

HABS NO. IL-1070

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Marquette Building
140 S. Dearborn Street
Chicago, Illinois

REDUCED COPIES OF MEASURED DRAWINGS

Historic American Buildings Survey
National Park Service
Department of the Interior
Washington, D.C. 20013

ADDENDUM
FOLLOWS

Addendum to:

Marquette Building
140 South Dearborn Street; northwest
corner of Dearborn and Adams Streets
Chicago
Cook County
Illinois
(An addendum to drawings now
on file at the Library)

HABS No. IL-1070

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PHOTOGRAPHS

WRITTEN HISTORICAL AND DESCRIPTIVE DATA

Historic American Buildings Survey
National Park Service
Department of the Interior
Washington, D.C. 20240

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HISTORIC AMERICAN BUILDINGS SURVEY

MARQUETTE BUILDING

HABS No. IL-1070

Location: 140 South Dearborn; southeast corner of Dearborn and Adams Streets; Chicago, Cook County, Illinois

Present Owners: The owners of the entire Marquette Building, including a 1905 addition, and the land occupied by the original building only is the American National Bank as Trustee under Trust 76985. Marvin Romanek and Eugene Golub, both of Chicago, are the beneficiaries of the Trust.

The trust also owns the ground lease for the addition, subject to the terms of the lease.

Owners of the ground occupied by the addition include:

The First National Bank of Chicago for Velma and Edith High

The Harris Trust and Savings Bank as Trustee for the estate of Lambert H. Ennis

Gladys M. High of Walnut Creek, California

Margaret Ennis Wolf c/o Continental Illinois National Bank and Trust Company of Chicago

Manager of the Marquette Building is Romanek-Golub and Company.

Present Occupants: Along Adams Street the ground floor space of the addition is occupied by the Marquette Inn. Further east is Wolk Camera and Beacon Drugs. Along Dearborn Street, where the main entrance is located, the ground floor is occupied by Dearborn Records, Otto Pomper, Inc., Cutlery and O'Connells (restaurant). Upstairs, Sargeant and Lundy, an engineering firm, presently takes up several floors. Various other businesses occupy offices in the building.

Present Use: Stores, offices and restaurant.

Significance: A typical Chicago School building, the Marquette stands as an artistically-conceived expression of its underlying steel frame. Not only was the building a pioneering effort in the use of the steel frame, but it was a pioneer in design. The firm of Holabird and Roche, one of Chicago's most well-known architectural firms and very

prolific during its 45-year existence, used the exterior treatment of the Marquette Building as a point of departure for many of its later buildings.

The high level of artistic excellence reached by the several artists and craftsmen responsible for the interior ornamentation of the Marquette is also noteworthy.

PART I. HISTORICAL INFORMATION

A. Physical History:

1. Date of erection: 1894-95. According to Carl Condit, noted historian of building technology, on page 120 of The Chicago School of Architecture, correspondence between Peter Brooks, a wealthy Boston shipping magnate, and Owen F. Aldis, his Chicago representative, indicate that preparations for the Marquette Building were being made during the spring and summer of 1893. It was reported in the October 14, 1893, issue of the Economist that a loan had been made for \$800,000 by the Scottish Provident Institution to the Marquette Safety Deposit Company on the leasehold and proposed building. The November 4, 1893, issue of the Economist stated that the removal of the Honore Block in preparation for the erection of the Marquette Building had begun that week.

Blueprints were drawn up by the architects, Holabird and Roche, during 1894 and construction was begun. It was reported in the August 11, 1894, issue of the Economist that "The Marquette Building...is now placing itself on exhibition in fine style. The steel framework is practically done, and the brick and terra cotta work is half way up." On December 29, 1894, the same periodical stated that "the Marquette Building...will be ready for occupancy March 1." Indeed it was, for on April 6, 1895, Arthur Aldis, of Aldis, Aldis and Northcote, was quoted in the Economist as saying that the Marquette Building was "over half full at high rates."

Following acquisition of the property by the 1902 lease, a 26' bay was added to the original structure in 1905.

