 Date Photographed: April, 2007
Description: Present day view of light fixture in main house sun porch

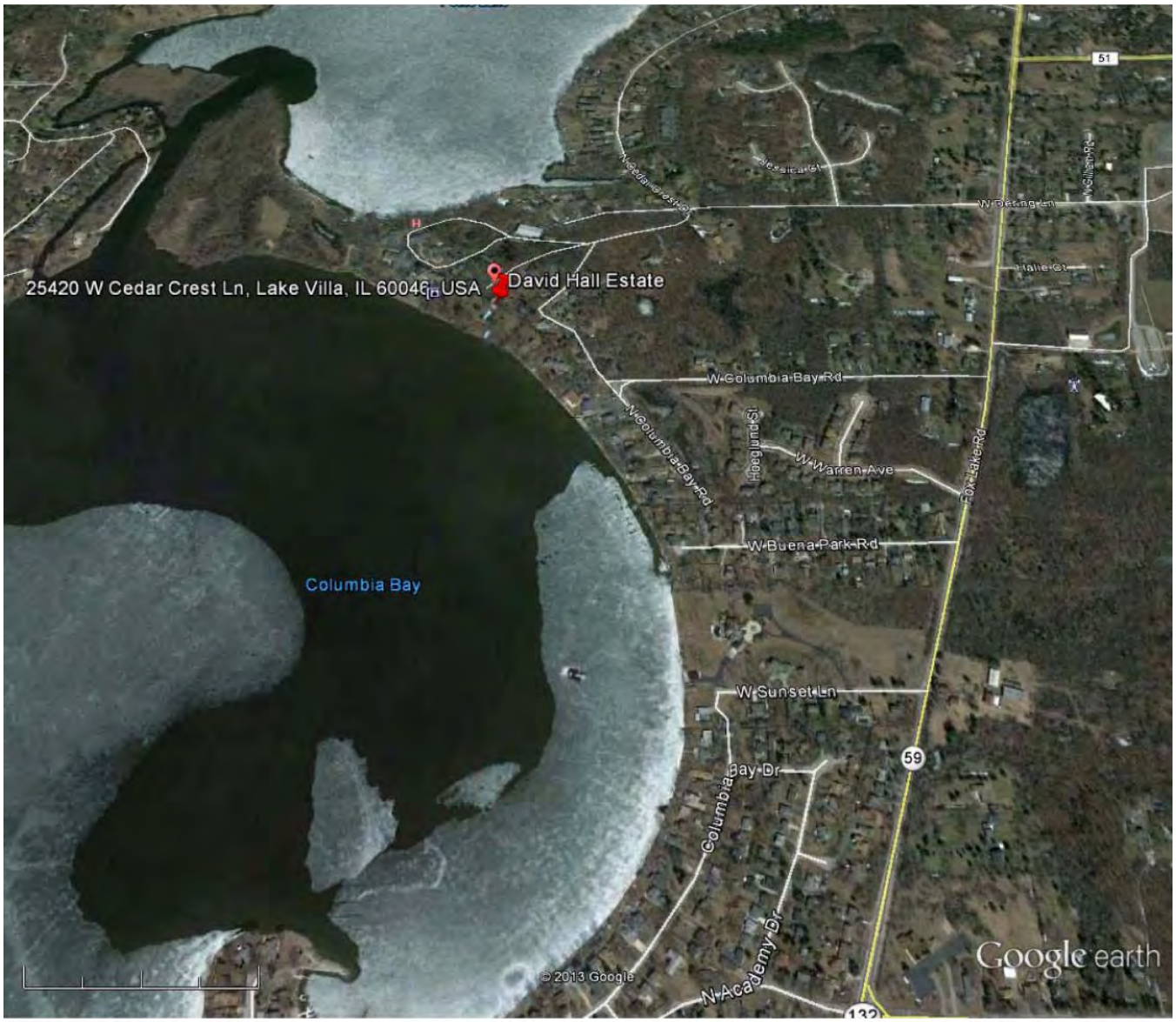
11 of 15 Date Photographed: October, 2006
Description: Present day interior view of fireplace and surround in main house Living Room, showing decorative marble and etched mirror; view northeast

