

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 any item does not apply to the property being documented, enter "N/A" for "not applicable." For functions, architectural classification, materials, and areas of significance, enter only categories and subcategories from the instructions. Place additional entries and narrative items on continuation sheets (NPS Form 10-900a). Use a typewriter, word processor, or computer, to complete all items.

**1. Name of Property**

historic name **Emery, Jr., William H., House**

other names/site number

**2. Location**

street & number **281 Arlington** \_\_\_\_\_ Not for publication

city or town **Elmhurst** \_\_\_\_\_ vicinity

state **Illinois** code **IL** county **DuPage** code **043** zip code **60126**

**3. State/Federal Agency Certification**

As the designated authority under the National Historic Preservation Act of 1966, 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 H. Emery / 51480  
Signature of certifying official

3-24-04  
Date

**Illinois Historic Preservation Agency**  
State or 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 commenting or other official

\_\_\_\_\_  
Date

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

\_\_\_\_\_  
American Indian Tribe

Emery, Jr., William H., House

DuPage, IL

Name of Property

County and State

**4. National Park Service Certification**

I, hereby certify that this property is:

Signature of the Keeper

Date of Action

entered in the National Register

*for*  
*Edgar H. Beall*

*5/12/04*

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):

**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        |
| <u>  1  </u> | <u>  1  </u> buildings |
| <u>    </u>  | <u>    </u> sites      |
| <u>    </u>  | <u>    </u> structures |
| <u>    </u>  | <u>    </u> objects    |
| <u>  1  </u> | <u>  1  </u> Total     |

Number of contributing resources previously listed in the National Register

N/A

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

**Emery, Jr., William H., House**  
Name of Property

**DuPage, IL**  
County and State

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**6. Function or Use**

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Historic Functions (Enter categories from instructions) **DOMESTIC/single dwelling**

Current Functions (Enter categories from instructions) **DOMESTIC/single dwelling**

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**7. Description**

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

Materials (Enter categories from instructions)

Foundation **Concrete**

Roof **Wood/shingles**

Walls **Brick, Stucco**

other **Wood**

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

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Emery, Jr., William H., House, DuPage County, IL

**DESCRIPTION**

The William H. Emery, Jr., House is located in Elmhurst, Illinois, a western suburb of Chicago developed in the latter half of the 19<sup>th</sup> century along railroad lines spreading westward from the city. The house is sited in a residential neighborhood east of York Road and north of St. Charles Road, an area first platted in 1893. At the time of its construction in 1902, Elmhurst had grown from a settlement in the midst of rich Illinois farmland known as Cottage Hill to a village of over 1000 residents. Incorporated in 1882, the community attracted a number of businessmen and professionals, many of whom sought out a quiet suburban life for their families while commuting into the city by train to conduct business. Two such men, William Harrison Emery and Thomas Edward Wilder, would be associated with the William H. Emery, Jr. House.

The Emery House was designed in late 1902/early 1903 by Walter Burley Griffin for classmate and long-time friend, William H. Emery Jr., who married Marjorie Wilder on December 31, 1902. Completed in late 1903, the house was a gift to the newlyweds by the senior Emery. At the time of its design and construction, Griffin was in the employ of Frank Lloyd Wright in his Oak Park studio. The Emery House was the first independent residential commission by the young Griffin. It marks the beginning of a remarkable career considered by architectural historian Paul Kruty to be second only to Wright in importance to the Prairie School.<sup>1</sup>

The house is distinguished for its complex Prairie School design. It incorporates many elements that characterize the vocabulary of Griffin's mature work: low-to-the-ground concrete base, predominately vertical rather than horizontal massing, great corner piers, stucco walls with wood trim, banded windows, intricate geometric detailing, massive central chimney, and gable roof with an extended roof ridge. The four-level (excluding the attic and basement), open plan interior, articulated around the central chimney, is far advanced for its position in the chronology of Griffin's work.

The land upon which the Emery House sits was a portion of the 70-acre Seth Wadhams farm, purchased in 1887 by Mary Adelia Toby Emery (Mrs. William H. Emery, Sr.) and subdivided by the Emery family. The house is located on the northeast corner of Arlington and Adelia. It is near the center of a lot with 175' frontage on Arlington Avenue to the west and 190' depth along Adelia Street to the south. The central rectangular form is approximately 61' wide

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**Emery, Jr., William H., House, DuPage County, IL**

and 33' deep, with its long axis oriented north-south parallel to Arlington. There are two projections from this rectangle: the porte cochere on the west shielding the front entrance and a two-story dining room and den/study wing on the east, offset from the porte cochere. Each projection is capped by a prominent gable extended ridge roof to complement the main roof. There is a raised terrace at the southeast corner. A semicircular drive from Adelia to Arlington provides access to the front entrance through the porte cochere. A non-contributing garage is located in the interior northeast corner of the property and is reached by a driveway spur along the north side of the house. The design of the new garage is sympathetic in massing and detail to the house.

The Emery House rests on a low concrete base from which rises the central rectangular mass. The main mass is confined by brick corner piers that end at the base of the upper floor window bank. The piers are capped by concrete copings. Hidden at the top of each pier is a shallow secluded balcony, or 'sleeping porch,' indicative of Griffin's proclivity to invite nature into the living space. The balconies are accessed through French doors from each corner bedroom.

The exterior materials are red face brick, concrete, and natural stone-colored stucco with wood trim. While the overall impact is vertical, there is an interplay with horizontal elements most identified with the Prairie idiom in the banded windows and in the pointing of the brickwork. The window banding is evident on the principal façades to the west and south. On the north and east façades that are shielded from public view, the window configuration demonstrates the multiple levels of the internal room arrangement. The use of stucco appears to integrate the brick massing while the wood trim defines the geometric relationships, especially in the gables.

To further emphasize the horizontal lines, the horizontal brick joints are recessed with light colored mortar, while the vertical joints are flush with red mortar to match the bricks. Wright used a similar technique on the Arthur Heurtley House (Oak Park, 1902) in the same period. Although the brick of the Emery House had been painted and then sandblasted in the 1970s, all brickwork has been carefully restored to the original design and color.

The high pitched gable roof dominates the entire structure. The unique extended ridge roof very likely was influenced by Japanese design.<sup>2</sup> The roof has been restored to match the original cedar shingle. The original in-line sheet metal gutters failed at some point and were

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replaced over the years by exterior gutters and downspouts. New in-line lead coated copper gutters, flashing, and downspouts have been installed to match the original design. The chimney, which had been lowered in the past as documented by a historic photograph, has been rebuilt to its original height. Matching new brick was used so that the old brick from the chimney could be put to use for the rebuilding of the terrace.

**Exterior Description:**

As noted by H. Allen Brooks, "The design [of the Emery House] is amazing for its maturity."<sup>3</sup> It is a sophisticated design that stretched the boundaries of architecture at the turn of the 20<sup>th</sup> century.

From the Arlington Street west façade, the entrance to the house is not readily apparent, but only imagined through the port cochere. The extended ridge gable roof of the port cochere rests upon brick piers that mimic the corner piers of the main house. The gable has open inverted "Y" timbers, a design element repeated in the east projection. The off-center doorway and two windows of the entrance hall can be seen through the port cochere. To the right are living room windows, banded by a concrete sill string course. This central clear pane and side art glass pane configuration is repeated in other areas of the house. Below the living room windows are two small clear-paned basement windows. The windows of the basement and first floor interrupt the face brick façade of the lower floor. Natural stone-colored stucco separates the main floor from the bedroom floor. The band of six second floor windows are divided by timbering and stucco.<sup>4</sup> The effect is reminiscent of Japanese screens. The massive corner piers and high pitched roof complete the imposing west elevation.

The south façade is the second public exposure of the Emery House. Whereas the west façade is asymmetrical, the proportions of the south elevation are symmetrical. The brick corner piers anchor the subdivisions of windows and stucco outlined by timbering. The main floor band of windows occurs as a set of three windows, with one large plate glass panel in the center, bordered by two smaller casement windows. This arrangement repeats the window treatment on the west façade. The bedroom floor windows are arranged into three groups of double casements separated by vertical timbering. A band of art glass windows in the attic follows the angle of the gable. From this vantage point, the port cochere is at a right angle to left of the main mass while the east projection and terrace run off to the right.

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The east elevation is similar to the west façade, yet there are differences in symmetry and portions. The projection on this elevation accounts for some of the multiple levels of interior space. A door at ground level enters into the dining room which is located some steps below the living room level. The upper part of the projection is space devoted to the den/study. An intermediate banding of windows appears at the level of the den/study. The east projection is centered under the chimney. This allows room for a raised terrace, accessible from the living room, on the southeast corner of the structure. The current owners restored the original terrace, which was destroyed by a damaging alteration in 1914 when a below-grade garage and two-story sunroom addition was built in this space.

The north façade mirrors the south façade in massing and materials. It is from this vantage point, however, that all levels – from the basement to the attic – can be located by the pattern of the windows. The north entrance opens into a vestibule leading to the original kitchen space located on the northeast corner of the house. This entrance also accesses the stairway to the servant's quarters and a doorway to the front entrance hall.

**Interior Description:**

The Emery House interior is a marvel of interlocking levels. As suggested earlier, the spaces revolve, like a pinwheel, around the massive central chimney. From kitchen/dining room level to living room, to servant's quarters, to den/study, and to bedrooms, one moves within a few steps from one intimate or expansive space to the next. The front entrance and reception area to the left of the front door are intimate and have low ceilings. From there, the great living room opens to the right, rising almost 1 1/2 stories. Measuring approximately 28' wide x 32' long, this room accommodates both the living room proper and a library space separated from the main room by oak dividers. The wonder of this room is that it is both expansive and intimate. By the use of a soffit along the west side of the room, one is drawn from the grandeur of the large room into light afforded by the west windows under the soffit. Likewise, the library provides both light from the southern exposure and the intimate quality defined by the dividers that separate the space from the living room.

A central focus for the living room is a Roman brick wall that accommodates an arched fireplace. A horizontal band of wood trim runs around the room at the height of the entry ceiling and divides 'wall' from 'ceiling' in the main room. To the left of the fireplace is an inglenook,

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behind which lie the steps ascending to the servant's quarters, den/study, and bedroom floor. The complex ceiling is divided by oak trim into concentric rectangular panels. Plain sawn light colored oak, defining the geometric divisions of space, is used throughout. The walls are sand-surface plaster colored with a water-based stain. The current owners devised a water-based staining method that replicates the look and feel of the original plaster and have completed the wood and wall restoration in the original color scheme.

Behind a slatted wooden oak screen to the right of the fireplace is a landing leading to the terrace and several steps that lead down to the dining room, which measures approximately 18' wide x 24' long. Located immediately behind the living room fireplace, the dining room has a Roman brick fireplace served by the central chimney. Two sideboards are built along the north and south sides of the room. Immediately in front of each sideboard are four lighted recessed art glass panels in the ceiling. Each sideboard has china cabinets with art glass doors and side lights at each end. A door, flanked by two tall windows, opens to the back yard. As elsewhere, the oak is stained light and the plaster has a sand float finish. Also at grade was the original servants' kitchen opening to the dining room through the pantry.

Access to the upper levels is by an open stairway located behind the living room inglenook. From this divider there is a full view of the living room midway up the stairs. At the first landing, to the left is a doorway to the servant's quarters that includes a bath. In this area, the plaster has a sand finish, the floor is maple, and the wood trim is painted.

Turning right, at a second landing, is an overlook into the living room and the entrance into the den/study. As in the dining room below it, the den also has a Roman brick fireplace served by the central chimney stack. Here there is a V-shaped Roman brick hearth. To the left of the fireplace, there are art glass French doors opening to the south overlook into the living room. The den measures approximately 21' long and 18' wide. As in the living room, each wall contains a set of three windows consisting of a central clear pane flanked by art glass casement windows. The east gable end of the room has the 'inverted Y' timber design through which light enters the room. Because of water damage to the dining room, the original open veranda was enclosed and incorporated into this room.

Turning left at the second landing, stairs lead to the bedroom floor. There are five bedrooms and two baths on this level of the house. Little has changed on the bedroom floor over the years. The current owners have chosen to sympathetically upgrade the bathrooms and

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reconfigure one of the closets as a laundry room. With the removal of the 1914 garage and sunroom addition, the east balcony off the master bedroom has been restored to provide sunlight throughout the day through the east and west sleeping porches and the south facing windows. The original radiator bench seen in a 1908 photograph was long lost, but it has been rebuilt with slight modifications. Closets have been rearranged to accommodate the master bath and preserve the symmetry of the French doors leading to the balconies. The striking lines of symmetry and sun exposure of the room have been restored.

All the walls on this level have sand finish plaster and painted woodwork as in the original design and finish. The bedroom level hallway floor was leveled after structural repairs were made, and its space was made slightly more formal with stained oak floors and woodwork.

The Emery House reflects Griffin's sensitivity to decorative elements. In May, 1904 Griffin designed for the Emery House a brass and art glass sconce that was used in the living room, library, entry, and den/study. Seventeen were apparently installed; of those, thirteen remain. Reportedly, Frank Lloyd Wright liked the sconce so well that he subsequently used them in several of his own projects, including the Dana House in Springfield, Illinois.