2. Architects: The Chicago firm of Holabird and Roche designed and supervised construction of the Marquette Building. It is one of the city's oldest firms, still in existence under the name of Holabird and Root. William Holabird's grandson, John, practices with the firm.

The original partnership of William Holabird and Martin Roche began in 1883 and lasted until Holabird's death in 1923, although

the name of the firm was retained until 1927, when it became Holabird and Root, Root being the son of architect John Root.

William Holabird was born in American Union, New York, in 1854, and moved to Chicago in 1875. He had no formal training but decided to become an architect and entered the office of William LeBaron Jenney as a draftsman shortly after his arrival. He stayed with Jenney until 1880, when, with Ossian C. Simonds he formed the partnership of Simonds and Holabird.

Martin Roche, born in Cleveland, Ohio, in 1855, had been in Jenney's office three years when Holabird arrived. He left in 1881 to join Simonds and Holabird which then became Holabird Simonds and Roche. In 1883 the firm of Holabird and Roche was formed.

As Chicago School architects, they developed the most direct expression of the underlying steel framework of a commercial building. Condit, on page 116 of The Chicago School of Architecture, best sums up their achievements, saying: "In the long period of their practice, in the number of their buildings (84 in central Chicago), in the consistency and uniformity of their designs, William Holabird and Martin Roche most completely represented the purpose and achievement of the mainstream of the Chicago School. Individual buildings of Sullivan and Root are superior to anything they did; yet they discovered the simplest utilitarian and structural solutions to the problems of the big urban office block, and out of these solutions they developed a perfectly rational and standardized form adaptable with minor variations to the conditions imposed by the commercial structure in a crowded urban area."

The firm's first notable achievement was the Tacoma Building (1889). It was followed by the Caxton Building (1890), the Pontiac Building (1891), and the south addition to the Monadnock Building (1893). All show a simplification of form and an opening of the wall. A decisive change is observable in the Marquette Building, however. Here, the Chicago window- a large fixed pane flanked by smaller windows with movable sash- is used for one of the first times, and the building's underlying steel frame is vividly articulated. What follows in later Holabird and Roche buildings is a refinement of this form. This is clearly seen in Chicago in the Keith and Ascher Buildings (1899), in the McClurg Building (1900), in the Champlain Building (1903), and in the Chicago Building (1904).

By the second decade of the twentieth century the design spirit of the firm shifted from the innovative toward the Beaux Arts designs so popular in the years following the 1893 Columbian Exposition.

3. Original and subsequent owners:

- a. Legal description: The building is located on Lots 19 and 20, County Clerks Division of Block 120, School Section of Addition to Chicago in the East 1/2 of the Northeast 1/4 of Section 16, Township 39 North, Range 14, East of the Third Principal Meridian. This is as the Legal Description was recorded February 3, 1879.

Originally the legal description of the property was as follows: Lots 5 and 6 (excepting there from the east 40' of said lot 5 taken for opening of Dearborn Street and except so much of lots 5 and 6 as was taken from the north end thereof for or used for an alley) in the East 1/2 of the Northeast 1/4 of Section 16, Township 39 North, Range 14, East of the Third Principal Meridian.

The legal description for that part of the land occupied by the 1905 addition is known as Lot 19 or the west 26' of the south 100' of Lot 6.

- b. Chain of title: The abstract of the chain of title is from Book 467A, page 124, office of the Cook County Recorder of Deeds.

The original building: On August 7, 1888, Francis E. Hinckley and Andrew J. Cooper purchased the property from Henry H. and Eliza J. Honore, who had received it from the Connecticut Mutual Life Insurance Company April 8, 1887 (Document 992860). It appears, however, that the Connecticut Mutual Life Insurance Company retained title, and, on August 8, 1888, sold the property to William A. Slater, who elected to pay the entire purchase price in cash instead of purchasing a mortgage (Document 994591). Slater, on August 9, 1888, then leased the property (for 99 years dating back to July 1) back to Hinckley and Cooper (Document 1052405). Hinckley and Cooper, on May 31, 1889, sold their leasehold interest-- the land and building thereon-- to Owen F. Aldis, who, in turn, conveyed it to the Marquette Building Company (Document 1110881). Documents dated July 11, 1889, show that George A. Fuller Company as well as Aldis conveyed the interest they had in the leasehold to the Marquette Building Company. On September 23, 1893, only months before construction of the Marquette Building was begun, the Marquette Safety Deposit Company purchased the leasehold from the Marquette Building Company (Document 1970480). From the records, it appears that the Aldis family (through Owen's nephew Graham) and some of Graham's business associates maintained an interest in the Marquette Building property into the 1930s. The property, in 1936 and 1937, was shown to belong to Northern Trust Company