12 of 15 Date Photographed: April, 2007
Description: Present day interior view of window bay in main house Dining Room, showing tiered corner wall sconce, window seat and leaded glass design; view southeast

13 of 15 Date Photographed: April, 2007
Description: Present day interior view of metal cabinets in main house Butler's Pantry, showing textured glass doors and metal countertops; view north

14 of 15 Date Photographed: April, 2007
Description: Present day interior view of vanity in main house Son's and Daughter's Bathroom, showing decorative tile, mirror and sink; view west

15 of 15 Date Photographed: April, 2007
Description: Present day interior view of folding green glass blinds in main house Son and Daughter's Bedrooms; view southwest

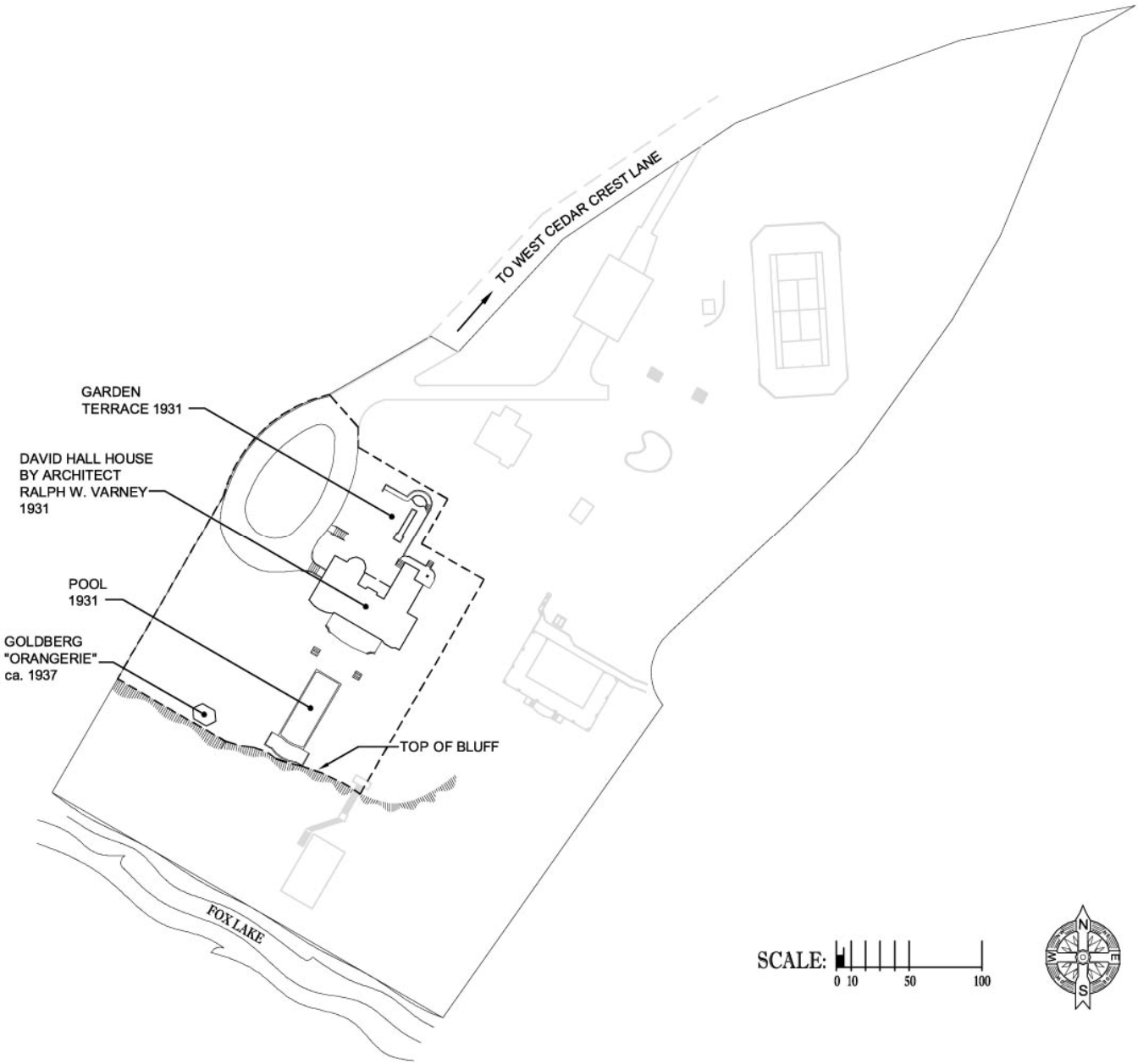


Google earth feet 2000 meters 700

David Hall House
25420 W. Cedar Crest Lane
Lake Villa, IL 60046
Lake County
Coordinates: 42.424814°, -88.129474°

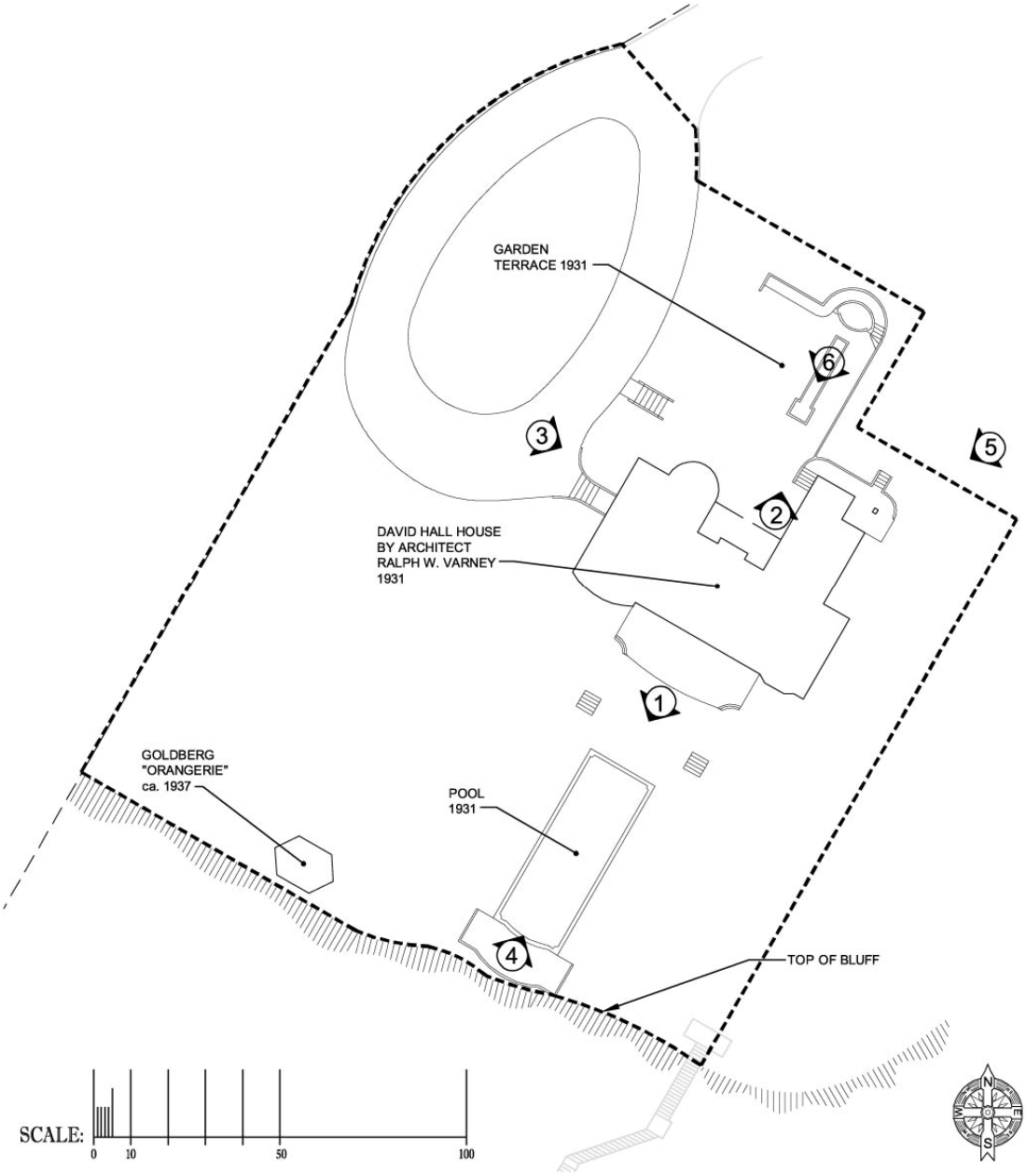
David Hall House
25420 W. Cedar Crest Lane
Lake Villa, IL 60046
Lake County
Coordinates: 42.424814°, -88.129474°

