

**NATIONAL REGISTER OF HISTORIC PLACES
INVENTORY - NOMINATION FORM**

(Type all entries - complete applicable sections)

STATE: Illinois	
COUNTY: Cook	
FOR NPS USE ONLY	
ENTRY NUMBER	DATE

1. NAME

COMMON:
Avery Coonley House

AND/OR HISTORIC:
(The main house has been divided into two separate residences).

2. LOCATION

STREET AND NUMBER:
300 Scottswood Road (and 281 Bloomingbank Road)

CITY OR TOWN:
Riverside

STATE Illinois	CODE	COUNTY: Cook	CODE
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3. CLASSIFICATION

CATEGORY (Check One)	OWNERSHIP	STATUS	ACCESSIBLE TO THE PUBLIC
<input type="checkbox"/> District <input checked="" type="checkbox"/> Building <input type="checkbox"/> Site <input type="checkbox"/> Structure <input type="checkbox"/> Object	<input type="checkbox"/> Public <input checked="" type="checkbox"/> Private <input type="checkbox"/> Both	Public Acquisition: <input type="checkbox"/> In Process <input type="checkbox"/> Being Considered	<input checked="" type="checkbox"/> Occupied <input type="checkbox"/> Unoccupied <input type="checkbox"/> Preservation work in progress
PRESENT USE (Check One or More as Appropriate)			
<input type="checkbox"/> Agricultural <input type="checkbox"/> Commercial <input type="checkbox"/> Educational <input type="checkbox"/> Entertainment	<input type="checkbox"/> Government <input type="checkbox"/> Industrial <input type="checkbox"/> Military <input type="checkbox"/> Museum	<input type="checkbox"/> Park <input checked="" type="checkbox"/> Private Residence <input type="checkbox"/> Religious <input type="checkbox"/> Scientific	<input type="checkbox"/> Transportation <input type="checkbox"/> Other (Specify) _____ _____ _____
Yes: <input type="checkbox"/> Restricted <input type="checkbox"/> Unrestricted <input checked="" type="checkbox"/> No			

4. OWNER OF PROPERTY

OWNER'S NAME:
Mr. & Mrs. James Dublinski Dr. & Mrs. Merrill James Shepro

STREET AND NUMBER:
300 Scottswood Road 281 Bloomingbank Road

CITY OR TOWN:
Riverside

STATE: Illinois	CODE 60546
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5. LOCATION OF LEGAL DESCRIPTION

COURTHOUSE, REGISTRY OF DEEDS, ETC.:
Cook County Recorder's Office

STREET AND NUMBER:
County Building

CITY OR TOWN:
Chicago

STATE Illinois	CODE
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6. REPRESENTATION IN EXISTING SURVEYS

TITLE OF SURVEY:

DATE OF SURVEY: Federal State County Local

DEPOSITORY FOR SURVEY RECORDS:

STREET AND NUMBER:

CITY OR TOWN: STATE: CODE

SEE INSTRUCTIONS

STATE:

COUNTY:

ENTRY NUMBER

DATE

FOR NPS USE ONLY

7. DESCRIPTION

CONDITION	(Check One)					
	<input type="checkbox"/> Excellent	<input checked="" type="checkbox"/> Good	<input type="checkbox"/> Fair	<input type="checkbox"/> Deteriorated	<input type="checkbox"/> Ruins	<input type="checkbox"/> Unexposed
	(Check One)			(Check One)		
	<input checked="" type="checkbox"/> Altered	<input type="checkbox"/> Unaltered	<input type="checkbox"/> Moved	<input checked="" type="checkbox"/> Original Site		

DESCRIBE THE PRESENT AND ORIGINAL (if known) PHYSICAL APPEARANCE

Built in 1907-09, the Avery Coonley House is a large, long, low, U-shaped, two-story suburban "prairie house" of frame and stucco construction. Asymmetrical in its irregular U-shaped plan and comprised of square blocks subtly arranged and also subdivided into smaller well-defined space blocks, the complex house thus presents a series of continually changing facades on every elevation. The house stands on a flat concrete base and the entire ground floor, with the exception of one large centrally located children's playroom, serves as a large raised basement for what is essentially a one-level dwelling. All other principal rooms of the house are located on the second floor and from their elevated position look out over lawns and gardens. The roofs of the house are of gentle slope and broadly extend beyond the walls so as to shade the second-floor casement windows, which are arranged in long rows.