In addition to the sconces, Griffin used art glass in the windows, doors, lights, and cabinetry of the Emery House. Overall the glass has a rectangular theme with external corner elements reminiscent of the projecting corner piers of the house. The lighting fixtures are strictly rectangular, with prominent corner elements, both in the sconces as well as the recessed ceiling lights in the dining room. In the living room, dining room, and den/study, the most formal areas of the house, the window and door glass is ornate, with multiple narrow angled elements inside of the outer rectangles. These elements are used with little variation in the living room, dining room, den/study, and attic. The bordering rectangles change by level: in the dining room there are overlapping rectangles, narrow and wide, while the den windows echo the roof profile. The bedroom level windows have a simple rectangular design, complementing the outside wood trim.

The servant's room, stair landing, and a hidden crawl space window share a common design that executes in glass the brass grillwork at the center of the formal wall sconce. Even the attic was given art glass windows in a band running along the underside of the gables. The design is strikingly elaborate for the space and apparently intended more as an exterior decoration.

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**Integrity:**

The William H. Emery, Jr. House retains sufficient integrity for listing in the National Register of Historic Places. While there are no extant original blueprints, the house was featured in *The Architectural Record* (June, 1908), which included floor plans, the south and west exteriors, and interior pictures of the living room and master bedroom. From this early documentation, the house appears essentially intact, both on the exterior (fenestration, brick and stucco covering, wood and concrete trim, and roof) and on the interior (floor plan, wall and wood treatments, and decorative elements.)

What has changed can be reliably documented, based on photographs, conversations with previous owners, and materials found in the walls. From the exterior 1908 photograph, it was clear that deterioration of the brick retaining wall of the raised terrace was occurring. This damage most likely was caused by dirt backfill underneath the terrace. In 1914, the terrace was demolished and replaced by a basement level garage and enclosed two-story sunroom addition connected to the living room and master bedroom. This unfortunate alteration not only removed the southeast balcony, diminishing the "sunscape" of the master bedroom, but was a major source of flooding and damage to the structural support of the entire house. Also around 1914, the inline gutters and scuppers were replaced with downspouts routed through the interior of the house. In the 1940s, inclined covers and external gutters were added, altering the profile without improving the drainage of the roof. The change that caused the most serious damage to the appearance of the house occurred when the exterior brick was painted, and subsequently sandblasted to remove the paint. The house was then re-pointed with a uniform red cement-based mortar. This not only destroyed the prominent horizontal lines of the original tuckpointing, it also damaged the brick by abrasion. In addition, the hard mortar caused a fracturing of the bricks.

Although the structure and layout of the house are unchanged for the most part, the intervening years have taken their toll in normal deterioration, in deferred maintenance, and from the unsuccessful alterations. In 1998, Thomas and Theresa Zusag purchased the Emery House with the desire to restore the house to its 1903 condition. The house required not only restoration to its original design, but also extensive structural repairs and replacement of all mechanical systems. Even though original drawings have not been found, careful detective work aided in the restoration. Published historic documents, materials analysis by consultants, and careful examination of artifacts in the house provided evidence of its original design. Conversations with former residents and inferences drawn from Griffin's logical and repetitive design were guides to

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restoration. The owners developed and followed a comprehensive plan of action with the assistance of restoration architect, John Eifler.

Over the past four years, all mechanical systems were replaced, major structural reinforcement was done, and the historically significant formal interior spaces, including all plaster, woodwork, and art glass, have been restored to their 1903 appearance. Original colors were used in the formal spaces and in some of the private spaces. Sand-float plaster with water-based stain replicating the original surfaces has been used throughout the house. Wood trim and doors have been restored and reused unless damaged beyond repair. Pieces removed in this fashion have been replicated and the originals retained. Of approximately 125 art glass pieces original to the house, 75 remain, most in their original locations. The Zusags learned from previous owners that some had been removed for repair and never reinstalled. Where replacements were needed, new fixtures have been commissioned to replace those that were lost.

In the bedroom level, some minor reconfiguration of space – the creation of a laundry facility in a former closet, modernization of bathrooms, and enlargement of closets in the master bedroom – has been made to meet modern living requirements. Where alterations had to be made, great care has been taken to maintain the original intent. That is most evident in the incorporation of the original veranda accessed from the den into the new den/study. It was clear that this open veranda was responsible over the years for rain damage to the dining room below. This problem was eliminated by unifying the outdoor and interior space into an enlarged interior space. Windows, wood trim, and ornamentation follow the original design, and art glass panels from the original den were retained and reused.

On the exterior, the cedar shingle roof, drainage system, and chimney have been rebuilt to match the original. Careful restoration of all brickwork has included repointing to match the original two-color design, with recessed white horizontal, and flush red vertical joints. The colors and composition of the new mortar match the original as confirmed by a few small areas of undisturbed original pointing that were found during restoration. Walls and balconies were restored with reclaimed old brick where possible and custom matched new brick where necessary. The port cochere was rebuilt since the concrete base had completely deteriorated and the mortar in the brick piers was unsalvageable. The 1914 garage and two-story sunroom addition, not original to the house, was the cause of major flooding that undermined the foundation of the entire house. It was demolished and the raised terrace has been rebuilt with

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OMB No. 1024-0018  
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original brick, following the original footprint, but without dirt backfill to minimize future deterioration of the south wall. The exterior stucco work will be completed by spring 2004.

The original small kitchen, which had been remodeled over the years, is currently undergoing renovation in keeping with the historic character of the house. The Zusags hope that this careful renovation will help assure that the Emery House will survive to accommodate the needs of future generations.

The Emery House, with the alterations that have been noted, appears much as it did in 1903. Because of the diligent research and careful restoration of the current owners, it remains a testament to the forward thinking and execution of quality residential living space envisioned by Walter Burley Griffin a century ago.

Emery, Jr., William H., House  
Name of Property

DuPage, Illinois  
County and State

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**9. Major Bibliographical References**

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

Previous documentation on file (NPS)

preliminary determination of individual listing (36 CFR 67) has been requested.

previously listed in the National Register

previously determined eligible by the National Register

designated a National Historic Landmark

recorded by Historic American Buildings Survey # IL-1101

recorded by Historic American Engineering Record # \_\_\_\_\_

Primary Location of Additional Data

State Historic Preservation Office

Other State agency

Federal agency

Local government

University

Other

Name of repository

**Tom Zusag, Property owner; Historical Society of Oak Park/River Forest, Oak Park, Illinois.**

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**10. Geographical Data**

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Acreage of Property **Less than 1 acre**

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

Zone Easting Northing    Zone Easting Northing

1 16 422154 4638241    3 \_\_\_\_\_

2 \_\_\_\_\_    4 \_\_\_\_\_

See continuation sheet.

Verbal Boundary Description

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

Boundary Justification

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

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County and State

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**11. Form Prepared By**

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name/title **Linda S. Von Dreele**

organization

date **December 15, 2003**

street & number **308 N. Elmwood**

telephone **708-848-3546**

city or town **Oak Park**

state **IL**

zip code **60302**

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**Additional Documentation**

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Submit the following items with the completed form:  
Continuation Sheets

**Maps**

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

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

**Photographs**

Representative black and white photographs of the property.

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

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**Property Owner**

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

name **Thomas and Theresa Zusag**

street & number **281 Arlington**

telephone **630-832-2942**

city or town **Elmhurst**

state **IL**

zip code **60126**

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

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

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**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 a grave.
- D a cemetery.
- E a reconstructed building, object, or structure.
- F a commemorative property.
- G less than 50 years of age or achieved significance within the past 50 years.

Areas of Significance (Enter categories from instructions)

**Architecture**

Period of Significance      **1903**

Significant Dates          **1903**

Significant Person (Complete if Criterion B is marked above)

Cultural Affiliation    **N/A**

Architect/Builder      **Griffin, Walter Burley, architect**

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

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Emery, Jr., William H., House, DuPage County, IL

**SIGNIFICANCE**

The William H. Emery, Jr., House is eligible for listing in the National Register of Historic Places under Criterion C as an excellent local example of Prairie School architecture. As the first major independent residential commission by Walter Burley Griffin, the Emery House marks Griffin's entry into highest tier of the forward-thinking, revolutionary Chicago architects who created a truly American architecture between 1900 and World War I. The 1903 Emery House demonstrates Griffin's gift for innovative design and material use that distinguished his work from that of his contemporaries. The genius of this house forecasts the contribution he would make to domestic architecture, landscape design, and city planning in this country and abroad prior to his untimely death in 1937.

The story of the Emery House begins with the senior William Harrison Emery (1840-1903) and Thomas Edward Wilder (1855-1919). Mr. Emery came to Chicago in 1869 from New England, following his brothers, Alben and James, who were in the Indian trading business. William continued in trading and hide brokering businesses. Before he and his wife purchased the Seth Wadhams farm in Elmhurst in 1887 and subsequently developed the acreage, he lived in Oak Park, Illinois, where the four children of Mary Adelia (Toby) and William Emery were in public school. In 1889, he built a home in the Queen Anne style on the northwest corner of Kenilworth and Adelia avenues (one block west of the William H. Emery, Jr. House) and moved to Elmhurst.<sup>5</sup>

Thomas E. Wilder was born in Lancaster, Massachusetts, and educated at the Lancaster Academy and Worcester Polytechnic Institute. He moved to Chicago in 1875 and married Anna Tucker in 1880. The couple had six children, their oldest being Marjorie. Wilder worked as a clerk in a tanning business upon his arrival in Chicago. He began his own tanning and wholesale leather concern in 1878. The business grew into the Chicago Rawhide Company.<sup>6</sup> After living some years in Elmhurst, the Wilders purchased the King-Wadhams home, an expansive Italianate built as a summer home by Seth Wadhams, one of the founders of Elmhurst. Upon the death of Wilder in 1919, the home, known as Lancaster Lodge, became the first Elmhurst Public Library.<sup>7</sup>

The Emery and Wilder families were typical of affluent residents attracted to the growing village of Elmhurst in the latter decades of the 19<sup>th</sup> century. Many were prosperous businessmen who could easily commute to and from Chicago by the trains regularly serving Elmhurst and

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other western villages carved out of the northern Illinois prairie. This tight-knit group was well educated, knew one another socially, and participated actively in fostering civic improvements in the village. Besides subdividing the 70-acre Wadhams farm, Emery, for instance, was instrumental in bringing the Elmhurst Spring Water Company and the Elmhurst Power and Light Company into the village. He also served on the school board.<sup>8</sup> Wilder was president of the school board and the Elmhurst Golf Club, a member of Christ Church, and president of the New England Society of Chicago. His wider affiliation was as director of the Great Lakes District of the National Rivers and Harbors Congress.<sup>9</sup>

A third family appeared on the Elmhurst scene in 1893. George Walter Griffin (1851-1929) was an insurance adjuster for a large Chicago firm who was married to Estelle (Burley) Griffin (1852-1927).<sup>10</sup> Earlier, they lived in Maywood, Illinois, where their son, Walter Burley, the eldest of four, was born November 24, 1876. The family moved to neighboring Oak Park, where as a child, Griffin became an avid reader and developed an interest in gardening. He attended public school with a classmate, William Harrison Emery, Jr. Emery graduated from high school in Oak Park in 1894 and went on for further study at the University of Michigan. The young Griffin was in the Oak Park class of 1896, but left after his junior year to begin his studies in architecture under N. Clifford Ricker at the University of Illinois.<sup>11</sup> The Griffin family moved to a home located at 223 S. Kenilworth in Elmhurst in 1893, where they joined in the social and civic life. Mr. Griffin served several terms on the village board, while Mrs. Griffin organized the Elmhurst Women's Club.<sup>12</sup> She was the first woman to serve on the school board.<sup>13</sup>

Walter Burley Griffin received a degree of Bachelor of Science in Architecture in 1899, distinguishing himself by being elected into Tau Beta Pi, a national scholastic society. His senior project – a capitol building – was entered in the Pittsburgh Architectural Club exhibition in 1900.<sup>14</sup> He returned to the Chicago area following graduation where he joined “The 18,” the group of progressive architects who followed the principles of Louis Sullivan. On the 11<sup>th</sup> floor of Steinway Hall, Griffin encountered Frank Lloyd Wright, Robert Spencer, Myron Hunt, Dwight Perkins, and other young architects intent upon reshaping the future of architecture in America. Griffin was at home in the invigorating give-and-take around the drafting tables as he worked primarily for his first employer, Dwight Perkins, the first cousin of Marion Mahony, Griffin's future wife.

