COLUMBIA COLLEGE CHICAGO

CAMPUS PRESERVATION PLAN

Volume IX

731 SOUTH PLYMOUTH COURT

Submitted by

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COLUMBIA COLLEGE CHICAGO CAMPUS PRESERVATION PLAN

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INTRODUCTION

This report contains the results of the research, survey and assessment of 731 South Plymouth Court. Evaluation of the building was completed in three stages beginning with a broad historical and architectural assessment for landmark eligibility, continuing with the classification of the building into zones and concluding with the survey and assessment of individual architectural elements.

Research, Evaluation and Building Classification

The building was researched and evaluated to determine its eligibility for landmark status based on the classification levels listed below. The classification identifies buildings of outstanding architectural quality or associative value, and distinguishes them from buildings of lesser importance. The building has been evaluated based on the National Register of Historic Places' criteria, assessing the building's significance and the level of significance, (i.e. local, state, or national). In the text NR refers to National Register and CL refers to Chicago Landmarks. The building classification levels are:

CLASS 1 – A building listed, or eligible for listing, as a National Historic Landmark.

CLASS 2 – A building on, or eligible for, the National Register at the National significance level

CLASS 3 – A building on, or eligible for, the National Register at the State or Local significance level or City of Chicago Landmark listing

CLASS 4 – A building that is potentially eligible for the National Register or City of Chicago Landmark listing

CLASS 5 – A building 50 years old or older that has not been evaluated for National Register or City of Chicago Landmark eligibility

CLASS 6 – 45-50 Pending. A building 45-50 years old that is not eligible for the National Register or City of Chicago Landmark listing, but with the passing of time may become eligible and needs re-evaluation

CLASS 7 – A building which has been determined to be ineligible for the National Register or City of Chicago Landmark listing

CLASS 8 – Non-Historic

Research was performed to identify the following general information:

Building Name/Historic name
Address
Type
Architectural Style/Description
Age/Date of Construction
Uniqueness
Site Context
Use
Condition
Modifications
Historical Associations/Significance
Size
Existing documentation
References in publications and reports

Building Zones

Areas of the building were surveyed, assessed and assigned zone designations. Zoning divides the building into spaces based on the Phase I historic documentation and landmark evaluation and takes into

consideration historic context, architectural significance, changes over time, style, materials, and features.

Zoning recognizes that the building has different spaces holding varying degrees of historic value. This hierarchy of spaces includes primary facades, secondary facades, highly ornamented public spaces, plainly detailed public spaces, and non-public / support spaces. Zones transcend delineation by floor; it is typical that the zones divide public from private and private from utilitarian spaces. Stairways for example, are zoned vertically.

The zone level assigned to a space influences the degree of preservation treatment recommended for that space. Zoning is used to apply restoration standards to significant areas and determine areas that are open to greater degrees of modification. Definitions of the six different zones follow.

Level 1: Preservation Zone

Areas exhibiting unique or distinctive qualities, original materials or elements; or representing examples of skilled craftsmanship; the work of a known architect or builder; or associated with a person or event of preeminent importance define the Level 1 Preservation Zone. Level 1 areas are distinguished from Level 2 areas by a higher concentration of finish material and detail.

The character and qualities of this zone should be maintained and preserved as the highest priority. Preserving the character of a zone means preserving a space as it was originally designed, including its scale, ornament, and materials. Spaces in this zone represent the highest degree of detail and finish.

Level 2: Preservation Zone

Areas exhibiting distinguishing qualities, original materials or elements; or representing examples of skilled craftsmanship define the Level 2 Preservation Zone. Level 2 zones are less rich in historic materials and detail compared to spaces in a Level 1 zone, nonetheless; the space is considered important to defining the unique character of the building.

Every effort should be made to maintain and preserve the character and qualities of this zone. Preserving the character of a zone means preserving the space as it was originally designed, including its scale, ornament, and materials.

Level 3: Rehabilitation Zone

Areas which are modest in nature, not highly ornamented but nonetheless, may be original, with historic features which have been maintained at an acceptable level define this zone. This zone includes secondary and tertiary spaces and areas generally out of public view.

Work in this zone should be undertaken as sensitively as possible; however, contemporary methods, materials and designs may be selectively incorporated. The characteristics of this zone contribute to the historic appearance, date to the period of historic significance or

represent later, sensitive repair or replacement work, which should be preserved and maintained. New work in this zone should respect the existing historic fabric.

Level 4: Free Zone

Areas whose modification would not represent loss of character, code violation or intrusion to an otherwise historically significant structure define this zone. This zone may include undistinguished repetitive or recently constructed areas and additions.

Treatments, while sympathetic to the historic qualities and character of the building, may incorporate extensive changes or total replacement through the introduction of contemporary methods, materials and designs.

Level 5: Cautionary Zone Overlay

A cautionary zone overlay has been assigned in conjunction with one of the zones 1-4 described above.

This overlay zone describes areas exhibiting potentially hazardous materials or conditions. Materials may include flammable liquids or chemicals. Conditions may include high voltage equipment, sensitive communications equipment, elevator equipment, chillers, air handling units and other mechanical equipment.
Special treatments in this area may not be required.

Level 6: Impact Overlay Zone

An impact overlay zone has been assigned in conjunction with one of the zones 1-4 described above.

Areas insensitively adapted resulting in a loss of significant historic fabric or elements define this overlay zone. Examples include large stylistically distinctive public spaces which have been inappropriately altered or subdivided into smaller spaces resulting in loss of character. An impact overlay zone can also be applied to exterior façades.

Deficiencies in this zone should be corrected and loss of fabric or historic elements mitigated when possible.

Evaluation of Integrity

Each space identified as a Level 1 or Level 2 Preservation Zone was also evaluated for integrity. The integrity was ranked as High, Medium, or Low based on the description of integrity as defined in the National Register Bulletin No. 16: Guidelines for Completing the National Register Nomination Form, 1991 which states: integrity must be evident through historic qualities including location, materials, workmanship, feeling or association. Historic integrity is the authenticity of a property's historic identity, evidenced by the survival of physical characteristics that existed during the property's prehistoric or historic period. Historic integrity is the composite of seven qualities:

- Location
- Design
- Setting

- Materials
- Workmanship
- Feeling
- Association

Not only must a property resemble its historic appearance, but it must also retain physical materials, design features, and aspects of construction dating from the period of significance. All seven qualities do not need to be present for eligibility as long as the overall sense of a past time and place is evident.

Survey and Assessment of Elements and Features

An on-site survey of the exterior and the interior of the building was performed to identify, describe and rate building elements and features. The exterior was observed from the ground and from roof tops. Interior spaces were observed on site with Columbia College staff accompanying team members in non-public areas. The team was supplemented with lighting consultant, Schuler Shook and mechanical, electrical and structural engineers, Calor Design Group, Ltd. Their role was to evaluate conditions and consult with team professionals on appropriate corrective actions for lighting and building systems that impact facades and areas zoned for preservation.

During the on-site survey, information was gathered for each building element and feature. This information was collected on survey forms, one for each zone, and included the following:

- Description: A brief description of the physical characteristics of each element or feature, original and non-original.
- Rating: A preliminary treatment rating of each element that takes into account the building's historic and architectural importance.
- Inventory: An approximate quantity of the elements or features rated for preservation (i.e. square footage of marble veneer or number of ornamental light fixtures).
- Condition: A condition assessment of each element rated for preservation as Good, Fair or Poor.

Each element was rated for its historic importance. The rating categories are as follows:

1: Preserve

2: Preserve wherever possible – replace in kind if too deteriorated to save

3: Preserve wherever possible – if too deteriorated, replace with compatible material and design

4: Preserve where there is no compelling reason to remove

5: Remove/Alter/Replace

6: Specified treatment not required, if any work is done it should be sympathetic

Elements rated as preservation categories 1 and 2 were photographed and the condition and quantity of each element was noted. The condition categories are as follows:

Good The element is intact, structurally sound, and performing its intended purpose.
There are few or no cosmetic imperfections.
The element needs one repair and only minor or routine maintenance.

Fair There are early signs of wear, failure, of deterioration, though the element is generally structurally sound and performing its intended purpose.
There is failure of a subcomponent of the element.
Replacement of up to 25% of the element or replacement of a defective component is required.

Poor The element is no longer performing its intended purpose.
The element is missing.
Deterioration or damage of more than 25% of the element and cannot be adjusted or repaired.
The element shows signs of imminent failure or breakdown.
The element requires major repair or replacement.

The information gathered in the field was entered into a database. The survey data was grouped by zone and significant original material and elements were evaluated, taking into consideration their importance and condition. Based on the evaluation, prioritized recommendations have been made to address items found to be deficient as well as items that impact the integrity of areas zoned for preservation. If additional studies or professional assessments are required, these are noted in the report.

Photo: McGuire Igleski & Associates, Inc,, 2004

Name: Columbia College Dormitory.

Address: 727-35 South Plymouth Court

Size: 7 stories / 196 feet x 99 feet
Approximately 162,000 square feet

Historic Information:

Architect: Howard Van Doren Shaw, 1896-97 and 1902. Contractor: W.L. Hoffman. Structural Engineers: Samuel Treat, George Eich; addition: the William Adams Company, contractor.

Former Address: 149-155 Plymouth Place

Original Name: Lakeside Press Building.

Subsequent Names: Plymouth Polk Building; RR Donnelley Building; Triangle Publishing Building; Lakeside Loft Apts.

Present Name: Columbia College Dormitory.