Of low elevation, with strongly defined horizontal lines, the Coonley House fuses harmoniously with its setting, and its great length, bent like the letter U and intricately jointed, is given further variety by the articulation of its wall surfaces and by the extensive use of Wrightian ornamentation. The treatment of the exterior walls produces a banded effect: the first story is coated with a fine sand plaster or stucco of creamy tan shade and the upper story is faced with a deep frieze of bronze colored, gold and orange tilework pressed into the stucco and arranged in carefully designed geometric patterns. This frieze enhances the shadow effect of the wide overhanging eaves, and with the low roof, serves to emphasize the horizontal lines of the house. The terra cotta covering of the roofs is a russet shade and the wood trim is stained brown.

The length of the central block of the U is projected at each end by a pavilion, the small southwestern one contains the dining room and the southeastern one is extended to form a cruciform wing that contains the master bedroom. The dining room, the master bedroom, and the living room, which is located near the southwest corner, have broad, low, massive central chimnies and fireplaces. The interior of the house is "zoned" according to use within the confines of its U-shaped form. The living room, dining room, and service quarters (in a wing to the rear of the living room) occupied the western half of the U (this now forms the residence at 281 Bloomingbank Road); the bedrooms and guest rooms occupied the eastern half (the section now making up the residence at 300 Scottswood Road). The central (south) bar of the U is divided in its functions between rooms used in common by the family and the sleeping quarters, in order to provide both sections of the bar with a south or garden view. The main or reflecting pool elevation (the block containing the living room), which appears to be the exact center of the composition, is actually placed off-center to the west. The west service wing and east bedroom-guest-room wing, the secondary blocks and legs of the U-plan, are both pierced at the first story level by a driveway; the resulting isolation of northern first-story rooms in these two wings, confirms the relative unimportance of the part they played in the functioning of the house.

SEE INSTRUCTIONS

SIGNIFICANCE

PERIOD (Check One or More as Appropriate)

- | | | | |
|--|---------------------------------------|---------------------------------------|--|
| <input type="checkbox"/> Pre-Columbian | <input type="checkbox"/> 16th Century | <input type="checkbox"/> 18th Century | <input checked="" type="checkbox"/> 20th Century |
| <input type="checkbox"/> 15th Century | <input type="checkbox"/> 17th Century | <input type="checkbox"/> 19th Century | |

SPECIFIC DATE(S) (If Applicable and Known)

AREAS OF SIGNIFICANCE (Check One or More as Appropriate)

- | | | | |
|--|---------------------------------------|--|--|
| <input type="checkbox"/> Aboriginal | <input type="checkbox"/> Education | <input type="checkbox"/> Political | <input type="checkbox"/> Urban Planning |
| <input type="checkbox"/> Prehistoric | <input type="checkbox"/> Engineering | <input type="checkbox"/> Religion/Philosophy | <input type="checkbox"/> Other (Specify) |
| <input type="checkbox"/> Historic | <input type="checkbox"/> Industry | | _____ |
| <input type="checkbox"/> Agriculture | <input type="checkbox"/> Invention | <input type="checkbox"/> Science | _____ |
| <input checked="" type="checkbox"/> Architecture | <input type="checkbox"/> Landscape | <input type="checkbox"/> Sculpture | _____ |
| <input type="checkbox"/> Art | <input type="checkbox"/> Architecture | <input type="checkbox"/> Social/Humanitarian | _____ |
| <input type="checkbox"/> Commerce | <input type="checkbox"/> Literature | <input type="checkbox"/> Theater | _____ |
| <input type="checkbox"/> Communications | <input type="checkbox"/> Military | <input type="checkbox"/> Transportation | _____ |
| <input type="checkbox"/> Conservation | <input type="checkbox"/> Music | | _____ |

STATEMENT OF SIGNIFICANCE

The Avery Coonley House, erected in 1907-09, is an enlarged version of a "prairie house" built on a magnificent scale and on a very ample suburban lot; it is a culminating masterpiece of Frank Lloyd Wright's early and fertile period, 1900-1913. The Coonley House, together with the Robie House (a brick "prairie house" adapted to a city-sized lot), summarize Wright's principles of domestic architecture to that date. In Wright's own opinion, the Coonley House was "the most successful of my houses from my standpoint."