Hall House Site: The Hall House site (denoted with heavy dashed line) comprises approximately one (1) acre in the southwest section of a larger 4.6 acre family-owned lot.



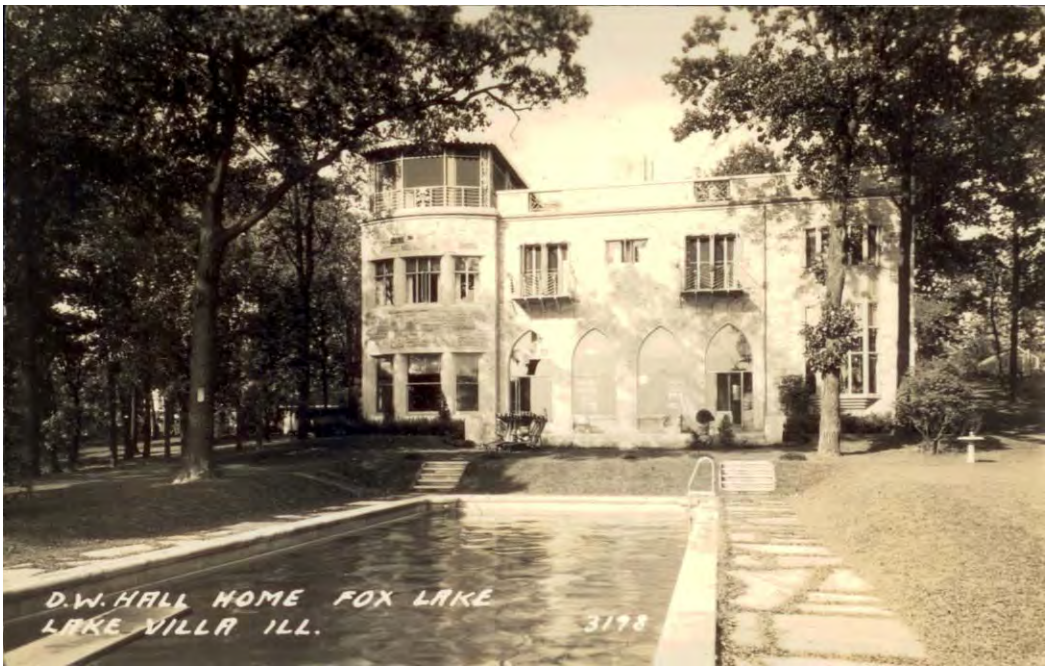
Drawn By: Jill S. Tuinier, Restoric, LLC.

David Hall House: The nomination consists of the David Hall Stone House and the hardscape and landscape elements immediately adjacent to it. This includes the circle driveway to the west, which provides access to the property from West Cedar Crest Lane, and is bounded by the rock-walled garden to the north and northeast, the stepping stone pathway to the east and the top off the bluff to the south.



Drawn By: Jill S. Tuinier, Restoric, LLC.

