

**COLUMBIA COLLEGE CHICAGO
CAMPUS PRESERVATION PLAN**

Volume XI

1104 South Wabash Avenue

**Submitted by
McGuire Iglesias & Associates, Inc.**

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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 1104 South Wabash Avenue. 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: Philip Livingston, 2004

Name: 1104 Wabash Campus

Address: 1100-08 South Wabash Avenue/31-51 East 11th Street

Size: 8 stories / 120 feet x 166 feet
Approximately 177,000 square feet

Historic Information:

Architects: Jenney & Mundie, 1891-92.
Renovation Architect: A.S. Coffen, 1920.

Former Address: 384 South Wabash

Historic Name: Ludington Building.

Present Name: Ludington Building; 1104 Wabash Campus

Acquired by Columbia College: 1999

Original Building Type: Office

Style: Chicago Commercial

HBPP Building Classification:

Class #1: A building listed, or eligible for listing, as a National Historic Landmark.

Significance:

National Register Designation: Individually listed - 1980
City of Chicago Historic Designation: Local Landmark - 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 located at the Ryerson and Burnham Library of the Art Institute of Chicago. See Architectural Archives: Microfilm project. Call # 1973 1, reel 9: Frames 147-168 (with index on frames 10-11).

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Terminology

National Register of Historic Places (NR)

City of Chicago Landmark (CL)

Statement of Significance

The Ludington Building at 1104 South Wabash has important historic associations with significant individuals and cultural heritage, and is one of the few remaining examples of a skyscraper of its era, along with the Second Leiter Building (1891) and the Reliance Building (1895), distinguished by its overall design, fine, experimental materials and innovative structure in steel.

Historic Significance

The Ludington Building was built in 1891 for the estate of Nelson Ludington, a lumber magnate born 1818 to merchant class parents in Kent, New York. In 1839 he and his brother settled in Milwaukee, working in an uncle's hardware store, where they eventually became partners in the business. In 1848 Nelson and two partners founded a lumber company that held extensive timber land and built mills on the western shore of Michigan, at Marinette and at a site where his company established and named the town of Escanaba. The nearby town of Ludington, Michigan, was named for Nelson's cousin, James, a local developer. Nelson's brother, Harrison Ludington, went on to serve as governor of Wisconsin. To take advantage of the rail infrastructure then under construction, the lumber company moved its headquarters and some of its operations to Chicago in 1854. The company incorporated in 1868, and Nelson Ludington served as its president for the rest of his life, until 1883.

The building at 1104 South Wabash was commissioned by Nelson

Ludington's daughter, Mary Ludington Barnes, to house the book publishing company directed by her husband, Charles Barnes. Heir to publishers A.S. Barnes and Company, Charles expanded the operation, made acquisitions and renamed it the American Book Company. At the time, Chicago was a national center for the publishing industry, as demonstrated by this building and many others, particularly those on "Printing House Row," and including the former Lakeside Press Building also now owned by Columbia College.

The American Book Company built the building to house its offices, printing presses, packaging and shipping operations. Its frame was built to withstand the weight and vibrations of the presses, which were originally located on the 4th through 6th floors, and to accommodate the anticipated 8 story addition that was never built. Its status as a manufacturing facility determined its form as a loft building, with a practical and efficient interior that had few elegant original elements. Its location, between the Grand Central terminal at Harrison and Wells Streets and the Illinois Central station at Michigan Avenue and Roosevelt Road, made it ideal for the distribution of the company's products.

The Ludington Building was owned by descendants of its original owners until 1960, although it was occupied by many different tenants, including the Pepsodent toothpaste company in the 1910s and '20s. In 1960 it was sold to Warshawsky and Company, an autoparts firm, for use as a storage facility. It was bought by Columbia College in 1999. In

another case of the synchronicity between Columbia’s historic buildings and their current uses, a building which originally housed a book publishing firm now houses, along with the Film & Video Department and classrooms, the Center for Book and Paper Arts.

Architectural Significance

Architect William LeBaron Jenney (1832-1907) was born in Fairhaven, Massachusetts, the son of an affluent whaling ship owner. He came to age in an environment where practicality was admired, and at a time when new inventions like the textile mill, steam engine, and truss bridge brought new solutions to engineering problems. He attended the elite Phillips Academy in Andover, Massachusetts, and, while still in his teens, sailed around South America to California, Hawaii and the Philippines. While in the Philippines, he saw and was impressed by the indigenous method of constructing light-weight bamboo frames for buildings that needed to withstand the impact of tropical storms. This was a technique he never forgot and that influenced his later career when he worked with iron and, eventually, steel.