In the design of this large U-shaped two-story residence Wright had his greatest opportunity to illustrate his concepts of the centrifugal plan and the raised basement. The Coonley House's low strong horizontal lines, low-pitched overhanging roofs to shade windows and balconies, broad central chimneys and fireplaces, free-flowing interior spaces, the combination of windows in continuous strips, the use of outswinging casement windows to associate the interior with the outdoors, the use of continuous inside-to-outside walls to join the house to its garden, and the harmonious blending of the structure with the site, forecast the major trends in house design during the following 60 years.

The Coonley House has been divided into two separate residences. Despite this change, the exterior of the building has retained its original character very well and the interior alterations in the major rooms have been few and tastefully done.

History

In 1906 Mr. and Mrs. Avery Coonley acquired a large lot in Riverside for the purpose of building a residence. After a careful study of other houses in the area designed by Frank Lloyd Wright, they went to the architect at his Oak Park workshop and commissioned him to design their home. Mrs. Coonley informed Wright that they saw in his houses "the countenances of principle." The architect wrote later: "This was to me a great and sincere compliment. So, I put the best of me into the Coonley house. I feel now, looking back upon it, that the building was the best I could do them in the way of a house."

SEE INSTRUCTIONS

9. MAJOR BIBLIOGRAPHICAL REFERENCES

Henry-Russell Hitchcock, Architecture, Nineteenth and Twentieth Centuries (Baltimore, 1963), 323-25.

Henry-Russell Hitchcock, In the Nature of Materials: The Buildings of Frank Lloyd Wright, 1887-1941 (New York, 1942), 11, 41, 44, 47-8, 53, 66, 85, 92, 102.

Lewis Mumford, The Brown Decades (Boston, 1955), 166-174.

10. GEOGRAPHICAL DATA

LATITUDE AND LONGITUDE COORDINATES DEFINING A RECTANGLE LOCATING THE PROPERTY			O R	LATITUDE AND LONGITUDE COORDINATES DEFINING THE CENTER POINT OF A PROPERTY OF LESS THAN TEN ACRES		
CORNER	LATITUDE	LONGITUDE		LATITUDE	LONGITUDE	
	Degrees Minutes Seconds	Degrees Minutes Seconds		Degrees Minutes Seconds	Degrees Minutes Seconds	
NW	0 ' "	0 ' "		41° 49' 14	87° 49' 43 "	
NE	0 ' "	0 ' "				
SE	0 ' "	0 ' "				
SW	0 ' "	0 ' "				

APPROXIMATE ACREAGE OF NOMINATED PROPERTY: **One-half acre**

LIST ALL STATES AND COUNTIES FOR PROPERTIES OVERLAPPING STATE OR COUNTY BOUNDARIES

STATE:	CODE	COUNTY	CODE

11. FORM PREPARED BY

NAME AND TITLE:

Charles W. Snell, Survey Historian

ORGANIZATION Division of History, Office of Archeology and Historic Preservation, National Park Service

DATE 3/5/70

STREET AND NUMBER:

801 19th Street, N. W.

CITY OR TOWN:

Washington

STATE

D. C.

CODE

12. STATE LIAISON OFFICER CERTIFICATION

NATIONAL REGISTER VERIFICATION

As the designated State Liaison Officer for the National Historic Preservation Act of 1966 (Public Law 89-665), I hereby nominate this property for inclusion in the National Register and certify that it has been evaluated according to the criteria and procedures set forth by the National Park Service. The recommended level of significance of this nomination is:

National State Local

Name _____

Title _____

Date _____

I hereby certify that this property is included in the National Register.