#7286, then the 140 South Dearborn Corporation (Document 11851097). On December 31, 1937, the 72 West Adams Street Safe Deposit Company conveyed the property to the Commonwealth Edison Company (Document 12101321). It remained in their ownership for approximately twenty years. Then, on December 27, 1957, title passed from the Commonwealth Edison Company to the Marquette Dearborn Building Corporation (Document 17098441), which that day turned the property over to Florence Lundquist (Document 17098444), who transferred title to American National Bank Trust #13129 (Document 17098446). It remained in this trust until December 4, 1969, when the trust sold the land to Investment Properties Associates of New York (Document 2103157). On July 27, 1972, Investment Properties Associates conveyed it to Joanne M. Jennings (Document 22000133) who, on July 31, 1972, conveyed it to American National Bank Trust #76985 (Document 22000134).

The 1905 Addition: On May 1, 1902, prior to construction of the addition to the Marquette Building, an indenture was drawn up between Shirley T. High and Helen R. High, his wife, Ellen T. High, a widow, and Jessie N. High and the Marquette Safety Deposit Company for the west 26' of the south 100' of Lot 6 together with the building thereon. The Marquette Safety Deposit Company agreed to lease the property for 198 years, until April 30, 2100; to demolish the existing building on the property and erect, prior to May 1, 1909, a fireproof building costing over \$100,000, in accordance with the plans and specifications of Holabird and Roche (Document 3283752).

Title to the ground lease of the addition passed to the same parties as did the title to the property for the original building, but through different documents. In 1936 and 1937 the ground lease was in the hands of Northern Trust Company #7286, then the 140 South Dearborn Corporation (Document 11851098). On December 31, 1937, the 72 West Adams Street Safe Deposit Company conveyed the ground lease to the Commonwealth Edison Company (Document 1210323). Then, on December 27, 1957, title passed from the Commonwealth Edison Company to the Marquette Dearborn Building Corporation (Document 17098441), which that same day transferred to Florence Lundquist all its title to the indenture of lease made by Shirley T. High et al (Document 17098445). That same day Florence Lundquist transferred title to American National Bank Trust #13129 (Document 17098447). There it remained until December 4, 1969, when the leasehold was sold to Investment Properties Associates (Document 21031574). On July 19, 1972, Investment Properties transferred to American National Bank Trust #76985 all right and interest in the indenture of the High Lease dated May 1, 1902 (Document 22000134).

4. Builder, contractor, suppliers: The general contractor for the Marquette Building was the George A. Fuller Company. Purdy and Henderson were the construction engineers. Subcontractors included the Hale Elevator Company, T. Wilce and Company (flooring), and C. L. Willey (woodwork). The white enameled brick on the interior court was manufactured by the Tiffany Pressed Brick Company of Chicago.
5. Original plans and construction: Many of the original elevation drawings and blueprints for construction of the Marquette Building and its 1905 addition are in the office of Holabird and Root, 300 West Adams, Chicago, Illinois.

Some of the original blueprints and elevation drawings are on microfilm (Roll 18, Frames 320-419) at the Burnham Library, Art Institute of Chicago, Adams and Michigan, Chicago, Illinois.

6. Alterations and additions: Records in the Building Department of the City of Chicago are incomplete. For instance, there is no record of the original building permit or of the permit for the Marquette's major addition, a 16-story, 26-foot bay constructed to the west of the original building in 1905. Still, many changes are on file. Most alterations have concerned structural and mechanical changes, not visual ones.