Acquired by Columbia College: 1993

Original Building Type: Manufacturing

Style: Romanesque Revival

HBPP Building Classification:

Class #2: A building on, or eligible for, the National Register at the National significance level.

Significance:

National Register Designation: Individually listed – 1976; Contributor to the South Loop Printing House District - 1978
City of Chicago Historic Designation: Significant contributor to the Printing House Row Landmark District - 1996

City of Chicago Historic Resources Survey:

Color Code – RED. "Red properties possess some architectural feature or historical association that made them potentially significant in the broader context of the City of Chicago, the State of Illinois, or the United States of America."

Drawings:

Drawings for the original building are not in the collections of the Chicago Historical Society (CHS), nor are they listed in the published or digital catalogs of the Burnham Library of the Art Institute of Chicago. However, an Art Institute catalog of 1982 says: "Shaw was a trustee of the Art Institute, and his architectural legacy here includes the original Burnham Library of Architecture (1919) and the Goodman Theater (1925). Because of his strong ties to the Art Institute, the museum's holdings of Shaw's work are extensive, particularly relating to his residential projects in North Shore communities" (John Zukowski, ed., *Chicago Architects Design,* Chicago: Art Institute of Chicago, 1982, p. 61). These materials are held in the Department of Architecture and include a drawing of the original elevation, 4 bays wide, dated November 9, 1896, which was exhibited in the *Chicago Architects Design* exhibition held in 1982. The caption clearly states that the drawing was donated to the Art Institute by the Lakeside Press in 1982, however it provides no accession number.

Publications and Reports:

Bruegmann, Robert. *Holabird & Roche / Holabird & Root,* vol. 2, 1991.

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Sinkovitch, Alice, ed. *The AIA Guide to Chicago.* New York: Harcourt Brace & Company, 1993.

Zukowski, John, ed. *Chicago Architects Design.* Chicago: Art Institute of Chicago, 1982.

Graphic Documentation:

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Commission on Chicago Landmarks. *Preliminary Summary of Information on the Printing House Row District.* City of Chicago: Commission on Chicago Landmarks, 1979, reissued 1990.

Greene, Virginia A. *The Architecture of Howard Van Doren Shaw.* Chicago: Chicago Review Press, 1998.

Historic American Buildings Survey, "Triangle Publications Building," 1963 (IL-1021).

Slaton, Debra. *Wild Onions.* 1989, Catalog # 47.

Zukowski, John, ed. *Chicago Architects Design.* Chicago: Art Institute of Chicago, 1982.

Terminology

National Register of Historic Places (NR)

City of Chicago Landmark (CL)

Statement of Significance

The Lakeside Press Building at 731 South Plymouth Court has important historic associations with significant individuals, with economic and cultural heritage, and is notable as an example of architectural innovation for its early use of a reinforced concrete structural frame. It is distinguished by its overall design, innovative use of materials and high quality craftsmanship.

Architectural Significance

The building's designer, architect Howard Van Doren Shaw (1869-1926), was born in Chicago, the son of Theodore Shaw and Sarah Van Doren. Both parents were socially active, his father serving on the planning committee for the World's Columbian Exposition of 1893, and his mother as a member of the Chicago Arts League. Howard attended highly regarded private schools and graduated from Yale in 1890.

After graduate school in architecture at the Massachusetts Institute of Technology, Shaw returned to Chicago and accepted a position with the firm of Jenney & Mundie. William LeBaron Jenney was the dean of Chicago architects, a master of architectural engineering who was widely recognized as the "Father of the Skyscraper." The timing of Shaw's arrival in the office in June 1891 coincided with the design of two of the firm's most important and famous buildings: the eight-story Ludington Building (NR, CL); and, the 16-story Manhattan Building (NR, CL), which was, when built, the world's tallest building. Jenney was already well-known for his skill as a teacher as well as an architect; his apprentices of the 1870s and '80s included Daniel Burnham, John Root, William Holabird, Martin Roche, and Louis Sullivan. At the time Shaw began working for Jenney, another generation of noteworthy young architects was on staff, including James Gamble Rogers and Alfred Granger.

Shaw worked for Jenney during 1891 and early 1892 he left on a trip for architectural study in Europe for half a year. He then returned to Chicago and Jenney's office early in 1893. During the next two years he

continued to work for Jenney, married, moved to Hyde Park, and established his own firm. Fortuitously for the young architect, the new University of Chicago had just opened, leading to a residential building boom in the Hyde Park neighborhood that provided Shaw the opportunity to build many of his earliest designs.

Photo: Phillip Livingston, 2004

The Lakeside Press Building was constructed as a printing facility for the Donnelley family, whose prominence in Chicago's printing industry has lasted for generations. One of Shaw's Hyde Park neighbors was Thomas Donnelley, a fellow Yale alumnus and the son of Richard Donnelley, cofounder of the Lakeside Press. It was through these connections that Shaw was hired to design the company's new plant at 731 South Plymouth Court. Although he had never designed a building this large, Shaw had gained some experience with large-scale printing facilities in the work he did with Jenney on the design for the Ludington Building. Jenney designed the Ludington with the world's first all steel structural frame sheathed in terra cotta for fireproofing, which was a distinct improvement on the tradition of heavy timber lofts for printing presses. Shaw proposed "a fireproof design of poured reinforced concrete columns and an open-shell concrete floor. Although it was more expensive, the Donnelley family was impressed with its fire safety and approved it" (Greene, Virginia A. *The Architecture of Howard Van Doren Shaw,* p. 11).

The reinforced concrete structure of the Lakeside Press Building was one of the earliest uses of this new structural engineering technology in Chicago. Like his teacher, Jenney, Shaw was pursuing innovative technology as the means to best meet the practical requirements his clients had for the commission. The building needed to withstand the loads presented by tons of paper, and the weight and vibration of the moving presses. Aesthetically, however, the building relates to the histories of printing and of design, and was meant to symbolize the

values of its owners.

> "The carefully composed façade that Shaw designed for the building was also significant. According to a company history published by R.R. Donnelley & Sons in 1929, Shaw had been asked to design a building that would 'represent the close affiliation between printing and the fine arts' because the Lakeside Press specialized in high-quality work. The history goes on to assert that nineteenth-century industrial buildings had been lacking in aesthetic value and that the Lakeside Press building was such an outstanding departure in factory design that it marked a new epoch in manufacturing architecture" (Greene, Virginia A. *The Architecture of Howard Van Doren Shaw,* p. 11).

Shaw chose a design that ignored the history of industrial design and placed the building in the tradition of dignified historic public architecture. To accomplish this, he gave the building a monumental scale arcade, an architectural form that reveals the influences exerted on him by the architecture of Henry Hobson Richardson and John W. Root. Shaw ornamented the building with medieval guild symbols that refer to fine printmaking, bookbinding and, in reference to Chicago and the heritage of the Midwest, Native Americans.

> "The Donnelley plant uses the ideal of the guild, not the factory, to develop floor plans that are resourceful, practical, and instructive. These aspirations exactly represent the notion of a company leading the way to equitable and just worker rights through fair wages, hours, and educational opportunities. For the Donnelleys, pride in the product being produced and in participating in the pursuit of truth was also part of the design" (Greene, Virginia A. *The Architecture of Howard Van Doren Shaw,* p. 86).

The success of the design is in its balance of horizontal elements, its detailing on the first two and top floors, with the vertical emphasis provided by the piers on the intermediate floors of the Plymouth Court elevation. The set back of the windows and the dark metal of the spandrels lend sculptural depth to the piers. The windows between the piers on the Polk Street (south) frontage, however, do not share the set back or spandrel details found on the main (west) façade. Shaw's sense of balance even extended to the design and materials in detail. While the majority of the details were based on historic precedents (the arches, quoins, and terra-cotta relief) the iron spandrels feature a brute aesthetic, with the large bolts that hold them in place clearly and purposely indicated, a small but effective hint that the building is, indeed, a product of the industrial age.

Originally the 1896 Lakeside Press Building was four bays wide, but the company's success required the expansion of the facility, doubling its size to eight bays in 1902. The addition was particularly necessitated by the company's publishing of the Montgomery Ward Company mail-order catalog. The additional four bays, built to the north of the original, repeated its design, structure, and materials.

The builder of the addition, the William Adams Company, was a contracting firm that worked extensively with Chicago's most progressive architects. Among those the Adams Company helped in realizing their designs, in addition to Shaw, were William Drummond, Richard Schmidt and Hugh Garden, Louis Sullivan, and Frank Lloyd Wright. The president

of the company, William Adams, commissioned the design for his own home in Beverly from Wright in 1901.

A unique feature of the building's site is that the streets in this neighborhood bisect the normal size city blocks. Plymouth Court is only a few blocks long, running parallel to and between Dearborn and State Streets. The buildings built on these blocks were guaranteed to have open frontages on front and back elevations to admit the maximum amount of light for the detailed work of printing. The floor plan was long, allowing for many presses to be lined up in an order that facilitated servicing, delivering new raw materials, and removing finished product in an orderly way. The extra streets also provided greater access for freight vehicles, and for moving materials and finished products to and from the nearby Dearborn Street Railroad Station, the most important transportation facility in the area.

