

United States Department of the Interior  
National Park Service

National Register of Historic Places  
Registration Form

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

1. Name of Property

historic name Armour, Philip D., III, House

other names/site number \_\_\_\_\_

2. Location

street & number 900 Armour Drive  not for publication

city or town Lake Bluff  vicinity

state Illinois code IL county Lake code 097 zip code 60044

3. State/Federal Agency Certification

As the designated authority under the National Historic Preservation Act, as amended, I hereby certify that this  nomination  request for determination of eligibility meets the documentation standards for registering properties in the National Register of Historic Places and meets the procedural and professional requirements set forth in 36 CFR Part 60. In my opinion, the property  meets  does not meet the National Register criteria. I recommend that this property be considered significant  nationally  statewide  locally. ( See continuation sheet for additional comments.)

William L. Gherard / SHPO 10-10-96

Signature of certifying official/Title \_\_\_\_\_ Date \_\_\_\_\_

Illinois Historic Preservation Agency

State of Federal agency and bureau \_\_\_\_\_

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

Signature of certifying official/Title \_\_\_\_\_ Date \_\_\_\_\_

State or Federal agency and bureau \_\_\_\_\_

4. National Park Service Certification

I hereby certify that the property is:

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

Edson H. Beall Signature of the Keeper Date of Action 11-15-96

Entered in the National Register  
\_\_\_\_\_ in the \_\_\_\_\_  
\_\_\_\_\_ ter

Armour, Philip D., III, House  
Name of Property

Lake, Illinois  
County and State

**5. Classification**

**Ownership of Property**  
(Check as many boxes as apply)

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

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

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

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

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

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

n/a

**Number of contributing resources previously listed in the National Register**

n/a

**6. Function or Use**

**Historic Functions**  
(Enter categories from instructions)

Domestic/Single Family

Domestic/Secondary Structure

\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

**Current Functions**  
(Enter categories from instructions)

Commerce/Trade

\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

**7. Description**

**Architectural Classification**  
(Enter categories from instructions)

Tudor Revival

\_\_\_\_\_  
\_\_\_\_\_

**Materials**  
(Enter categories from instructions)

foundation Concrete

walls Stone  
Brick

roof Terra Cotta Tile

other Copper

**Narrative Description**

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

United States Department of the Interior  
National Park ServiceNational Register of Historic Places  
Continuation SheetSection number 7 Page 1

Armour, Philip D., III, House

SUMMARY

In 1916, Philip D. Armour, III purchased 161 acres of wooded land in Lake Bluff, Illinois and named the property Tanglely Oaks. The estate was covered with oak timber, meadows and two ponds formed by a dammed stream. Philip D. Armour, III and his wife selected New York residential architect Harrie T. Lindeberg (1880-1959) to design and construct a manor house in the Tudor Revival style. While there is some ambiguity about when construction on the manor house started, the Armours began living in three smaller buildings south of the extant manor house in 1919 until it was completed in 1932.

The Philip D. Armour, III House is located at 900 Armour Drive in Lake Bluff, Illinois. Armour Drive is accessed from Green Bay Road one-quarter mile north of Rockland Road (Route 176). The entrance to Armour Drive is through a stone wall gate and past a stone gatehouse. Both are part of the original Armour estate. In 1953, The United Educators increased the original 165 acres of the estate to 207 acres when Philip D. Armour, III sold his property and moved to Lake Forest.

Of the original structures that included the house, a summer house, a stone gatehouse, stone gates and a swimming pool, only the house, the gatehouse and the stone gates are extant. The remaining structures were demolished during the residential development of the property that began in the late 1960's. Of the original 161 acres purchased by Philip D. Armour, III, only 6.2 acres around the surviving residence remain. Only these 6.2 acres are included in this National Register of Historic Places nomination. The stone gates and the gatehouse are not included in this nomination because they are located approximately one-third mile from the remaining original acreage surrounding the Philip D. Armour, III house. Also, while the stone gates are in good condition, the gatehouse was absorbed into a larger frame residential addition and is therefore lacking in historic integrity.

The landscape surrounding the Philip D. Armour, III House, while cultivated, was not part of an integrated design by Lindeberg or any other landscape architect. Lindeberg designed a grass terrace for the south elevation of the building, but this was never built.

ARCHITECTURE

The Philip D. Armour, III House was designed in the Tudor Revival style, an eclectic design expression loosely based on a range of late Medieval English residential building styles.<sup>1</sup> Tudor Revival enjoyed an unusually long period of popularity in the United States, from 1890 to 1940. The style employed steeply pitched roofs, half-timbered gabled main roofs and cross-gabled projections,

United States Department of the Interior  
National Park Service

# National Register of Historic Places Continuation Sheet

Section number 7 Page 2

Armour, Philip D., III, House

---

brick and stone wall construction and ornament, molded and patterned brickwork, massive chimneys topped with decorative pots, and leaded multi-lite window groups.<sup>2</sup> Tudor Revival houses mimic many design features of the English construction techniques found on both small thatched-roof Cotswald cottages to great Medieval manor houses. The style often relied on a massive roof to balance a range of asymmetrical brick and stone plan variations and projections.

Lindeberg's expression of the Tudor Revival style in his large manor houses tends to express the balanced, serene elements of the style through a harmonious use of materials and compositional elements. For the Philip D. Armour, III House, he used a simple pallet of materials, including brick, Indiana limestone, terra cotta roof tiles, more than three hundred leaded glass windows and decorative lead-coated copper gutters and roof scuppers embossed with the owner's initials, "PDA." He used his trademark idiom, a large, simple roof, punctured by massive chimneys to establish the linear datum that all the building's other compositional elements organize around. The Philip D. Armour, III House is not so much an accumulation of stylistic innovations, but a tasteful, masterfully executed combination of the Tudor Revival style's "kit of parts" that produced a grand overall expression.

The Philip D. Armour, III House is virtually unchanged on its exterior and primary interior spaces since the completed construction in 1932. Despite its commercial use since Philip D. Armour, III sold it to The United Educators in 1953, the only interior changes made were in the secondary living spaces that were transformed into office space. Even these alterations usually affected only non-character defining finishes. The exterior of the building has remained intact with no additions or exterior material alterations. Since the building was constructed of exceptionally high quality materials, maintenance requirements have been kept to a minimum over the building's life. The Ludowici Celadon roof tiles, for example, have a one hundred and twenty-year life expectancy and are therefore currently roughly middle-aged. Well-maintained brick and limestone walls have life-cycles measured in centuries. Even the leaded glass windows are completely intact throughout the entire building. All maintenance requirements on the building are for rehabilitation in scope, nowhere for restoration.

Unlike its Medieval prototypes, the Philip D. Armour, III House was constructed with a reinforced concrete frame and foundation that has experienced no settling. The foundation supports a combination of concrete and masonry bearing wall structure above grade. The exterior walls are clad in a combination of Indiana limestone used primarily at decorative details and a soft orange and red face brick. The walls are a running bond pattern and use molded bricks only at three windows on the north elevation. Six simple, but massive brick chimneys puncture the various roof levels. The building contains over 330 leaded windows in a grid or diamond pattern and uses clear and tinted glass.

United States Department of the Interior  
National Park ServiceNational Register of Historic Places  
Continuation SheetSection number 7 Page 3

Armour, Philip D., III, House

Exterior

The north elevation of the Philip D. Armour, III House faces the main drive approach to the building. The building is 384 feet long, 2 ½ stories tall and contains more than 26,000 square feet of living space. An U-shaped court formed by the main house, west guest wing and east servants' wing encompasses the circular approach drive. At the center of the north elevation, the main entrance porch projects from the building as a two-story gabled projection. The entrance porch is flanked on its west side by the taller, though slightly recessed and overlapping, gabled stair hall projection.

The building is entered through the entrance porch at the center of the main block, one step above grade through a carved limestone Tudor (four-centered) arch surround. The arch is molded in a square frame, with foliage and flower carved quatrefoils in the spandrels. In searching history for prototypes, Lindeberg ingeniously incorporated a Medieval design element into his design for the formal entry to the building. Medieval castles, abbeys and manor houses often incorporated the use of defensive elements such as gatehouses into their design. As the name suggests, gatehouses were used for defense and security into the building. For the Philip D. Armour, III House, Lindeberg appears to have been inspired by the gatehouse from South Wraxall Manor, Wiltshire, England (1510) to create the entrance porch for the Philip D. Armour, III House in Lake Bluff, Illinois.<sup>3</sup> With the exception of the change in material from stone to brick, the scale, proportions and even the oriel bay are nearly identical.

The entrance porch floor is heavy, gray slate, and the walls are cut Indiana limestone. A single, heavy paneled oak door, with linen fold detailing set within its panels provides entry to the residence and is flanked by pairs of leaded rose and clear paned windows set within carved limestone surrounds. Attached to both the inside and outside the entry door, a single 8" high cast bronze Medieval knight reinforces the gatehouse design concept and provides symbolic guard duty to the house. On the exterior side of the door, the knight has his sword protectively drawn and on the interior side his hands are folded. The ceiling of the entrance porch is coffered with walnut beams. The east wall bears a bank of eight leaded rose and clear paned windows. Directly above the Tudor entry arch of the entrance porch, a large, carved limestone three-sided oriel bay with twelve leaded windows is set into a blank, gabled wall of running bond masonry.