He entered Harvard University in 1850 to study engineering in its Lawrence Scientific School, however he left, disappointed with its program. He decided to study in Europe, because the best civil engineering schools at the time were in France. In 1853 he enrolled in the Ecole Centrale des Arts et Manufactures in Paris, the alma mater of structural engineer Gustav Eiffel. His courses focused on applied engineering and included introductory classes in architecture.

Jenney’s upbringing was a good preparation for the program at the Ecole Centrale.

“He absorbed a philosophy which first of all advocated economy, simplicity, and structural awareness and theorized that aesthetic beauty would naturally result once practical considerations were rationally satisfied. More importantly, Jenney learned a working methodology to implement and realize this outlook.” (Commission on Chicago Landmarks. *Preliminary Summary of Information on the Ludington Building*, p. 2.)

Jenney graduated with honors in 1856, and took his first job as a structural engineer with a railroad in Mexico. He returned home at the outbreak of the Civil War, joining the U.S. Army Corps of Engineers. During the war he served in Tennessee and Mississippi under Grant and Sherman, attaining the rank of major. In 1867 he moved to Chicago, opening an architecture office the next year and gaining his first important commission, the design of the West Parks system, in 1869. As the West Parks Commission chief engineer, he designed Humboldt, Garfield and Douglas parks and the boulevard system that connects them. Greatly influenced by the construction of the boulevard system of Paris which he saw as a student, Jenney used the French designs as his model for the parks and boulevards in Chicago, anticipating Daniel Burnham’s Plan of Chicago of 1909 by some 40 years. He was also supervising engineer for Frederick Law Olmsted’s landscape design of the Chicago suburb of Riverside, Illinois, one of a few entire towns in the United States listed on the National Register of Historic Places. The year 1869 was also the year Jenney co-authored, with his then-partner

Sanford E. Loring, the influential *The Principles and Practice of Architecture*. The book marked his professional transition from civil engineer to architect, and brought him to the attention of the business community as a designer of large commercial buildings. In 1879 Jenney designed the First Leiter Building (1879- 1972), a department store for Levi Z. Leiter, at Monroe and Wells streets in Chicago. This was a building that marked a significant milestone in architectural engineering: it combined, for the first time, all four essential elements of a modern skyscraper in one building. These were: its great height (First Leiter was originally five stories tall, and shortly after expanded to a then unheard-of seven stories); an iron skeletal frame; terra cotta fireproofing materials on all of its structural members; and, vertical transportation via elevators. Although the city building department required him to build one exterior party wall as a traditional masonry loadbearing structure, and the floors were of heavy timber construction, the rest of the building was a truly modern innovation.

Two years later he began work on the Home Insurance Building (1883-1931), located at Adams and LaSalle streets. This building was, in its original 10-story entirety, an iron- and steel-framed highrise with fireproof clay tile forming the floors and protecting the structure, making it widely recognized as the world's first true skyscraper: "many architectural historians give William LeBaron Jenney credit for designing the first fireproof, iron-frame skyscrapers." (Saliga, Pauline, ed. *The Sky's the Limit: A Century of Chicago Skyscrapers*, p. 7.) The First Leiter and Home Insurance buildings were the first of many tall commercial

buildings Jenney would design over a decade and a half, making him a leader in the field and earning him the nick-name "Father of the Skyscraper."

In addition to his groundbreaking experimentation with metal frame skyscrapers, Jenney was also influential as a writer, lecturer and mentor. His one year hiatus from architectural practice in 1876 was spent teaching architecture at the University of Michigan; he wrote regularly for the architectural press; and, most importantly, he trained many young architects in the techniques he refined, among whom were several of the most important younger architects of the Chicago Commercial school: William Holabird, Martin Roche, Daniel Burnham, John W. Root, and Louis Sullivan.

By the time he designed the Ludington Building in 1890-91, Jenney was at the apex of his creative life. He was the most experienced architect in the world working with the materials, concepts and practical solutions to the tall building problem, yet he was still experimenting with and perfecting the design. According to information prepared by the Commission on Chicago Landmarks, the Ludington Building was among the earliest to have a structural steel frame and it was one of the first to be clad entirely in terra cotta.