Shaw's success with the Lakeside Press Building, his first large-scale commercial design, led to many other commissions from prominent Chicago clients. Unlike most architects, who specialized in design for one or two building types, Shaw designed a wide variety of buildings for patrons who commissioned residential, industrial, commercial and religious buildings from him. In addition to the Donnelleys, his clients included such prominent Chicago families as the Swifts and Ryersons. His most famous buildings are the 1906 Mentor Building at 39 South State Street, the 1130 North Lake Shore Apartments of 1910, the new R.R. Donnelley & Sons Company plant of 1911-29 at 350 East Cermak Road, the Fourth Presbyterian Church of 1911-26 at Chestnut Street and Michigan Avenue, and the 1924 McKinlock Court at the Art Institute, all in Chicago; and the Market Square of Lake Forest, Illinois, designed in 1914-15 and begun in 1916. Shaw was made a Fellow of the American Institute of Architects in 1907.

Design Philosophy

Late nineteenth century architects actively debated the relative merits of traditional, historic revival designs, using natural materials and handcrafted detailing, versus non-historical designs based on structural engineering in metal, using machine made materials. The traditionalist approach was to describe the fine art of architecture as a statement of continuity with the past, while progressives sought innovative solutions to new problems through technology, taking a fresh look at the functional needs any design was intended to meet.

Chicago was a particularly active location for this debate, which is clearly indicated by the range of designs and styles produced by local architects from roughly 1890 to 1915. From the historic revival designs of Daniel Burnham, Henry Ives Cobb, and Graham, Anderson, Probst & White, to the avant-garde work of Adler & Sullivan, Walter and Marion Mahoney Griffin, and Frank Lloyd Wright, Chicago was unique in the range and number of its gifted architects. The prominence of the city as a center of architectural excellence is due to these designers, who pursued their individual philosophies with vigor, each attempting to define the architecture of their time with the intent to improve the lives of their

clients through design.

Photo: McGuire Igleski & Associates, Inc., 2004

In this environment of competing ideas and heated debate, Howard Van Doren Shaw stood out as an example of balance between these often opposing schools. Shaw's approach to design can best be described as synthetic and eclectic. He sought to integrate what he saw as the best design ideas, regardless of their source. For this reason he was equally comfortable in the traditional role of architect as interpreter of architectural history, reviving elements of past styles, while also being an innovator who used new technologies to find solutions to modern building problems. He placed a great deal of emphasis on the owner's practical and conceptual intentions for a building. For Shaw, the most modern, cost-effective, spatially and structurally sound solution to practical matters could without contradiction be clothed in historic revival fabric to evoke the symbolism a building's occupant wanted to project to the world. Thomas Tallmadge, author of the first book on the *Chicago School,* recalled Shaw in his obituary: "Perhaps one might say of him, he was the most rebellious of the conservatives and the most conservative of the rebels. After all, his creation of things out of plain air was mostly restricted to detail" (Tallmadge, Thomas. "Howard Van Doren Shaw," *Architectural Record,* vol. 60, July 1926, p. 71).

Shaw was impressed with historic European design, and particularly with English architecture. He traveled overseas regularly, examining, drawing, and photographing many buildings, details and urban spaces as a means to better approach the design issues he confronted in his own work. While he was significantly influenced by such eminent English architects as Lutyens and Voysey and by the designs of William Morris, he was also interested in the American Arts & Crafts of Gustav Stickley and the work of the Prairie School. Shaw fraternized with the traditionalists, designing revival style mansions for the wealthy and serving as a trustee of the Art Institute, yet he exhibited his drawings with the progressives as a member of the Chicago Architectural Sketch Club. It was his integration of what were considered disparate design elements that limited Shaw's reputation: he was not an outspoken advocate of any particular theoretical approach, preferring to make

effective use of any of the tools he needed to best serve the needs of his clients.

The Lakeside Press Building is exemplary of Shaw's approach, modern to the point of being radically innovative in its structure, yet sympathetic to many historic design influences in the face it presents to the street. The structure, quality of materials, ornament, and scale of the Lakeside Press Building make it an exceptional design of its period.

Description

The building occupies its entire lot, which is open to Plymouth Court, a narrow street, to the west, and to Polk Street on the south. To the north is the six story Plymouth Court Parking Garage, a 1927 red brick structure. To the west are several brick loft buildings ranging in height from three to ten stories, dating from the 1880s to 1915. To the east are an alley and a vacant lot used for parking. South and immediately west is the 1883 Dearborn Street railroad station, the oldest surviving building of its type in Chicago.

The Lakeside Press Building, now the Columbia College Dormitory, is a seven story plus basement building with a reinforced concrete frame. Its facades are of red brick and trimmed in Indiana limestone and white-glazed terra cotta on its two principal facades. The other two elevations are faced with common brick. It is crowned with a very low, broadly proportioned gable roof that runs parallel to Plymouth Court. The dominant feature is the arcade of windows on the seventh floor.

The design of the façade revealed the uses of the building's interiors. The first two floors, respectively containing the showroom and editorial offices, received the most elaborate detailing, with classically inspired quoins at the corners of the end and center bays, moldings around the first floor arches, and the simplified columns and lintels in stone that frame the windows above the arches on the second floor. The brick piers of the fourth, fifth and sixth floors corresponded with the interior spaces that housed the presses. Between the piers, the windows and cast iron spandrels are set back, giving emphasis to the vertical elements in the design. The piers are capped by terra-cotta panels that carry the logo of the Lakeside Press, which features a profile bust portrait of a Native American in a headdress, standing in front of Chicago's historic Fort Dearborn. These panels are crowned by a simple bracketed terra-cotta cornice, and by the seventh story business office level where the arches provide closure to the design. Unlike those found on most buildings of the period, these arches are formed simply by three courses of brick voussoirs and have no stone trim or moldings. Between the arches are circular terra-cotta *tondi*, devices that were popularly used in a similar location on Italian Renaissance buildings. The seventh floor has brick quoins at its corners, and is also crowned with simple brick detailing on the Plymouth Court frontage. The Polk Street roofline has a row of corbelled arches that fill the raking profile of the gable roof.

Its principal façade on Plymouth Court is eight bays long. Above the two story base, each bay consists of a grouping of recessed windows and metal spandrels capped with an arched window. On the narrower Polk

Street façade, the building is divided into five bays in an A-B-A-B-A configuration with two bays of arches separated by smaller unarticulated bays.

The primary facades display an eclectic combination of stylistic influences, from the tall Romanesque arches of each bay and the quoins and voussoirs on the first two floors to the Craftsman style detailing in brick and stone that appears on the upper floors and over the portals.

Overall, the building is in good condition and has a high degree of integrity.

Major Alterations

The Lakeside Press Building, 731 South Plymouth Court, has undergone one major alteration since it was constructed in 1897 – an addition that doubled the building's size, executed in 1902 and designed by the original architect. In 1919 an additional floor, illuminated with skylights, was added in the former attic and has no impact on the visible exterior configuration of the building.

The original metal windows at the second through seventh floors have been replaced with wood double-hung windows. All of the basement and first floor windows on the Plymouth Court and Polk Street fronts have been replaced in aluminum. Most of the basement windows on the east, alley side of the building have been filled with brick or have had their windows replaced with louvered vents. The original doors and frames have been replaced.

The basement/first floor windows at grade on the primary facades are alterations. An historic image from before 1902 show curved, ornamental wrought iron bars at street level, above which are three part windows: each window opening has a large, fixed central window with a tall narrow window to each side. The side windows appear to be double hung with a tall lower sash and short top sash.

The building was converted from industrial to residential use in 1984. A partial renovation for the entire interior was conducted in 1993, and further work was conducted on the second through seventh floors in 1994 including the removal of first floor retail spaces, and alteration of the apartments for college student living.

While altered on the interior, the building retains a significant degree of exterior integrity, and successfully communicates its original design.

Zone Numbers & Descriptions

The exterior and interior spaces of the Columbia College Dormitory, formerly the Lakeside Press Building, have been assigned zone level numbers which identify the level of significance that spaces possess. The zones identified are listed below.

Zone Level 1: Preservation
- 1A – Primary Exterior Elevations (South and West)

Zone Level 2: Preservation
- Not Applicable

Zone Level 3: Rehabilitation
- 3A – Secondary Exterior Elevations (North and East)
- 3B – Roof
- 3C – East and West Stairways

Zone Level 4: Free
- 4A – Non-historic / Significantly Altered Spaces

Detailed Zone Description – Zone 1: Preservation

Zone number	Zone name
1A	Primary Exterior Building Elevation

Columbia College Dormitory, formerly The Lakeside Press Building, was designed in the Romanesque Revival style. Located on the northeast corner of Plymouth Court and Polk Street, the primary elevations face both west and south, and the building is seven stories high.

The building is divided according to Classical order with a base, shaft, and cap configuration. The base is two stories and is of limestone, red brick and red terra cotta. The shaft is four stories and is separated from the base by a limestone belt course. The capital is one story and is of red brick with brick quoins and terra cotta ornament. The cornice of the south façade has corbelled brick which follows the gabled roof line.

The west elevation, located on Plymouth Court, is divided into eight bays of equal width which are separated by brick piers. The main entrance is located within a limestone recess and spans the center two bays at the base of this facade. The two sets of replacement double doors are flanked by original squared Doric columns. The entrance bays as well as the corner bays are trimmed with limestone quoins and have simple limestone columns and lintels framing the second floor windows. The windows on the first floor at the outer bays are located within arches while the remaining four bays are storefronts. All of these windows are aluminum replacements.

West façade

Each bay on floors three through six has three grouped double-hung windows. These are replacement wood windows with an 8 over 12 light configuration achieved with applied muntins, some of which are deteriorating and falling off the windows. Metal industrial spandrels between each floor separate the sets of windows. Each bay on the west elevation has an arch on the seventh floor, creating an arcade of windows across the facade.