The stair hall's gable projection flanking the west side of the entrance porch contains a massive walnut stair lit by a three-tiered bank of twelve leaded rose and clear paned windows set into cut limestone mullions and transoms. A similar bank of windows is expressed on the north elevation directly to the east of the entry, expressing a two-story light well at the east gallery. To the east of the entry, a single story, three-sided bay projection conceals the ladies dressing/powder room. This

United States Department of the Interior  
National Park ServiceNational Register of Historic Places  
Continuation SheetSection number 7 Page 4

Armour, Philip D., III, House

bay visually serves to balance the more massive plan projection of the stair hall to the west of the entrance porch. Both the west and the east perpendicular legs of the U-shaped court contained secondary spaces that were servants' quarters or guest bedrooms. The one-story west guest wing contained two guest bedrooms and baths while the two-story east servants' wing contained servants' bedrooms and baths. The service court east of the servants' wing received deliveries of supplies and provided a servants' entrance. The service court is accessed both from a split from the main drive access and through a drive through under the east wing and is enclosed by an eight-foot high brick screen wall capped by flat limestone.

At the north elevation, only the entrance porch is set upon a massive limestone base, thereby accentuating its hierarchy in the plan. The remainder of the north elevation uses brick, not limestone at the base. Brickwork throughout the building is kept deliberately simple. This simple visual datum becomes the backdrop for Lindeberg's more important window and entry expressions set in carved limestone surrounds. Lindeberg's control over detail extends to the concealed copper flashings at the massive chimneys rather than the commonly used exposed step flashings. Three chimneys project from the north roof, while two more, clearly visible chimneys project from the south roof. As with the rest of the house, the brickwork is kept deliberately simple on the chimneys and multiple shafts exist on only one chimney. At the servants' wing at the east end of the building, simple, heavy concrete pots cap the chimney.

The west one-story guest wing originally contained two bedrooms and two baths. The northern bath was converted to a small kitchen sometime after 1953. At the east side of the guest wing are three banks of leaded windows with limestone surrounds. The south bank contains four leaded casement windows, the center bank are four leaded casement windows with transoms and at the north end of the guest wing's east elevation are a pair of leaded casement windows. At the center of the north elevation of the guest wing is a single leaded casement window with a limestone surround. At the west elevation of the guest wing are four sets of four leaded windows framed by cut limestone surrounds. A three-sided bay at the north end of the west elevation contains ten leaded windows set into cut limestone mullions and a cut limestone base. A single, small leaded casement window lies between two sets of windows towards the south end of the guest wing west elevation. A brick chimney projecting from the south end of the west elevation is balanced by a chimney projecting from the ridge near the north end of the guest wing. At the south elevation of the guest wing are five tall casement windows with transoms set on a limestone base.

The west elevation of the solarium on the southwest corner of the residence is also visible on the west side. The roof of the solarium is an open balcony leading to a second-story sleeping porch. Above the balcony, at the north end of the elevation is a pair of leaded windows with transoms and a limestone surround. At the south end of the elevation, is a bank of four leaded

United States Department of the Interior  
National Park ServiceNational Register of Historic Places  
Continuation SheetSection number 7 Page 5

Armour, Philip D., III, House

windows and one door set into a carved limestone surround. At the center of the attic level of this elevation, just below the gable end of the main block, is another bank of four leaded windows with two transoms set into a carved limestone surround. The solarium is constructed entirely of carved limestone from the base to the parapet. The solarium contains a total of five pairs of leaded glass doors flanked by leaded glass windows and transoms set within a Tudor arch arcade.

The south elevation faces most of the remaining 6.2 acres of the original property. A pool, now demolished, was at the west end of the south elevation on axis with a terraced court that Lindeberg designed for the property, but was never built. The walls of the south elevation are composed of the same soft, orange and red brick used elsewhere on the house with carved Indiana limestone door and window surrounds. Adjacent to the east side of the solarium is a two-story, five-sided limestone bay set against a gabled projection. The bay is connected to the living room at the first floor and the sleeping porch at the second floor. Each of the forty leaded windows is set into carved mullions and elliptical arch heads.

Lighting the living room, the entrance hall and the library at the first story, are leaded window and door openings. At the west and east sides of the first story between the two limestone two-story bays are two banks of five tall leaded windows with transoms set within limestone surrounds. At the center of the wall is a bank of four leaded windows with transoms and a door leading from the entrance hall. At the second story, three banks of five leaded windows with transoms are set within limestone surrounds lighting the bedrooms. Above these three banks of windows are three small shed roof attic dormers and three massive brick chimneys projecting from H.T. Lindeberg's trademark idiom, the simple, large tile roof that organizes the entire composition. At the eastern end of the main block, a two-story, five-sided limestone bay is set against a gabled projection. The bay lights the dining room at the first floor and a sitting room at the second floor. Each of the forty leaded windows is set into carved mullions with flat heads. Lindeberg intentionally varied the design of the two bays to avoid repetition of major compositional elements. A single attic level leaded casement window lies above the bay. Additional light to the dining room is provided by a pair of leaded doors with transoms at the east elevation of the main block. At the second floor, the sitting room is illuminated by bank of six leaded casements.

At the east end of the south elevation, the servants' quarters steps back from the main block of the residence. The scale of the building begins to diminish by using lower walls and roof, and the use of gabled dormers at the second story servants' bedrooms and baths. The laundry was originally located at the east end of the residence and sat next to an exterior draining yard. The south elevation of the servants' wing has eighteen leaded casement windows in four banks of three windows and one bank of five. None of the windows in the servants' wing have limestone surrounds and use instead rowlock brick sills and soldier course headers. At the second story of the south

United States Department of the Interior  
National Park Service

# National Register of Historic Places Continuation Sheet

Section number 7 Page 6

Armour, Philip D., III, House

---

elevation of the servants' wing are thirteen leaded windows, one set of three casements and five pairs of casements set into gabled dormers that carry the wall plane above the eave line. At the laundry at the far east end of the south elevation is a bank of six windows containing three leaded casements with transoms. Window wells at this elevation contain single-hung divided lite windows providing light to the basement.

The east elevation of the servants' quarters contains the laundry and the service court. No limestone is used at this elevation or within the service court, thereby suggesting its lower ranking in the hierarchy of structures. The service court also provides access to the garage and tool shed from the east elevation. Here the massing of the main residence block is broken down to a smaller, more domestic scale by reducing from two stories to one story and incorporating a drive through under the servants' wing. The Ludowici Celadon tile roof visually ties the grand scale composition of the main block and the smaller domestic scale of the servants' wing together. Lindeberg's familiar organizing element, the roof, serves to tie the entire composition together. The reduction in massing of the grand main block and the smaller servants' wing makes the transition in domestic scale within the footprint of one building.

The east elevation of the one-story mass of the servants' wing contains eleven leaded windows, a pair and a bank of four at the first floor and two pairs and a single leaded casement at the basement level above grade. A single door with a brick stoop leads from the laundry to the draining yard. The north elevation of this same mass has a single pair of casements set in the center of the wall at the first floor.

At the first floor of the north elevation two-story mass of the servants' wing is the servants' porch leading from the servants' entrance to the servants' hall. The porch has five windows, a single leaded casement and two pairs of casements. A single door provides access to the servants' quarters. At the second floor is a single shed roof dormer with six leaded casement windows. At the east elevation of the two-story mass of the guest wing are ten leaded windows at the first floor, a bank of six casements, a single small casement at the center and a bank of three casements. Originally at the second floor were four pairs of leaded casements. A steel fire escape, installed by The United Educators for fire code purposes, eliminated one of the windows and created an egress door in its place. At the basement level are three single-hung windows set into window wells.

Running north, the servants' wing reduces its mass from the two story servants' bedrooms to a single story garage shed separated by a pass-through drive. The garage shed has two large wooden doors at the east elevation, no windows at its north elevation and one bank of three and a pair of leaded casement windows at the west elevation. At the west elevation of the two story servants' wing is a steel double-hung window in a window well at the basement level, a bank of five leaded casement windows at the first floor and three pairs of leaded casement windows at the second floor.

United States Department of the Interior  
National Park Service

National Register of Historic Places  
Continuation Sheet

Section number 7 Page 7

Armour, Philip D., III, House

At the north elevation of the two story servants' wing, at the connection to the main block of the house are two double-hung windows at the basement level, three pairs of leaded casement windows at the first floor and a single shed roof dormer with a pair of leaded casement windows at the second floor.

Interior

First Floor

The Philip D. Armour, III House is entered through the entrance porch, and leads directly to the entrance hall. The interior walls of the entrance hall are flat plaster and only the exterior wall is limestone with twin leaded windows flanking the massive oak entrance door. The door has the same linen fold pattern set within its panels found elsewhere on doors and wainscoting purchased in Europe for the house. The entrance hall leads directly to the south exterior wall. A wood screen that may have been a part of the interior furnishings purchased from manor houses in England and France for the property divides the entrance hall. A ladies dressing/powder room is accessed through a single door in the east wall of the entrance hall. Within the powder room is Chinese wallpaper reputed by family lore to be more than 300 years old.

The first floor primary public spaces are often floored with gray slate and the walls finished with cut Indiana limestone. The limestone used in the interior spaces is of a noticeably higher grade than that used on the exterior. The stone in the interior is relatively thin, probably less than six inches, and part of a masonry cavity wall joined to a reinforced concrete frame. The exterior limestone in some places displays gaps and erosions in the bedding planes that are often laid in the vertical, rather than the horizontal fashion. Lindeberg may have intended the overall disparity in the grades of stone to convey a sense of history and age to the building.

The east gallery leads from the slate-floored entrance hall and connects to the library, dining room and servants' wing. The east gallery floors are oak tongue and groove and end at the entrance to the dining room at a cut limestone Tudor arch leading to the butler's pantry, the kitchen, and the laundry. A secondary access to the building is from the servants' wing. Heavy carved walnut beams detail the ceiling of the east gallery. The servants' wing at the first floor contains the butler's pantry, the kitchen, the flower room, the servants' hall, a servants' room, a cold room and the laundry. The servants' porch connects to the servants' hall.