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Like his colleagues, Griffin was greatly influenced by the “spiritual” leader for the progressive movement. Louis Sullivan was closely associated with the innovations related to the commercial rebuilding of the city in the decades following the Chicago Fire of 1871. Beyond that, he was viewed as the educator, inspiration, and mentor who set out the organic principles, using nature as the source that guided the new generation of architects in Chicago. Sullivan urged architects not to imitate; rather, they should divine their own style. Upon hearing Sullivan’s “The Young Man in Architecture” oration delivered for a convention of the Architectural League of America in June, 1900, Griffin remarked that the talk “completely changed my life.”<sup>15</sup>

Sullivan’s influence on Griffin and others of “The 18” cannot be overestimated, for it was he who laid out the philosophical basis for an organic architecture applicable to the American experience. In their book, Walter Burley Griffin in America, Mati Maldre and co-author, Paul Kruty, cite Sullivan’s *Kindergarten Chats* as a source from which Griffin drew inspiration. Kruty points to two quotes as significant in this regard:

“Until democracy produced a good architecture and good art,  
it could not produce a good life for its citizens.”<sup>16</sup>

“So, first learn to think, then, learn to act. Learn to think as an  
honest architect should think, then act as an honest architect should act.  
When you think organically, you will act organically.”<sup>17</sup>

In 1901, Griffin joined Frank Lloyd Wright in the Oak Park studio, where he worked until 1906. While Sullivan was the inspiration for the movement (first known as the Chicago School and much later referred to as the Prairie School),<sup>18</sup> Wright was its most visible proponent and promoter, and it fell to Wright to assume the master’s mantle.<sup>19</sup> It appears Griffin and Wright had a good working relationship. Griffin benefited from Wright’s genius in the heady atmosphere of the studio as the development of plans for important commissions such as the Arthur Heurtley, Frank Thomas, and William Martin houses in Oak Park and the Susan Lawrence Dana House in Springfield moved forward. Wright, in turn, used Griffin as a sounding board and relied on his intellect, drafting skill, and capacity to work well with clients. While Wright’s primary attention was devoted to the major commissions, Griffin was entrusted with

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smaller commissions, including a barn and stable (now demolished) for Thomas E. Wilder in Elmhurst.

Wright encouraged Griffin and other young architects in the studio to take on independent commissions.<sup>20</sup> In 1901, Griffin designed the Elmhurst Golf Club and the Wilder barn and stables and was awarded the commission for the William H. Emery, Jr. House. All the players – Emery (both father and son), Wilder, Wright, and Griffin – involved in the Emery House knew one another through the Oak Park/Elmhurst connections. According to recollections of Marjorie Wilder Emery, the decision to commission Griffin rather than Wright came about because Emery felt Wright was too uncompromising, and Emery had ideas about his own house.<sup>21</sup> The fact that the Junior Emery and Griffin were personal friends was very likely a factor as well. It is interesting to note that construction began before the December 1902 wedding and was completed by the fall of 1903,<sup>22</sup> suggesting a strong role for the Emery/Wilder children.

Walter Burley Griffin made his first mark in the design of the William H. Emery, Jr. House. The house incorporates the philosophy and design concepts of his mentors, Sullivan and Wright, while following Sullivan's admonition to create his own unmistakable innovative style. In doing so, he set a trajectory toward becoming a master of the Prairie idiom, thus placing himself on a par with his mentors.<sup>23</sup> This status, however, because of circumstances related to his practice after 1914, has not been afforded to him until recent years.

Paul Kruty identifies the Emery House as a “. . . work of great inspiration. . . it is of a breadth that Griffin himself was rarely to surpass.”<sup>24</sup> The Emery House rises like a great up-turned ship from the large lot upon which it rests. This formidable, imposing, vertical presence defines a solidity and massiveness of form quite distinct from that of Wright and other members of the Prairie School.<sup>25</sup> Yet even in its verticality, it exhibits the classic Prairie structural and design elements – low concrete foundation, horizontal banded windows, natural building materials combining face brick, stucco, and wood for trim, concrete string course, and massive central chimney. Always prominent in Griffin's design is the interplay of living space and nature. The south elevation of the Emery House, for instance, provides a view of the full track of the sun from the library or master bedroom windows. The orientation of Griffin's houses toward the sun became a prominent feature of his later work and was expressed here even in his first house. The individuality in Griffin's design appears in the use of corner piers, a design element also used in variation in the Prairie homes of Tallmadge and Watson. The most obvious design feature

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individual to Griffin, however, is the extended roof ridge over the north and south gables. The same element is reintroduced in the west and east projections from the main rectangular mass.

What H. Allen Brooks calls “ingenious” is the complex arrangement of interior interlocking living spaces.<sup>26</sup> In total, there are four levels (excluding the attic and basement), all revolving around the central chimney. On grade are the kitchen and dining room, the door of which exits onto the yard, thus offering opportunity of outdoor dining. A few steps up from the dining room are art glass doors to the outdoor terrace on the same level as the living room, library, and reception areas. An enclosed staircase offers access to a servant’s quarters level, while an open staircase rises to the den/study at a second landing at the same level as the den/study, and, finally, the bedroom level. Clearly, the Emery House plan offers a sophistication far beyond its time. Griffin manipulated the space to enhance human experience in the environment. While Wright was most successful in overlapping horizontal space, Griffin succeeded along vertical planes.<sup>27</sup> A half-century would lapse before popular use of multiple-level vertical living came with 1950 split-level houses.

Water Burley Griffin spent five additional years in Wright’s studio. During the time Wright traveled to Japan, Griffin was left in charge of the studio. Upon his return, Wright was unhappy that Griffin had taken what Wright considered to be undue liberty with the designs. With confidence in his own abilities, Griffin left to pursue his individual course in 1906, returning to Steinway Hall.

The years between 1906 and his departure to Australia in 1913 were productive. It was the period in which he established his credentials as a leader of the Prairie School. His practice was prosperous, and he broadened the experimentation he began in the Emery House. He refined the bold, geometric spatial elements for his brother’s 1909 house in Edwardsville, Illinois, in the 1909 Frederick Carter, Jr. House in Glencoe, Illinois, and in the 1911 B.J. Ricker House, Grinnell, Iowa. Always innovative, he created a “carport” for the 1909 Sloane House in Elmhurst (located in the same block as the Emery House.) The “Solid Rock” House for William F. Tempel made entirely of reinforced concrete was a pioneering use of concrete for housing construction prior to its use by Wright and others. Griffin’s work was published in *Western Architect*, *Architectural Record*, and *Craftsman*, and he exhibited at the Chicago Architectural Club.

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Griffin continued his interest in landscape design. In 1909, he worked with Marion Mahony on the landscape of Millikin Place, a commission for adjoining houses in Decatur, Illinois. (Mahony, along with Hermann Von Holst, was placed in charge of Wright's studio when he left Oak Park for Europe. It was she who finalized the Edward P. Irving House drawings and designed the Adolph Mueller House, two houses located in Millikin Place.) Subsequent commissions that incorporated both structures and landscaping, some of which were planned and never built, included Rock Crest-Rock Glen, Mason City, Iowa; Trier Center, Winnetka, Illinois; Ridge Quadrangle, Evanston, Illinois; and Wilder Estate, Elmhurst, Illinois.

Walter Burley Griffin married Marion Mahony in 1911; in 1912, Griffin won, with the able assistance of his wife, the international competition for the design of Canberra, the proposed new Australian national capital. Canberra was the ultimate in city planning, and the award was met with much fanfare. Friend and client, William Tempel, noted: ". . . the whole world was amazed that a young man from the young city by the lake should carry off the first prize."<sup>28</sup> This honor would take him away from his American practice. In later years, this was a decision he would regret because of the bureaucratic barriers in building Canberra. After seven years, the capital was not built, resulting in Griffin resigning as head of the project. Canberra would not be constructed until after World War II. In 1955, an English architect was invited to update the design. No fundamental changes were needed; Canberra finally was built much as Griffin designed it.<sup>29</sup>

The Griffins never returned to practice in the United States. Rather, they established themselves as Australian architects. Walter Burley Griffin died in India while working on a commission for the University of Lucknow. Marion Mahony Griffin returned to Chicago where she devoted her energies to the writing of "The Magic of America," an unpublished multi-volume tribute to her husband, his work, and his place in early 20<sup>th</sup> century progressive architecture. Clearly, the genius she attributes to her husband was first exhibited in the 1903 William H. Emery, Jr. House in Elmhurst, Illinois.

Although a powerful force for the years between 1900 and World War I, the progressive movement in architecture that produced the Prairie School was short lived. In a suburban community like Elmhurst, only a few examples of the Prairie style stand out along shady residential streets where the more typical style is Queen Anne. Besides the William H. Emery, Jr. House, there is only one other Prairie house in Elmhurst attributed to Walter Burley Griffin.<sup>30</sup>

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The 1909 William B. Sloane House is located at 248 Arlington in the same block as the Emery House. The overall design of the Sloane House is horizontal, not vertical as is the Emery House. Of the two houses, the Emery House is larger, more complex, and bears the essential elements of Griffin's mature design. Only one Frank Lloyd Wright residence exists in Elmhurst. The Frank B. Henderson House, located at 301 S. Kenilworth Avenue just one block west of the Emery House, is listed in the National Register of Historic Places.

**Endnotes**

<sup>1</sup> Mati Maldre and Paul Kruty. Walter Burley Griffin in America, Urbana and Chicago: University of Illinois Press, 1996, p. 15.

<sup>2</sup> H. Allen Brooks. The Prairie School: Frank Lloyd Wright and His Midwest Contemporaries, New York: W.W. Norton & Company, 1972, p. 75.

<sup>3</sup> Brooks, p. 74.

<sup>4</sup> The current owners have dedicated over four years to the restoration of the Emery House. It is noted throughout the narrative where restoration has been completed, where it is underway, and what is contracted for completion by the fall of 2004. Because winter has set in, exterior stucco will be completed in the spring of 2004.

<sup>5</sup> Don Russell. Elmhurst: Trails from Yesterday, Published by the Heritage Committee of the Elmhurst Bicentennial Commission on the authority of the City of Elmhurst, Illinois, 1977, p. 54.

<sup>6</sup> John W. Leonard, Ed. The Book of Chicagoans, Chicago: A.N. Marquis & Company, 1905, p. 614.

<sup>7</sup> Russell, p. 71.

<sup>8</sup> Russell, pp. 54-55.

<sup>9</sup> Russell, p. 71.

<sup>10</sup> Brooks, p. 71.

<sup>11</sup> The association between the younger Griffin and Emery was confirmed by Oak Park River Forest High School records showing Emery's graduation and Griffin's testing in his junior year (1895) which allowed him to go directly to college. It is unclear under what circumstances he continued to attend school in Oak Park after his family moved to Elmhurst in 1893. He may have lived with another family or commuted by train. For his accomplished career and contributions to architecture, Griffin received the Tradition of Excellence Award from the Oak

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**Endnotes, continued**

Park River Forest High School. His picture is displayed with numerous awardees in the lobby of the high school.

<sup>12</sup> Maldre/Kruty, p. 15.

<sup>13</sup> Russell, p. 121.

<sup>14</sup> Maldre/Kruty, p. 16. This project included a landscape design, a design area of great importance to Griffin, as it would be throughout his professional life.

<sup>15</sup> Maldre/Kruty, p. 17.

<sup>16</sup> Maldre/Kruty, p. 2

<sup>17</sup> Maldre/Kruty, p. 7.

<sup>18</sup> Brooks, pp. 3-13 This is a lengthy discussion of the history of the term "Chicago School" and the origin of the term "Prairie School."

<sup>19</sup> Brooks, p. 7.

<sup>20</sup> This attitude very likely reflected Wright's experience when, as a young architect in the office of Adler and Sullivan, he was prevented from taking outside work, resulting in his being fired when caught designing the "bootleg" houses in Oak Park.

<sup>21</sup> Brooks, p. 72.

<sup>22</sup> DuPage County Assessor's Office. The land was platted June 1902, and reassessed with house in January 1904. Artifacts found in the house date finish work to 1903.

<sup>23</sup> "Walter Burley Griffin: In His Own Right" This recently produced and aired PBS documentary devoted to the breadth of Griffin's work makes a strong case for placing Griffin equal to Wright and Sullivan, identifying him as one of the three in the "triumvirate." The authoritative commentaries in the documentary on Griffin's achievements were made by H. Allen Brooks, Paul Kruty, Mati Maldre, Paul Sprague.

<sup>24</sup> Maldre/Kruty, p. 19.

<sup>25</sup> Rob Cuscaden. "An Architect More Relevant Than Wright," *Chicago Sun-Times*, October 1, 1970., p. 104.

<sup>26</sup> Brooks, p. 75.

<sup>27</sup> Brooks, p. 7.

<sup>28</sup> Maldre/Kruty, p. 30.

<sup>29</sup> Elspeth Huxley. "A Chicagoan Designed Australia's Capital," *Chicago Tribune*, September 10, 1967.

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Emery, Jr., William H., House, DuPage County, IL

<sup>30</sup> A small cottage, located at 296 Elm Avenue designed most likely for Stephen J. Beggs around 1910, was recently demolished. A striking feature of the Beggs cottage was a dominant extended ridge gable roof, similar to the Emery House.

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**VERBAL BOUNDARY DESCRIPTION**

Lot seven (7) and South seventy-five (75) feet of Lot six (6) in Emery's Second subdivision of part of the South half of the southwest quarter of Section One (1), Township Thirty-Nine (39) North, Range Eleven (11), east of the Third Principal Meridian, according to the plat thereof recorded June 14, 1902 as document 7617, in the DuPage County, Illinois.