"For elegance and purity of over-all form combined with great delicacy of ornamental detail, all conceived within the limits of the empirical approach that Jenney favored, the architect's prize design is the Ludington Building, also completed in 1891. Indeed, it represents the artistic high point of Jenney's career."

(Placzek, Adolf, ed. *MacMillan Encyclopedia of Architects*, vol. 2 (of four), p. 496, under “William Le Baron Jenney” by Carl Condit.)

“The design of the Ludington Building represents what can be considered the finest unity of technological achievement and artistic expression of the skyscraper produced by the Jenney and Mundie office, and it compares favorably with the best contemporary works produced by Adler and Sullivan, Burnham and Root, Holabird and Roche, and other architects and designers associated with the Chicago School of Architecture.” (Commission on Chicago Landmarks. *Preliminary Summary of Information on the Ludington Building*, p. 7.)

“The most crisp and elegant treatment of the elevations in all of Jenney’s designs appears in the Ludington Building, 1104 South Wabash Avenue, Through its regularity and harmony, and its unusually slim piers and spandrels, the light and open and graceful wall that is possible with steel framing is given full expression. The disfiguring elements of earlier buildings – the heavy capitals, the rustication, the stout piers, and the uneven rhythm of wide and narrow members – are here reduced to a minimum.” (Condit, Carl. *The Chicago School of Architecture*, pp. 92-93.)

Originally designed to be sixteen stories tall, the Ludington was to have been built in two phases of eight stories each. The economic depression of 1893 no doubt had a deciding impact on the owner’s plans, and the intended upper half of the building was never built. “Had he been able to extend the building to its full 16 stories, that is to the height of the Manhattan (Building) [1891, also by Jenney], it would even today be one of the most spectacular structures in the city... a crystalline tower framed in red terra cotta.” Turak, Theodore. *William LeBaron Jenney, A Pioneer of Modern Architecture*, p. 299.)



Photo: Inland Architect, 1892

The importance of the building is not limited to the period and context within which it was built. It has been seen as embodying a design philosophy that, like the Second Leiter Building (Jenney 1891) and the Reliance Building (1895) by Burnham, Root and Atwood, aggressively predicted the direction of commercial design in the 20th century. “Like so many of Jenney’s buildings several tendencies can be discerned in its composition. The purity of the glass box is the most obvious. Here, in 1891, we have a building that anticipated Gropius’s model factory in the Werkbund exhibition of 1914 and the skyscrapers that became common

only after World War II.” (Turak, Theodore. *William LeBaron Jenney, A Pioneer of Modern Architecture*, p. 299.). The Ludington is pointed to by many as the ultimate design by the architect, whose work has had global importance to the present day.

The building’s few owners have made minimal alterations to it, with the result that it retains a high degree of integrity and its historic associations remain readily evident. The Ludington Building is an exceptional surviving example of the engineering, architectural, technological, and cultural forces at work in the last decade of the 19th century. Its open frame and minimized ornament heralded the commercial architecture of the 20th century, and it is one of the most important surviving buildings designed by the pioneering architect of skyscraper design.

Design Philosophy

William LeBaron Jenney based his approach to architecture on engineering principles by identifying and solving design problems through technology. Like his teachers in Paris, and as he taught his followers, he emphasized that

“The essential principle... was that the structural system embodied in a building and its formal architectural dress are interdependent aspects of the building art, and can be separated only by arbitrary, or even deceptive, means. The process of architectural design... must as a consequence represent a unification of planning and formal expression with structural techniques, which in turn must evolve from the materials of construction and the function for which the

building is intended.” (Placzek, Adolf, ed. *MacMillan Encyclopedia of Architects*, vol. 2 (of four), p. 494, under “William Le Baron Jenney” by Carl Condit.)

The problems to be solved were enormous; there was a need for buildings with many stories of space, yet historic masonry loadbearing structures of great height required thick walls, particularly at their base. This was not satisfactory, in part due to the expense of the materials, and due to the fact that, for building owners, the ground floor retail space represented the most valuable rent per square foot. An additional problem was height; the more stairs a tenant had to climb, the less could be charged in rent. In the Ludington Buildings case, hauling book printing materials to upper floors would have been prohibitively difficult. And, especially in Chicago during the years after the Great Fire, the problem of fireproofing a tall building needed to be addressed.

