

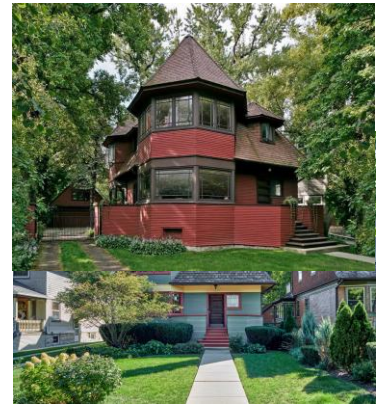
Though not definitive, this fact sheet should give you more than enough content information for your tour. Not every tour will hit every stop. If your group moves slowly, you may need to skip ahead depending on timing. This is flexible and handled at the interpreter's discretion, but as a general rule, avoid skipping the Wright houses.

Please stay on the public sidewalks and be mindful of others using the sidewalk and homeowners wishing to enter or exit their driveways.

Begin walk by heading west on Chicago Avenue to the First stop. Stand directly in front of Thomas Gale House, 1027 Chicago Ave., and interpret all three houses from that spot.

**Stop 1: Robert Parker House at 1019 Chicago Ave., Thomas Gale House at 1027 Chicago Ave. and Walter Gale House at 1031 Chicago Ave.
(This is treated as one stop, not three separate stops.)**

- All three of these houses were designed by Wright in the early 1890s.
- The Robert Parker and Thomas Gale Houses are referred to as his “bootleg houses,” because he designed them while working for Adler and Sullivan, which violated his agreement with Sullivan.
- Wright designed them in his home office, which is now the boys’ and girls’ bedrooms.
- Though still Victorian in style, they show that Wright was working with geometric simplicity as opposed to complex historic esthetics (Froebel Blocks).
- The Walter Gale House is not a bootleg, and is considered by some to be Wright’s first independent commission based on date of contract (others consider his first to be the Winslow House in River Forest)
- The Walter Gale House was built on the foundation of a speculative dwelling designed by architect L.D. Beman that was never completed. This explains the chimney’s non-central location in contrast to the earlier Parker and Thomas Gale Houses.
- On the Walter Gale House (1031 Chicago Ave.), notice the windows grouped in a band around the turret. Wright called these windows “light screens,” and this concept will figure prominently in his future Prairie designs.
- Fun fact, look at the west elevation for similarities to Wright’s own house.



About the Gales:

- The brothers Walter and Thomas Gale were the grandsons of Abram and Sara Gale.
 - In around 1838, Abram Gale purchased and developed the 320-acre lot which, thirty years later, was subdivided into what is now Galewood, the Chicago neighborhood just north of Oak Park.
- Edwin Gale (Walter and Thomas’ father) was a friend of Joseph Kettlestrings.

Walk back east on Chicago and turn right at Forest Ave. Start on the east side of Forest Ave.

Stop 2. Interpret both Copeland and Moore houses from this stop. The stop is on the west side of Forest, at approximately the small indent in the Moore house fence.

Stop 2a. Direct guest attention across the street to the William & Frances Cole Copeland House, 400 Forest Ave.

- Constructed in 1875, the Copeland house was built in the Italianate style.
- Wright remodeled the stable in 1908, the original structure was converted into a garage. The steeply pitched roof was lowered and replaced by a hipped roof, the loft was converted into a living space for the chauffeur-caretaker.
- FLW remodeled the house in 1909. He proposed 4 schemes for the exterior of the house, none of which were completed, except for the first-floor interior. The interior was remodeled following a new esthetic in total contrast with the house's original Italianate style.
- The hipped roof, dormer and roof extended eaves were completed before Wright left Oak Park in 1909. The rest of Wright's radical exterior design was never realized. Architect Hermann van Holst was hired by Wright to complete all his outstanding commissions. Van Holst completed the exterior work with minor simplifications to the original Italianate house.