Windows at shaft and capital of building on the west elevation

The south elevation includes five bays that follow an A-B-A-B-A configuration with one double-hung window for the A repetition and with two double-hung windows for the B repetition. The base of the south façade also follows the A-B-A-B-A configuration with large commercial store front windows at the two large bays, two arched window openings at the outer bays, and at the center bay, an original window opening has been converted to a door opening. The upper windows on the south façade have been replaced with wood windows with a 6 over 6 light configuration achieved with applied muntins, some of which are deteriorating and falling off. The original windows at the base have been replaced with aluminum storefronts. The outer two bays of the south elevation are trimmed with limestone quoins. Two arched window openings, like those on the west façade, are located on the seventh floor at each wide bay.

South façade

The basement/first floor windows at grade on the primary facades are alterations. An historic image from before 1902 show curved, ornamental wrought iron bars at street level, above which are three part windows: each window opening has a large, fixed central window with a tall narrow window to each side. The side windows appear to be double hung with a tall lower sash and short top sash.

The glazed terra cotta cornice, wall ornament and wall trim have some cracks and spalls. The first floor red terra cotta lintels and sills have some cracks.

The brick wall surface was observed as having some spalling and inappropriate patch repairs. The brick quoins at the seventh floor are deteriorated. This is a distinctive feature of the brick masonry that should be maintained to avoid loss of historic fabric.

The limestone wall surface and ornament has some cracks and spalls. Some of the damaged limestone has been poorly and insensitively patched. The carved stone wall ornament has some cracks and spalls, observed in particular, near the entry.

The primary entrance has been altered for handicap accessibility through the addition of a non-permanent metal ramp and automated doors. The ramp encroaches on the sidewalk.

Despite having undergone moderate alterations, the facades have a high degree of integrity.

Architectural Recommendations

The Lakeside Press Building, as a building currently listed on the National Register of Historic Places and significant contributor to the City of Chicago's Printing House Row Landmark District, the character and qualities of the building should be maintained and preserved as the highest priority. The continued preservation of the exterior character of the building includes preserving its design, scale, materials and ornament. Work should be undertaken with the highest consideration to preserving the original design character and materials, and new work or repair should be completed in a manner sympathetic to the historic character of the building.

Historic elements of these facades have been rated for preservation. All of these elements appear to be in good to fair condition. If any of the historic material is deteriorated or damaged, sensitive repairs should be made; if missing or beyond repair, replication in identical materials is recommended.

- Continue regular façade inspections and maintenance.
- Conduct inspection of the cornice and repair as necessary. Inspect the terra cotta for cracks and deteriorated anchors. Repair and tuckpoint.
- Maintain cast iron ornament and spandrels. Protect with paint.
- Maintain brick and perform appropriate tuckpointing as

needed.

- Restore deteriorated brick quoins and maintain with appropriate tuckpointing as needed.
- Restore the damaged limestone with appropriate repairs. Maintain by performing routine inspections for deteriorated anchors, repair and tuckpoint as needed.
- Repair the carved stone wall ornament. Maintain by performing routine inspections to locate and correct causes of deterioration.
- Replace damaged wood brick mold. Maintain all wood elements with paint.
- Avoid contact with detrimental deicing salts that can damage the wall surfaces and the granite floor.
- Returning the ground floor windows to the historic configuration will improve the integrity of the primary facades. This work should be done based on available historic documentation and replicate the original design and materials.
- When replacement of non-original windows is considered, restore to their historic appearance. The windows are an important design element and any proposed program should be based on evidence of the original and should incorporate restoration of both materials and design. Do not use applied muntins.
- Install entrance awnings that are of a design that is more evocative of the industrial history of the building. For example a shed awning over the south entrance would be more appropriate.
- Accessibility should be studied and a more appropriate solution provided.

Lighting Recommendations

The south and west façades offer little evidence of any original exterior lighting fixtures. At the south entry, only non-historic fixtures – including a small sconce and fluorescent striplights within the canopy – are apparent. No exterior fixtures are visible on the west façade.

An historic photograph of the building pre-1902, before the building was doubled in size, show lights on either side of the entry. These lights appear to be of the large-scale lantern type.

Directly adjacent to the main entry on the west façade are two groupings of patched brickwork, one to either side of the limestone entryway.

- It appears that the original mounting locations for large sconces are on either side of the west limestone entrance. Historical fixtures were located at this entry before the building was enlarged. Large, decorative sconces in keeping with the style of the building could be installed at either side of the west entry. Careful consideration should be taken to select fixtures which

are not only sympathetic, but also do not detract from the true historical elements of the façade.

- Any changes to the lighting should be sympathetic to the existing architecture and evidence of historic lighting should be used as a guide.
- The sconce at the south entry appears to have been installed to address security concerns at that door. Replacing that fixture with either one or a pair of sconces sympathetic to the building's architecture would be a step closer to restoring the integrity of this building.

Mechanical/ Electrical Recommendations

There are ventilation penetrations within the lower level windows, but no additional mechanical or electrical intrusions on the south and west elevations.

- The ventilation can be relocated from the windows when any work is done on the façade windows.
- Continue to keep window air conditioning units, louvers, ventilation openings and other equipment away from the front façade.
- Interior soffits at storefronts and windows, often used for HVAC and lighting, are set back from the glass. Because soffits can adversely impact the exterior façades, it is important to continue to keep soffits minimal and away from the glass.

Detailed Zone Description – Zone 3: Rehabilitation

Zone number	Zone name
3A	Secondary Exterior Elevations (North and East)

The East and North Elevations of the Columbia College Dormitory are secondary elevations and are of common brick.

A simple window organization on the east elevation is only broken with two vertical sets of windows which express the stairway on the interior of the building. Almost all windows on the east façade have been replaced with wood double-hung windows with a 6 over 6 light configuration achieved with applied muntins. On the north side of the east façade all first floor window and door openings are filled in with common brick. Running the full height of the east elevation is the exhaust pipe from the code-required emergency generator in the basement. A kitchen exhaust duct runs from first floor to a roof-mounted fan, and there are ventilation openings on the lower levels of the east elevation.

The penthouse addition can only be seen on the east and north facades. From the east, the penthouse has two visible parts: an extended stairway shaft at the center and a truncated gabled roof addition to the north.

The top floors and penthouse of the north elevation are the only floors exposed as a neighboring building abuts the dormitory up to its sixth floor. All windows were replaced with aluminum double-hung windows.

East façade

Northwest corner of the upper levels including the penthouse level

Architectural Recommendations

The North and East elevations, as secondary façades, have been assigned Zone Level 3: Rehabilitation. These are areas modest in nature, not highly ornamented but with historic features and materials which have been preserved and maintained. Historic elements appear to be in good to fair condition. There should be continued preservation of the stone and brick masonry, including the limestone window sills. Work in this zone should be undertaken as sensitively as possible; however, contemporary methods and materials may be selectively incorporated. New work in this zone should respect the existing historic fabric.

- Inspect the terra cotta lintels regularly to identify areas of failure for repair. Continue regular façade inspections and maintenance.
- Maintain wood elements with regular paint application.

Detailed Zone Description – Zone 3: Rehabilitation

Zone number	Zone name
3B	Roof

The Columbia College Dormitory has a flat, bituminous built-up roof. The parapet walls are brick with metal coping on the west wall and clay tile coping on the remaining walls. At the south end, in the center, is a brick chimney. The lower portion of the chimney is constructed of common brick; the upper portion is red face brick with brick corbelling. This finish detail compliments the south façade from which it is visible. Clay tile coping terminates this chimney.

View of Roof looking north

Access to the roof is provided at the north where there is a one and a half story penthouse addition. The addition is constructed of common brick and concrete masonry unit block and is set back a few feet from the west facade. Aluminum and wood double hung windows and a metal skylight provide light to the interior spaces. Entrance onto the roof is provided by a steel door and stairs.

View of roof looking south

Cautionary Zone Overlay:

Mechanical equipment on the roof includes but is not limited to: a cooling tower providing heat rejection for the air conditioning systems; gas-fired heating equipment; and an electric cooling, HVAC unit which pressurizes and conditions the corridors. The roof penthouses contain

passenger and freight elevator equipment rooms.

Architectural Recommendations

The roof has been assigned Zone Level 3: Rehabilitation because additions and alterations to the roof can impact the Primary Facades of the building. Elements visible from the ground such as masonry walls and clay tile coping should be maintained and if necessary replaced with compatible material and design. Work in this zone should be undertaken as sensitively as possible; however, contemporary methods, materials and designs may be selectively incorporated. New work in this zone should respect the existing historic fabric.

There is severe brick damage on the backside of the west parapet between the top of the base flashing and the drip edge on the coping. Prolonged infiltration could result in deterioration to the face brick on the front of the parapet.

- Repair the brick damage on the west parapet. Deteriorated brick should be replaced with compatible material and appropriate tuckpointing completed as needed.
- Continue regular inspection of the clay tile coping on the parapet to identify and repair broken pieces. Ensure the joints are properly sealed.
- Maintain the brick and clay tile on the chimney including proper tuckpointing as needed.

Mechanical / Electrical Recommendations

- There is a roof-mounted, cooling tower visible from the east elevation. When there is an opportunity, this tower can be replaced with one having a lower profile or can be moved away from the perimeter of the roof.
- As the cycle of updating and replacing mechanical equipment continues, new systems should be designed, in part, to incorporate sensitive placement of equipment, keeping its profile as low as possible, locating equipment away from the perimeter and other areas where it can be visible from the ground.