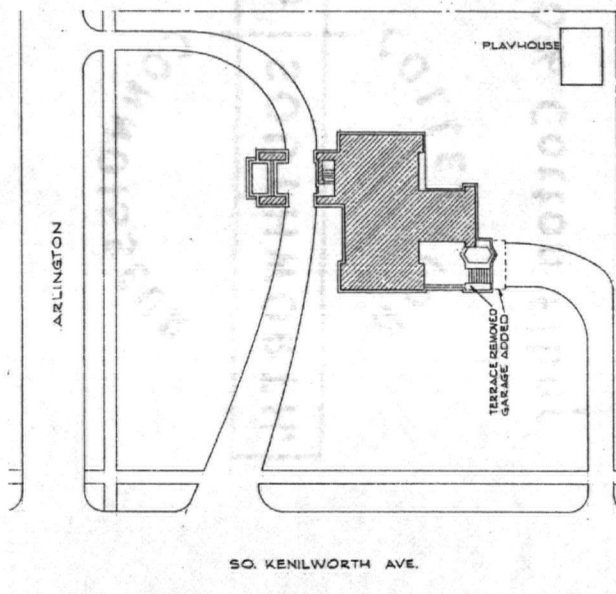
**BOUNDARY JUSTIFICATION**

The property includes the building and lot historically associated with the William H. Emery, Jr. House.

# WILLIAM H. EMERY HOUSE

248 ARLINGTON

ELMHURST, ILLINOIS



SITE PLAN  
SCALE: 1"=30'-0"

THE EMERY HOUSE IS AN EARLY WORK OF THE PRAIRIE SCHOOL ARCHITECT WALTER BURLEY GRIFFIN. GRIFFIN'S ATTITUDES TOWARD THE PRAIRIE SCHOOL IDIOM ARE WELL IDENTIFIED BY THE ARCHITECTURAL HISTORIAN, H. ALLEN BROOKS, JR., IN HIS ARTICLE ON "THE EARLY WORK OF THE PRAIRIE SCHOOL ARCHITECTS," JOURNAL OF THE SOCIETY OF ARCHITECTURAL HISTORIANS, MARCH, 1960, P. 8-9: "DESIGNED BETWEEN 1901 & 1902, THE EMERY HOUSE WAS CONCEIVED AS A SOLID RECTANGULAR BLOCK WITH TWO OFF-CENTER PROJECTING WINGS, THEREBY GIVING A PIN-WHEEL EFFECT TO THE PLAN.....THE STAIRCASE, SCREENED FROM THE LIVING ROOM AT THE BOTTOM, PERMITS A SLIDING PANORAMIC VIEW ACROSS MOST OF THE HOUSE AS ONE MOUNTS TO THE UPPER LEVELS.....THE EXTERIOR IS MORE FORMAL IN COMPOSITION AND THE EMPHASIS UPON THE RECTANGLE BELIES THE FREEDOM OF PLANNING TO BE FOUND ON THE INTERIOR.....GRIFFIN THOUGHT IN TERMS OF MASS, NOT VOLUME. CONTAINMENT OF FORM RANKED ABOVE FREE-FLOWING COMPOSITION AND EMPHASIS ON WALL AS SURFACE TOOK THE PLACE OF SPATIAL PENETRATION."

WALTER BURLEY GRIFFIN

ARCHITECT

DRAWN BY J. WILLIAM RUDD *for*

MEASURED BY J. RUDD & E. POPKO - JULY 13, 1966  
DRAWN BY J. WILLIAM RUDD - JANUARY, 1967  
UNDER DIRECTION OF THE NATIONAL PARK SERVICE  
UNITED STATES DEPARTMENT OF THE INTERIOR

NAME AND LOCATION OF STRUCTURE

WILLIAM H. EMERY HOUSE  
248 ARLINGTON  
ELMHURST, ILLINOIS

1"=30' 25' 0' 25' 50'

SURVEY NO.  
111.  
1101

HISTORIC AMERICAN  
BUILDINGS SURVEY  
SHEET 1 OF 7 SHEETS

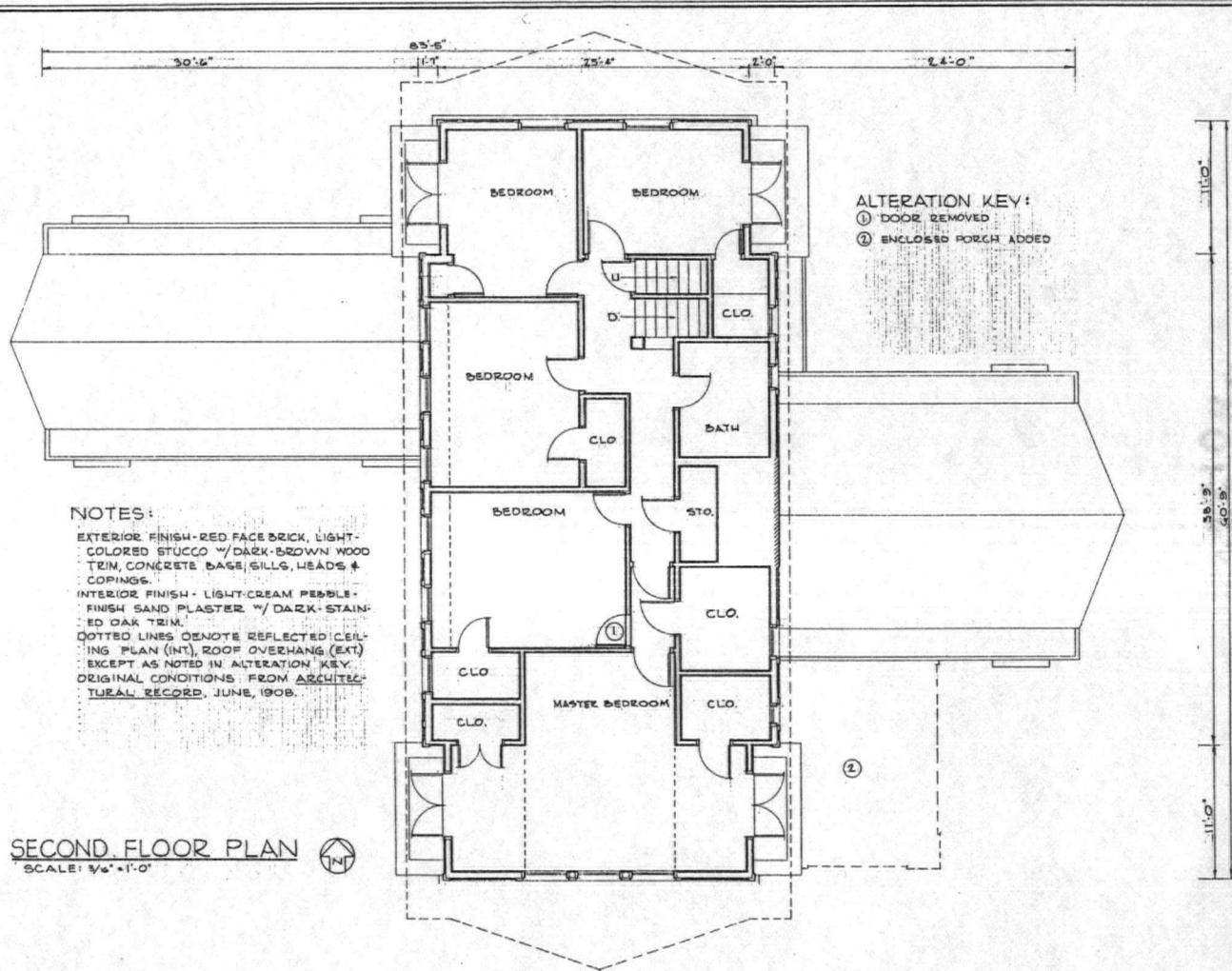
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CORRECT ADDRESS IS 281 ARLINGTON  
CORRECT STREETS ARE ARLINGTON & ADELIA





TRIM LINE



ALTERATION KEY:  
 ① DOOR REMOVED  
 ② ENCLOSED PORCH ADDED

NOTES:  
 EXTERIOR FINISH - RED FACE BRICK, LIGHT-COLORED STUCCO w/ DARK-BROWN WOOD TRIM, CONCRETE BASE, SILLS, HEADS & COPINGS.  
 INTERIOR FINISH - LIGHT-CREAM PEBBLE-FINISH SAND PLASTER w/ DARK-STAINED OAK TRIM.  
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SECOND FLOOR PLAN  
 SCALE: 3/4" = 1'-0"

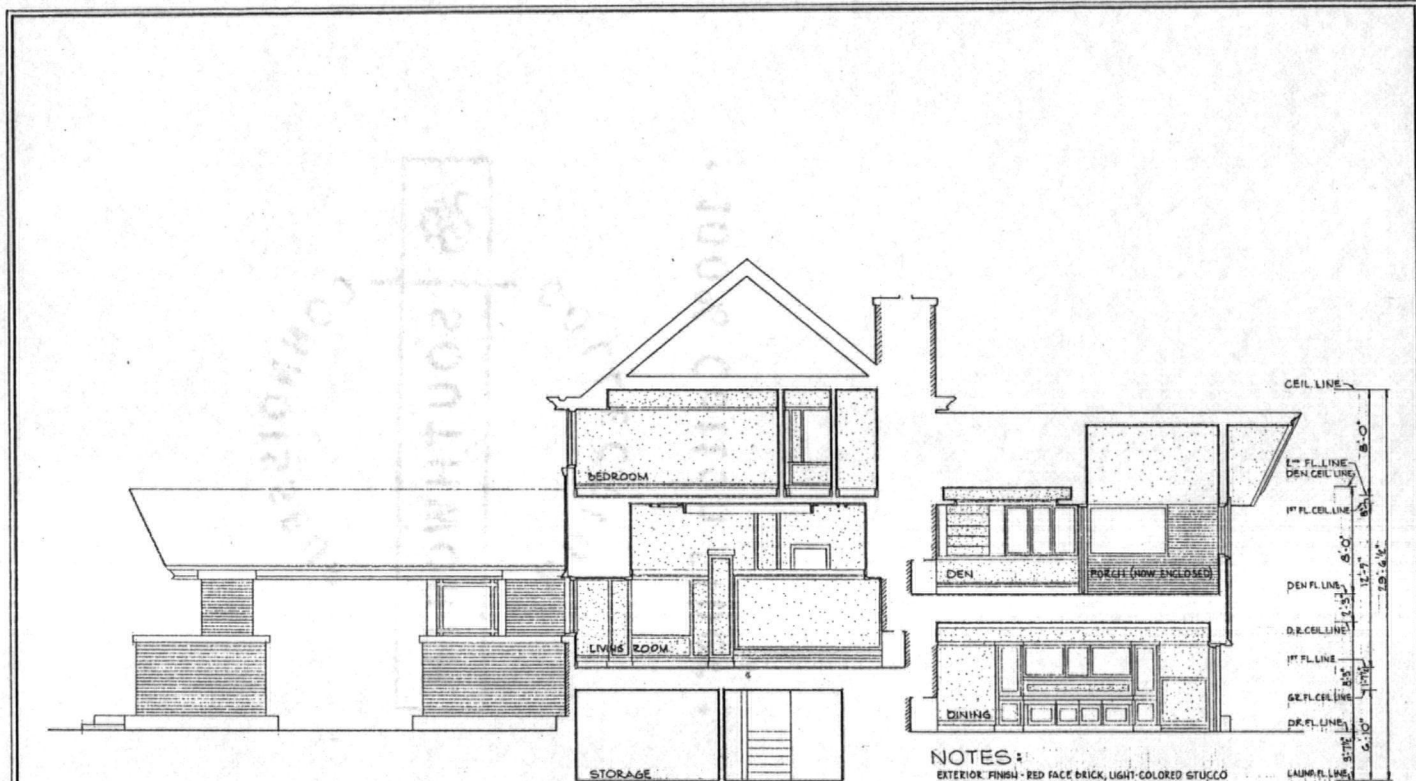
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 MEASURED BY J. RUDD & E. POPKO - JULY 19, 1966  
 DRAWN BY J. WILLIAM RUDD - JANUARY, 1967  
 UNDER DIRECTION OF THE NATIONAL PARK SERVICE  
 UNITED STATES DEPARTMENT OF THE INTERIOR

NAME AND LOCATION OF STRUCTURE  
**WILLIAM H EMERY HOUSE**  
 248 ARLINGTON  
 ELMHURST, ILLINOIS

5' 0' 5' 10'  
 3/4" = 1'-0"

SURVEY NO. 111- 1101	HISTORIC AMERICAN BUILDINGS SURVEY SHEET 4 OF 7 SHEETS	DATE OF SURVEY 1966
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TRIM LINE



CROSS SECTION  
SCALE: 3/16" = 1'-0"

NOTES:

EXTERIOR FINISH - RED FACE BRICK, LIGHT-COLORED STUCCO  
 \*DARK-BROWN WOOD TRIM, CONC. BATE SILLS, HELPS & COPINGS  
 INTERIOR FINISH - LIGHT-CREAM, FIDDLE-FINISH SAND PLASTER  
 \*\*DARK-STAINED OAK TRIM  
 ORIGINAL CONDITIONS FROM ARCHITECTURAL RECORD  
 JUNE, 1908.