The dining room is oriented north-south and ends in the east bay of the south elevation. The room has an intricate molded plaster ceiling and oak floors. On the east wall of the dining room is

United States Department of the Interior  
National Park ServiceNational Register of Historic Places  
Continuation SheetSection number 7 Page 8

Armour, Philip D., III, House

an ancient limestone fireplace, possibly thirteenth or fourteenth-century French.

Lindeberg deliberately designed the library to appear as an eighteenth century Georgian space, an intent to create a false sense of history and age within the building. The floors are oak basket weave parquet. The library is detailed with the classical details of the Georgian style with a chimney breast reputed to be from the office of a Lord Chief Justice in the Temple Courts in London. A hidden panel lies next to the fireplace. The north wall is richly detailed in walnut with floor to ceiling bookshelves and a segmental pediment over the door. The other walls are all classically detailed in walnut. The ceiling is flat plaster.

To the west of the entrance hall is the stair hall. The grand two-story volume of the stair hall contains a broad walnut stair with a carved single piece walnut newel capped with a carved unicorn. The stringer of the stair is decorated with carved bas-relief Chinese characters. The walls are cut limestone and a bank of fifteen leaded windows are set into the north wall. The wall below the stringer is paneled in walnut matching the walnut of the newels and balusters. A men's dressing/powder room lies below the intermediate landing and is accessed by a paneled door designed to match the wall panelling. The stair hall is gabled and supported by a walnut collar brace and hammer beam truss reputed (but unsubstantiated) to have been taken from a wooden bridge in Kentucky. At the top of the stair hall is a balcony with a choir screen with the same linen fold panel detailing found in the living room wainscoting.

The west gallery leads west from the stair hall and connects to the living room, solarium and guest wing of the house. The walls of the gallery are linen fold paneled and the ceiling is braced with walnut beams. The living room is oriented east-west and contains the west bay looking out onto the south lawn. The walls of the living room are covered with linen fold wainscoting reputed to have been taken from English manor houses from the seventeenth century. The ceiling is undecorated flat plaster. A massive stone fireplace terminates the west end of the living room, near the bay. The doors all vary in head height and are detailed with the same linen fold pattern set within their panels found on many other first floor doors. The floor is oak.

The solarium connects from the west gallery and faces onto the west and south lawns. The floors of the solarium are the same slate found in the entrance hall, the stair hall and the west gallery. The ceiling of the solarium is detailed with heavy walnut beams and tongue and groove walnut planking. The south and west walls are a limestone Tudor arch arcade with leaded glass doors and windows.

The west guest wing contains two bedrooms and one bath. The bedroom ceilings are plaster vaulted above ten feet to conform to the steep slope of the roof. Both rooms have fireplaces, the south bedroom has a stone fireplace and the north bedroom has an unusual pine Adam influenced mantle dating from around 1785. The walls in both rooms are flat plaster and the floors in both

United States Department of the Interior  
National Park Service

# National Register of Historic Places Continuation Sheet

Section number 7 Page 9

Armour, Philip D., III, House

---

rooms are oak tongue and groove.

## Second Floor

The second floor originally contained bedrooms, a sitting room, baths and the servants' and governess's quarters. When The United Educators changed the property from residential to a commercial use, they altered these rooms' uses to office space. However, they retained most of the character defining features of these spaces, except certain ceiling finishes and lighting fixtures. As with the first floor, all windows are leaded glass, either square or diamond in configuration and rose or clear paned.

At the top of the stair hall a gallery runs to the east and connects the children's rooms and the servants' quarters. A balcony lies at the top of the stairs with a choir screen detailed with the same linen fold panelling found in the living room wainscotting.

The governess's room was kept on the east side of the house with the children and next to the other servants' bedrooms. The floors in most of these spaces are oak, except the sleeping porch over the first floor dining room and the adjacent baths. Here the floors were composed of an interesting red and green cement and wood fiber tile that where intact, is in good condition. Over the entrance porch and incorporating the oriel bay is a guest room with a vaulted ceiling and attached bath.

West of the stair hall was the sitting room, bath, sleeping porch and dressing room for Philip D. Armour, III and his wife. The sitting room contains a brick fireplace with a wood hearth and a vaulted ceiling with acanthus leaf cove moldings. The sitting room lies above the living room and occupies the second floor of the west bay. A large bath connects to the sitting room. The sleeping porch leads onto a balcony to the west over the solarium. The dressing room to the north of the sleeping porch was once octagonal in configuration, but is now squared out on its south side.

East of the stair hall is the east gallery, two child's rooms, two baths, a guest room and bath a sleeping porch at the east bay. The east gallery has a two-story light well at a large bank of leaded windows on the north elevation of the building. The child's room at the top of the stair hall has a small, undistinguished fireplace and a connecting bath. The other child's room contains a bath, sleeping porch and another small, simply detailed fireplace. The servants' quarters originally containing nine servant's bedrooms, two baths and a governess's bedroom and bath. Most of these demising walls of the servants' bedrooms were eliminated by The United Educators for open office space. A small stairwell provides access to the first floor servants' wing.

**United States Department of the Interior  
National Park Service**

**National Register of Historic Places  
Continuation Sheet**

Section number 7 Page 10

Armour, Philip D., III, House

---

Attic and Basement

The attic is accessed from the east gallery of the second floor. The attic was partially converted to office space by United Educators. The remainder of the space is used for storage and mechanical access. The attic contains no historically significant detailing. The walls are either finished in flat plaster or exposed brick.

Access to the basement is gained from a stair at the first floor of the servants' wing. The basement contains a large boiler room, electrical and plumbing equipment and storage rooms. The walls of the basement are poured concrete with the form marks clearly visible. There are no finished rooms in the basement.

**8. Statement of Significance**

**Applicable National Register Criteria**

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

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

**Criteria Considerations**

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

Property is:

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

**Narrative Statement of Significance**

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

**9. Major Bibliographical References**

**Bibliography**

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

**Previous documentation on file (NPS):**

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

**Areas of Significance**

(Enter categories from instructions)

Architecture

**Period of Significance**

1932

**Significant Dates**

1932

**Significant Person**

(Complete if Criterion B is marked above)

n/a

**Cultural Affiliation**

n/a

**Architect/Builder**

Lindeberg, Harrie T., Architect

**Primary location of additional data:**

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

Name of repository:

Armour, Philip D., III, House  
Name of Property

Lake, Illinois  
County and State

## 10. Geographical Data

Acreage of Property 6.2

### UTM References

(Place additional UTM references on a continuation sheet.)

1 

1	6	4	2	9	7	1	0	4	3	8	1	8	1	0
Zone		Easting					Northing							

3 

Zone		Easting					Northing							

4 

Zone		Easting					Northing							

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 Gary L. Cole, AIA

organization \_\_\_\_\_ date July 7, 1996

street & number 3722 N. Sheffield #1S telephone (312) 248-7853

city or town Chicago state IL zip code 60613

## Additional Documentation

Submit the following items with the completed form:

### Continuation Sheets

### Maps

A **USGS map** (7.5 or 15 minute series) indicating the property's location.

A **Sketch map** for historic districts and properties having large acreage or numerous resources.

### Photographs

Representative **black and white photographs** of the property.

### Additional items

(Check with the SHPO or FPO for any additional items)

## Property Owner

(Complete this item at the request of SHPO or FPO.)

name Paterno Imports, c/o Ed Schmitt

street & number 900 Armour Drive telephone (847) 604-8900

city or town Lake Bluff state IL zip code 60044

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

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

**United States Department of the Interior  
National Park Service**

**National Register of Historic Places  
Continuation Sheet**

Section number 8 Page 11

Armour, Philip D., III, House

---

Summary

The Philip D. Armour, III House meets Criterion C for architecture for listing on the National Register of Historic Places. The house, built in 1932, is locally significant as an excellent example of a Tudor Revival styled house in Lake Bluff, Illinois. The Tudor Revival style was based on English Medieval and Elizabethan manor house and cottage prototypes. The Tudor Revival style employed steeply pitched, massive roofs, patterned brick and cut stone detailing, leaded windows and other English design features in construction. Harrie T. Lindeberg, architect of the Philip D. Armour, III House used many of the design features of Medieval English manor houses. He used a simple and traditional palette of materials of brick, stone, terra cotta tile and wood with a sensitive and highly evolved degree of craftsmanship. The Philip D. Armour, III House has retained its excellent original integrity over time through the transition from residential to office use.

The period of significance for the Philip D. Armour, III House, is 1932 when the house was finished and Philip D. Armour, III, began occupying it. Philip D. Armour, III, was the grandson of Philip Armour, I, founder of the Armour meat packing empire.

Tudor Revival Architecture

The Tudor Revival style enjoyed an unusually long period of popularity in the United States, from 1890 to 1940. The style employed steeply pitched roofs, half-timbered gabled main roofs with cross-gabled projections, brick and stone wall construction and ornament, molded and patterned brickwork, massive chimneys topped with decorative pots, and leaded multi-lite window groups. Tudor Revival houses mimic many design features of the English construction techniques found on small thatched-roof Cotswald cottages to great Medieval manor houses. The style often relied on a massive roof to balance a range of asymmetrical brick and stone plan variations and projections.

Though the earliest examples of the Tudor Revival style were landmark, architect-designed examples, the style was relatively uncommon until the 1920's.<sup>4</sup> During the 1920's, residential construction changed from masonry bearing wall type to masonry veneer, making it possible for even small homes to afford the cost of the elaborate brick and stone detailing.<sup>5</sup>

The Tudor Revival style uses a variety of asymmetrically balanced plans and massings organized by large roofs. Massive chimneys with multiple pots, often fake, were used to vertically pin the ends of the compositions and groupings of large chimneys often provided vertical counterbalance to dominant horizontal expressions of walls. Large gables were often expressed with decorative stucco filled half-timbering which often extended to the second story of the building.