Detailed Zone Description – Zone 3: Rehabilitation

Zone number	Zone name
3C	East and West Stairways

The East Stairway is located near the center of the building with an adjacent freight elevator, and shares an exterior common brick wall and wood double-hung windows with the east façade. The stairwell has a U stair configuration which runs the full height of the building. The stair structure is metal with pipe railings and simple metal newel posts. The side walls of the stair are made of common brick which transitions into clay tile toward the top of the stairwell. The ceilings at each floor landing are formed by the arched floor structure and are finished in plaster. A decorative metal grille is located on the north wall of the stairwell.

East Stairway

West Stairway

The West Stairway is located in the center of the building. The stairs are accessed by a side hallway. Four landings occupy each corner of the stairwell and steps are located adjacent to each of the four walls. The stair structure is of cast iron. The stringers have detailed ornamental trim along their top and bottom edge. Detailed ornament is also found on the cast iron newel posts. Wood railings are simple, and like the rest of the stair, have been painted. The original balustrades have been removed and were replaced with steel pipe guard rails.

Underneath the west portion of the stair landing is the arched clay tile floor structure. The ceiling is covered in plaster and has been painted. The west and south walls of the stairwell are of concrete masonry units while the remainder of the walls are either plaster or gypsum.

Architectural Recommendations

The East and West stairways have been assigned Zone Level 3: Rehabilitation. These are areas modest in nature, not highly ornamented but with historic features which have been preserved and maintained. Historic elements have been rated for preservation and appear to be in good to fair condition. Work in this zone should be undertaken as sensitively as possible; however, contemporary methods, materials and designs may be selectively incorporated. New work in this zone should respect the existing historic fabric.

- The original medallion-shaped balusters have been removed. Restoring these would greatly enhance the stair.
- Restore the stain finish to the wood railing. In lieu of that, the current paint finish should be maintained.
- There should be continued preservation of historic materials and configuration.

Detailed Zone Description – Zone 4: Free

Zone number	Zone name
4A	Non-historic / Significantly Altered Spaces

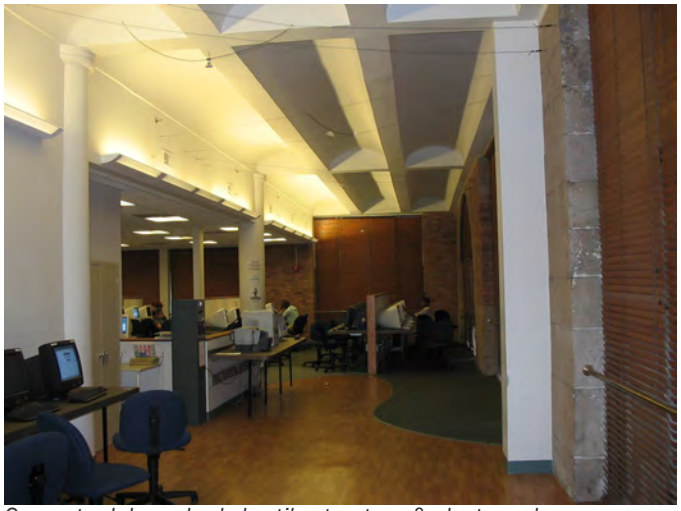
Due to the adaptive reuse into residential units and extensive remodeling, the original open floor plan is not evident. Floors two through eight house the apartments and follow a central linear double sided hallway. The basement and first floor have asymmetrical layouts and contain lounges, lobbies, computer laboratory, game room, workout room, health clinic, laundry room, and mechanical and electric rooms.

Gypsum walls along with acoustic tile ceilings were added to the majority of spaces throughout this building. All floors have been carpeted or surfaced with synthetic tile.

Typical hallway accessing dorm rooms

Original building elements visible within this zone include:

- Ceilings of exposed floor structure surfaced in plaster
- Round Doric columns with plaster surface and molded plaster capitals at the first floor
- Stair from entrance vestibule to first floor lobby
- Plaster walls



Computer lab; arched clay tile structure & plaster columns

Cautionary Zone Overlay:

There is a multitude of equipment located throughout this zone that serve mechanical and electrical needs. The basement has an electrical switchboard room, a restricted access Commonwealth Edison transformer vault, domestic water service, water heaters, water booster

pumps, fire alarm system, telephone equipment, fire pump room and emergency generator room. There is an equipment room for the lobby elevator, a utility room with sewage ejector, a closet with natural gas service, pressure reducer and meter, as well as main sewer connection and access to west sidewalk vault which contains a 12 inch city water main and several city sewer lines. The boiler room has historic, abandoned boilers.

The first floor has air conditioning and ventilation units in mechanical closets, a receiving room with trash and ventilation ductwork, and a trash compactor in a room off of the loading dock.

The second through seventh floors have electrical closets in the center of the corridor, supply duct shaft near the south stairway and a trash room near the freight elevator.

Architectural Recommendations

Most interior spaces have been designated as Zone Level 4: Free. This area has a limited amount of historic fabric and has already undergone extensive redesign and renovation. Historic elements have been rated for preservation and appear to be in good to fair condition. Treatments, while sympathetic to the historic qualities and character of the building, may incorporate extensive changes or total replacement through the introduction of contemporary methods, materials, and designs. Elements that have been identified as historically important should be preserved.

Mechanical / Electrical Recommendations:

- The lower level of the building could be vulnerable to flooding from the city water and sewer lines. The following suggestions could help mitigate this risk: work in conjunction with the city to install water sensitive alarms and install additional emergency pumps. Attempt to isolate the water and sewer lines to reduce the affects of an adverse water leak.
- Water was observed on the floor of the Electrical Switchgear Room, the source of which appeared to be the adjacent sidewalk vault where the city water and sewer lines are. This room has high voltage equipment; therefore, this condition should be corrected to prevent further water infiltration.
- The Commonwealth Edison transformer vault is also adjacent to this area and due to the restricted access it is unknown if there is water infiltration into this room or if mitigation equipment is already in place.

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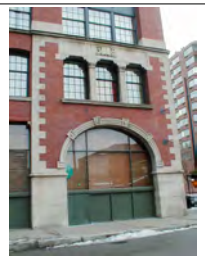
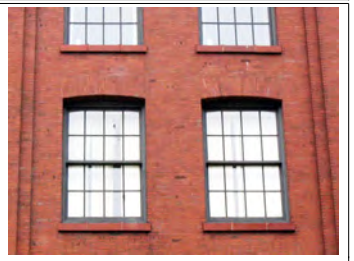
Appendix B: Survey Data

Zone Number & Description	Element Name	Description	Rating	Condition	Quantity	Photograph
1A - Primary Exterior Elevations (South and West)	Cornice	Terra Cotta	1	Good Fair Poor Unknown Total:	lf 640 lf lf lf 640 lf	 *731_0928_0007.jpg*
1A - Primary Exterior Elevations (South and West)	Entry Ceiling Ornament	Metal Rosette	1	Good Fair Poor Unknown Total:	12 each each each each 12 each	 *731_1008_0005.jpg*
1A - Primary Exterior Elevations (South and West)	Entry Lintel Surface	Limestone	1	Good Fair Poor Unknown Total:	175 sf sf sf sf 175 sf	 *731_1008_0005.jpg*
1A - Primary Exterior Elevations (South and West)	Wall Ornament	Carved Stone Ornament	1	Good Fair Poor Unknown Total:	sf 1,225 sf sf sf 1,225 sf	 *731_0928_0009.jpg*

Zone Number & Description	Element Name	Description	Rating	Condition	Quantity	Photograph
1A - Primary Exterior Elevations (South and West)	Wall Ornament	Terra Cotta Ornament	1	Good Fair Poor Unknown Total:	530 sf sf sf sf 530 sf	 *731_1008_0009.jpg*
1A - Primary Exterior Elevations (South and West)	Wall Surface	Cast Iron	1	Good Fair Poor Unknown Total:	1,640 sf sf sf sf 1,640 sf	 *731_0928_0006.jpg*
1A - Primary Exterior Elevations (South and West)	Wall Surface	Limestone	1	Good Fair Poor Unknown Total:	sf 3,075 sf sf sf 3,075 sf	 *731_0928_0003.jpg*
1A - Primary Exterior Elevations (South and West)	Wall Trim	Glazed Terra Cotta	1	Good Fair Poor Unknown Total:	lf 650 lf lf lf 650 lf	 *731_1008_0010.jpg*

Zone Number & Description	Element Name	Description	Rating	Condition	Quantity	Photograph
1A - Primary Exterior Elevations (South and West)	Wall Trim	Limestone	1	Good Fair Poor Unknown Total:	lf 675 lf lf lf 675 lf	 *731_0110_0003.jpg*
1A - Primary Exterior Elevations (South and West)	Entry Step Surface	Granite	2	Good Fair Poor Unknown Total:	sf 95 sf sf sf 95 sf	 *731_0928_0010.jpg*
1A - Primary Exterior Elevations (South and West)	Exterior Window Casing/Trim	Wood	2	Good Fair Poor Unknown Total:	lf 4,240 lf lf lf 4,240 lf	 *731_0928_0011.jpg*
1A - Primary Exterior Elevations (South and West)	Exterior Window Lintel	Terra Cotta	2	Good Fair Poor Unknown Total:	105 lf lf lf lf 105 lf	 *731_0110_05.jpg*