Chief, Office of Archeology and Historic Preservation

Date _____

ATTEST:

Keeper of The National Register

Date _____

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7. Description Continued

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Inside, near the southwest corner, twin staircases (one of which has been removed), lead up from the first-story to the long and narrow second-floor hall with a sloping ceiling of leaded glass skylights, lighted from within at night, that runs along the entire length of the north side of central bar, connecting with the dining room at the west end, the bedrooms to the east, and with the living room to the south. The living room, which is located in a large block that projects to the south, is of great size and of remarkable beauty. Its broad, low, sloping ceiling creates a tent-like atmosphere of lightness in the room. Wright's theory of organic ornamentation is superbly demonstrated in this ceiling, with its brown stained wooden strip pattern forming an abstraction of the structural framing and incorporating an integral lighting system.

The north wall of the living room is comprised of the brickwork of the enormous fireplace. The upper half of the wall, on either side of the wide fireplace, was originally decorated by a painted frieze of a birch forest, since covered over. The other three walls of the room create an open, screen-like impression and are made up of large casement windows, that are set with leaded glass arranged in geometrical patterns. The windows are grouped in pairs, extending from the low ceiling about two-thirds of the distance to the floor, and opening out on the garden. The south (pool side) wall of the room has been altered by the insertion of three French doors leading out to a small balcony in the space originally occupied by three sets of casement windows. The original leaded glass from the windows, however, has been re-utilized in the doors, so that the existing effect is much as in the original design.

The chief rooms are large, flow easily from one into another, and provide long interior vistas. The harmony of the shape and texture of the interior is due to the fact that all of the furnishings and fittings were designed by the architect. Nearly all of the original furniture, however, has been removed from the house. The interior color scheme, which is still largely intact, is autumnal: natural oak, brown, tan, and gold shades. As on the exterior, the color scheme is utilized to emphasize sharp lineal definitions of breaks of planes and geometrical patterns.

Around 1960 the Coonley House was divided into two separate residences by closing off the halls connecting the east and west halves of the central bar of the U. Except for the insertion of the three French doors and the addition of the small balcony to the south elevation of the living room block, there have been no other changes made to alter the original exterior appearance or design of the house.

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North and south of the house modern dwellings have been built on the land that once formed its extensive lawns and gardens, but there is still enough open space between them so that the newer structures do not intrude heavily upon the Coonley House. Of the chief rooms in the house, the dining room is unaltered and the living room has been slightly altered, as noted above. Of the two original main staircases, the east one in the central bar of the U has been removed to create a new room on the second floor. Other rooms, such as bedrooms and former servants' quarters, have been readapted for the use of two separate residences, but this has been accomplished without making structural changes.

Both portions of the Coonley House are in good condition and are utilized as private residences; neither section of the house is open to visitors.

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8. Significance Continued page 1

Wright completed his designs in 1907 and construction began in 1908. All of the furniture and fittings of the house were also custom-made to Wright's designs. Because of the size and furnishings, the Coonley House was long in construction, but it was practically completed before Wright left Oak Park in 1909.

Around 1960 the large Coonley house and garden lot was subdivided into four separate properties under separate ownership: the stables and garage, the gardener's cottage, and the Coonley residence itself was divided into two separate dwellings. The Coonley House still functions as two separate residences and is not open to visitors.

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9. Major Bibliographical References Continued page 1

Wayne Andrews, Architecture, Ambition and Americans (New York, 1955), 233-35. House Beautiful, November, 1955, 272-277.

James M. Fitch, American Building, The Forces that Shape It (Boston, 1948), 221-23.

John Burchard and Albert Bush-Brown, The Architecture of America, A Social and Cultural History (Boston and Toronto, 1961), 286, 294-5, 461.

Carl W. Condit, The Chicago School of Architecture (Chicago and London, 1964), 184.

E. Kaufman and B. Raeburn, editors, Frank Lloyd Wright, Writings and Buildings (New York, 1960), 37-55.

Grant C. Mason, Frank Lloyd Wright to 1910 (New York, 1958), 187-197.

H. J. Wijdeveld, editor, The Life Work of the American Architect, Frank Lloyd Wright (Amsterdam, 1925).

Frank Lloyd Wright, An Autobiography (New York, 1943), 161.

Frank Lloyd Wright, A Testament (New York, 1957), 68-73, 131-32.

Frederick Gutheim, editor, Frank Lloyd Wright on Architecture; Selected Writings, 1894-1940 (New York, 1941).