Jenney’s solution was to create a metal structural skeleton, and to hang the entire building from it. The metal frame would carry all of the weight of the building, isolating it and carrying it to the foundation at every vertical support. This relieved the walls of any load-bearing function, effectively turning them into screens which kept the weather out, and allowing them to be open in an unprecedented way. Because the frame allowed for thinner, more open walls, the problems presented by thick masonry walls were solved, and buildings became more profitable for their owners and their tenants. The problem of fireproofing was solved by cladding the structural supports in clay tile, and the floors could be made of the same material using clay tile arch construction. Lastly, the

problem of height was solved by elevators, which went through a dramatic period of technical advance during the 1880s, particularly with the introduction of electric elevators in 1887. With the exertion of stair-climbing eliminated, not only were tall buildings practical, but the potential rate of income from higher floors was greatly increased.

Further insights into the specific ideas that preoccupied Jenney is provided by an article he wrote at the time he began to design the Ludington Building, titled “The Age of Steel and Clay”:

“The advantages of steel were soon recognized.... Hence, as a natural consequence, steel rapidly took the place of iron and we entered upon an age of steel, our important buildings becoming literally and completely a steel construction fireproofed. The masonry reduced to the very minimum, not only carrying no weight, but being itself carried by lintels of steel.” (Jenney, William LeBaron, “The Age of Steel and Clay,” *Inland Architect*, August, 1890.)

In emphasizing the importance of the skeletal frame, he considered the problem of the building’s fireproofing in a new way, as a skin that would provide a protective envelope but only to cover the structural elements that functionally required it. Jenney advocated “terra cotta made rapidly by machine at low price, its surface dull glazed, impervious to moisture, hard baked, uniform in quality and color, using hand work for the few carved pieces.” (Jenney, William LeBaron, “The Age of Steel and Clay,” *Inland Architect*, August, 1890.) The conclusion he reached in the article is not only a guide to the future of design, it is also a description of the Ludington Building: “With cheap steel of a very superior quality

and a light, dull-glazed terra cotta and a strong light fireproofing, we are ready to build as never before – light, strong, and at a reasonable price within reach of every one who can afford to build at all; and we have entered upon a new age, an age of steel and clay.” (Jenney, William LeBaron, “The Age of Steel and Clay,” *Inland Architect*, August, 1890.)



Photo: Carl Condit, *The Chicago School of Architecture*, undated image.

His advocacy of mass-produced terra cotta, and his exclusive use of it on the façade and throughout the Ludington Building, led Jenney and other architects into a new era. Within a decade entirely terra cotta clad structures would become the norm, as demonstrated by such important landmarks as the Reliance Building of 1894-95 and the Railway Exchange Building of 1903-04, both by Daniel H. Burnham & Company, and the Carson, Pirie, Scott & Company Store by Louis Sullivan, built from 1899 to 1905. In addition, it led to the growth of the terra cotta industry, making Chicago the largest producer of architectural terra cotta in the world during the first three decades of the twentieth century.

“The Ludington Building expresses Jenney’s philosophy more strongly than even the First Leiter and the Leiter Store. In a certain sense, Jenney had come full circle because the Ludington realized in steel the initial statement made by the First Leiter in iron and wood.”
(Turak, Theodore. *William LeBaron Jenney, A Pioneer of Modern Architecture*, p. 295.)

As the pre-eminent work by one of history’s most important, innovative architects, the Ludington Building can be considered essential to our understanding of the development of the skyscraper, of Chicago’s role in the history of architecture, and of the birth of modern architecture.

Description

The building occupies its entire lot, which is open to Wabash Street to the east, 11th Street to the north, and an alley with the elevated tracks to the west. To its northeast are located an open park and the Getz Theater Building, both owned by Columbia College, and to the south is a

five story brick loft building of c1910.

The Ludington Building is an eight-story, plus basement with a steel frame structure with clay tile arch floors on spread foundations and continuous footings. The basement extends under vaulted sidewalks. It was designed to receive and additional eight stories and has a flat roof. Its principal facades, facing Wabash Avenue and 11th Street, are faced with unglazed red terra cotta that has been painted. Its side walls are common brick, although the terra cotta facing wraps around the corner at the alley and the west elevation has terra cotta mullions. Rare for buildings of its age, the Ludington retains its original terra cotta cornice.