United States Department of the Interior  
National Park Service

# National Register of Historic Places Continuation Sheet

Section number 8 Page 12

Armour, Philip D., III, House

---

Gable-end fascia, called verge boards, was used on half-timbered examples, while parapet stone was used when the gables were brick or stone. When buildings borrowed from cottage expressions, they achieved false roof-thatching by using curved terra cotta tiles.

Walls were usually composed of brick or stone. Brick was often used in a pattern and stone was either cut or irregularly faced. The Tudor Revival style borrowed heavily from Medieval carvings and stone elements such as oriel and hexagonal bays and ornate entry carvings or porches. Windows were often casements with leaded diamond panes and used stone mullions and transoms. Occasionally, Tudor Revival architecture used ornate metal strap work detailing.

## Tudor Revival Architecture in the Philip D. Armour, III House

Lindeberg's expression of the Tudor Revival style in many of his large manor houses tends to express the balanced, serene elements of the style through a harmonious use of materials and compositional elements. For the Philip D. Armour, III House, Lindeberg used a simple pallet of material, brick, Indiana limestone, terra cotta roof tiles, more than three hundred leaded glass windows, decorative lead-coated copper gutters and scuppers embossed with the owner's initials, "PDA". He used a familiar idiom, a simple, large roof, punctuated with massive chimneys to establish the linear datum that all the building's other compositional elements organized around.

Lindeberg borrowed from the large manor houses of the Medieval period for the Philip D. Armour, III House rather than the small thatched roof Cotswold Cottage examples. He appears to have borrowed from the Gatehouse of South Wraxall Manor, Giltis, England (1510) for the entrance porch.<sup>6</sup> The Philip D. Armour, III House uses a balanced U-shaped formal entrance court with asymmetrical massing tied together by a massive terra cotta tile roof. He used massive chimneys at opposite ends of the building to pin the composition vertically. The brick selected is a soft, irregular, orange and red brick with occasional obvious face firing flaws. Lindeberg used a rake mortar joint that emphasized the shadows cast by the bottom of the brick to give the wall texture. The brick patterning is English bond. He used broad blank masses of brick, such as on the south elevation, to counterbalance sudden abrupt massings of limestone such as the two, two-story bays. Throughout the building, he used limestone mullions and transoms to frame the more than 330 leaded glass windows.

In the interior of the building, Lindeberg showed more individual expression in his almost whimsical uses of door hardware (the Medieval knight symbolically guarding the entry door) and his medieval inspired electrical switch plates. Lindeberg incorporated features such as wainscoting, fireplace mantles taken from other buildings around the world. He tied the primary public spaces

United States Department of the Interior  
National Park ServiceNational Register of Historic Places  
Continuation SheetSection number 8 Page 13

Armour, Philip D., III, House

together in the Tudor Revival expression by using heavy slate flooring, a common feature in Medieval architecture. Massive carved linen fold oak doors were selected for most of the first floor rooms and cut limestone was used for the voluminous stair hall. Lindeberg was careful to match the scale of the space with the visual weight of the materials he used, while constantly reinforcing the Tudor Revival style. There is at once a heaviness to the expression through the materials used, and a counterbalanced lightness to the spaces in which they are used.

Nearly every design element of the Tudor Revival style is used in the Philip D. Armour, III House except half-timbering. For the Armours, Lindeberg used the Tudor Revival style to create a great manor, rather than the sprawling Cotswold cottages of his east coast clientele.

#### Physical Context and History

Lake Bluff, Illinois, lies directly north of Lake Forest approximately 35 miles north of Chicago along the shores of Lake Michigan. Lake Bluff's earliest developed history began in 1875 when the Lake Bluff Camp Association was established as a non-sectarian summer resort for religious and cultural programs. The Camp held its last meeting in 1888.<sup>7</sup> In 1873, the Hotel Irving opened, a five story hotel built along what is now Prospect Road and Lake Michigan. The Hotel Irving could accommodate 500 guests and had a tabernacle with a 3000 seat capacity. In 1897, the Hotel Irving burned to the ground.<sup>8</sup>

Though never the haven suburb for Chicago's wealthy elite that its sister city Lake Forest to the south was, Lake Bluff nonetheless became a building site for notable Chicagoans. On a 115 acre site near Lake and Sheridan Road, homes were built by Stanley Field; Marshal Field; I, nephew, Henry B. Clow, the head of Rand McNally Corp.; and by Albert A Sprague II, related by marriage to the Field dynasty. In 1920, C. Moore Ely built "La Lantern", a replica of a small chateau outside of Paris on 16 acres and in 1926 William McCormick Blair purchased "Crabtree Farms", designed by David Adler.<sup>9</sup> Many of these estates were sold in the pre-WW II years.

Philip Danforth Armour, III, born 1893, was the son of Philip Danforth Armour, II, and the grandson of Philip Danforth Armour, founder of the Armour (meat packing) Company. In 1914, Philip D. Armour, III began working as a clerk at the Armour Company, then run by his uncle, J. Ogden Armour. In 1915 Philip D. Armour, III married Gwendolen Condon whom he planned and built the Philip D. Armour, III House with. Philip D. Armour, III resigned as vice president of the Armour Company in 1930 at age 37. His wife Gwendolyn died in 1950 and he was married a second time to Dorothy Broman. Philip D. Armour, III, and his family remained until 1953 when they sold their estate to United Educators and moved to Lake Forest. Philip D. Armour, III died in 1958.<sup>10</sup>

United States Department of the Interior  
National Park Service

# National Register of Historic Places Continuation Sheet

Section number 8 Page 14

Armour, Philip D., III, House

---

## Other Tudor Revival Buildings in Lake Bluff

There are no other Tudor Revival structures in Lake Bluff that approach the scale, design quality or craftsmanship of the Philip D. Armour, III House. However, there are buildings in Lake Bluff that show the influence of the Tudor Revival style in their design.

Residential Tudor Revival structures in Lake Bluff tend to be small, two-story frame houses with stucco cladding and Elizabethan half-timbered detailing. A few use brick and a small amount of stone detailing. The craftsmanship, proportions and massing of most of these houses are relatively straightforward with few innovations. The exception is at 405 West Prospect, a simple, two-story frame stucco building that includes an unusual circular tower at one corner of the building.

Other Tudor Revival structures include Lake Bluff School and the Lake Bluff Train Station (1906). Both structures use stone medieval design elements in their entry such as four-centered arches with quatrefoils and are brick with stone detailing. However, unlike the Philip D. Armour, III House, both buildings are relatively small in scale and the Tudor Revival elements appear more as simple ornament rather than part of a comprehensive revival design program.

## Harrie T. Lindeberg 1880-1959

Harrie T. Lindeberg was born in Bergen Point, New Jersey, on April 10, 1893. He began his architectural career at the National Academy of Design in 1898 and completed his studies in 1901. From 1901-1906 he worked in the office of McKim, Mead and White in New York City as an assistant draftsman. In 1905 he left McKim, Mead and White to join with another McKim draftsman, Lewis Cold Albro (1876-1924) to form the firm of Albro and Lindeberg that survived until 1914.<sup>11</sup>

Lindeberg worked exclusively in revival styles throughout his career. He disdained the eclecticism of the late nineteenth century, which he called:

"a long lapse into unworthy work which has left us a heritage of banalities in the neo-Classic, Gothic, Queen Anne, French and other schools, whose only value apparently consists of pointing out what to avoid.

I think we may say now, in all modesty, that our domestic architecture is emerging from that sterility and we are looking again for inspiration to the older and better examples of the eighteenth century and early nineteenth century."<sup>12</sup>

United States Department of the Interior  
National Park ServiceNational Register of Historic Places  
Continuation SheetSection number 8 Page 15

Armour, Philip D., III, House

While in his early career Lindeberg borrowed from English Medieval country houses or Cotswold cottages, he began to combine the Tudor style with American Colonial and experimented with French Beaux Arts as well. Lindeberg houses leaned toward academic correctness rather than innovation, and he always sought to achieve a serene quality or balance in massing and materials. Yet there were subtleties in his houses which displayed a free borrowing across history while working within a strict idiom. The Philip D. Armour, III House borrows from Late Medieval in its vaulted stair hall to pure Elizabethan Tudor in the entry's oriel bay. Above all, excellent material detailing was a Lindeberg trademark.

Lindeberg designed and built houses for wealthy clients around New York, the east coast of the United States and in the wealthy suburbs of Lake Forest and Lake Bluff. In addition to the Tudor Revival style Philip D. Armour, III House in Lake Bluff, he built homes in Lake Forest in the French Eclectic style such as the Dexter Cummings House, the Earle T. Reynolds House, the Lowell C. Chapin House, and the Onwentsia Club.

Like his contemporaries working in the Chicago area in the first few decades of the twentieth century such as Howard Van Doren Shaw, Edwin Hill Clark, David Adler, James Gamble Rogers and James Varney, Lindeberg satisfied the tastes of his clients by drawing heavily from pre-nineteenth century prototypes. As with these other architects, Lindeberg sought to integrate his buildings with their sites in a manner appropriate to the expression. He also sought his expressions in the use of traditional and permanent materials such as brick, stone wood and tile. He used a simple palette of materials combined with a careful and deliberate study of massing and the balancing of detail against blankness. Lindeberg wrote:

"A study of solids and voids is necessary, for the dignity of a quiet facade is sometimes dependent upon the rhythmic spacing of the windows. This grouping must be studied..."<sup>13</sup>

His early work with Albro & Lindeberg, Architects was almost all in the English tradition. The J.A. Stillman Residence in Pocantico Hill, N.Y, was a large manor in the Cotswold Cottage tradition. He used half-timbering, thin uneven stone coursing and a clever thatched roof effect with a clay tile shingle. He used less provincial and more Elizabethan expression on the Duncan Harris Residence in South Norwalk, Connecticut. Lindeberg maintained this idiom on the Laurance Armour Residence in Lake Forest, Illinois. He appears to have experimented with a strict Medieval-inspired Tudor expression only on the Philip D. Armour, III House in Lake Bluff.