DRAWN BY: J. WILLIAM RUDD

MEASURED BY J. RUDD & E. POPOK - JULY 19, 1966  
 DRAWN BY J. WILLIAM RUDD - JANUARY, 1967  
 UNDER DIRECTION OF THE NATIONAL PARK SERVICE,  
 UNITED STATES DEPARTMENT OF THE INTERIOR

NAME AND LOCATION OF STRUCTURE  
**WILLIAM H. EMERY HOUSE**  
 248 ARLINGTON  
 ELMHURST, ILLINOIS

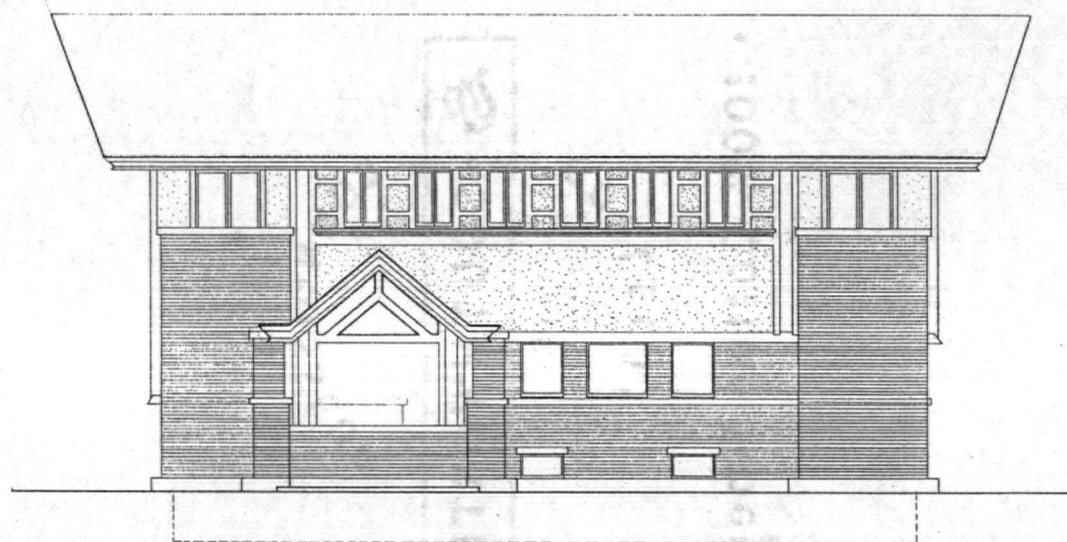
5' 0' 5' 10'  
 3/16" = 1'-0" SCALE

SURVEY NO.  
 ILL.  
 1101

HISTORIC AMERICAN  
 BUILDINGS SURVEY  
 SHEET 5 OF 7 SHEETS

DATE OF DRAWING  
 1967

TRIM LINE



SOFFIT LINE

6'-0"

1<sup>st</sup> FL. LINE

13'-0"

(\*) 4<sup>th</sup> FL. LINE

18'-0"

LEUNG FL. LINE

WEST ELEVATION  
SCALE: 1/2" = 1'-0"

NOTES:

EXTERIOR FINISH - RED FACE BRICK, LIGHT-COLORED  
STUCCO 7/8" DARK-BROWN WOOD TRIM, CONCRETE  
BASE, SILLS, HEADS & COPINGS.  
ORIGINAL CONDITIONS FROM ARCH. RECORD, JUNE, 1906.

DRAWN BY J. WILLIAM RUDD *WR*

MEASURED BY J. RUDD & E. POPKO - JULY 19, 1966  
DRAWN BY J. WILLIAM RUDD - JANUARY, 1967  
UNDER DIRECTION OF THE NATIONAL PARK SERVICE,  
UNITED STATES DEPARTMENT OF THE INTERIOR

NAME AND LOCATION OF STRUCTURE

WILLIAM H EMERY HOUSE  
248 ARLINGTON  
ELMHURST, ILLINOIS

SURVEY NO.  
ILL.  
1101

HISTORIC AMERICAN  
BUILDINGS SURVEY  
SHEET 6 OF 7 SHEETS

DATE OF DRAWING  
1967

TRIM LINE

TRIM LINE



**SOUTH ELEVATION**  
SCALE: 3/16" = 1'-0"

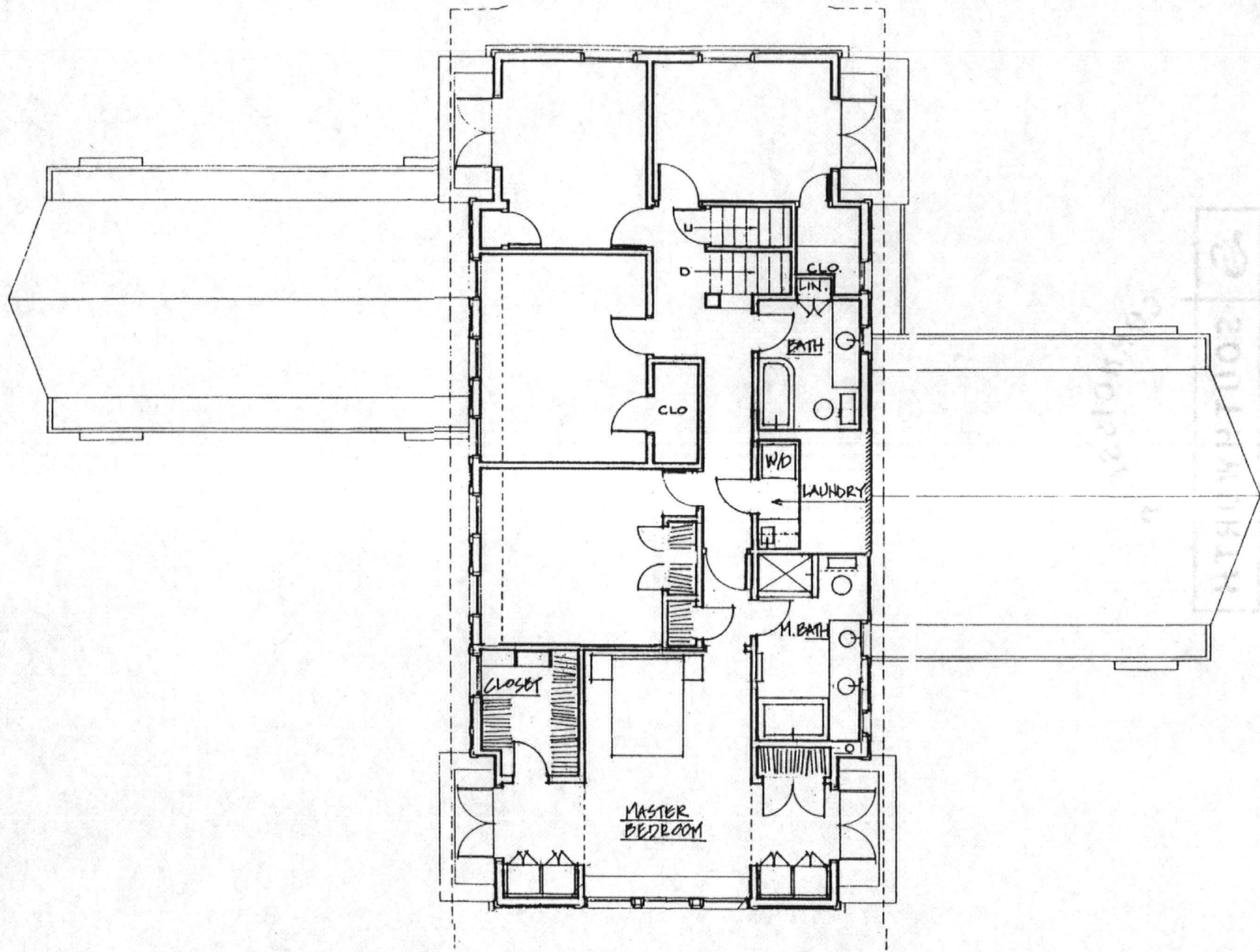
**NOTES:**  
 EXTERIOR FINISH- RED FACE BRICK, LIGHT COLORED STUCCO, DARK BROWN WOOD TRIM, CONCRETE BASE, SILLS, HEADS & COPINGS.  
 DOTTED LINE AT RIGHT DENOTES GARAGE ADDED.  
 ORIGINAL CONDITIONS FROM ARCHITECTURAL RECORD, JUNE, 1908.

DRAWN BY: J. WILLIAM RUDD  
 MEASURED BY J. RUDD & E. POPKO - JULY 19, 1966  
 DRAWN BY J. WILLIAM RUDD - JANUARY, 1967  
 UNDER DIRECTION OF THE NATIONAL PARK SERVICE,  
 UNITED STATES DEPARTMENT OF THE INTERIOR

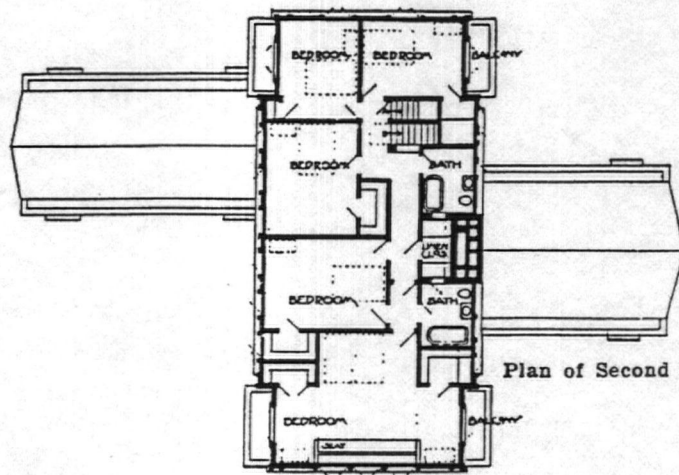
NAME AND LOCATION OF STRUCTURE  
**WILLIAM H. EMERY HOUSE**  
 248 ARLINGTON ELMHURST, ILLINOIS

5' 0' 5' 10'  
 3/16" = 1'-0"  
 SURVEY NO. ILL 1101  
 HISTORIC AMERICAN BUILDINGS SURVEY  
 SHEET 7 OF 7 SHEETS

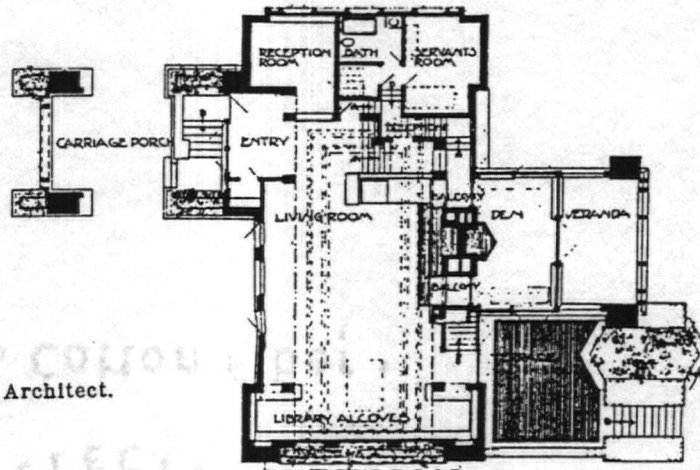
CHIMNEY ROSE ABOVE ROOF PEAK



CURRENT LEVEL 5 (BEDROOMS)

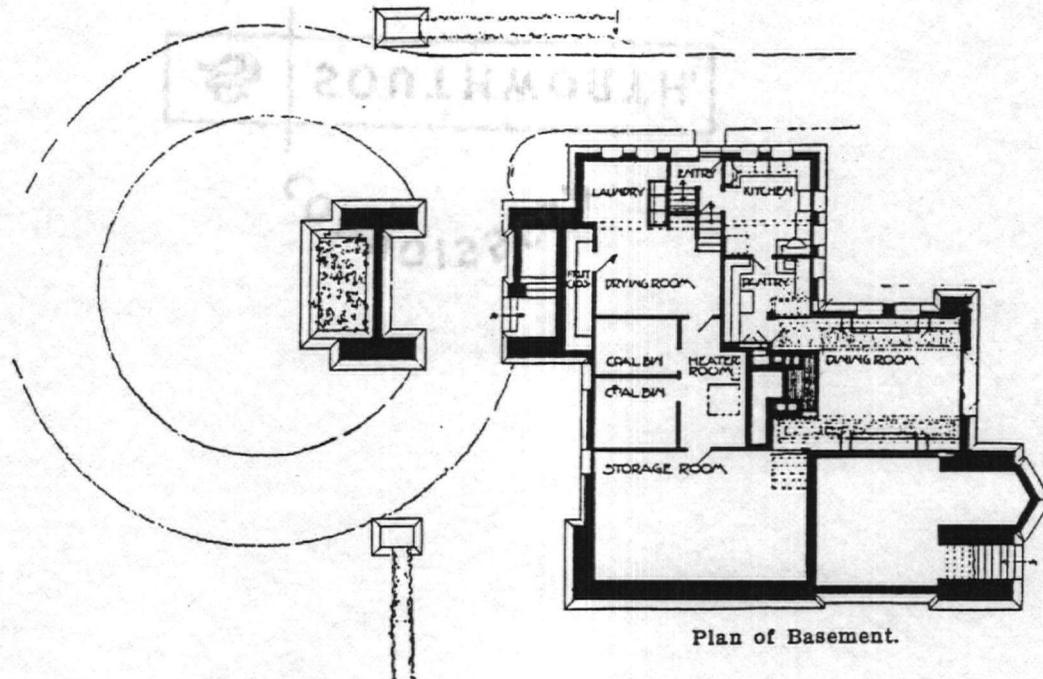


Plan of Second Floor.