Stop 2b. From the same position, redirection guest attention to the Nathan Moore House, 333 Forest Avenue

- Nathan Moore, an attorney, insisted on an English Tudor-style home, which Wright designed and built for him in 1895. *Wright reluctantly gave Moore an English style design, but he stated, "never has an English Tudor style home met a porch along its façade."*
- Moore's existing 1886 house on the lot was moved west to Superior St.
- Wright's design placed his house on the north edge of the lot, following Moore's request for a separate home-office entrance from Superior Street. The main entrance faces south, allowing the residential part of the house to open to a large garden with a warm southern exposure.
- The original 1895 Wright's designed house was almost destroyed by a fire on Christmas Eve in 1922. Wright rebuilt the house in 1923. Charles E White Jr. supervised the work.
- The original 1895 design had traditional English aesthetic, (guide can point to the original stable to the south-east as an example of the original design)
- In his 1923 design, Wright brought a wide variety of influences. He was particularly interested in Mayan architecture, here, he used Mayan and Japanese motifs, as he had in the 1923 Imperial Hotel in Tokyo, Japan, and the 1921 Hollyhock House in Los Angeles, CA.



Move the group about 50 yards South on Forest so they are standing facing the yard to the north of

Stop 3: Edward & Mary Hills/Thomas & Irene DeCaro House, 313 Forest Avenue

- Mary Hills was the daughter of Nathan Moore.
- Moore purchased several properties south of his home, which included the Victorian Frank S. Gray house designed by Charles Miller, built in 1883.
- Moore commissioned Wright to renovate the Gray house in 1901 as a future wedding present for his daughter Mary. The work was not completed until 1906, after Wright's first trip abroad to Japan in 1905.
- In 1975 a fire destroyed the second floor. Then-owners Tom and Irene DeCaro restored the house to FLW's original drawings. Because of this restoration, the house is now known as the Hills-DeCaro House.
- Wright's design moved the house 90 feet south, rotated it 90 degrees and completely remodeled the Victorian exterior:
 - The roofline, with irregular levels, emulates Japanese temple forms.
 - The new entrance is inspired by the shape of a Japanese Samurai helmet.
 - The original exterior is now clad in cement stucco with wood trim emphasizing the idea of folding planes,
 - Grouping of windows, no vertical downspouts (water free falls from the corners to concrete basins at the ground), hints of the horizontal lines of a Prairie house.
- The small, free-standing garden structure on the side yard to the right was relocated here from the 1893 World's Columbian Exposition where it served as a ticket booth.
- Behind the booth is a recreation of a Wright designed pergola. The original structure was designed for the Moore house in 1906. The pergola extended from Moore's greenhouse to what you see today.



Carefully cross Forest Avenue to the east side. Guests will stand on the sidewalk, facing the house, and they will be facing the low wall that separates front and back yard of the:

Stop 4. Arthur B. & Grace Heurtley House, 318 Forest Ave

- Built in 1902
- This is a prime example of Wright's Prairie style which emphasizes the horizontal line of the Prairie.
 - The broad chimney
 - The hipped roof with extended eaves
 - The banding of windows with their connecting sills
 - The bricks are laid in projecting and recessed courses with recessed contrasting horizontal mortar joints and vertical flush brick color joints to accent the horizontal
 - No vertical downspouts, water free falls from the corners to concrete basins at the ground
- The chimney is low and broad, and its position tells you that the fireplace is in the center of the house. The hearth is the spiritual core of Wright's houses, the center of family life.
- The roof acts like sheltering arms over the base of the house. The position of the windows just below the eaves helps the roof seem to "float" above the walls (an effect best seen at night).
- The long thin band of leaded glass casement windows forms what Wright called a "light screen." The exquisite decorative glass provides ornamentation and a measure of privacy to the interior.
- A prow shaped low wall frames the Romanesque arched entrance, sheltering the offset front door. The entrance is realized by what is called "Wright's path of discovery"
- Note that the living spaces for the family are on the second floor. A common feature of Wright's Prairie designs
- Wright designed every aspect of the Heurtley house, from the building itself down to the furniture and rugs of the interior.



Walk South of Forest to the.

Stop 5: The Charles A. & Anna Gray Purcell House, 300 Forest Avenue. House provides contrast to Prairie style

- Built in 1893
- Attributed to architect Charles Miller, this structure stands in sharp contrast to Wright's Heurtley house.
- Constructed in the "Queen Anne" style that was very popular during the 1880s and '90s, characterized by asymmetrical façades, wrap around porch, a bold color palette, and a rich variety of surface finishes and ornamentation.
- Complex roof lines, dormers and a large conical turret topped with a finial.
- Charles and Anna Purcell's son was William Gray Purcell, accomplished Prairie Style architect and founder of the well-known Purcell & Elmslie architectural practice.