Zone Number & Description	Element Name	Description	Rating	Condition	Quantity	Photograph
1A - Primary Exterior Elevations (South and West)	Exterior Window Sill	Limestone	2	Good Fair Poor Unknown Total:	180 lf lf lf lf 180 lf	 *731_0928_0011.jpg*
1A - Primary Exterior Elevations (South and West)	Exterior Window Sill	Terra Cotta	2	Good Fair Poor Unknown Total:	lf 155 lf lf lf 155 lf	 *731_1008_0006.jpg*
1A - Primary Exterior Elevations (South and West)	Parapet	Clay Tile	2	Good Fair Poor Unknown Total:	340 lf lf lf lf 340 lf	 *731_1008_0001.jpg*
1A - Primary Exterior Elevations (South and West)	Wall Surface	Face Brick	2	Good Fair Poor Unknown Total:	sf 13,650 sf sf sf 13,650 sf	 *731_0110_0001.jpg*

Zone Number & Description	Element Name	Description	Rating
1A - Primary Exterior Elevations (South and West)	Exterior Window Frame	Wood	3
1A - Primary Exterior Elevations (South and West)	Exterior Door	Wood and Glass	6
1A - Primary Exterior Elevations (South and West)	Exterior Door Casing/Trim	Aluminum	6
1A - Primary Exterior Elevations (South and West)	Exterior Door Finish	Factory Finish	6
1A - Primary Exterior Elevations (South and West)	Exterior Door Frame	Steel	6
1A - Primary Exterior Elevations (South and West)	Exterior Door Hardware	Bronze/Brass	6
1A - Primary Exterior Elevations (South and West)	Exterior Storefront Finish	Factory Finish	6
1A - Primary Exterior Elevations (South and West)	Exterior Storefront Frame	Aluminum	6
1A - Primary Exterior Elevations (South and West)	Exterior Storefront Glazing	Insulated Glass	6
1A - Primary Exterior Elevations (South and West)	Exterior Storefront Sash	Aluminum, Fixed	6
1A - Primary Exterior Elevations (South and West)	Exterior Storefront Sash	Aluminum, Transom	6
1A - Primary Exterior Elevations (South and West)	Exterior Window Finish	Paint	6
1A - Primary Exterior Elevations (South and West)	Exterior Window Glazing	Insulated Glass	6
1A - Primary Exterior Elevations (South and West)	Exterior Window Sash	Wood, Double Hung	6
1A - Primary Exterior Elevations (South and West)	Exterior Window Sill	Aluminum	6
1A - Primary Exterior Elevations (South and West)	Lighting	Wall Mounted Fixture	6
1A - Primary Exterior Elevations (South and West)	Parapet	Metal Coping	6
1A - Primary Exterior Elevations (South and West)	Ramp	Aluminum	6
1A - Primary Exterior Elevations (South and West)	Ramp Railing	Aluminum	6
1A - Primary Exterior Elevations (South and West)	Wall Intrusions	Awning	6
1A - Primary Exterior Elevations (South and West)	Wall Intrusions	Firehose Hookup	6
1A - Primary Exterior Elevations (South and West)	Wall Intrusions	Signage	6
1A - Primary Exterior Elevations (South and West)	Wall Intrusions	Vent	6
1A - Primary Exterior Elevations (South and West)	Wall Ornament	Ornamental Metal Screen	6

Zone Number & Description	Element Name	Description	Rating
1A - Primary Exterior Elevations (South and West)	Wall Surface	Aluminum Infill	6
1A - Primary Exterior Elevations (South and West)	Wall Surface	Wood Infill	6

Zone Number & Description	Element Name	Description	Rating	Condition	Quantity	Photograph
3A - Secondary Exterior Elevations (North and East)	Exterior Window Casing/Trim	Wood	2	Good Fair Poor Unknown Total:	3,430 lf lf lf lf 3,430 lf	 *731_0928_0002.jpg*
3A - Secondary Exterior Elevations (North and East)	Exterior Window Glazing	Clear, Single Glazed	2	Good Fair Poor Unknown Total:	8 each each each each 8 each	 *731_1008_0007.jpg*
3A - Secondary Exterior Elevations (North and East)	Exterior Window Lintel	Terra Cotta	2	Good Fair Poor Unknown Total:	67.5 lf lf lf lf 67.5 lf	 *731_0928_0001.jpg*
3A - Secondary Exterior Elevations (North and East)	Exterior Window Sash	Wood, Double Hung	2	Good Fair Poor Unknown Total:	each 1 each each each 1 each	 *731_1008_0007.jpg*

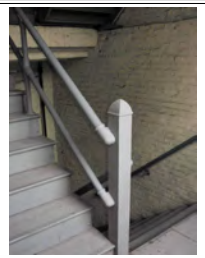
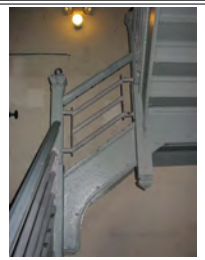
Zone Number & Description	Element Name	Description	Rating	Condition	Quantity	Photograph
3A - Secondary Exterior Elevations (North and East)	Exterior Window Sill	Limestone	2	Good	695 lf	
				Fair	lf	
				Poor	lf	
				Unknown	lf	
				Total:	695 lf	
						731_0928_0001.jpg

Zone Number & Description	Element Name	Description	Rating
3A - Secondary Exterior Elevations (North and East)	Exterior Window Frame	Wood	3
3A - Secondary Exterior Elevations (North and East)	Parapet	Clay Tile Coping	3
3A - Secondary Exterior Elevations (North and East)	Wall Surface	Common Brick	3
3A - Secondary Exterior Elevations (North and East)	Exterior Door	Overhead	6
3A - Secondary Exterior Elevations (North and East)	Exterior Door	Steel, Flush	6
3A - Secondary Exterior Elevations (North and East)	Exterior Door Finish	Factory Finish	6
3A - Secondary Exterior Elevations (North and East)	Exterior Door Frame	Steel	6
3A - Secondary Exterior Elevations (North and East)	Exterior Door Hardware	Aluminum	6
3A - Secondary Exterior Elevations (North and East)	Exterior Window Casing/Trim	Aluminum	6
3A - Secondary Exterior Elevations (North and East)	Exterior Window Finish	Factory Finish	6
3A - Secondary Exterior Elevations (North and East)	Exterior Window Finish	Paint	6
3A - Secondary Exterior Elevations (North and East)	Exterior Window Glazing	Insulated Glass	6
3A - Secondary Exterior Elevations (North and East)	Exterior Window Sash	Aluminum, Double Hung	6
3A - Secondary Exterior Elevations (North and East)	Exterior Window Sash	Wood, Double Hung	6
3A - Secondary Exterior Elevations (North and East)	Exterior Window Sill	Aluminum	6
3A - Secondary Exterior Elevations (North and East)	Lighting	Wall Mounted Fixture	6
3A - Secondary Exterior Elevations (North and East)	Wall Intrusions	Conduit	6
3A - Secondary Exterior Elevations (North and East)	Wall Intrusions	Duct Work	6
3A - Secondary Exterior Elevations (North and East)	Wall Intrusions	Vent	6
3A - Secondary Exterior Elevations (North and East)	Wall Surface	Concrete	6

Zone Number & Description	Element Name	Description	Rating	Condition	Quantity	Photograph
3B-Roof	Chimney	Brick with Clay Tile	1	Good	1 each	
				Fair	each	
				Poor	each	
				Unknown	each	
				Total:	1 each	
						731_1008_0002.jpg

Zone Number & Description	Element Name	Description	Rating
3B-Roof	Exterior Window Casing/Trim	Wood	3
3B-Roof	Exterior Window Frame	Wood	3
3B-Roof	Exterior Window Sash	Wood, Double Hung	3
3B-Roof	Parapet	Common Brick	3
3B-Roof	Wall Surface	Clay Tile	3
3B-Roof	Wall Surface	Clay Tile Coping	3
3B-Roof	Wall Surface	Common Brick	3
3B-Roof	Drainage	Downspouts	6
3B-Roof	Drainage	Gutter	6
3B-Roof	Drainage	Roof Drain	6
3B-Roof	Exterior Door	Steel, Flush	6
3B-Roof	Exterior Door Finish	Factory Finish	6
3B-Roof	Exterior Door Finish	Paint	6
3B-Roof	Exterior Door Frame	Steel	6
3B-Roof	Exterior Door Hardware	Aluminum	6
3B-Roof	Exterior Window Casing/Trim	Aluminum	6
3B-Roof	Exterior Window Finish	Factory Finish	6
3B-Roof	Exterior Window Frame	Aluminum	6
3B-Roof	Exterior Window Glazing	Insulated Glass	6
3B-Roof	Exterior Window Sash	Aluminum, Double Hung	6
3B-Roof	Exterior Window Sill	Steel	6
3B-Roof	Roof Flashing/Trim	Sheet Metal	6
3B-Roof	Roof Openings	Skylight	6
3B-Roof	Roof Surface	Built-up Bituminous	6

Zone Number & Description	Element Name	Description	Rating
3B-Roof	Stair	Steel	6
3B-Roof	Stair Railing	Steel	6
3B-Roof	Wall Finish	Paint	6
3B-Roof	Wall Intrusions	Conduit	6
3B-Roof	Wall Surface	Concrete	6
3B-Roof	Wall Surface	Concrete Masonry Unit	6
3B-Roof	Wall Surface	Metal Acoustic Panel	6
3B-Roof	Wall Surface	Sheet Metal Coping	6