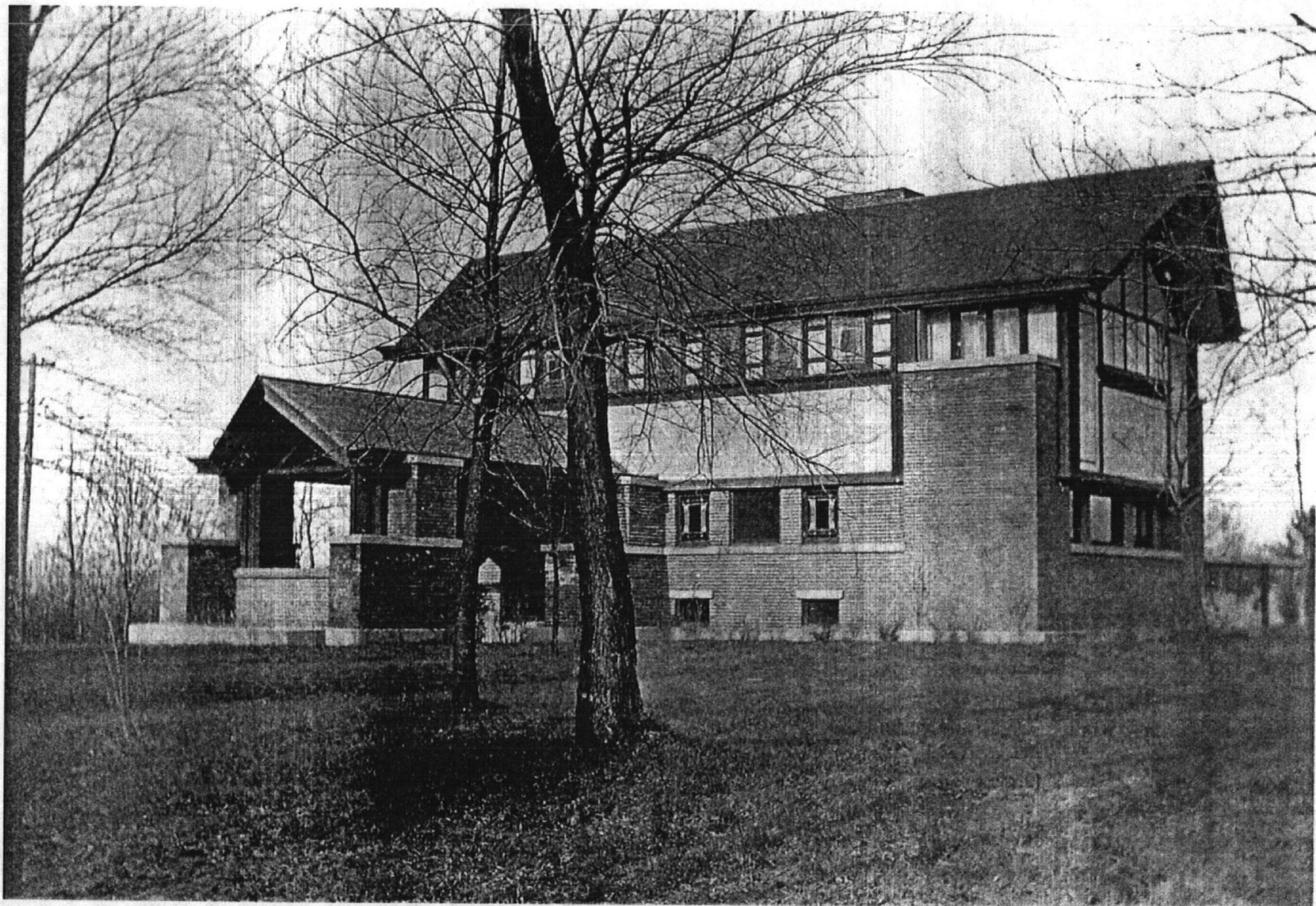


EMERY HOUSE.  
 Elmhurst, Ill.  
 Walter Burly Griffin, Architect.

Plan of First Floor.

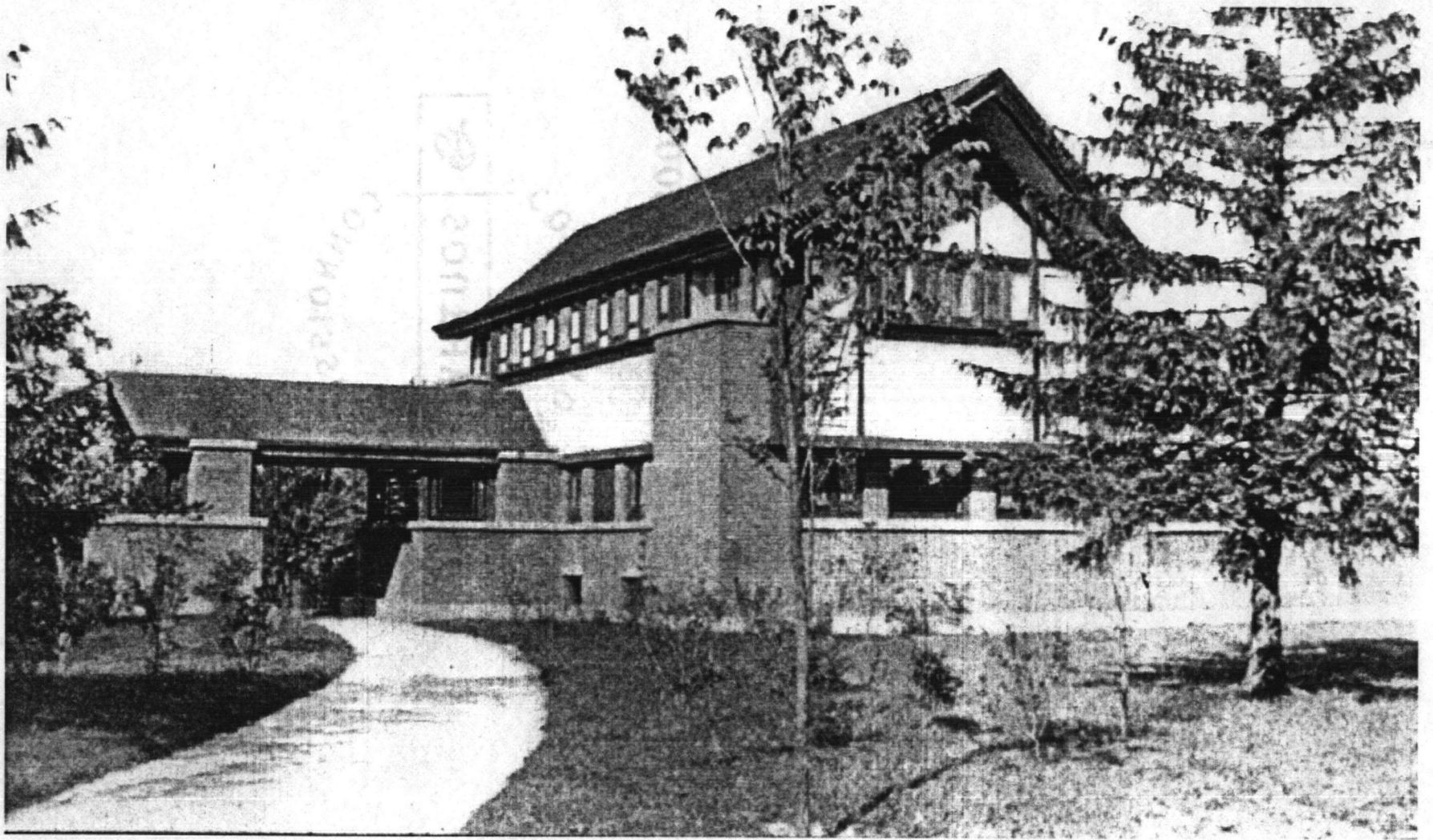


Plan of Basement.

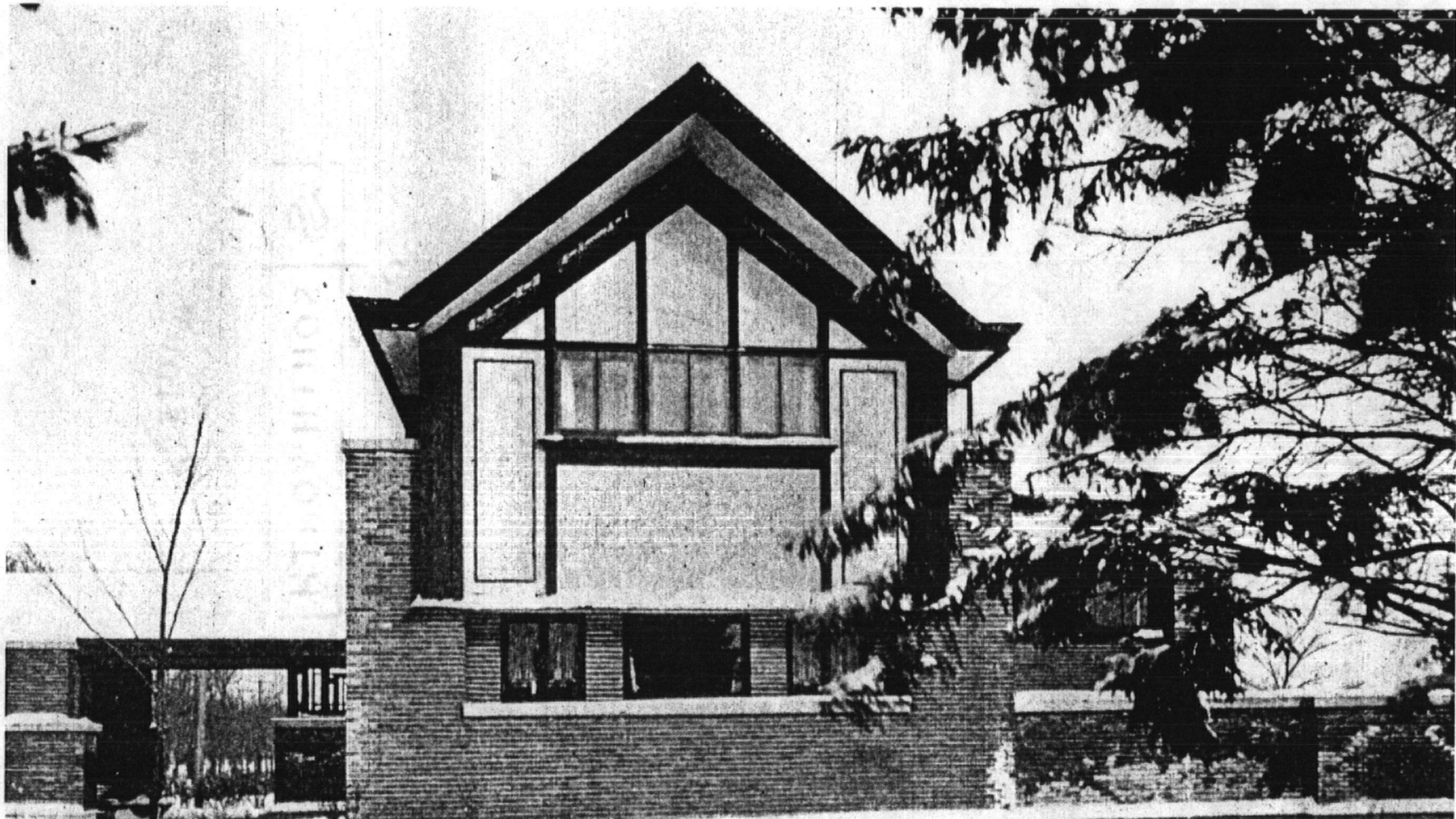


(10)