The building is seven bays by ten bays, each bay 16 feet. On the seven bay Wabash façade the center and end bays carry pilaster forms and accentuated cornices. On the 11th Street façade the two center bays and the end bays are similarly accentuated. The corners have quoins and an elaborate cornice with Classical decorative features caps the building. The main entrance in the center of the Wabash facade has been altered although elements of the original design have only been covered over. The original wood double-hung windows at the second through eighth floors were all single light sash.

The Ludington is a Chicago Commercial Style building, characterized by the clear expression of its structural frame, by the lack of thick masonry in imitation of load-bearing walls, particularly at its base, and by windows of historically unprecedented size.

“The base of the Ludington is unusually fine: the narrow piers and the wide, undivided window panes set flush show how far Jenney could exploit the steel frame for lively architectonic effect.” (Condit, Carl. *The Chicago School of Architecture*, p. 93.)



Photo: McGuire Iglesias & Associates, Inc., 2004

The terra cotta cladding on the façade carries Classical Revival details that have been called Lombard Renaissance in style:

“Jenney decorated the frame with classical motifs that foreshadowed the Classical Revival initiated by the World’s Columbian Exposition of 1893. The Ludington exhibits a Neo Grec adaptation of the Lombard Renaissance. This style can be seen in the flat decoration of the pilasters and the clustering of candelabra and other ornament around the doorway. The choice of the Lombard Renaissance was appropriate. Terra cotta and brick were the natural materials of northern Italy, and the weightlessness of the style suits the light skin of the Ludington.” (Turak, Theodore. *William LeBaron Jenney, A Pioneer of Modern Architecture*, p. 299.)

The Ludington Building is among the most significant buildings in Chicago and the nation, and is a milestone in the history of the skyscraper. Overall, the building is in good condition and has a high degree of integrity.

Major Alterations

The Ludington Building has undergone few major exterior alterations. Minor brick alterations were made to the exterior of the building in 1920, when architect A.S. Coffen executed a renovation plan for the interior. A permit was issued in May, 1925, for a new fire escape, and for altering window openings for access to the fire escapes, including the hanging of doors. The main entrance to the building on Wabash was remodeled, including structural work on the piers, in April and May, 1936. The entrance was remodeled again with revolving doors in May, 1952, and the fire escapes were repaired in July, 1953. Other alterations to the main entrance include the installation of a black granite surround. The same black granite was used to cover and/or

replace the original terra cotta base along the Wabash façade and most of the 11th Street façade. The original storefront windows on the first floor have been replaced with metal framed windows within the existing masonry openings. Except for three original wood windows at the northwest corner of the building, all of the windows at the second through eighth floors have been replaced with metal double hung units. The terra cotta has been painted white.

On the interior, this building had permits for unspecified alterations in July, 1940; for a new 5,000 gallon water tank in June, 1951; for the installation of two new passenger elevators in April, 1952; for plumbing work in July, 1952; and, for a renovation of its lobby in October, 1954.

Since Columbia's acquisition of the building, extensive interior work has been completed: demolition of the 1st through 8th floors, and alteration of the entire interior, including the basement, in 1999; renovation of 3rd and 4th floor offices in 2000; alterations and demolition of non-loadbearing walls on the 5th through 7th floors in 2001; renovations to the 7th floor 2002; renovations to the basement and 8th floor in 2003; and construction of an elevator equipment penthouse on the roof, and 8th floor renovations in 2004.

Zone Numbers & Descriptions

The exterior and interior spaces of the 1104 Wabash Campus Building, originally the Ludington 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 (East and North) and Return (West)

Zone Level 2: Preservation

Not Applicable

Zone Level 3: Rehabilitation

- 3A – Secondary Exterior Elevations (South and West)
- 3B – Roof
- 3C – East (Main) and West Stairways

Zone Level 4: Free

- 4A – Non-historic / Significantly Altered Spaces

Detailed Zone Description – Zone 1: Preservation

<u>Zone number</u>	<u>Zone name</u>
1A	Primary Exterior Elevations (East and North) and Return (West)

The 1104 Wabash Campus Building, originally the Ludington Building, is located at the southwest corner of Wabash Avenue and 11th Street. The building is eight stories tall with primary façades on each street and a one-bay return at the west, alley façade. The building is Chicago Commercial Style in design, characterized by the clear expression of its structural frame, by the lack of thick masonry in imitation of load-bearing walls, particularly at its base, and by large windows. An early example of a skyscraper, the building was constructed with a steel frame and enclosed with masonry curtain walls.