Later in his career, Lindeberg experimented with more classically influenced expressions

**United States Department of the Interior  
National Park Service**

**National Register of Historic Places  
Continuation Sheet**

Section number 8 Page 16

Armour, Philip D., III, House

---

such as the T.H. Kerr Residence in White Plains, N.Y. which incorporated a more classically rigidly balanced expression and Doric columns, than his earlier rambling English inspirations. The Ernest Fahnestock Residence in Shrewsbury, N.J. incorporated a fluted Doric pergola. However, as with all his houses, including the Philip D. Armour, III House, it is his careful use of masterfully detailed materials and large roofs as an organizing element, that mark his personal style.

Though prolific and well honored by critics in the 1920's and 1930's, the rise of Modernism in the post World War II years left revival architecture out of fashion and his practice declined. At Lindeberg's death in 1959 he was almost forgotten.

United States Department of the Interior  
National Park Service

National Register of Historic Places  
Continuation Sheet

Section number 8 Page 17

Armour, Philip D., III, House

---

ENDNOTES

1. Virginia and Lee McAlester. A Field Guide to American Houses. New York: Alfred A. Knopf. 1984. p. 358.
2. McAlester. pp.355-56.
3. Margaret Wood, The English Mediaeval House (London: Studio Editions, Ltd., 1965), p. 160.
4. McAlester. p. 358.
5. McAlester. p.358.
6. Wood. p.160.
7. Elmer Vliet. Lake Bluff: The First 100 Years. Lake Bluff: Elmer Vliet Historical Center, 1985. p. 56.
8. Vliet. p. 87.
9. Vliet. p. 96.
10. Darby, Edwin, The Fortune Builders. New York: Doubleday & Co., 1986, p. 69.
11. Richard Cheek. Domestic Architecture by H.T. Lindeberg. New York: William Hellborn, Inc. 1940. p.21.
12. Harrie T. Lindeberg, "The Design and Plan of the Country House," The American Architect and Building News. XCIX (1911), 134.
13. Lindeberg, p. 135.

United States Department of the Interior  
National Park Service

National Register of Historic Places  
Continuation Sheet

Section number 9 Page 18

Armour, Philip D., III, House

---

BIBLIOGRAPHY

Cheek, Richard. Domestic Architecture by H.T. Lindeberg. New York: William Hellburn Inc., 1940.

Darby, Edwin. The Fortune Builders. New York: Doubleday & Co., 1986.

Lindeberg, Harrie T. "Thatched Roof Effects With Shingles." The Brickbuilder, 7 (July 1909), 464.

Lindeberg, Harrie T. "The Design and Plan of the Country House." The American Architect and Building News, 1942 (April 1911).

McAlester, Virginia and Lee. A Field Guide to American Houses. New York: Alfred A Knopf, 1984.

Vliet, Elmer B. Lake Bluff: The First 100 Years. Lake Bluff: Elmer Vliet Historical Center, 1985.

Wood, Margaret. The English Mediaeval House. London: Studio Editions Ltd., 1965.

**United States Department of the Interior  
National Park Service**

**National Register of Historic Places  
Continuation Sheet**

Section number 10 Page 19

Armour, Philip D., III, House

---

VERBAL BOUNDARY DESCRIPTION

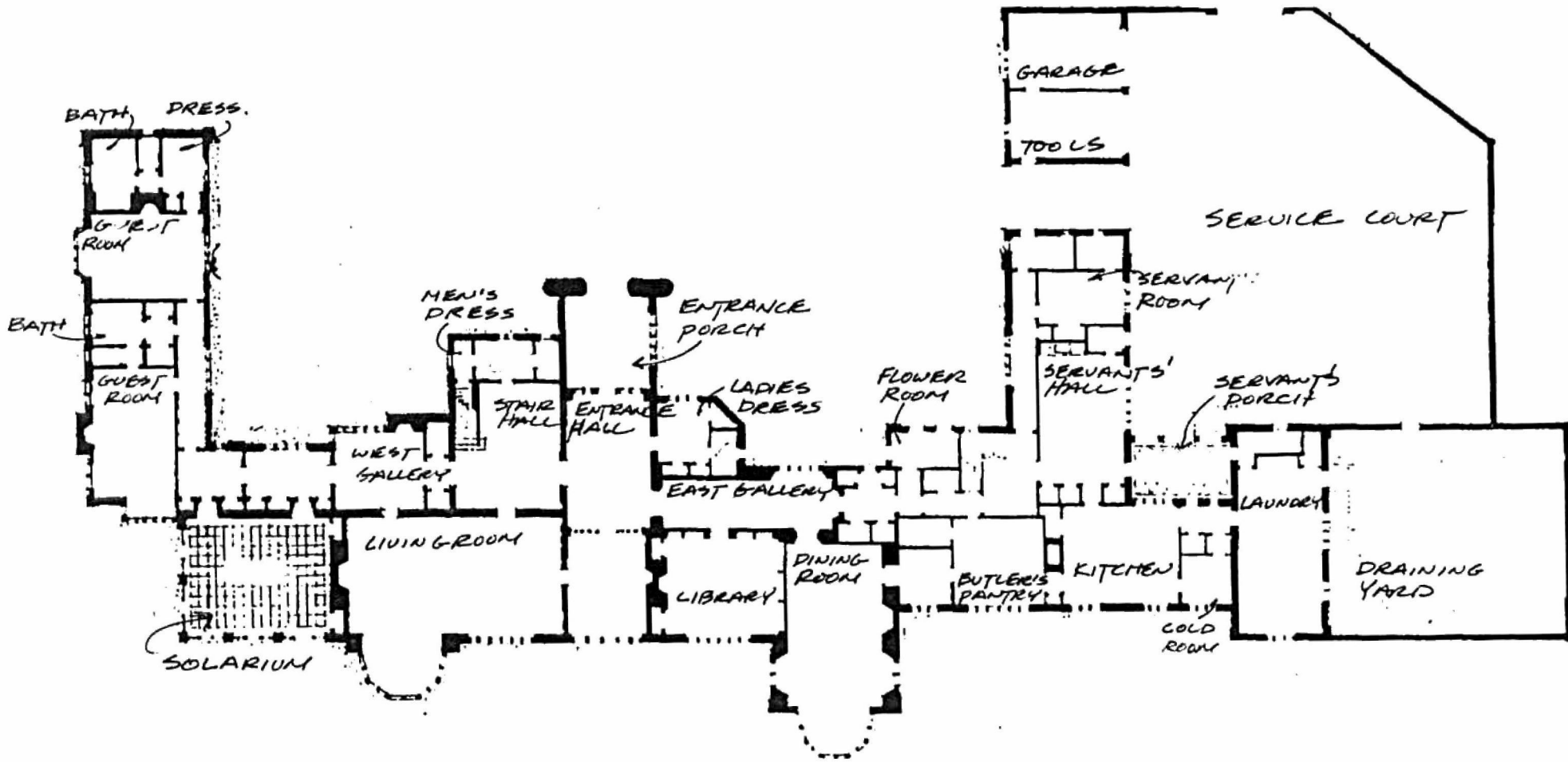
Lot 203 in TANGLEY OAKS UNIT 4, a Subdivision of part of Section 17, Township 44 North, Range 12 East of 3rd. P.M. according to the Plat thereof recorded Feb. 14, 1985, as Document 2338202, in Lake County, Ill.

The 6.2 acres bounded by Lot 203 are described as follows:

Beginning at the western point of the property intersection with the southerly line of Armour Drive (said point of intersection being the northwesterly corner of Lot 203 in said TANGLEY OAKS UNIT 4 in the city of Lake Bluff); thence northeast 78 degrees, 11 minutes, 18 seconds 96.35 feet (measure) to the eastern intersection point of TANGLEY OAKS UNIT 4 and the southern line of Armour Drive; thence southeast 83 degrees, 47 minutes, 42 seconds 235.00 feet (measure) to an angle point; thence southeast 18 degrees, 21 minutes, 42 seconds 536.00 feet (measure) to an angle point; thence southwest 40 degrees, 13 minutes 140 feet (measure) to an angle point; thence northwest 89 degrees, 46 minutes, 42 seconds 450.00 feet (measure) to an angle point; thence northeast 0 degrees 13 minutes 18 seconds to an angle point 165 feet (measure); thence northeast 89 degrees 46 minutes 42 seconds 40.98 feet (measure) to an angle point; thence northeast 0 degrees 13 minutes 18 seconds 455.54 feet (measure) to the starting point at the western point of the property intersection with the southerly line of Armour Drive (said point of intersection being the northwesterly corner of Lot 203 in said TANGLEY OAKS UNIT 4 in the city of Lake Bluff).

BOUNDARY JUSTIFICATION

The boundary includes only the remaining 6.2 acres originally surrounding the Philip D. Armour III, House that is historically associated with the extant residence and retains its historic integrity. The remaining original acreage was subdivided during the 1960's, including the land occupied by the gate house. A large modern frame addition was added to the west side of the gate house and is therefore not included in the National Register of Historic Places nomination.