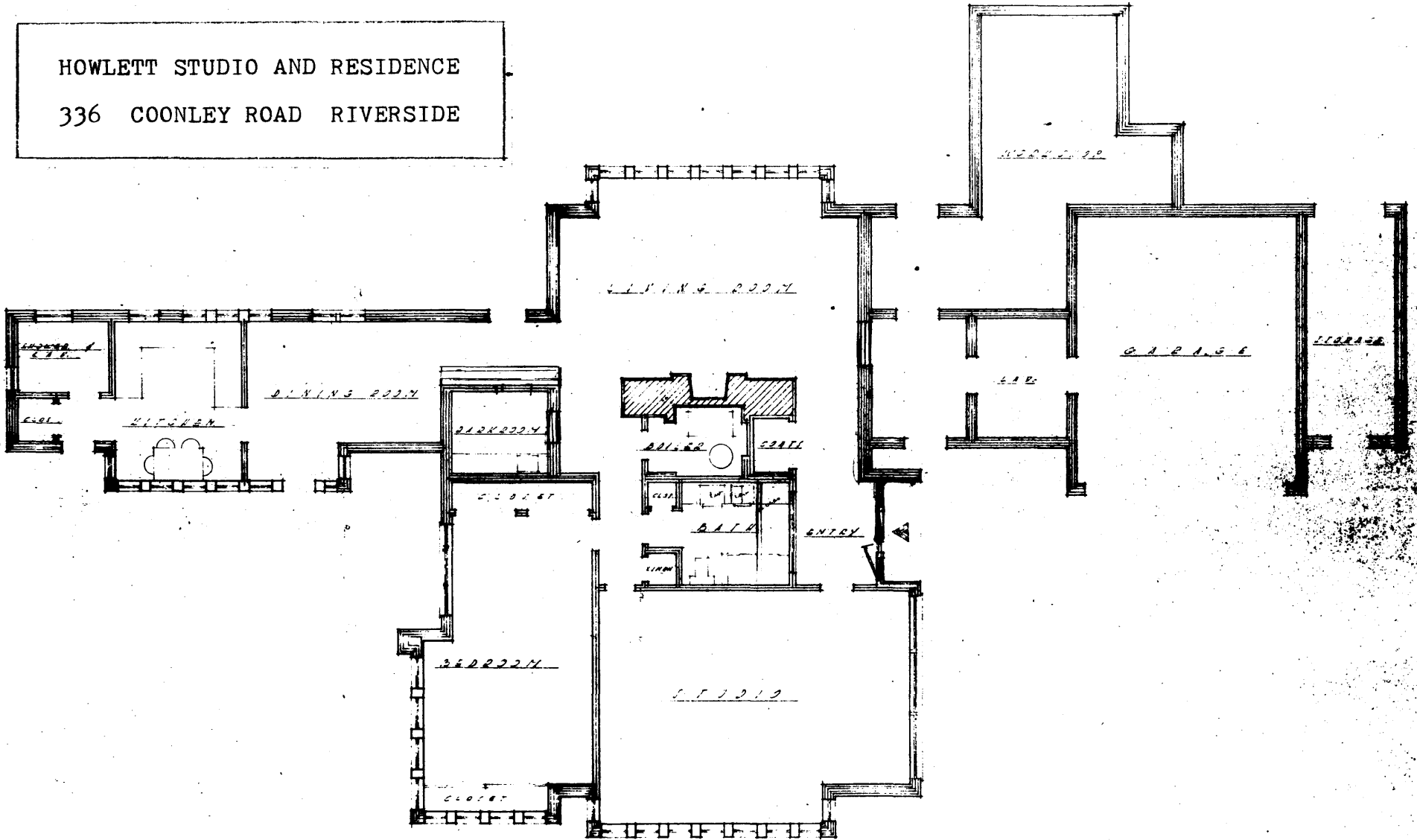
J. Carson Webster, Architecture of Chicago and Vicinity (Society of Architectural Historians, 1965), 52-56.

Frederick Koeper, Illinois Architecture, From Territorial Times to the Present, A Selective Guide (Chicago and London, 1968), 246.

Thomas E. Tallmadge, The Story of Architecture in America (London, 1928), 229.