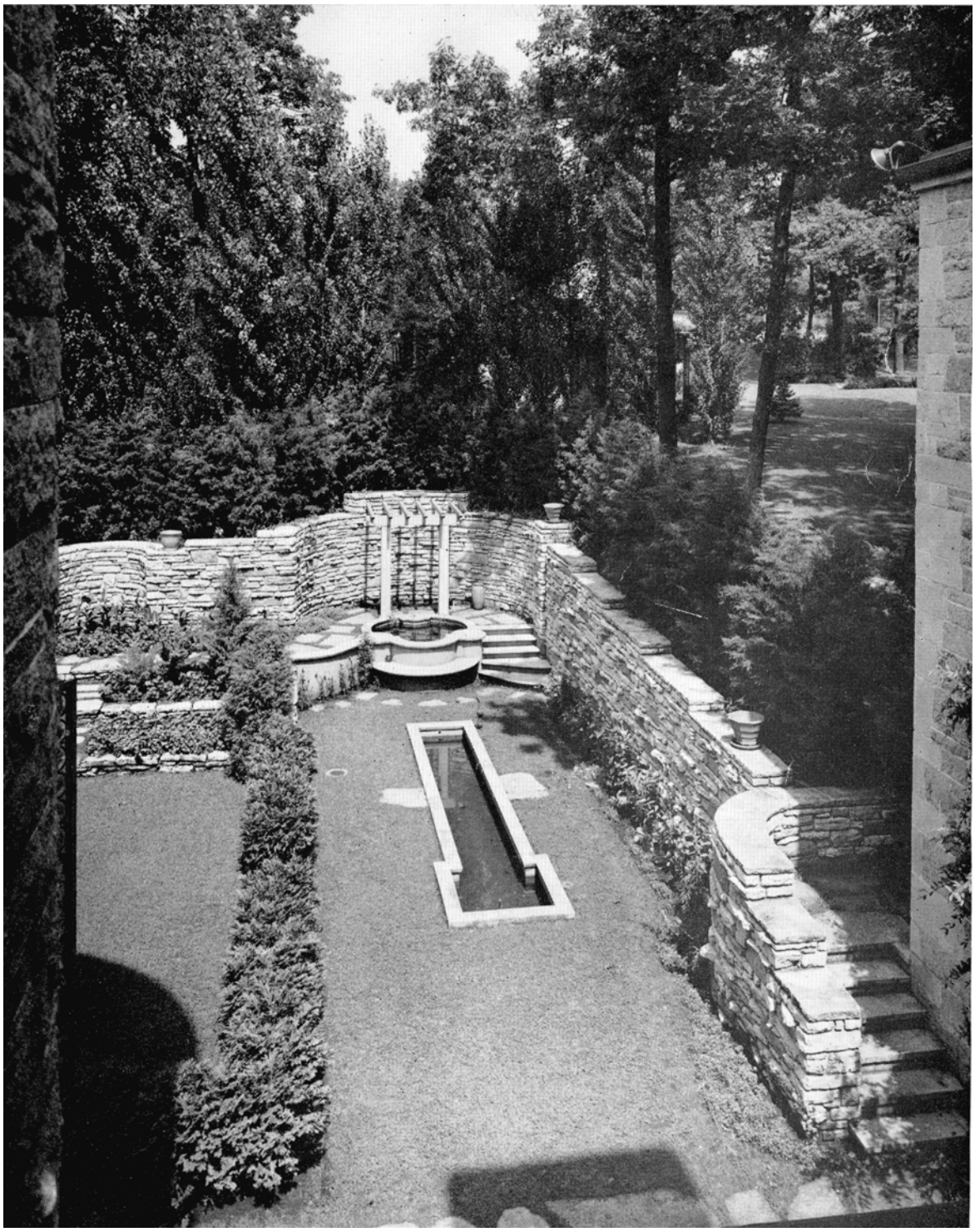
Historic aerial view of the David Hall House showing the main house, pool, boathouse and landscape ca.1937; view north. (Hall Family Private Collection)



Historic view of main house south elevation (above) showing partial view of the pool, ca 1931. (Hall Family Private Collection)

Historic view of main house northwest elevation (above) showing garden terrace & loggia, ca 1931. (Hall Family Private Collection)

Historic views of the main house southeast elevation (top) and pool (bottom) ca. 1945. (*Townsfolk Magazine*)