The most important structural change probably occurred in 1941, when 15 caissons were added (Permit #119001, dated March 21, 1941) for a subway constructed along Dearborn Street.

Important visual changes have included:

A change from cylindrical columns to rectangular pilasters at the front entrance. Photos indicate this may have been done around 1916.

Alterations on the first and second floors. The second floor originally had Chicago windows (Permit #B03444 dated July 22, 1927).

The replacement of the terrazzo floor in the first-floor elevator lobby with art marble (Permit #87460 dated April 5, 1935).

Removal of the existing terra-cotta cornice, parapet repairs, and the provision of additional windows in the attic street walls. (Permit #B13007 dated May 5, 1955). Today there is a brick parapet.

Modernization of the lobby including the installation of new elevator doors and a dropped ceiling. This seems to have been done in 1966-67.

B. Historical Context:

1. The Marquette Building is named after the French Jesuit priest and missionary Jacques Marquette, who, along with the explorer Louis Joliet, was the first white man to discover the future City of Chicago. Their first exploration took place in 1673, when the two men set out from St. Ignace near the Mackinac Strait (at the juncture of Lake Michigan and Lake Huron). They canoed down the Mississippi River to the mouth of the Arkansas River, returning via the Illinois River, the Chicago River and Lake Michigan. On that voyage Chicago was only a resting spot, but when they paddled back, in the fall of 1674, Pere Marquette and Joliet canoed down the shore of Lake Michigan to the Chicago River, went upstream and camped. At this spot Pere Marquette died.
2. A little history of Pere Marquette's explorations in the Chicago area is important partially because the building takes its name from this well-known explorer and partially because the exceptionally fine decorative detailing on the building is derived from events in his life.

Just before one enters the lobby of the building, on Dearborn Street, over the doors and between the pilasters, there are four large bas reliefs in bronze designed by the American sculptor, Herman A. MacNeil. The first represents the morning of June 10, 1673, when Marquette and Joliet launched their canoes on the headwaters of the Wisconsin River. Under this panel is the inscription, "To follow those waters...which will lead us into strange lands." The second bas relief depicts their trip on the Mississippi one week later. The inscription beneath this panel reads "In vain I showed the Calument...to explain that we had not come as enemies." The next subject was the winter which the dying Marquette spent in Chicago on his second expedition. Below, the panel reads, "Passing two leagues up the river we resolved to winter there...being detained by my illness." Marquette's burial at St. Ignace Mission is depicted in the fourth relief. The inscription reads, "The DeProfundis was intoned...the body was then carried to the church." Inscriptions on the first three panels are from Marquette's Journal. The final one is from a narrative by Father Claudius Dablon.

Located in the lobby of the building, over each elevator on the first and balcony floors are 22 life-size bronze portrait heads, in deep relief, of French explorers and Indian chiefs known to Marquette. All of the heads by two of the elevators were designed by Edward Kemeys. Those of Marquette and possibly Joliet were by

Mrs. Amy Aldis Bradley of Boston, the sister of Owen Adlis. All the heads were cast by the Winslow Brothers Company, which cast much of Louis Sullivan's ornament. Kemeys, as noted on page 470 of Lorado Taft's History of American Sculpture, was considered to be the top American animal sculptor of that time. His expertise in that area is noted in the lions flanking the main entrance of Chicago's Art Institute and in the push plates of the main entrance doors of the Marquette Building.

On the face of the hexagonal balcony in the Marquette Building's lobby are six panels of exquisite mosaics designed by J.A. Holzer and executed by the Tiffany Glass and Decorating Company of New York. The panels are 4'-3" high and approximately 90' in circumference. Three are trophy panels showing armor and weapons of the period and the heads of Marquette, Joliet, and an Indian chief. Three are pictorial tablets illustrating the departure of Marquette and Joliet from St. Ignace in 1673, their meeting of that year with the Illinois Indians, and Marquette's death in 1674.