Proceed South on Forest to next stop.

Stop 6: Peter A. Beachy & Emma Susan house, 238 Forest Avenue

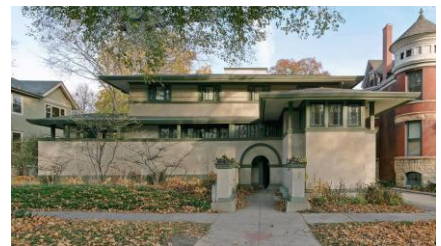
- Designed in 1906, after FLW returned from his first trip abroad to Japan.
- An original structure in gothic revival style, on the north side of the lot, was completely engulfed by Wright's design.
- Wright extended the interior space with the extension of the terrace to the south, blurring the boundaries between exterior and interior, expanding the living space, taking advantage of the breeze, the lawns, and warm southern exposure.
- Like the Hills-DeCaro house, the Japanese influence appears in the design of the roof. Notice that there is no art glass, Wright chose wooden muntin's in the windows, like Soji screens.
- Comparing this house with what we have seen, Wright uses multiple materials, red clinker brick, cement stucco, concrete sills, and heavy timber trim. Also, planters are incorporated in the architecture, bringing nature into the design.
- Typical of Wright's Prairie buildings, the front door is unobtrusively tucked away on the north side of the house.



Proceed South on Forest to next stop.

Stop 7: Frank Thomas House, 210 Forest Avenue

- Built in 1901, commissioned by James Campbell Rogers as a wedding present for his daughter.
- The house was built on the original site of the Grace Episcopal Church. The three-story Victorian row houses on the south predate Wright's design.
- It is considered the first of Wright's Prairie houses in Oak Park.
- In this small lot, although a three-story structure, by using the entire width of the lot, Wright emphasizes the horizontal nature of a Prairie style design like the Heurtley.
- A "T"-shaped plan, with the dining room extension on the south, takes advantage of the afternoon light and the view of the woods across the street. The front landscape was designed to slope up toward the face of the building to reduce its apparent height. There are no windows on the first floor facing the street. The entrance is framed by planter walls toward a roman arch that hides stairs leading to the second-floor main entrance.
- Wright integrated the interior with the exterior using ribbon windows that create a wall of glass. Featuring gold leaf and intricate, flower-like motifs, the windows are among Wright's most exquisite. They open the interior space to the natural environment.



Walk North on Forest to Elizabeth Court. Walk East on Elizabeth Court to the next house.

Stop 8: Laura Robeson Gale House, 6 Elizabeth Court

- Designed by Frank Lloyd Wright in 1905 for the widow of Thomas H. Gale, for whom Wright built several commissions. Completed in 1909, the house was designed and constructed during the same time as Unity Temple. The flat roof and overhangs relate to the Unity Temple design.
- The Laura Gale house is unique when compared with other houses of this period and perhaps forecasts Wright's 1935 masterpiece, Fallingwater, located near Pittsburgh, Pennsylvania.
- Wright had to work within a limited budget and lot size when designing this house, yet he created a functional and intriguing abstract structure.
- The high walls flanking the front corners of the house form a complex pattern of intersecting planes and levels delineated by wood trim. The leaded glass is minimal.
- Wright's designs would influence a generation of European architects and designers who discovered Wright's work through the Wasmuth Portfolio, published in Germany in 1910. This two-volume monograph of Wright's buildings and projects featured many of the Prairie style buildings we have seen on this tour, which were designed at Wright's Oak Park Studio.



Continue East on Elizabeth Court to Kenilworth. Carefully cross Kenilworth to the East side of the street for the next stop

Stop 9: Walter Gale residence – 312 N. Kenilworth Ave. – 1905; Rev. George Pratt house – 308 N. Kenilworth Ave - 1905

We stop at these two houses to show the variety of architectural styles in this neighborhood. During its growth from the early 1880s to about 1915, it encompassed traditional styles along with the newer Prairie Style buildings

Walter Gale house:

- 1905 – Handy and Cady
- This Colonial Revival style shows formality and refinement.
- Symmetrical exterior reflects interior symmetry.
- Note the classical details and their symmetry: entrance, Ionic pilasters at corners, cornices, and dentil moldings.