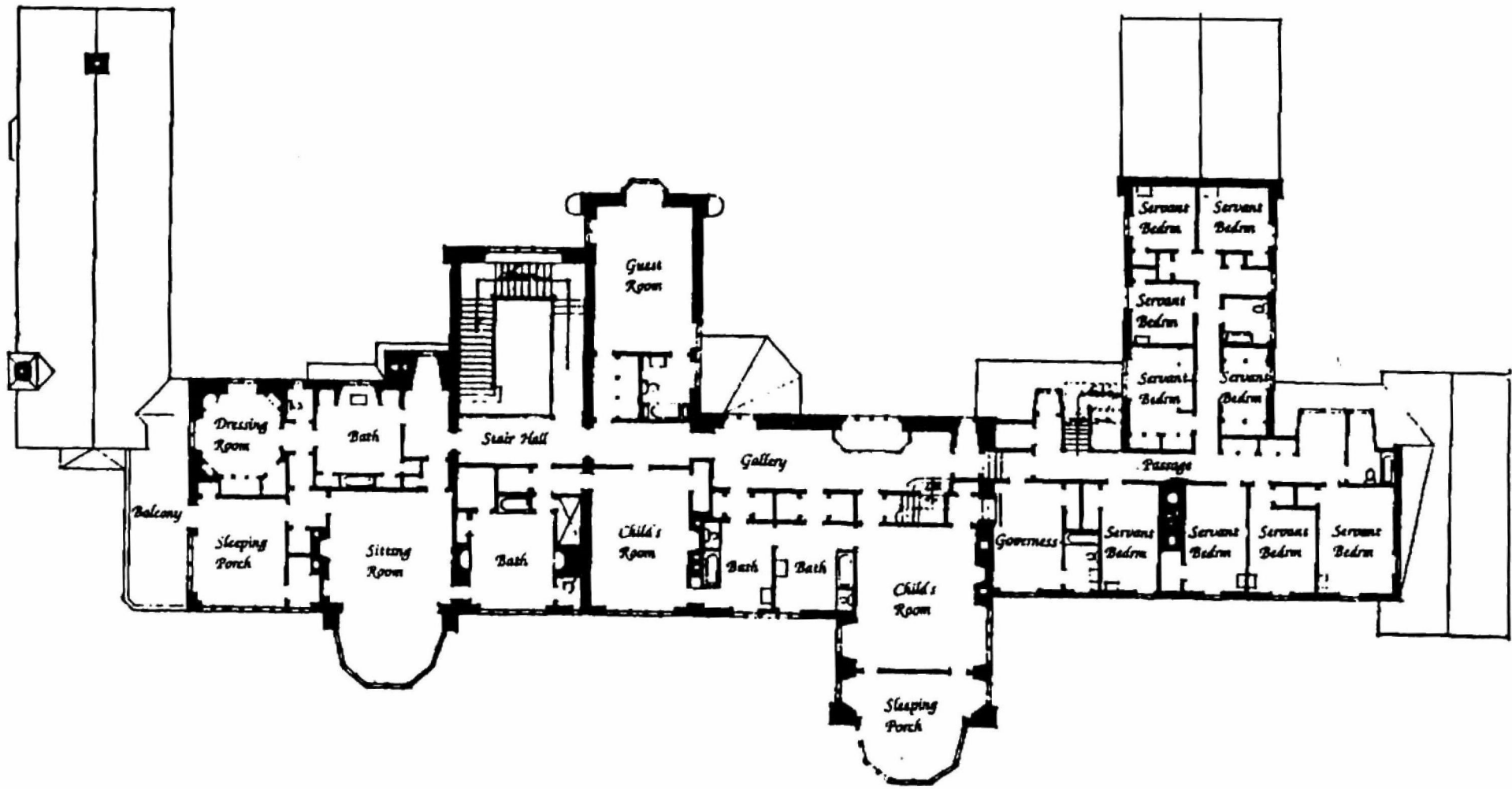
NORTH



First Floor

PHILIP D. ARMOUR, III HOUSE  
 LAKE BLUFF, ILLINOIS

- HISTORIC FLOOR PLAN



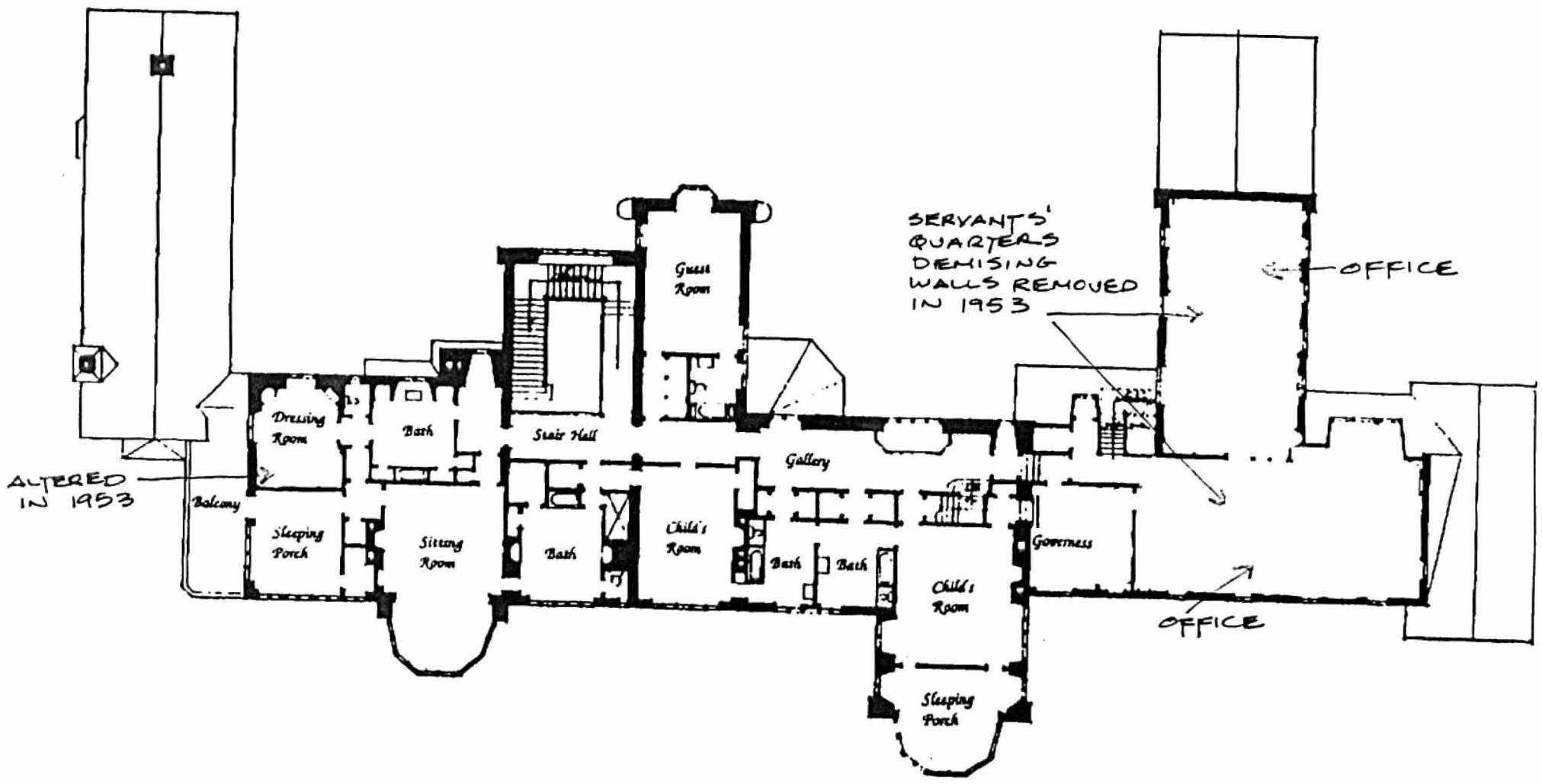
NORTH



**Second Floor**

PHILIP D. ARMOUR, III HOUSE  
LAKE BLUFF, ILLINOIS

HISTORIC FLOOR PLAN



NORTH



Second Floor

PHILIP D. ARMOUR, III HOUSE  
LAKE BLUFF, ILLINOIS

CURRENT FLOOR PLAN

UNITED STATES DEPARTMENT OF THE INTERIOR  
NATIONAL PARK SERVICE

NATIONAL REGISTER OF HISTORIC PLACES  
EVALUATION/RETURN SHEET

REQUESTED ACTION: NOMINATION

PROPERTY NAME: Armour, Philip D., III, House

MULTIPLE NAME:

STATE & COUNTY: ILLINOIS, Lake

DATE RECEIVED: 10/18/96      DATE OF PENDING LIST: 10/30/96  
DATE OF 16TH DAY: 11/15/96      DATE OF 45TH DAY: 12/02/96  
DATE OF WEEKLY LIST:

REFERENCE NUMBER: 96001342

NOMINATOR: STATE

REASONS FOR REVIEW:

APPEAL: N    DATA PROBLEM: N    LANDSCAPE: N    LESS THAN 50 YEARS: N  
OTHER: N    PDIL: N    PERIOD: N    PROGRAM UNAPPROVED: N  
REQUEST: N    SAMPLE: N    SLR DRAFT: N    NATIONAL: N

COMMENT WAIVER: N

ACCEPT     RETURN     REJECT    11.15.96 DATE

ABSTRACT/SUMMARY COMMENTS:      Entered in the  
National Register

RECOM./CRITERIA \_\_\_\_\_

REVIEWER \_\_\_\_\_ DISCIPLINE \_\_\_\_\_

TELEPHONE \_\_\_\_\_ DATE \_\_\_\_\_

DOCUMENTATION see attached comments Y/N see attached SLR Y/N



PHILIP D. ARMOUR, III HOUSE  
LAKE CO., IL

PHOTOG. GARY COLE

7/1/96

OWNER HAS NEG.

NORTH ELEV. LOOKING SOUTH



PHILIP D. ARMOUR, III HOUSE  
LAKE CO., IL

PHOTOG: GARY COLE

7/1/94

OWNER HAS NEG.

NORTH ELEV. LOOKING NW

(2)



PHILIP D. ARMOUR, III HOUSE  
LAKE CO. IL

PHOTOG: GARY LOLE

7/1/96

OWNER HAS NEG

SOUTH ELEV. LOOKING NORTH



PHILIP D. ARMOUR, III HOUSE

LAKE CO, IL

PHOTOG - GARY COLE

7/1/96

OWNER HAS NEG.