3. The three men who were responsible for the development of the Marquette Building-- Owen F. Aldis, Peter C. Brooks and his brother Shepherd-- played an important role in the development of Chicago architecture. The Brooks brothers, financiers from Boston, put money into several important Chicago School buildings including the Montauk Block, the Rookery, the Monadnock-- all by Burnham and Root-- and, of course, the Marquette Building. Owen Aldis, a young attorney, acted as their exclusive real estate agent in Chicago.

Aldis was to become a giant figure in the office building field. By 1902, almost one-fifth of Chicago office space was Aldis-produced and -managed. He always played an active role, not only in the financing and management of his buildings, but also in design.

On pages 33-34 of Offices in the Sky, a book by Earle Shultz and Walter Simmons dealing in some depth with the involvement of the Brooks brothers and Aldis in early office building development, special attention is given to the Marquette Building. For this project, Aldis laid down what he felt were the fundamentals of office building design:

First: The office building that gives up the most for light and air is the best investment.

Second: Second-class space costs as much to build and operate as first-class space. Therefore build no second-class space.

Third: The parts every person entering sees must make the lasting impression. Entrance, first story lobby, elevator

cabs, elevator service, public corridors, toilet rooms must be very good.

Fourth: Generally, office space should be about 24 feet deep from good light.

Fifth: Operating expenses must be constantly borne in mind. Use proper materials and details to simplify the work.

Sixth: Carefully consider and provide for changes in location of corridor doors, partitions, light, plumbing and telephones.

Seventh: Arrange typical layout for intensive use. A large number of small tenants is more desirable than large space for large tenants....

Eighth: Upkeep of an office building is most important. Janitor service must be of high quality, elevator-operators of good personality, management progressive.

It is further interesting to note that Aldis translated Marquette's Journals, and it was his great interest in the explorer that prompted the naming of the building and the subject of the artwork.

PART II. ARCHITECTURAL INFORMATION

A. General Statement:

1. Architectural character: The brick and terra cotta sheathing of the Marquette Building doesn't hide, but articulates the building's underlying steel frame. Because of the addition of a bay and the removal of its cornice, the building has lost some of its grace and symmetry. Still, the Marquette remains imposing in its frank expression of a carefully-designed, multi-story commercial structure. To quote Sigfried Giedion on page 375 of Space, Time and Architecture, "The front of the Marquette is exceptionally well proportioned, imposing in its simplicity and its wide expanse of Chicago windows. It remains the typical Chicago office building of the nineties."
2. Condition of fabric: The building is in fairly good condition. The exterior is somewhat dingy, but solid. All mechanical systems appear to be operating adequately. Although the lobby and balcony level are maintained beautifully, above the first floors there is need for cosmetic work; the walls, floors and ceilings appear not to have been redecorated recently.

B. Description of Exterior:

1. Overall dimensions: The building is approximately 205' high, 17 stories plus one basement. The floor heights vary. The first is 16'; the second, 14', the third, 12', the fourth through sixteenth, 10'6", and the seventeenth, 9'. Because of the building's E shape, its dimensions are irregular. The east facade along Dearborn Street measures 188'; the south facade along Adams Street measures 114' plus the 26' addition, making a total frontage of 140'.

2. Foundations: The framework is carried on steel beams imbedded in concrete. In 1941, caissons to hardpan were built under the east wall.

3. Walls: The main facades, on Dearborn and Adams Streets, are of pressed brick and highly ornamented terra cotta, all in a seal brown. The terra cotta work is to be found on the first two stories, the top three floors (except where the cornice was replaced by a brick parapet), the original corner bays and all sill courses. Motifs are generally classical, with some stylized geometric ornament of no easily-recognizable precedent.

At ground level, the various businesses have "modernized" their fronts with granite sheathing and signs that do not compliment the rest of the building.

For the wall decoration of the main entrance area, see Historical Context, page 7 second paragraph of History documentation No. 2.

The walls of the interior court are faced with white enameled brick to provide as much (reflected) light as possible for the inside offices. There is common brick facing on the north (alley) and west walls.