Rev. George Pratt House:

- Also 1905 – Handy and Cady
- Stick-style Victorian, possibly from master carpenter's plan book. The porch was added around 1890 when the house was relocated here from elsewhere in Oak Park.
- Vertical emphasis
- Shingles and siding were laid in different directions, creating texture and pattern. There are varied shapes of decorative shingles—square, diamond, fish scale—and a lot of color.
- The exterior walls are divided into sections which reflect the inner balloon frame structure, presenting the house's framework inside out.
- Reverend Pratt was the pastor of Grace Episcopal, one of the oldest congregations in Oak Park. (Note: Wright's Thomas House was built on the Church's original site).



Walk North on Kenilworth to next house.

Stop 10: Benjamin P. Horton House, 322 N. Kenilworth Ave

- 1912 – E. E. Roberts, recognized as an architect who designed buildings in the Prairie Style.
- Roberts built 300 houses in Oak Park; Wright built about 30.
- Roberts gave clients what they wanted, Wright gave them what he thought they needed.
- Prairie style home
- Prairie elements: Unified massing and full-width, hip-roofed front porch with square supports.
- The wood trim separates the first and 2nd floors and prominent limestone sills emphasizing the horizontal.



Continue North on Kenilworth to the next house.

Stop 11: Harrison P. Young, (1896 – FLW remodel) 334 N Kenilworth Ave

- The original farmhouse was moved 16ft east, making room for new construction of a porch facing the street.
- Elements of English-Tudor, half-timbering.
- English Arch (pointed at the top, not round) on second floor window.
- Hints of the Prairie style—again, this is 1896, early for FLW.
- Broad chimneys, “wings” of the home to the north and south hint at a later cantilever style.
- The alignment of the clapboard begins to hide the front entrance.
- The porte cochere on the north end of the front porch allows individuals to step off a carriage directly onto the porch deck.



Continue North on Kenilworth to the next house. You are across the street from the houses, but can easily see the architectural elements.

Stop 12: Joseph Dunlop House, (1897- E.E. Roberts) 407 N Kenilworth Ave.; Simpson Dunlop House, (1896- E.E. Roberts) 417 N Kenilworth Ave

- Architect for both is E.E. Roberts
- The two homes follow traditional Queen Anne Victorian style with an evolution toward a simpler, geometric style.
- Simpson Dunlop (Gray), Joseph Dunlop (White)
- Simpson is one year earlier, it has: more steeply pitched roof, three ribbon windows, pediment over the door, ionic columns.
- Joseph, one year later: a gentler pitch to the roof, five ribbon windows, no pediment, square pillars on porch.
- So, over the span of only a year, we can see E.E. Roberts style evolving to be more Prairie.
- The Dunlop brothers were grandsons of Joseph and Betty Kettlestrings, the first European settlers of Oak Park.
- The Dunlop brothers also opened the first bank in Oak Park, the Dunlop Brothers Bank, in 1887.



Continue North on Kenilworth to the next house.

Stop 13: Charles E. Mathews House, (1909-Tallmadge & Watson) 432 N Kenilworth Ave

- The architects, Tallmadge and Watson, met when they were both working for Daniel Burnham (one of the main designers of the Chicago World's Fair)
- This home was designed for Charles E. Mathews, a pharmacist.
- Its one-and-a-half-story protruding entrance is one of the best examples of the balance of horizontal and vertical elements T and W employed in their prairie designs.
- They employ piers, a flatter roofline, and grouped windows to create a strong, geometric design.
- This work was executed shortly after the publication of Tallmadge's seminal article on the "Chicago School" of architecture.
- He officially coined the term and used it to describe residential buildings.
- As history has gone on, this term has been made to include commercial, downtown buildings as well, creating much debate!



Head West down Chicago Avenue. End in courtyard. Encourage them to become Trust members in the Museum Shop.