Zone Number & Description	Element Name	Description	Rating	Condition	Quantity	Photograph
3C - East and West Stairways	Stair	Iron / Steel	2	Good Fair Poor Unknown Total:	2,300 sf sf sf sf 2,300 sf	 *731_1008_0014.jpg*
3C - East and West Stairways	Stair Railing	Iron / Steel Handrail	2	Good Fair Poor Unknown Total:	175 lf lf lf lf 175 lf	 *1008_0008_EAST STAIRS.jpg*
3C - East and West Stairways	Stair Railing	Iron / Steel Newel Post	2	Good Fair Poor Unknown Total:	28 each each each each 28 each	 *731_1008_0004.jpg*
3C - East and West Stairways	Stair Railing	Wood Handrail	2	Good Fair Poor Unknown Total:	lf 155 lf lf lf 155 lf	 *731_1008_0019.jpg*

Zone Number & Description	Element Name	Description	Rating	Condition	Quantity	Photograph
3C - East and West Stairways	Wall Ornament	Cast Iron Grille	2	Good	each	
				Fair	1 each	
				Poor	each	
				Unknown	each	
				Total:	1 each	
						731_1008_0003.jpg

Zone Number & Description	Element Name	Description	Rating
3C - East and West Stairways	Ceiling Surface	Clay Tile	3
3C - East and West Stairways	Ceiling Surface	Concrete	3
3C - East and West Stairways	Exterior Window: Interior Casing/Trim	Wood	3
3C - East and West Stairways	Exterior Window: Interior Lintel	Steel	3
3C - East and West Stairways	Exterior Window: Interior Stool	Concrete	3
3C - East and West Stairways	Exterior Window: Interior Stool	Wood	3
3C - East and West Stairways	Floor Decking	Structural Clay Tile	3
3C - East and West Stairways	Floor Decking	Wood Sub-floor	3
3C - East and West Stairways	Floor Surface	Concrete	3
3C - East and West Stairways	Framed Opening	Common Brick	3
3C - East and West Stairways	Interior Door Hardware	Cast Iron	3
3C - East and West Stairways	Stair	Concrete	3
3C - East and West Stairways	Stair	Steel	3
3C - East and West Stairways	Stair Railing	Steel	3
3C - East and West Stairways	Wall Surface	Clay Tile	3
3C - East and West Stairways	Wall Surface	Common Brick	3
3C - East and West Stairways	Wall Surface	Concrete	3
3C - East and West Stairways	Elevators	Freight	4
3C - East and West Stairways	Wall Intrusions	Pipes	4
3C - East and West Stairways	Ceiling Finish	Paint	6
3C - East and West Stairways	Ceiling Intrusions	Duct Work	6
3C - East and West Stairways	Exterior Window Hardware	Balance	6
3C - East and West Stairways	Exterior Window Hardware	Steel	6
3C - East and West Stairways	Exterior Window: Interior Finish	Paint	6

Zone Number & Description	Element Name	Description	Rating
3C - East and West Stairways	Fire Detection	Alarm/Pull	6
3C - East and West Stairways	Fire Egress	Emergency Lighting	6
3C - East and West Stairways	Fire Egress	Exit Signage	6
3C - East and West Stairways	Floor Finish	Paint	6
3C - East and West Stairways	Floor Surface	Steel	6
3C - East and West Stairways	Floor Surface	Synthetic Tile	6
3C - East and West Stairways	HVAC Equipment	Electric Heater	6
3C - East and West Stairways	HVAC Equipment	Thermostat	6
3C - East and West Stairways	Interior Door	Steel, Flush	6
3C - East and West Stairways	Interior Door Casing/Trim	Steel	6
3C - East and West Stairways	Interior Door Finish	Paint	6
3C - East and West Stairways	Interior Door Frame	Steel	6
3C - East and West Stairways	Interior Door Hardware	Aluminum	6
3C - East and West Stairways	Interior Door Hardware	Bronze/Brass	6
3C - East and West Stairways	Interior Door Hardware	Steel	6
3C - East and West Stairways	Lighting	Wall Mounted Fixture	6
3C - East and West Stairways	Space Intrusions	Steel Cage Wall	6
3C - East and West Stairways	Stair Railing	Steel	6
3C - East and West Stairways	Wall Finish	Paint	6
3C - East and West Stairways	Wall Intrusions	Cable	6
3C - East and West Stairways	Wall Intrusions	Conduit	6
3C - East and West Stairways	Wall Intrusions	Phone	6
3C - East and West Stairways	Wall Intrusions	Pipes	6
3C - East and West Stairways	Wall Intrusions	Security Camera	6

Zone Number & Description	Element Name	Description	Rating
3C - East and West Stairways	Wall Intrusions	Signage	6
3C - East and West Stairways	Wall Surface	Concrete	6
3C - East and West Stairways	Wall Surface	Concrete Masonry Unit	6
3C - East and West Stairways	Wall Surface	Face Brick	6
3C - East and West Stairways	Wall Surface	Gypsum Board	6

Zone Number & Description	Element Name	Description	Rating	Condition	Quantity	Photograph
4A - Non-historic / Significantly Altered Spaces	Stair	Steel	2	Good	110 sf	
				Fair	sf	
				Poor	sf	
				Unknown	sf	
				Total:	110 sf	
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Zone Number & Description	Element Name	Description	Rating
4A - Non-historic / Significantly Altered Spaces	Ceiling Surface	Concrete	3
4A - Non-historic / Significantly Altered Spaces	Ceiling Surface	Plaster	3
4A - Non-historic / Significantly Altered Spaces	Floor Structure	Clay Tile	3
4A - Non-historic / Significantly Altered Spaces	Floor Surface	Concrete	3
4A - Non-historic / Significantly Altered Spaces	Wall Ornament	Plaster Column Capital	3
4A - Non-historic / Significantly Altered Spaces	Wall Surface	Common Brick	3
4A - Non-historic / Significantly Altered Spaces	Wall Surface	Plaster	3
4A - Non-historic / Significantly Altered Spaces	Floor Surface	Metal	4
4A - Non-historic / Significantly Altered Spaces	Stair	Steel	4
4A - Non-historic / Significantly Altered Spaces	Stair Railing	Steel	4
4A - Non-historic / Significantly Altered Spaces	Wall Surface	Concrete	4
4A - Non-historic / Significantly Altered Spaces	Ceiling Finish	Paint	6
4A - Non-historic / Significantly Altered Spaces	Ceiling Intrusions	Access Panel	6
4A - Non-historic / Significantly Altered Spaces	Ceiling Intrusions	Conduit	6
4A - Non-historic / Significantly Altered Spaces	Ceiling Intrusions	Pipes	6
4A - Non-historic / Significantly Altered Spaces	Ceiling Intrusions	Sprinkler Head	6
4A - Non-historic / Significantly Altered Spaces	Ceiling Intrusions	Vent	6
4A - Non-historic / Significantly Altered Spaces	Ceiling Surface	Accoustical Tiles (Suspended)	6
4A - Non-historic / Significantly Altered Spaces	Ceiling Surface	Gypsum Board	6
4A - Non-historic / Significantly Altered Spaces	Electrical	Breaker Panel	6
4A - Non-historic / Significantly Altered Spaces	Electrical	Fire Alarm Panel	6
4A - Non-historic / Significantly Altered Spaces	Elevators	Passenger	6
4A - Non-historic / Significantly Altered Spaces	Exterior Window Hardware	Aluminum	6
4A - Non-historic / Significantly Altered Spaces	Exterior Window Hardware	Steel	6

Zone Number & Description	Element Name	Description	Rating
4A - Non-historic / Significantly Altered Spaces	Exterior Window: Interior Casing/Trim	Aluminum	6
4A - Non-historic / Significantly Altered Spaces	Exterior Window: Interior Casing/Trim	Fiberboard	6
4A - Non-historic / Significantly Altered Spaces	Exterior Window: Interior Casing/Trim	Wood	6
4A - Non-historic / Significantly Altered Spaces	Exterior Window: Interior Finish	Factory Finish	6
4A - Non-historic / Significantly Altered Spaces	Exterior Window: Interior Finish	Paint	6
4A - Non-historic / Significantly Altered Spaces	Exterior Window: Interior Stool	Gypsum	6
4A - Non-historic / Significantly Altered Spaces	Exterior Window: Interior Stool	Wood	6
4A - Non-historic / Significantly Altered Spaces	Fire Suppression	Fire Extinguisher	6
4A - Non-historic / Significantly Altered Spaces	Fire Suppression	Wet Pipe Sprinkler	6
4A - Non-historic / Significantly Altered Spaces	Floor Surface	Carpet	6
4A - Non-historic / Significantly Altered Spaces	Floor Surface	Ceramic Tile	6
4A - Non-historic / Significantly Altered Spaces	Floor Surface	Concrete	6
4A - Non-historic / Significantly Altered Spaces	Floor Surface	Quarry Tile	6
4A - Non-historic / Significantly Altered Spaces	Floor Surface	Synthetic Sheet	6
4A - Non-historic / Significantly Altered Spaces	Furnishings	Appliances	6
4A - Non-historic / Significantly Altered Spaces	Furnishings	Brass Railing	6
4A - Non-historic / Significantly Altered Spaces	Furnishings	Built-in Shelf	6
4A - Non-historic / Significantly Altered Spaces	Furnishings	Cabinets	6
4A - Non-historic / Significantly Altered Spaces	Furnishings	Counter	6
4A - Non-historic / Significantly Altered Spaces	Furnishings	Furniture	6
4A - Non-historic / Significantly Altered Spaces	Furnishings	Gate	6
4A - Non-historic / Significantly Altered Spaces	Furnishings	Medical Equipment	6
4A - Non-historic / Significantly Altered Spaces	Furnishings	Shade/Blinds	6
4A - Non-historic / Significantly Altered Spaces	Furnishings	Steel Partitions	6