East and north facades



Upper floor façade detail

The Wabash façade is seven bays wide and the 11th Street façade is ten bays wide. At the upper floors, the bays are composed of pairs of double-hung windows while the first floor has large storefront windows. Two fire escapes are located at the north (11th Street) façade. Of these, the east fire escape (with a dry stand pipe) was installed in 1925 and is accessed through wood and glass doors that each have a transom and sidelight. The west fire escape is accessed through the windows. The date of this fire escape is unknown.

The primary facades and return are clad entirely in light red terra cotta that has been painted. The first two floors of the façades are detailed with ornamented pilasters, mullions and spandrels. A projecting belt-course runs above each of these floors. The upper floors are composed

of flat wall surfaces, accentuated at the center and corner bays with simple pilasters and projecting belt-courses. The facades are capped with an ornate terra cotta cornice. The terra cotta wall surface, cornice and parapet appear to be in fair condition with some areas of chipped, cracked and displaced terra cotta.



North façade, first and second floors

Alterations include the replacement of original windows on all facades and bricked-in window openings at the return. Three original windows remain, one at the return and two at the west end of the north façade. At the first floor, the storefronts, storefront base, and doors have been replaced. The Wabash entrance has been remodeled with stone panels at the original decorative terra cotta transom, a black granite surround at new entrance doors and black granite base on the east façade and

portions of the north facade. The 11th Street entrances have been infilled with storefronts. The original terra cotta base is intact along the west half of the north façade. Despite these alterations the facades retain a high degree of integrity.



Return at alley (west) facade

Impact Overlay Zone

The façade has been significantly altered by changes to the entrance on Wabash Avenue. The terra cotta Classically styled ornament has been obscured beneath black granite. Inspection openings revealed the original ornament to be extant.

Architectural Recommendations

As a building listed on the National Register of Historic Places, designated as a City of Chicago Landmark, and eligible for National Historic Landmark listing, 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 beyond repair, replication in identical materials is recommended.

- Continue regular façade inspections and maintenance and include inspection of interior side of masonry in the attic area.



Remodeled Wabash Entrance (left) and inspection opening showing original terra cotta above entrance (right). Inspection opening (showing original terra cotta ornament behind granite) and photo by SAS Architects & Planners

- Inspect the terra cotta for cracks and deteriorated anchors. Repair and tuckpoint as necessary.
- Plan for a comprehensive terra cotta façade restoration including the removal of paint and soiling; repair and replacement of deteriorated terra cotta and anchors as necessary; tuckpointing with an appropriate mortar; and new sealants at wash joints and windows.
- Restore Wabash Avenue Entry. Remove the granite door surround and base and repair or replace the terra cotta at these locations to restore the historic appearance of the building. Original terra cotta remains behind the panels above the main

entrance. Repair the existing terra cotta and replicate in kind missing or severely damaged material using existing terra cotta and historic documentation as a guide.

- Upper floor windows: when the replacement of the non-original windows is considered, the new units should replicate the appearance of the original. This work should be done based on available historic documentation and should incorporate restoration of both materials and design. Any extant original window elements should be retained.
- Returning the ground floor storefronts to their 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.
- The exterior fire escapes are part of the historic of the building and should be retained.
- Avoid contact with detrimental deicing salts that can damage the wall and entry floor surfaces.

Lighting Recommendations

The east and north facades of 1104 S. Wabash Avenue, having a high degree of integrity, show no evidence of original lighting fixtures. Currently, the building is illuminated with two different types of HID floodlights mounted at the top of the first floor. These are closely spaced and wash both up and down the façade. In addition, two square incandescent downlights are mounted in the black granite above the

main entry on the east façade. Historical renderings and photographs show no sign of exterior light fixtures, and, in all likelihood, none were present originally.

- The HID floodlights are a significant intrusion to the architectural character of the building. These fixtures should be removed to restore the original appearance of the facade. If illumination of the façade is desired, a new lighting system should be designed which integrates with the architecture or adjacent street lighting poles.
- The downlights above the east entry, though not original, may be desired for nighttime safety. In restoring the east entry, care should be taken to replace the downlights with a lighting scheme that is sensitive the architectural character of the building.