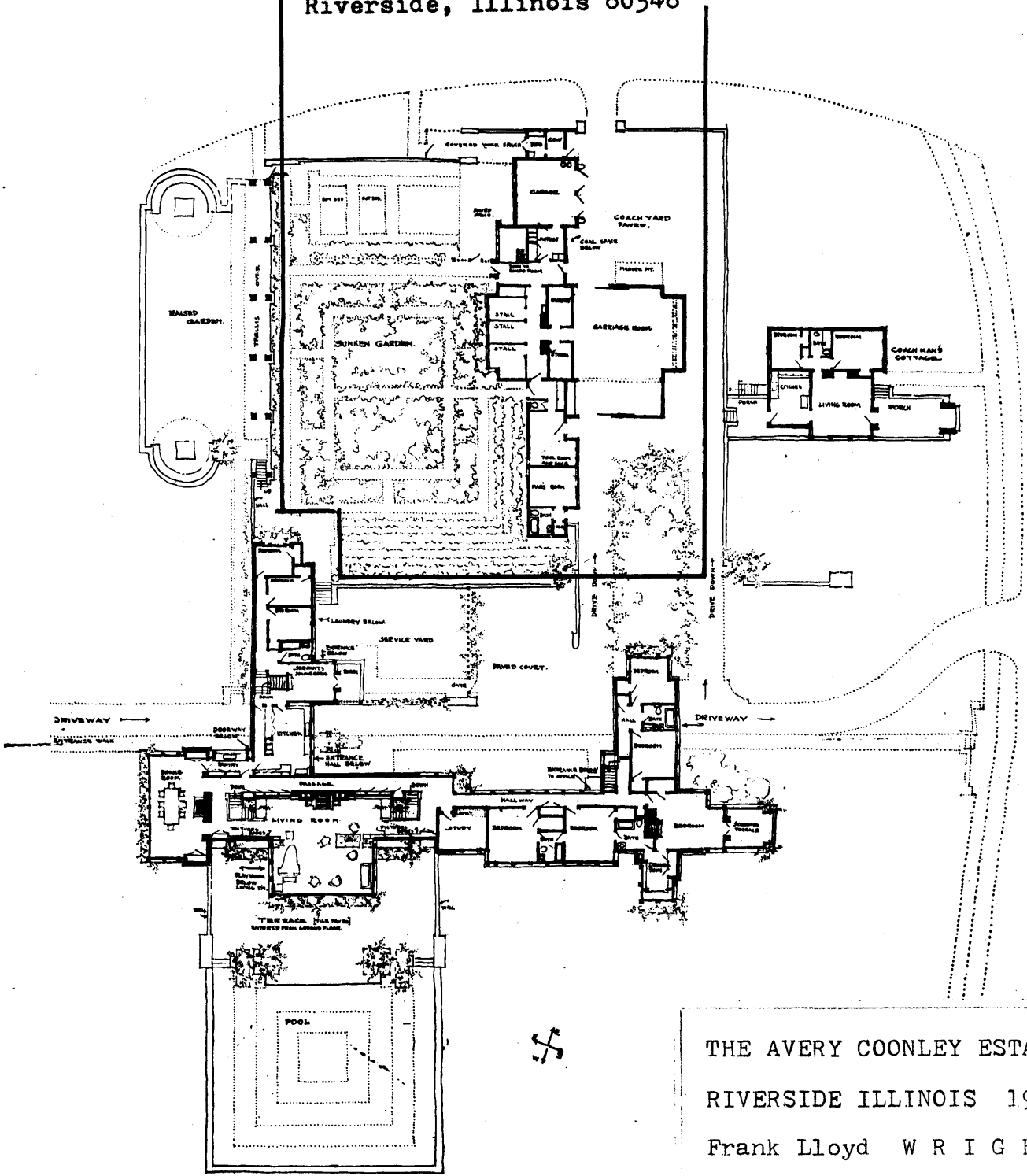
Fiske Kimball, American Architecture (Indianapolis, 1928), 194.