SOUTH ELEV. LOOKING NE

(4)

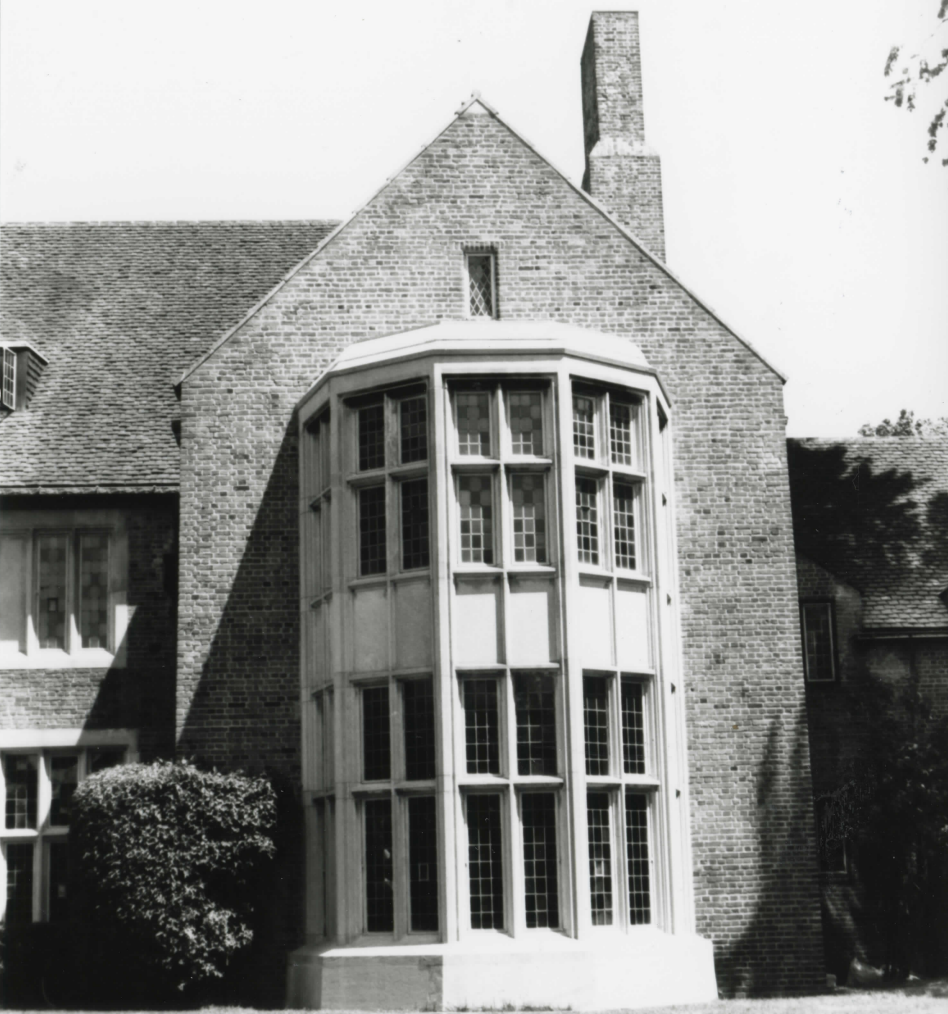


PHILIP D. ARMOUR, III HOUSE  
LAKE CO, IL

PHOTOG: GARY COLE

7/1/96

OWNER HAS NEG  
WEST ELEV. OF SOLARIUM



PHILIP D. ARMOUR, III HOUSE

LAKE CO, IL

PHOTOG: GARY LOVE

7/1/96

OWNER HAS NEG

SOUTH ELEV. EAST BAY LOOKING NORTH



PHILIP D. ARMOUR, III. HOUSE

LARE CO, IL

PHOTOG : GARY LOVE

7/1/96

OWNER HAS NEG

WEST ELEV GUEST WING

(7)



PHILIP D. ARMOUR, III HOUSE

LAKE CO, IL

PHOTOG: GARY COLE

7/1/96

OWNER HAS NEG

SERVANTS' WING LOOKING NE

(8)



PHILIP D. ARMOUR, III HOUSE  
LAKE CO, IL

PHOTOG: GARY COLE

7/1/96

OWNER HAS NEG

SERVANTS' WING WEST ELEV.

9



PHILIP D. ARMOUR, III HOUSE  
LAKE CO, IL

PHOTOG: GARY COLE

7/1/96

OWNER HAS NEG

ENTRANCE PORCH SOUTH ELEV.



PHILIP D. ARMOUR, III HOUSE

LAKE CO, IL

PHOTOG: GARY LOUE

7/1/96

OWNER HAS NEG

ENTRANCE PORCH, SOUTH ELEV., ENTRY DOOR



PHILIP D. ARMOUR, III HOUSE

LAKE CO, IL

PHOTOG: GARY COLE

7/1/96

OWNER HAS NEG

STAIR HALL, BOTTOM NEWEL



PHILIP D. ARMOUR, III HOUSE

LAKE CO, IL

PHOTOG! GARY COLE

7/1/96

OWNER HAS NEG.

STAIR HALL, STAIR STRINGER DETAIL



PHILIP D. ARMOUR, III HOUSE  
LAKE CO, IL

PHOTOG: GARY COLE  
7/1/96

OWNER HAS NEG  
STAIR HALL, SECOND FLOOR, LOOKING NORTH

114



PHILIP D. ARMOUR, III HOUSE  
LAKE CO, IL

PHOTOG: GARY COLE  
7/1/96

OWNER HAS NEG  
STAIR HALL, SECOND FLOOR, LOOKING SOUTH



PHILIP D. ARMOUR III, HOUSE

LAKE CO, IL

PHOTOG: GARY COLE

7/1/96

OWNER HAS NEG

LIVING ROOM LOOKING SOUTHWEST



PHILIP D. ARMOUR, III HOUSE

LAKE CO, IL

PHOTOG: GARY COLE

7/1/96

OWNER HAS NEG

LIVING ROOM LOOKING EAST

17



PHILIP D. ARMOUR, III HOUSE  
LAKE CO, IL

PHOTOG: GARY COLE

7/1/96

OWNER HAS NEG.

SOLARIUM LOOKING SOUTHWEST



PHILIP P. ARMOUR, III HOUSE

LAKE CO, IL

PHOTOG: GARY COLE

7/1/96

OWNER HAS NEG

WEST GALLERY LOOKING EAST, FIRST FLR

(19)



PHILIP D. ARMOUR, III HOUSE

LAKE CO, IL

PHOTOG: GARY COLE

7/1/96

OWNER HAS NEG

ENTRANCE HALL SOUTH ELEV.



PHILIP D. ARMOUR, III HOUSE  
LAKE CO, IL

PHOTOGR: GARY COLE

7/1/96

OWNER HAS NEG.

EAST GALLERY, LOOKING EAST, FIRST FLR

(2)



PHILIP D. ARMOUR, III HOUSE  
LAKE CO, IL

PHOTOG: GARY COLE

7/1/96

OWNER HAS NEG

LIBRARY, WEST ELEV.