VIEW FROM WEST-SOUTHWEST 1908 PHOTOGRAPHED BY PURCELL  
SHOWING ORIGINAL DESIGN

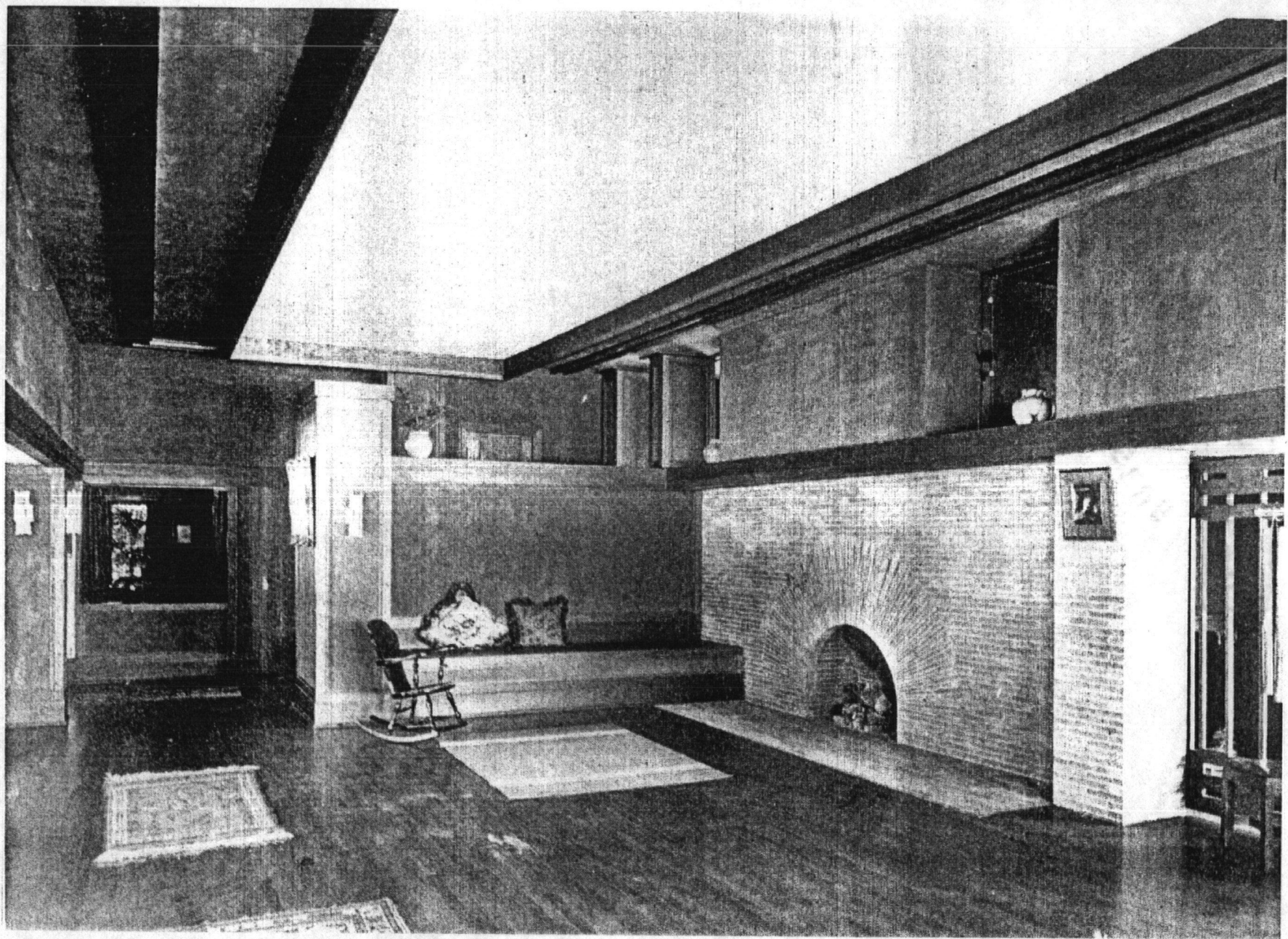


(11) from southwest ca 1908



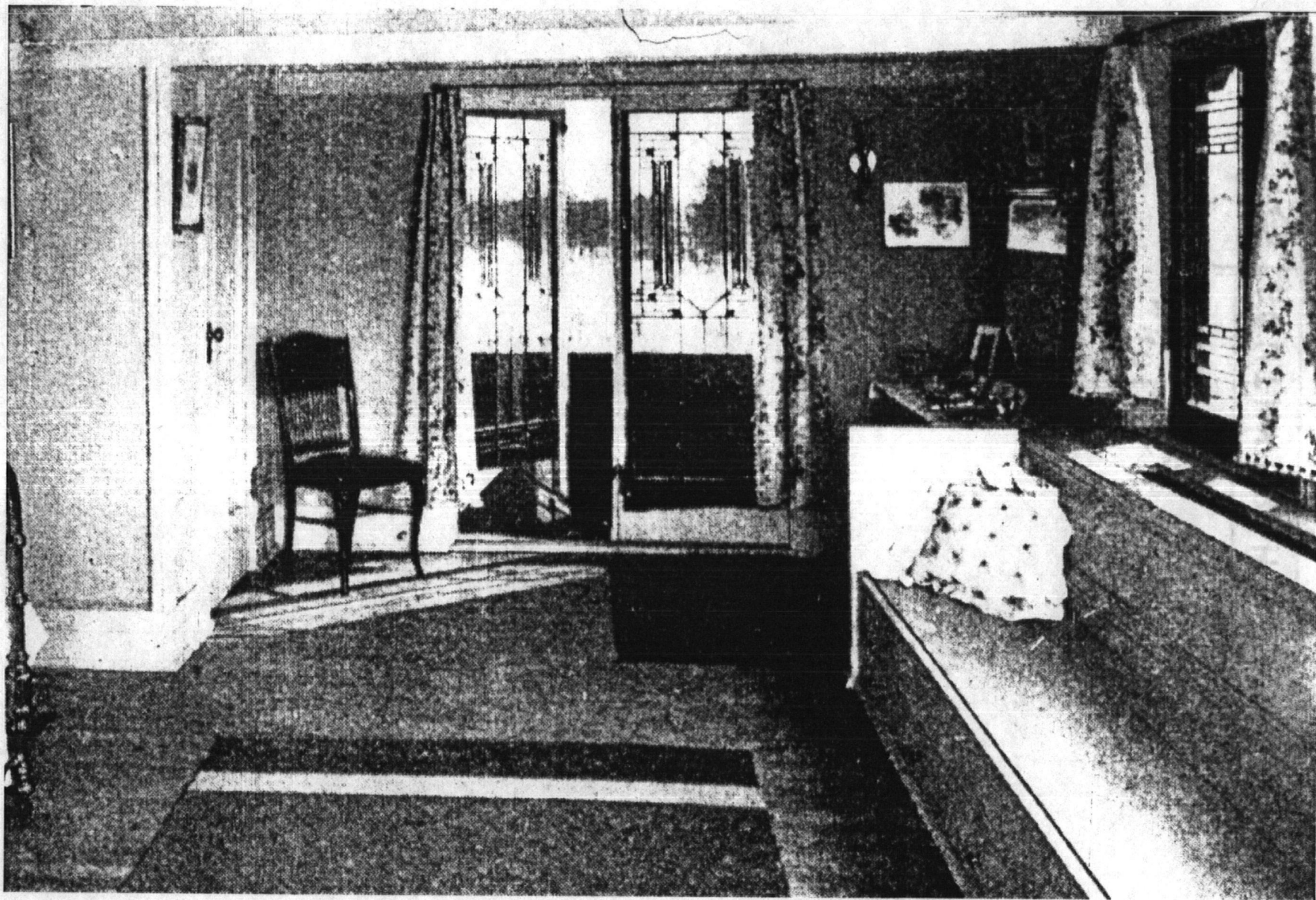
12

VIEW FROM SOUTH ca 1908 SHOWING ROOF PROFILE, TERRACE WITH  
WATER-DAMAGE TO BRICK



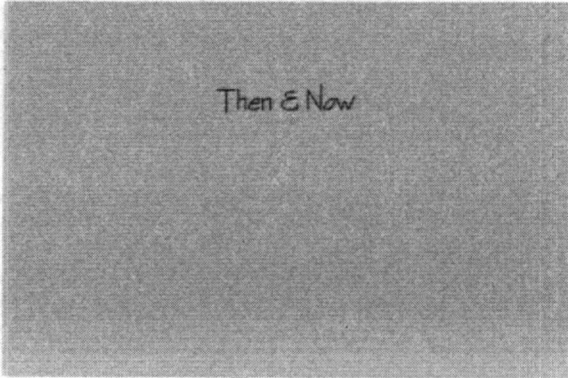
(13) LIVING ROOM Ca. 1908 VIEW FROM SOUTH-SOUTHWEST

WATSON COTTON PAPER

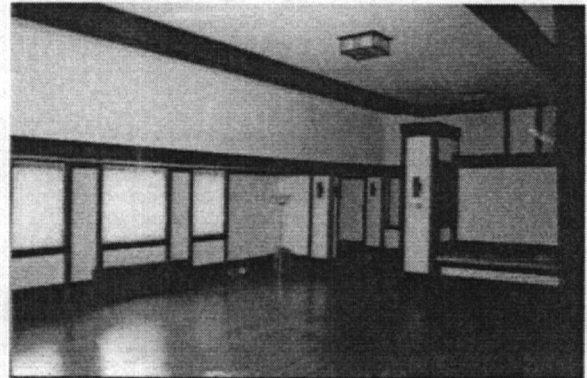


COLLECTOR'S

William Emery House



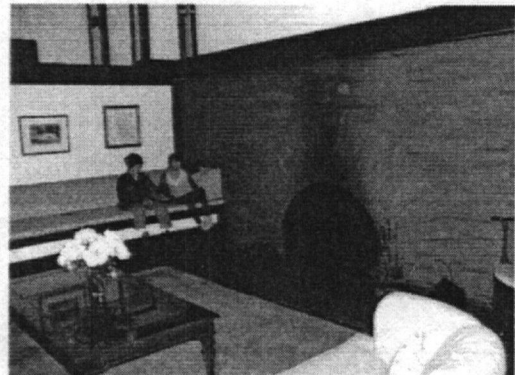
00Then & Now...



Entry\_1998.jpg



entry\_2000.jpg



fireplace\_1997.jpg



fireplace\_2001b.jpg



Library\_1997.jpg

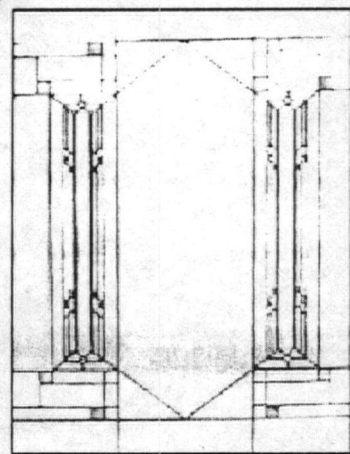
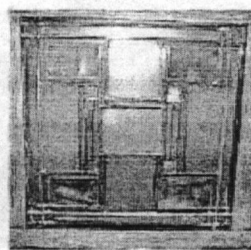
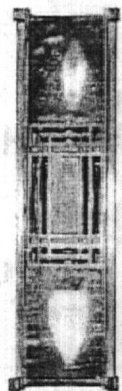
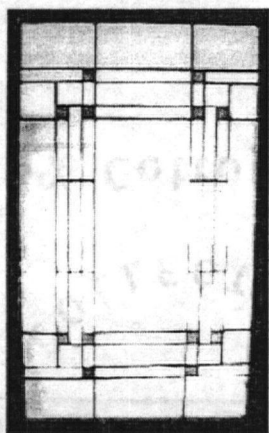
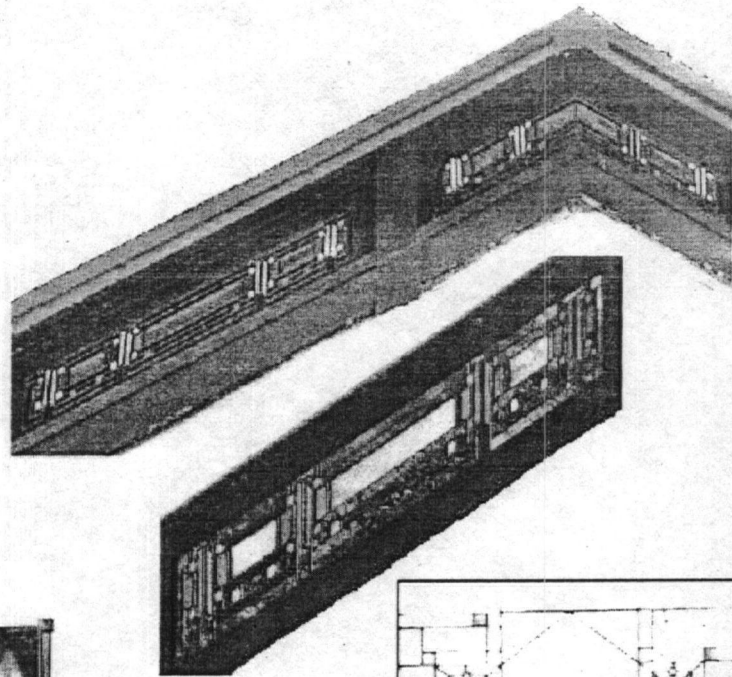
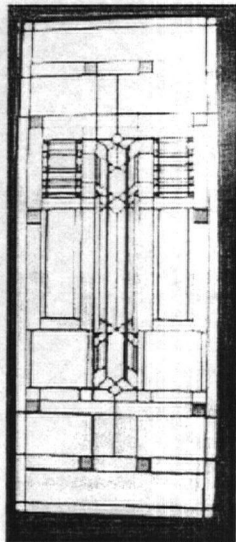
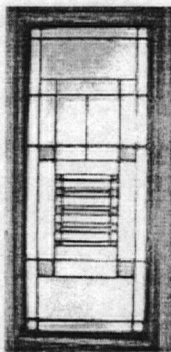
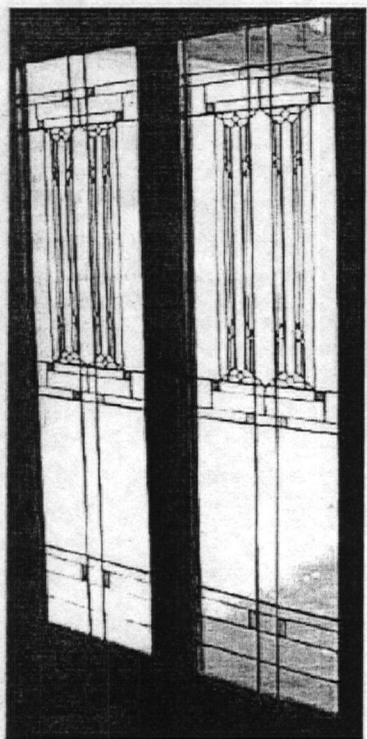