Zone Number & Description	Element Name	Description	Rating
4A - Non-historic / Significantly Altered Spaces	Furnishings	Toilet Room Fixtures	6
4A - Non-historic / Significantly Altered Spaces	HVAC Equipment	Baseboard Heater	6
4A - Non-historic / Significantly Altered Spaces	HVAC Equipment	Electric Heater	6
4A - Non-historic / Significantly Altered Spaces	HVAC Equipment	Exhaust Fan	6
4A - Non-historic / Significantly Altered Spaces	HVAC Equipment	Thermostat	6
4A - Non-historic / Significantly Altered Spaces	Interior Door	Aluminum and Glass	6
4A - Non-historic / Significantly Altered Spaces	Interior Door	Sidelight	6
4A - Non-historic / Significantly Altered Spaces	Interior Door	Steel, Flush	6
4A - Non-historic / Significantly Altered Spaces	Interior Door	Transom	6
4A - Non-historic / Significantly Altered Spaces	Interior Door	Wood and Glass	6
4A - Non-historic / Significantly Altered Spaces	Interior Door	Wood, Flush	6
4A - Non-historic / Significantly Altered Spaces	Interior Door Casing/Trim	Aluminum	6
4A - Non-historic / Significantly Altered Spaces	Interior Door Casing/Trim	Steel	6
4A - Non-historic / Significantly Altered Spaces	Interior Door Casing/Trim	Wood	6
4A - Non-historic / Significantly Altered Spaces	Interior Door Finish	Paint	6
4A - Non-historic / Significantly Altered Spaces	Interior Door Frame	Aluminum	6
4A - Non-historic / Significantly Altered Spaces	Interior Door Frame	Steel	6
4A - Non-historic / Significantly Altered Spaces	Interior Door Frame	Wood	6
4A - Non-historic / Significantly Altered Spaces	Interior Door Frame	Wood Threshold	6
4A - Non-historic / Significantly Altered Spaces	Interior Door Hardware	Aluminum	6
4A - Non-historic / Significantly Altered Spaces	Interior Door Hardware	Bronze/Brass	6
4A - Non-historic / Significantly Altered Spaces	Interior Door Hardware	Plastic	6
4A - Non-historic / Significantly Altered Spaces	Interior Door Hardware	Steel	6
4A - Non-historic / Significantly Altered Spaces	Interior Door Threshold	Aluminum	6

Zone Number & Description	Element Name	Description	Rating
4A - Non-historic / Significantly Altered Spaces	Interior Window Casing/Trim	Aluminum	6
4A - Non-historic / Significantly Altered Spaces	Interior Window Casing/Trim	Wood	6
4A - Non-historic / Significantly Altered Spaces	Interior Window Finish	Paint	6
4A - Non-historic / Significantly Altered Spaces	Interior Window Finish	Varnish	6
4A - Non-historic / Significantly Altered Spaces	Interior Window Frame	Steel	6
4A - Non-historic / Significantly Altered Spaces	Interior Window Frame	Wood	6
4A - Non-historic / Significantly Altered Spaces	Interior Window Glazing	Clear, Single Glazed	6
4A - Non-historic / Significantly Altered Spaces	Interior Window Glazing	Opaque Glass	6
4A - Non-historic / Significantly Altered Spaces	Interior Window Hardware	Brass/Bronze	6
4A - Non-historic / Significantly Altered Spaces	Interior Window Hardware	Wood	6
4A - Non-historic / Significantly Altered Spaces	Interior Window Sash	Aluminum, Fixed	6
4A - Non-historic / Significantly Altered Spaces	Interior Window Sash	Steel, Fixed	6
4A - Non-historic / Significantly Altered Spaces	Interior Window Sash	Transom	6
4A - Non-historic / Significantly Altered Spaces	Interior Window Sash	Wood, Fixed	6
4A - Non-historic / Significantly Altered Spaces	Lighting	Ceiling Mounted Fixture	6
4A - Non-historic / Significantly Altered Spaces	Lighting	Recessed Fixture	6
4A - Non-historic / Significantly Altered Spaces	Lighting	Wall Mounted Fixture	6
4A - Non-historic / Significantly Altered Spaces	Stair	Aluminum	6
4A - Non-historic / Significantly Altered Spaces	Stair	Quarry Tile	6
4A - Non-historic / Significantly Altered Spaces	Stair	Steel	6
4A - Non-historic / Significantly Altered Spaces	Stair Railing	Steel	6
4A - Non-historic / Significantly Altered Spaces	Wall Finish	Paint	6
4A - Non-historic / Significantly Altered Spaces	Wall Intrusions	Ashtray	6
4A - Non-historic / Significantly Altered Spaces	Wall Intrusions	Bulletin/Peg Board	6

Zone Number & Description	Element Name	Description	Rating
4A - Non-historic / Significantly Altered Spaces	Wall Intrusions	Camera	6
4A - Non-historic / Significantly Altered Spaces	Wall Intrusions	Conduit	6
4A - Non-historic / Significantly Altered Spaces	Wall Intrusions	Display Case	6
4A - Non-historic / Significantly Altered Spaces	Wall Intrusions	Drinking Fountain	6
4A - Non-historic / Significantly Altered Spaces	Wall Intrusions	Grille	6
4A - Non-historic / Significantly Altered Spaces	Wall Intrusions	Mailboxes	6
4A - Non-historic / Significantly Altered Spaces	Wall Intrusions	Mirror	6
4A - Non-historic / Significantly Altered Spaces	Wall Intrusions	Phone	6
4A - Non-historic / Significantly Altered Spaces	Wall Intrusions	Pipes	6
4A - Non-historic / Significantly Altered Spaces	Wall Intrusions	Security/Alarms	6
4A - Non-historic / Significantly Altered Spaces	Wall Intrusions	Signage	6
4A - Non-historic / Significantly Altered Spaces	Wall Surface	Ceramic Tile	6
4A - Non-historic / Significantly Altered Spaces	Wall Surface	Concrete Masonry Unit	6
4A - Non-historic / Significantly Altered Spaces	Wall Surface	Gypsum Board	6
4A - Non-historic / Significantly Altered Spaces	Wall Surface	Plaster	6
4A - Non-historic / Significantly Altered Spaces	Wall Surface	Quarry Tile	6
4A - Non-historic / Significantly Altered Spaces	Wall Trim	Wood	6
4A - Non-historic / Significantly Altered Spaces	Wall Trim (Base)	Ceramic Tile	6
4A - Non-historic / Significantly Altered Spaces	Wall Trim (Base)	Quarry Tile	6
4A - Non-historic / Significantly Altered Spaces	Wall Trim (Base)	Rubber/Plastic	6
4A - Non-historic / Significantly Altered Spaces	Wall Trim (Base)	Wood	6

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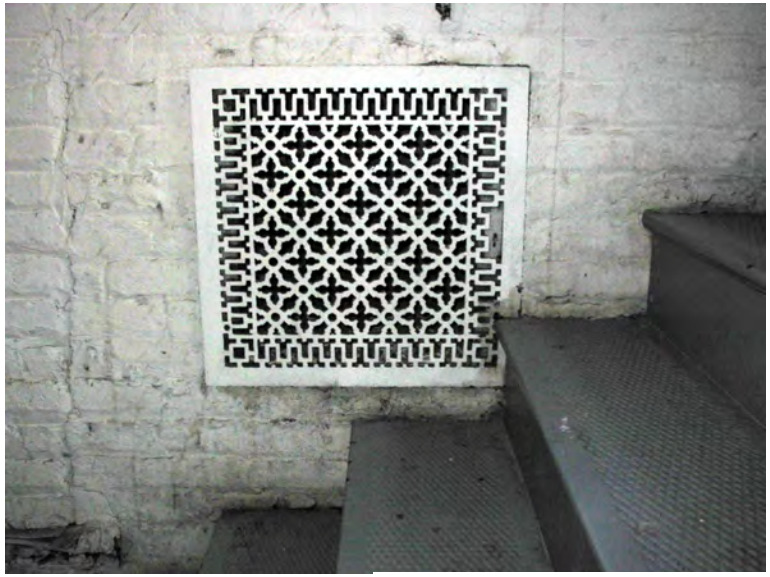

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Appendix C: Lighting Consultant Report

731 South Plymouth Court

Zone number	Zone name
1A	Primary Exterior Elevations (South and West)

The south and west façades of the Columbia College Dormitory, 731 S. Plymouth Court, offer little evidence of any original exterior lighting fixtures. At the south entry, only non-historic fixtures – including a small sconce and fluorescent striplights within the canopy – are apparent. No exterior fixtures are visible on the west façade.

Directly adjacent to the main entry on the west façade are two groupings of patched brickwork, one to either side of the limestone entryway. It is possible that these represent mounting locations for large sconces. With no historical fixtures or surviving documentation, no evidence remains regarding what type of fixtures may have been here.

Recommendations: With no historical references to direct any preservation work, any changes to the lighting should be sympathetic to the existing architecture.

- The sconce at the south entry appears to have been installed to address security concerns at that door. Replacing that fixture with either one or a pair of sconces sympathetic to the building's architecture would be a step closer to restoring the

West entry – possible sconce locations marked.

Patched brickwork on each side of main entry.

integrity of this building.

- Large, decorative sconces in keeping with the style of the building could be installed at either side of the west entry. Careful consideration should be taken to select fixtures which are not only sympathetic, but also do not detract from the true historical elements of the façade.