Mechanical/Electrical Recommendations

- 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 facades, it is important to continue to keep soffits minimal and away from the glass.
- There are no significant mechanical intrusions on the main east and north façades. Continue to keep window air conditioning units, louvers, ventilation openings and other equipment away from the front façade.

- The façade return along the west elevation contains the freight elevator. Restoring the northwest corner of the building will require upgrading the appearance of the exterior openings while retaining the operating elevator inside. There are louvers on some floors which presumably are connected to air handling units in the west mechanical rooms. The louvers could be moved to the common brick elevation further south on the west wall.

Detailed Zone Description – Zone 3: Rehabilitation

<u>Zone number</u>	<u>Zone name</u>
3A	Secondary Exterior Elevations (South and West)

Secondary elevations of the 1104 Wabash Campus consist of the south and west facades. The south façade is visible above the neighboring, five story building and is clad in common brick. Windows along this façade are metal replacements.



Portion of south façade (side wall) visible from street



Alley (west) façade

The west facade faces an alley and is of brick with terra cotta belt-courses between each floor and terra cotta mullions between the original window openings. An original fire escape with ornamented landings is located near the center of the façade. A newer brick wall was constructed to enclose the south half of the loading dock, which has been converted into interior space. Original terra-cotta capitals remain at this wall. A service entry is located near the center of the façade and overhead garage doors are located between columns at the north half of the façade. Most window openings on this façade have been bricked in, filled with louvers, or both. The remaining windows are metal replacements.



View of bricked-in window openings and existing terra cotta trim and mullions at upper floors of West (alley) façade

Architectural Recommendations

The Secondary Elevations have a significant amount of historic fabric and design integrity and have been assigned Zone Level 3: Rehabilitation. These areas are modest in nature, not highly ornamented but with historic features which have been preserved and maintained. Historic elements appear to be in good to fair condition. There should be continued preservation of the brick wall surfaces, terra cotta wall trim (including belt-courses, mullions and capitals), clay tile coping and fire escape with ornamented landings. 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.

- Continue regular façade inspections and maintenance.

Mechanical/Electrical Recommendations

- The west bays have had air handling equipment for at least the past 30 years. While it would be difficult to eliminate the west ventilation openings, they could be incorporated into a more acceptable replacement window/panel system.

Detailed Zone Description – Zone 3: Rehabilitation

<u>Zone number</u>	<u>Zone name</u>
3B	Roof

The roof is flat and surfaced with a built-up bituminous material. Along the north façade and return is a brick parapet wall with terra cotta coping. A short brick parapet with clay tile coping is located along the east portion of the south wall. There is no parapet along the east edge of the roof or most of the west edge. The surface of the roof is sloped from the east to drains along the west edge. Two penthouses, one near the east edge and one near the southwest corner, are located on the roof and are of concrete block with sheet metal copings.



Edge of west parapet viewed from roof



Roof view looking southwest



Portion of south parapet wall looking east

Cautionary Zone Overlay:

The following HVAC equipment is on the roof:

- Approximately 20 air-cooled condensers and condensing units providing air conditioning heat rejection for nearly the entire

building.

- Two packaged HVAC units ducted to an elevator equipment room and a 10th floor technical space.
- The original chimney and combustion air intake for the boilers in the basement.
- An abandoned cooling tower along the south end of the roof.
- Original domestic water tank protrudes through the roof on the south edge of the roof.

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 that have been identified as historically important, such as the brick masonry at the parapet walls, should be preserved. Elements visible from the ground should be maintained and if necessary replaced with compatible material and design. Elements 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.

- Inspect and repair roof framing system (clay tile arch construction) visible in attic.

Mechanical/Electrical Recommendations

- The abandoned cooling tower should be removed.
- The rooftop equipment is not visible from the ground. As the cycle of updating and replacing mechanical equipment continues, new systems should also be designed not to be visible from grade. As equipment becomes obsolete it should be removed. In general, rooftop equipment should have a low profile and be located away from the perimeter and other areas where it can be visible from grade.