4. Framing, structural system: All masonry on the Marquette Building performs no supporting function. According to the October 17, 1895 issue of Engineering News, "The framework is entirely of steel, with Z-bar columns two stories in length, arranged so as to stagger the joints. The supporting piers are approximately 23' apart." The Architectural Reviewer of June, 1897, notes that "to make the construction fireproof, each column, including the exterior columns and columns built into the party wall, is entirely surrounded by porous terra cotta covering, after which the terra cotta is covered with a heavy coat of cement plaster."

5. Openings:

a. Doorways and doors: The Dearborn Street entrance had four double bronze doors, approximately 6'-6" wide. Between the

doorways are three flat columns (pilasters) extending to the top of the second story, visually supporting the architrave. Originally, in place of the pilasters were three Ionic columns 3'-6" in diameter of Rockville, Minnesota, granite with polished shafts and bases.

According to the Architectural Reviewer of June, 1897, when the Marquette Building was constructed, there was a private entrance to the second floor (or what was called the banking floor) from Adams Street.

- b. Windows: There are eight bays of windows on Dearborn Street, six on Adams Street. On these facades, up to the fourteenth-story, each bay today contains a modified Chicago Window, atypical because of a central mullion. The approximate expanse of each window on Dearborn Street is 16'-3"; on Adams Street it is 15'-1".

Windows on the fifteenth, sixteenth and seventeenth floors, as well as those facing the interior light court and the alley, are double hung.

6. Roof:

- a. Shape: The roof is flat.
- b. Cornice: The original cornice has been replaced by a brick parapet.

C. Description of Interior:

1. Floor plan: The general plan of the building is E shape. This shape is advantageous because every office can be (and in fact is) located around the periphery of the building, thus receiving natural light and outdoor ventilation. On a typical floor, there is a single row of offices along Dearborn Street and a double row, with offices flanking the hallway on each wing (along Adams Street and the alley). The elevator hall is in the middle bar of the E, which is the darkest part of the building.

There are no bearing walls forming permanent interior partitions, so that the building owner could subdivide the floors to suit the wishes of his tenant. The placing of supporting piers 23' apart provided a practical unit for subdivision of the bays into two 11' wide offices.

At ground level is a spacious, two-story lobby, with elevators toward the rear arranged in a hexagon. Seven of the original eleven elevators remain. The central elevator on the west side was removed and a corridor was put through connecting the rotunda

of the Marquette Building to the Commonwealth Edison Building, erected to the west in 1907. Originally, there was a large skylight of iron and glass over a part of the space behind the elevators. Despite changes, the lobby is still grand, decorated in highly polished Carrara marble, bronze, and mosaics.

2. Stairways: A wide staircase with Carrara marble balustrades flanks each side of the central lobby. These two stairways go to the balcony, then continue to three but are less grand. From three up, the stairs narrow and the materials change. Risers, balusters and newel posts are of cast iron; only the stair treads are of marble. The handrails are of mahogany. The seventeenth floor is accessible only by stair, not by elevator.
3. Flooring: According to the June, 1897, Architectural Reviewer, the floors of the first and second stories had a cream color field of ceramic mosaic with a black border design. Above two, the floors were of wood. Inland Architect of November, 1895, notes that the flooring contract called for 300,000 feet of 7/8" x 1-1/2" face, clear quarter-sawn yellow pine flooring. Today all the floors have been tiled over.
4. Wall and ceiling finish: Most of the corridor wall panels and door frames of the first two levels are of Carrara marble, as is a central fluted column. According to the June, 1897, Architectural Reviewer marble beams supporting the ceiling of the rotunda originally radiated from the column to the angles of the polygon forming panels filled with glass mosaic. This is not evident today, as the ceiling has been lowered.

From the third floor up, the corridors have a marble dado with painted plaster above. Originally there were transoms of glass (some remaining) and glass panels flanking the doors. Only the central panel separating offices was of plaster. On the seventeenth floor, the walls are entirely of plaster; only the baseboards are marble. In the upper halls some ceilings have been dropped; some have exposed ductwork.