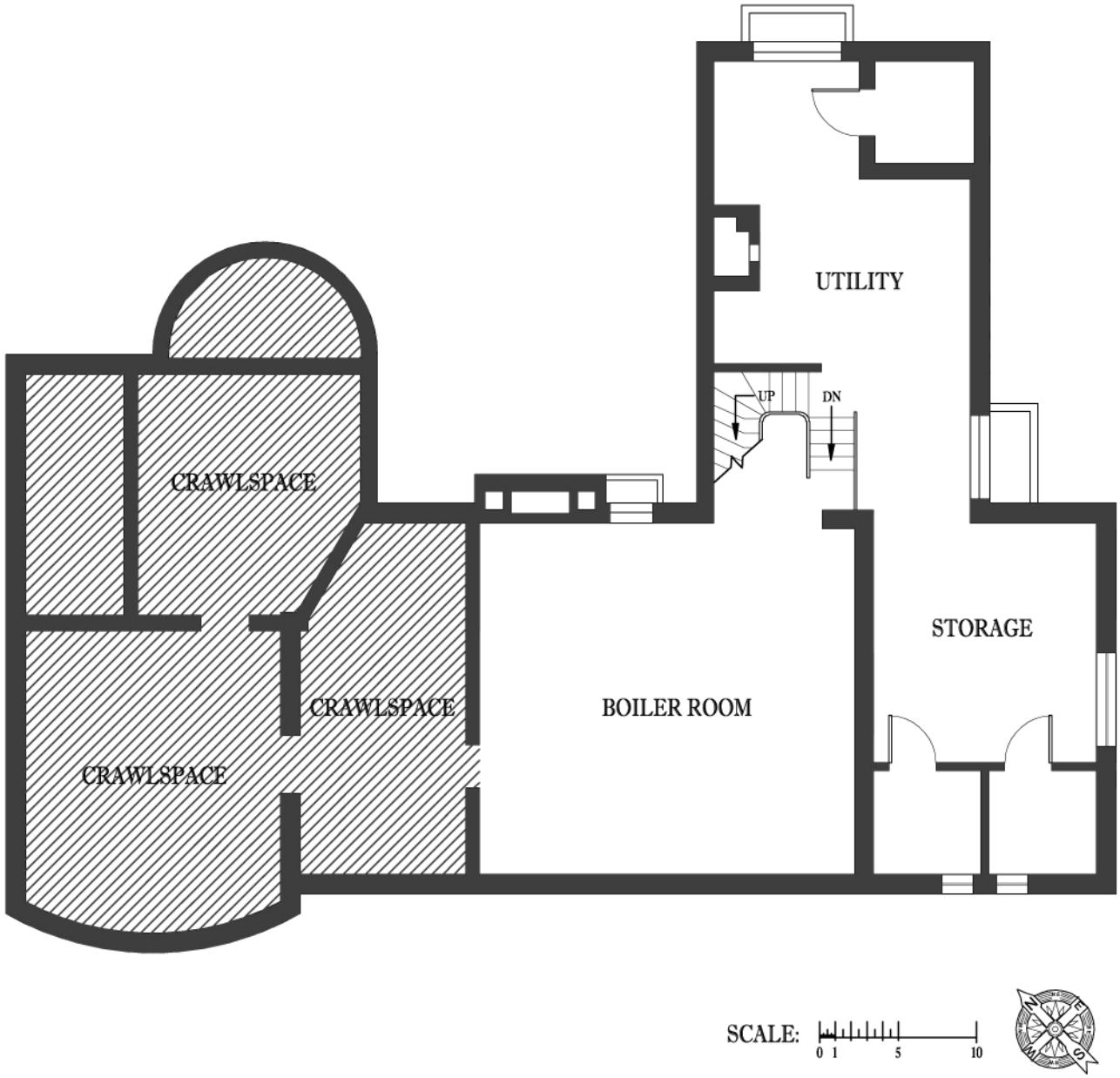
Historic view of garden terrace, reflecting pool and pergola, ca. 1945. (*Townsfolk Magazine*)

Historic views of main house Living Room (top) and Dining Room (bottom) ca. 1945. (*Townsfolk Magazine*)

Historic view of main house stair hall (above) showing spiral stairs, ca. 1945. (*Townsfolk Magazine*)