Library\_2001.jpg



Library\_2001b.jpg

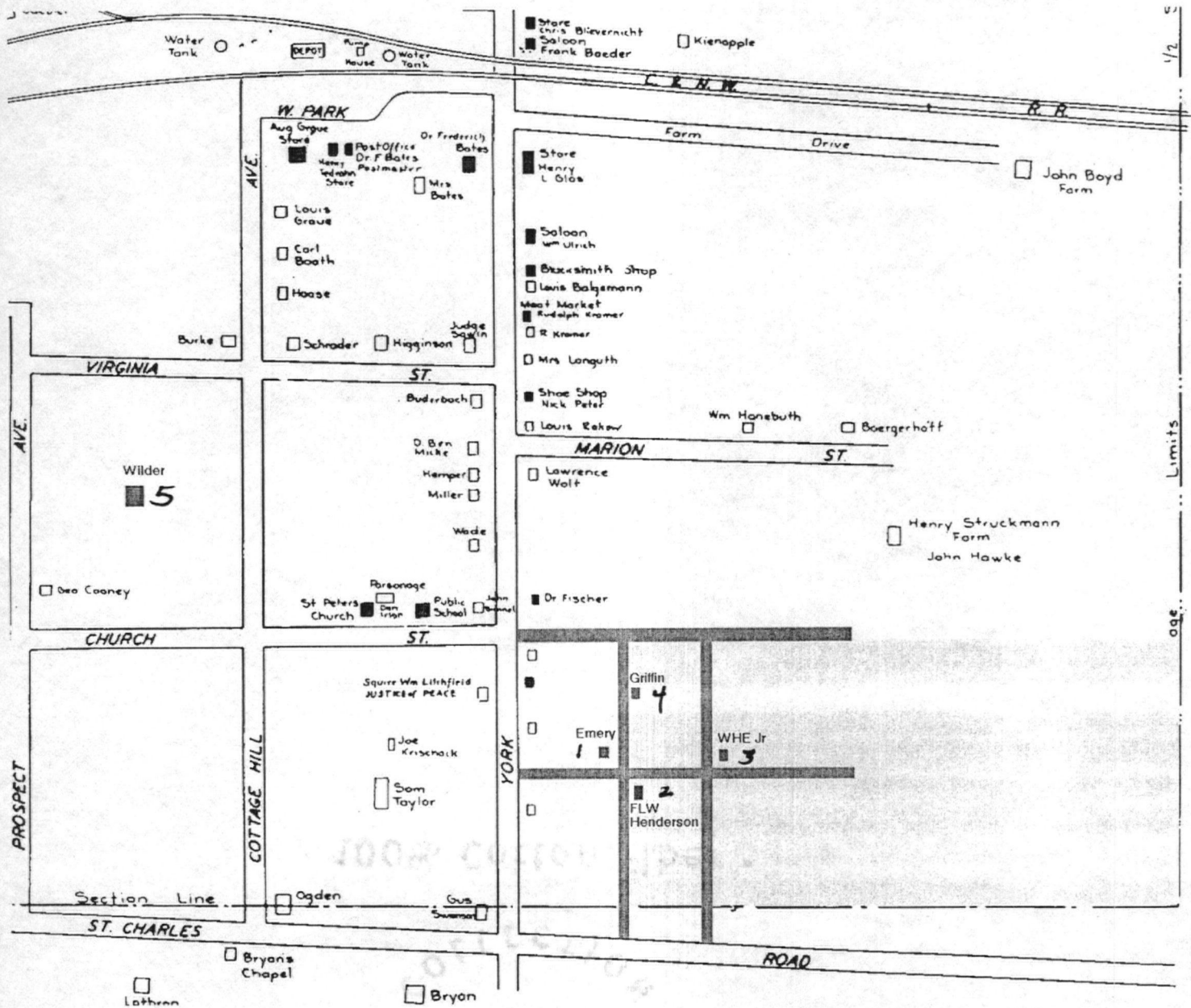
DuPage Co., IL



Not to scale

William Emery House  
DuPage Co, IL.

Map of the geographical relationships of the principal parties involved in the construction of the William H. Emery, Jr. House ca. 1902-1903



1. Emery Family Home (Parents of the groom, Will Jr.)
2. Henderson House, designed by Frank Lloyd Wright & H. Webster Tomlinson
3. William H. Emery Jr. House
4. Griffin Family Home (Parents of Walter Burley Griffin)
5. Thomas E. Wilder home (father of bride, Marjorie)

UNITED STATES DEPARTMENT OF THE INTERIOR  
NATIONAL PARK SERVICE

NATIONAL REGISTER OF HISTORIC PLACES  
EVALUATION/RETURN SHEET

REQUESTED ACTION: NOMINATION

PROPERTY NAME: Emery, Jr., William H., House

MULTIPLE NAME:

STATE & COUNTY: ILLINOIS, Du Page

DATE RECEIVED: 4/02/04      DATE OF PENDING LIST: 4/21/04  
DATE OF 16TH DAY: 5/06/04      DATE OF 45TH DAY: 5/16/04  
DATE OF WEEKLY LIST:

REFERENCE NUMBER: 04000421

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    5/12/04 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

If a nomination is returned to the nominating authority, the nomination is no longer under consideration by the NPS.



231

Emery House, DuPage, IL, 2/2004

Looking West

NA012ANA00N0 NNN 0 0004

<No. 0>

734



Emery House, DuPage, IL, 2/2004, from SW

NA012ANA000 NNN 0 0004

<No. 12>

735



Emery House, DuPage, IL 2/2004, from SE

0000 0 NNN 00129NA000

(No. 18)

738



Emery House, DuPage, IL, 2/2004, South facade

NA012ANA0N0 NNN 0 0004

<No. 14>

736



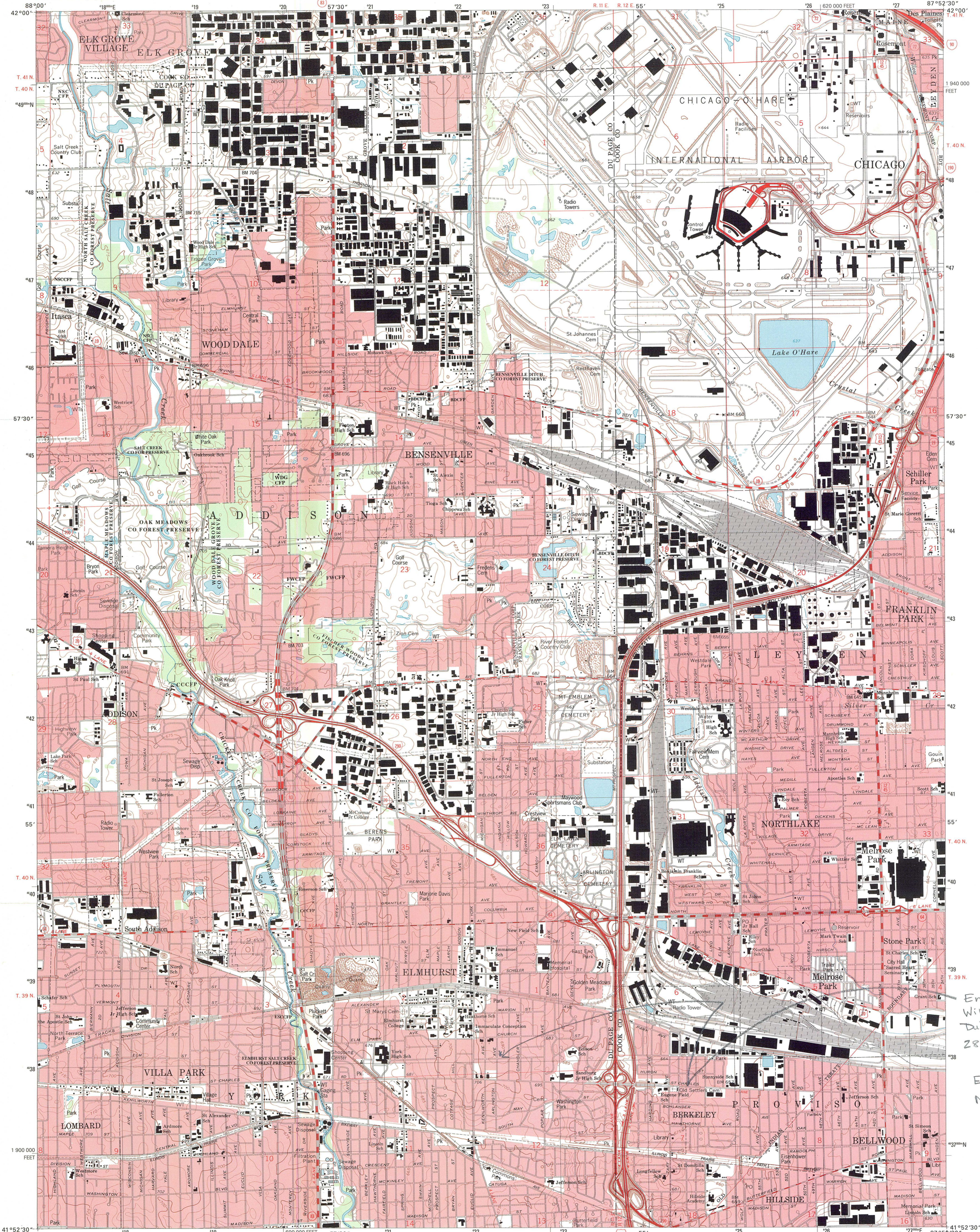
Emery House, DuPage, IL

2/2004, from NW

NA012ANA0N0 NNN 0 0004

<No. 1>

733



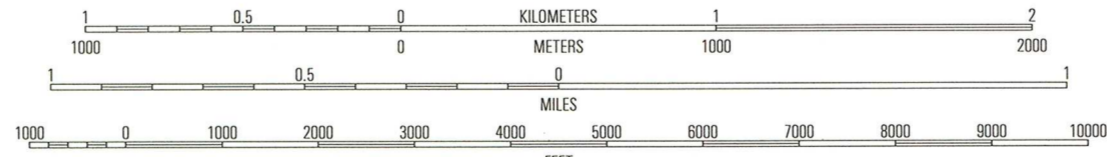
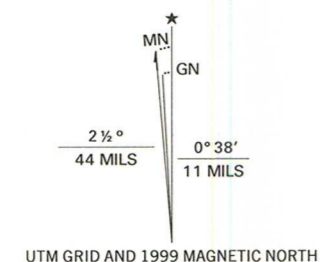
Emery, Jr.  
William H. House  
DuPage, IL  
281 Arlington  
  
E 422154  
N 4638241  
Zone 16

Produced by the United States Geological Survey

Derived from imagery taken 1988 and other sources. Photospectroscopically corrected using imagery taken 1997; no major culture or drainage changes observed. PLSS and survey control current as of 1992. Boundaries, other than corporate, verified 1999.

North American Datum of 1927 (NAD 27). Projection and 10 000-foot ticks: Illinois coordinate system, east zone (transverse Mercator)

1000-meter Universal Transverse Mercator grid, zone 16  
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 obtainable from National Geodetic Survey NADCON software



CONTOUR INTERVAL 5 FEET  
NATIONAL GEODETIC VERTICAL DATUM OF 1929  
TO CONVERT FROM FEET TO METERS, MULTIPLY BY 0.3048



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

1	2	3
4	5	6
7	8	

ADJOINING 7.5' QUADRANGLE NAMES

ELMHURST, IL  
1997

NIMA 3467 IV NW SERIES 863

THIS MAP COMPLIES WITH NATIONAL MAP ACCURACY STANDARDS  
FOR SALE BY U.S. GEOLOGICAL SURVEY, P.O. BOX 25286, DENVER, COLORADO 80225  
AND ILLINOIS GEOLOGICAL SURVEY, CHAMPAIGN, ILLINOIS 61820  
A FOLDER DESCRIBING TOPOGRAPHIC MAPS AND SYMBOLS IS AVAILABLE ON REQUEST