5. Openings:
 - a. Doorways and doors: The framing of all doors above the second floor is of tobacco mahogany. Most have frosted glass panels. On the attic story (seventeen) the door frames are of pine.
 - b. Windows: (Not recorded).
6. Decorative features and trim: See Historical Context, pages 7-8, third and fourth paragraphs of History documentation No. 2, for descriptions of interior walls with historical themes.

7. Hardware: Almost all the hardware is original and was specially designed. A Greek key pattern adorns the doorplate, knob, and mail slot on each door. The hardware is said to be of nickel silver (an alloy formerly called German silver), but looks like cast bronze.

D. Site:

- a. General setting and orientation: The Marquette Building is located on the southeast corner of Dearborn and Adams Streets. Development of Dearborn Street began with the Polk Street Station (also called the Dearborn Street Station) designed by Cyrus L. Eidlitz and completed in 1883. Then came the construction of several important tall commercial buildings of the Chicago School. Besides the Marquette, those still standing (from Roosevelt Road north) include the Manhattan Building, 431 South Dearborn (1890, William LeBaron Jenney); the Monadnock Building, 53 West Jackson (1891, Burnham and Root); its addition (1893, Holabird and Roche); the Old Colony Building, 407 South Dearborn (1893, Holabird and Roche); and the Fisher Building, 343 South Dearborn (1896, D.H. Burnham and Company).

Masterpieces of modern design also are to be seen on Dearborn Street. These include the Federal Center, between Adams and Jackson Street (1964, Mies van der Rohe); the Inland Steel Building, 30 West Monroe (1957, Skidmore, Owings and Merrill); the First National Bank, between Monroe and Madison Streets (1969, C.F. Murphy Associates, The Perkins and Will Partnership); The Civic Center, between Washington and Randolph Streets (1965, C.F. Murphy Associates); and, across the Chicago River, the towers of Maria City (1964, Bertrand Goldberg Associates).

PART III. SOURCES OF INFORMATION

A. Original Architectural Drawings:

Original blueprints for the Marquette Building and for the 1905 Addition at: Holabird and Root, 300 West Adams Street, Chicago, Illinois.

Drawings on microfilm - Roll 18, frames 320-419. Burnham Library of the Art Institute of Chicago.

B. Early Views:

The Art Institute of Chicago has two old views of the Marquette Building. One is of the southeast corner (before the addition) and

the other is of the interior lobby. Both were photographed by J.W. Taylor ca. 1900.

An excellent close-up of the southeast corner of the building by the Heliotype Printing Company of Boston is found in the January 30, 1897, issue of The American Architect and Building News.

Several good illustrations of the building are found in the June, 1897, issue of the Architectural Reviewer. Among them are photos of the entire building, the entrance and the rotunda with details of the glass mosaics.

In the November, 1895, issue of the Inland Architect and News Record there is a fine photo of the southeast corner of the building.

The March, 1896, issue of Inland Architect and News Record has excellent photos of the rotunda, the mosaics, the elevator grilles and the stairs.

The May 1896 issue of Inland Architect and News Record has an interesting photo of the main entrance.

In The Story of Chicago, Vol. II, by Joseph and Caroline Kirkland, published in 1894, there is a fine drawing of the entire building.

In Prominent Buildings erected by the George A. Fuller Company, published in 1910, there are photos of the entire building of the first floor and a typical floor plan.

Handsome drawings of the front doorway and a part of the cornice are found in the June, 1895, issue of The Brickbuilder.

Many photos of the Marquette Building are to be found in the April, 1912 issue of The Architectural Record. Included are pictures of the addition, two of the decorative panels and several of the relief heads. There is also an illustration of the main floor plan and a typical office floor plan.

There are some excellent photos from the 1973 report of Hugh C. Miller titled The Chicago School of Architecture: A Plan for Preserving Significant Remnants of America's Architectural Heritage. The photo of the southeast corner of the building is from the collection of the Chicago Architectural Photographing Co., 1616 North Damen, Chicago, Illinois 60647. The rendering, construction photo, and photo of the entrance are said to be from Holabird and Root, although they could not be located in the files of the company.

C. Bibliography:

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