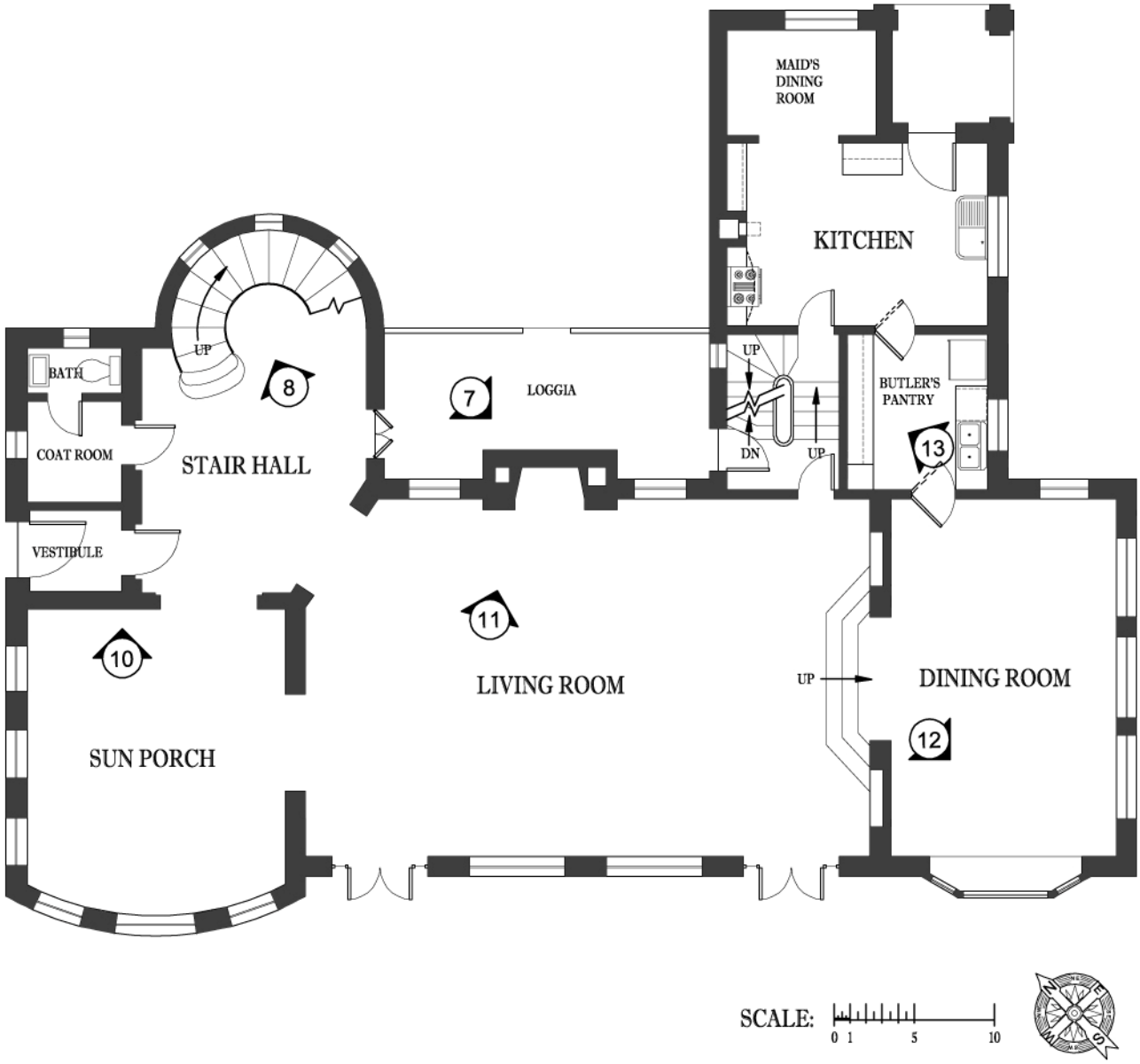
Historic view showing the Bertrand Goldberg designed "orangerie" (above) atop the bluff; view southwest. (*Bertrand Goldberg Archives – Art Institute of Chicago*)