HOWLETT STUDIO AND RESIDENCE
 336 COONLEY ROAD RIVERSIDE



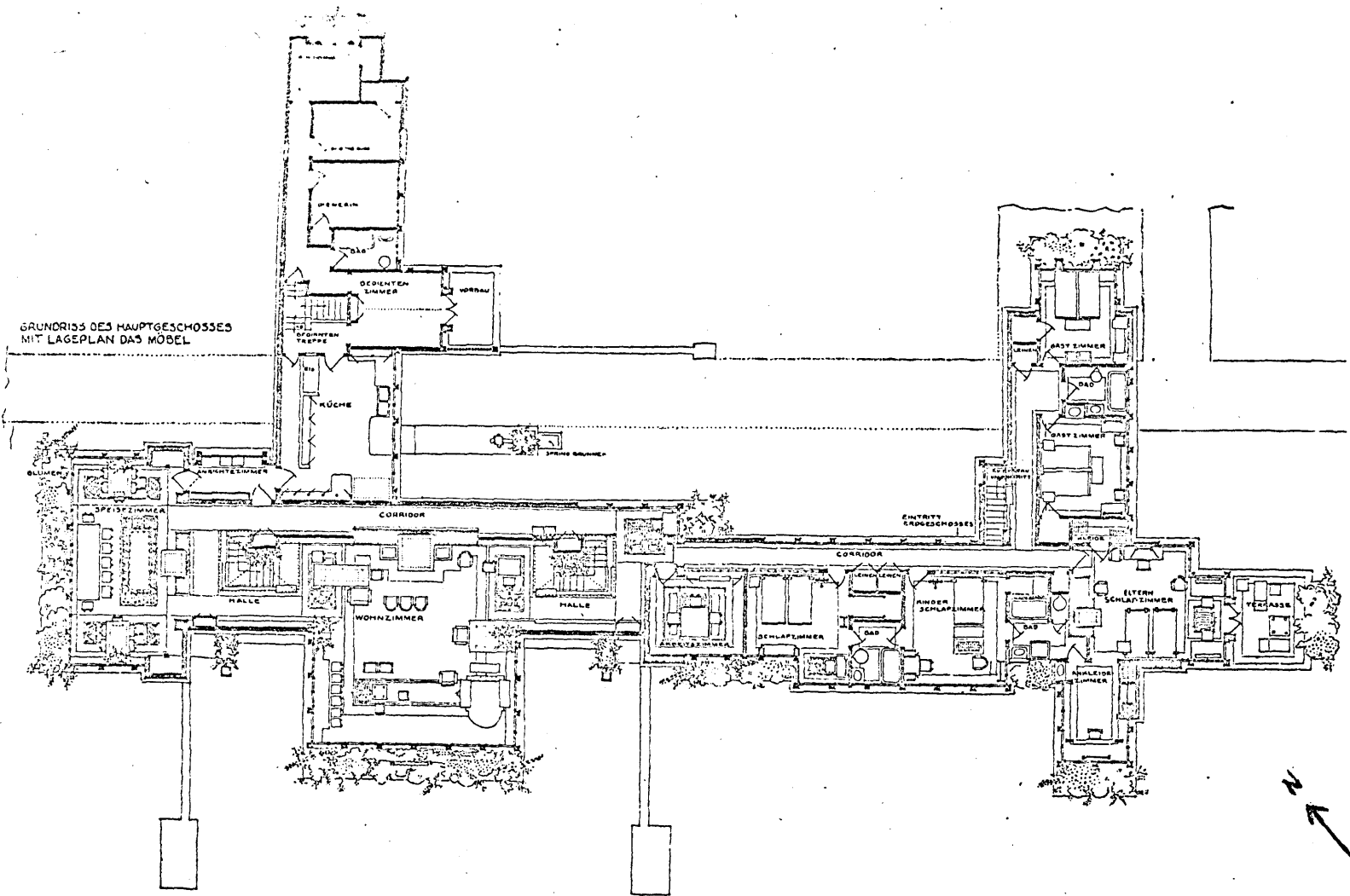
PROPOSED REMODELLING OF BROEHLER GARAGE
FOR MR. & MRS. JAMES HOWLETT

Coonley Estate Property
of James W. Howlett
336 Coonley Road
Riverside, Illinois 60546