PHILIP D. ARMOUR, III HOUSE  
LAKE CO, IL

PHOTOG: GARY COLE

7/1/96

OWNER HAS NEG

LIBRARY, NORTH ELEV



PHILIP D. ARMOUR, III HOUSE

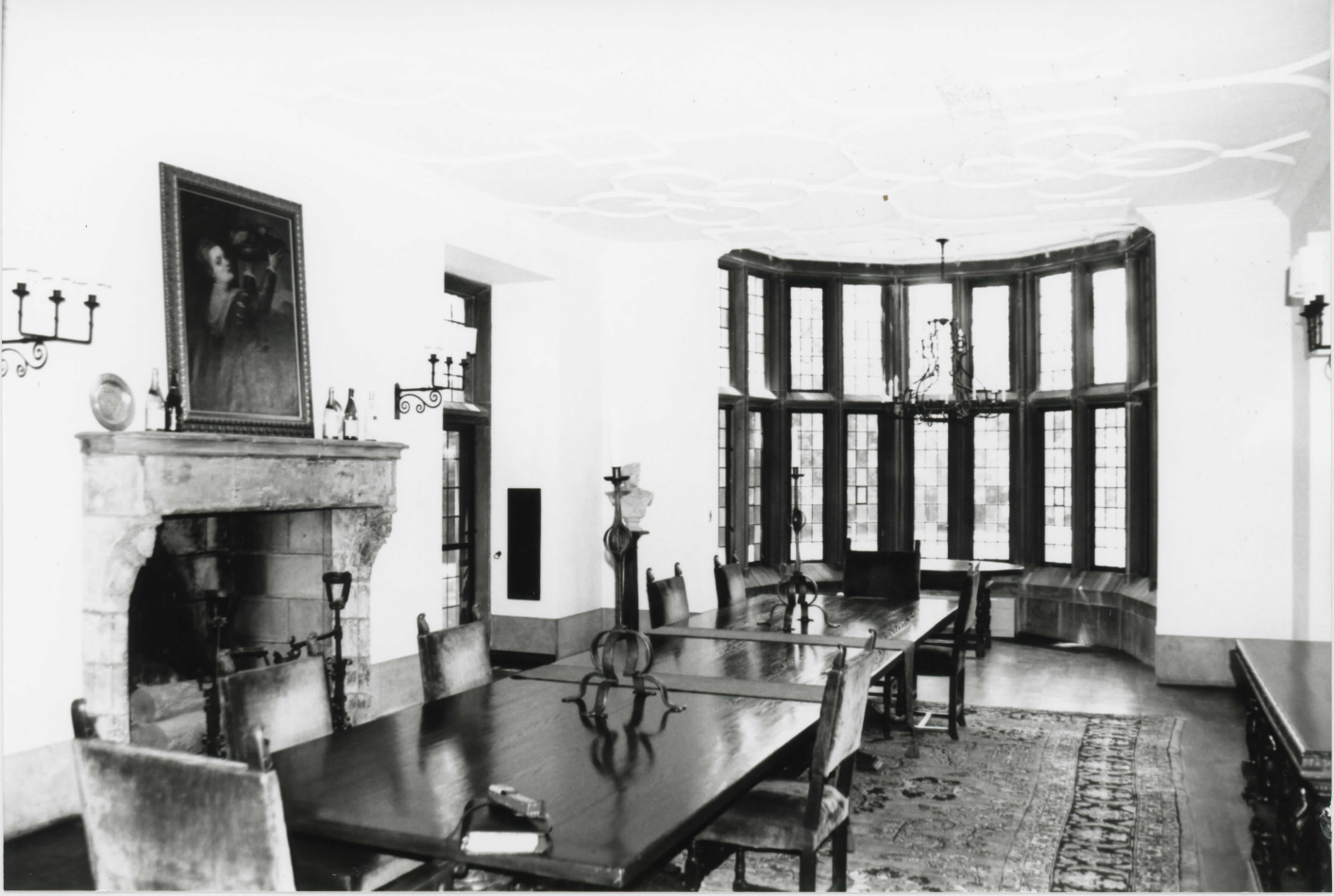
LAKE CO, IL

PHOTOG: GARY COLE

7/1/96

OWNER HAS NEG

LIBRARY, FLOOR DETAIL



PHILIPS D. ARMOUR, III HOUSE  
LAKE CO, IL

PHOTOG : GARY LOUR

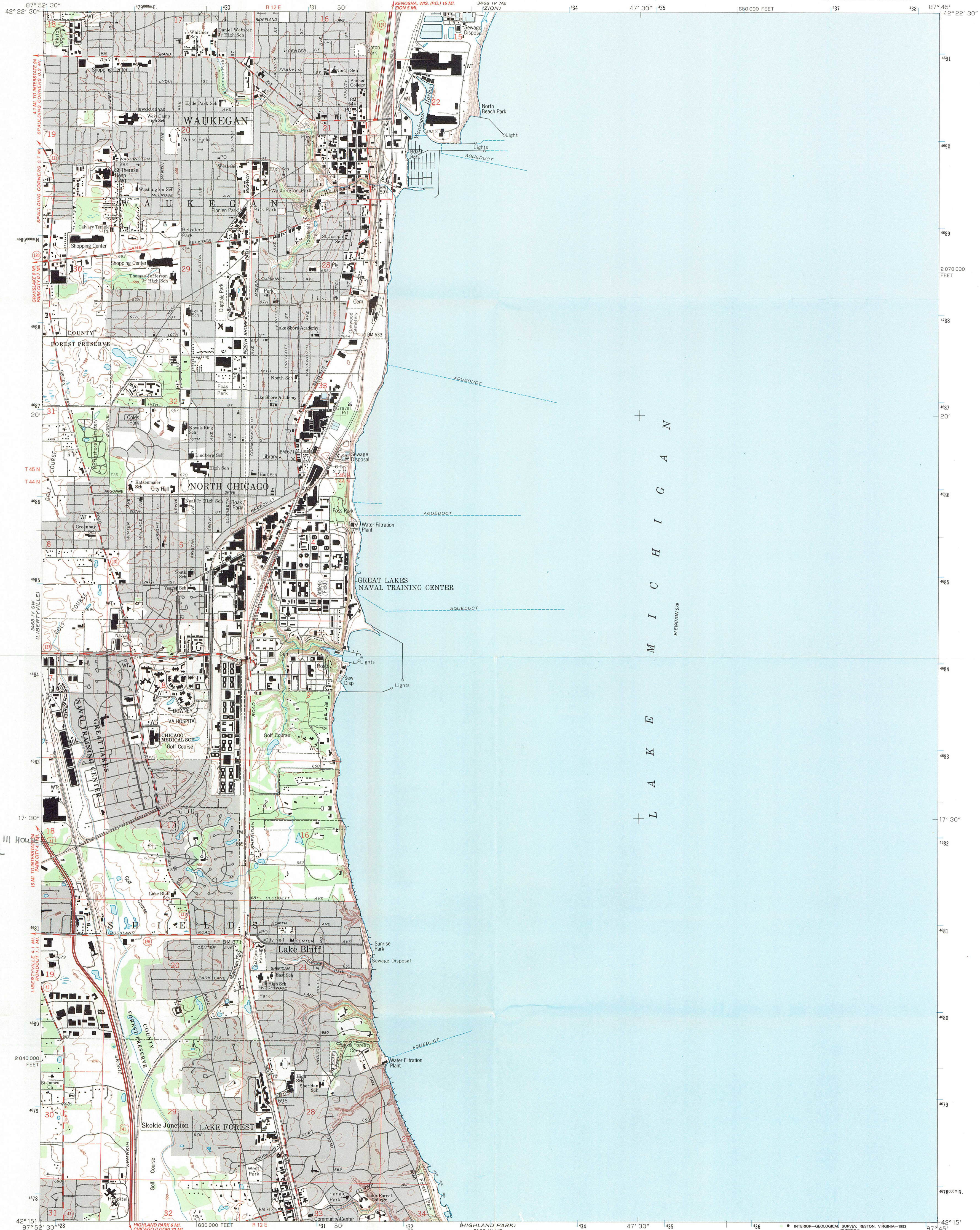
7/1/96

OWNER HAS NEG

DINING ROOM, LOOKING SOUTH

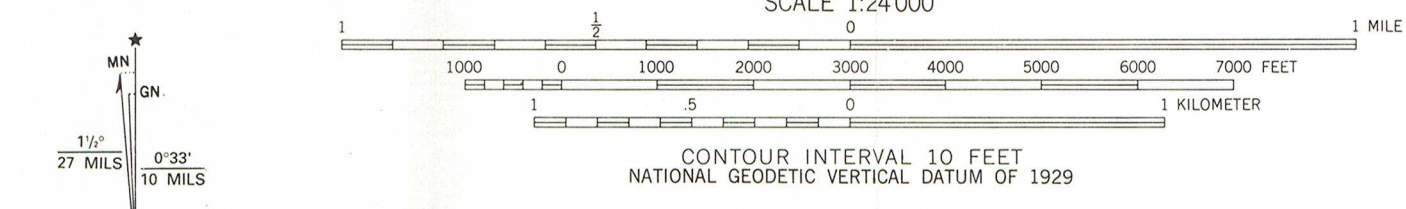
UNITED STATES  
DEPARTMENT OF THE INTERIOR  
GEOLOGICAL SURVEY

WAUKEGAN QUADRANGLE  
ILLINOIS-LAKE CO.  
7.5 MINUTE SERIES (TOPOGRAPHIC)  
SE/4 WAUKEGAN 15' QUADRANGLE



ARMOUR, PHILIP D., III  
LAKE COUNTY, IL  
ZONE 16  
E 429710  
N 4381810

Produced by the United States Geological Survey  
in cooperation with State of Illinois agencies  
Control by USGS and NOS/NOAA  
Topography by photogrammetric methods from aerial photographs  
taken 1958. Field checked 1960. Revised from aerial photographs  
taken 1988. Field checked 1991. Map edited 1993  
Universal Transverse Mercator projection  
10,000-foot grid ticks: Illinois coordinate system  
east zone  
1000-meter Universal Transverse Mercator grid ticks, zone 16, shown in blue  
1927 North American Datum (NAD 27)  
North American Datum of 1983 (NAD 83) is shown by dashed corner ticks  
The values of the shift between NAD 27 and NAD 83 for 7.5-minute  
intersections are given in USGS Bulletin 1875  
There may be private inholdings within the boundaries of  
the National or State reservations shown on this map  
Gray tint indicates areas in which only landmark buildings are shown  
Fine red dashed lines indicate selected fence and field lines where  
generally visible on aerial photographs. This information is unchecked



ROAD CLASSIFICATION

Primary highway, hard surface	Light-duty road, hard or improved surface
Secondary highway, hard surface	Unimproved road

   Interstate Route   
    U. S. Route   
    State Route



WAUKEGAN, ILL.  
SE/4 WAUKEGAN 15' QUADRANGLE  
42087-C7-TF-024

1993  
DMA 3468 IV SE-SERIES V863

COMPLIES WITH U.S. GEOLOGICAL SURVEY STANDARDS FOR SPATIAL ACCURACY-CLASS 2  
FOR SALE BY U. S. GEOLOGICAL SURVEY, DENVER, COLORADO 80225, OR RESTON, VIRGINIA 22092  
AND ILLINOIS GEOLOGICAL SURVEY, CHAMPAIGN, ILLINOIS 61820  
A FOLDER DESCRIBING TOPOGRAPHIC MAPS AND SYMBOLS IS AVAILABLE ON REQUEST



**Illinois Historic  
Preservation Agency**

1 Old State Capitol Plaza • Springfield, Illinois 62701-1507 • (217) 782-4836 • TTY (217) 524-7128

---

October 15, 1996

Beth Boland  
National Register Program  
National Park Service  
Department of the Interior  
P. O. Box 37127  
Washington, D. C. 20013-7127

Dear Beth:

Enclosed please find the following properties that were recommended for nomination to the National Register of Historic Places by the Illinois Historic Sites Advisory Council at its September 20, 1996 meeting, and nominated by the State Historic Preservation Officer:

Philip D. Armour III House, Lake Bluff  
Thomas J. and Caroline McClure House, McClure

Thank you for your attention to this matter.

Sincerely yours,

Ann V. Swallow  
Survey & National Register  
Coordinator