David Hall House: Basement Floor Plan



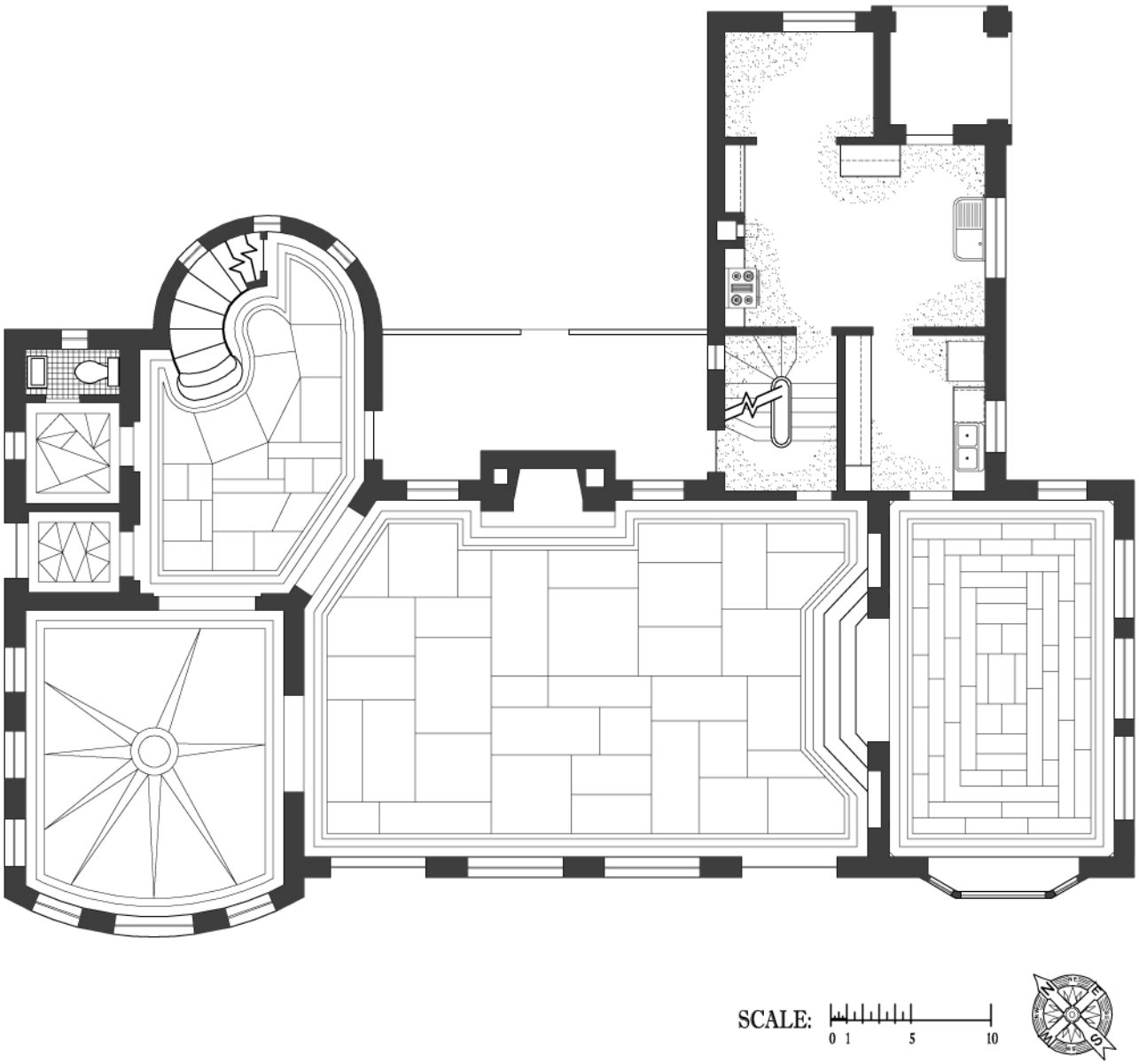
Drawn By: Jill S. Tuinier, Restoric, LLC.

David Hall House: First Floor Plan (Photo locations indicated)



Drawn By: Jill S. Tuinier, Restoric, LLC.

David Hall House: First Floor Plan showing custom terrazzo floors in Art Deco designs throughout the public spaces (as described in Section 7).



Drawn By: Jill S. Tuinier, Restoric, LLC.

David Hall House: Second Floor Plan (Photo locations indicated)

Drawn By: Jill S. Tuinier