THE AVERY COONLEY ESTATE
RIVERSIDE ILLINOIS 1908
Frank Lloyd WRIGHT

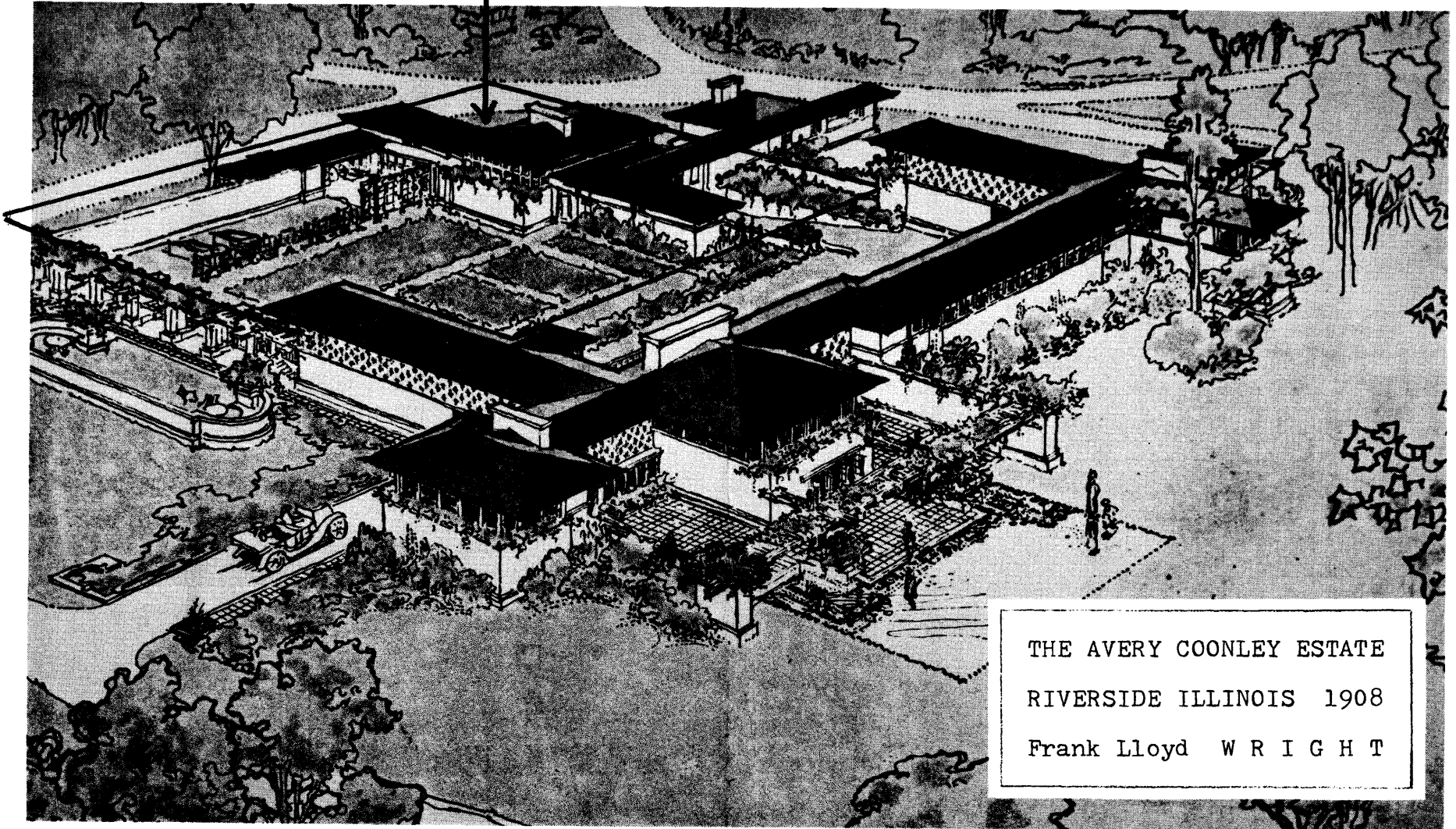
GROUND PLAN



Plan of Main (Second) Floor,
Avery Coonley House,
Riverside, Illinois

From Frank Lloyd Wright: The Early Work
(Horizon Press, New York, 1968), 127.

Property of James W. Howlett
336 Coonley Road
Riverside, Illinois 60546



THE AVERY COONLEY ESTATE
RIVERSIDE ILLINOIS 1908
Frank Lloyd W R I G H T