Detailed Zone Description – Zone 3: Rehabilitation

<u>Zone number</u>	<u>Zone name</u>
3C	East (Main) and West Stairways

The East (Main) Stairway is located behind the main elevator bank, in an enclosed, U-shaped well. The stair consists of a series of stacked, straight flights constructed of metal elements. Ornamentation includes a plate-band design across the risers, and decorative cast brackets at the underside. Round wood handrails are attached to each wall and a squared cast iron newel post with finial is located on the lower landing of each flight. All metal is painted.



East Stairway looking down from the second floor (left) and looking up at typical flight (right)

The walls and ceilings of the stair are of flat plaster with some areas of gypsum board. The landing floors are surfaced with carpet except the

first floor, which is terrazzo. The first two floors of the stairwell have a higher level of detail. At these floors, the southwest corner of the stair wall is curved and the flights between these floors have a quarter turn landing at the curved wall. The flight between the first and second floors has an intermediate landing and the walls have marble wainscoting.



West Stairway, typical configuration (left) and view of the more narrow stairs up to the roof (right)

The West Stairway serves as the secondary stair. It is utilitarian in design and has an open well. The structure consists of cast iron step plates bolted together with channel stringers. Each intermediate landing is metal, and each floor landing is surfaced in wood. The railing is composed of metal bars that form an 'X' between each pair of vertical bars and a pipe handrail. The newel posts are square with finials. A round handrail is attached to most of the outer walls. All metal is

painted. The walls are plaster with wood base trim and feature boxed out structural columns with molded plaster capitals. The ceilings are formed by the arched floor structure and are finished in plaster.



Detail of plaster wall and capital in the West Stairway



Detail of wood floor and wall trim at the West Stairway

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. 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 and be completed in a manner sympathetic to the historic character of the space.

Historic elements have been rated for preservation and appear to be in good condition. These include the cast and wrought iron stair elements, and the marble wainscoting, wood wall trim and floor, and plaster elements.

- Repair plaster in West Stairway, including walls, ceilings and ornamental column capitals.
- 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 extensive interior remodeling, the original floor layouts are not evident. Presently, the basement, first and second floor plans are asymmetrical, while the third through eighth floor plans are laid out around a rectangular corridor. At these upper floors, offices, classrooms and studios are arranged along the exterior walls, while the core of each floor holds work rooms, screening rooms, classrooms or lecture halls, depending on the floor. Mechanical rooms, closets and toilet rooms are clustered at the northwest end of each floor between the freight elevator and the west stairwell.



Typical corridor



Second floor gallery space

Throughout the building, the walls are gypsum board and most ceilings are suspended acoustical tile. Some floors have been carpeted or surfaced with synthetic tile.

Original building elements visible within this zone include:

- Wood floors throughout
- Structural elements such as cast concrete, brick vaulting, clay tile vaulting, steel members, and the stone foundation.
- Ceilings of exposed floor structure surfaced in plaster

- Boxed out structural columns with plaster surface and molded plaster capitals
- Stair from first floor food court to graduate offices in basement
- Terra cotta and cast iron columns at the loading dock
- Cast iron and prismatic glass ceiling in the sidewalk vaults



Detail of plaster pier capitals that can be found throughout the building



View of attic showing steel and clay-tile structure.

Cautionary Zone Overlay:

Mechanical and electrical equipment for the building is located throughout the basement. Two Steam boilers, an abandoned coal-fired boiler, a smaller gas boiler, condensate pump and feeders, and domestic water heaters are located in the Boiler/Mechanical Room near the southwest corner of the basement. The Under Vault Passage is located along the north wall of the basement and contains the storm sewers, sewage tank and sewer connection, fire protection water service fitting, domestic water service, main and meter, and sewage ejector. South of under vault area is a room containing the fire pump and controls. Off of the Under Vault Passage and near the center of the building is the Rectifier Space, which contains electrical equipment. Adjacent to the Rectifier Space is a Fan Room that contains an air handling unit. The Pump Room, located near the center of the basement off of the Corridor, contains the domestic water booster pump. The Electrical Room is located along the east wall of the

basement and contains switchboards, emergency panel and transformer and an air conditioner. Building Storage is an L-shaped room in the southeast corner of the basement and contains the gas service with pressure reducer and meter.

Throughout the building, equipment is located in a cluster of electrical, data and fan rooms at the west end of each floor. These rooms contain air handling units, telecommunications equipment, and electrical panel boards. An emergency generator is located on the first floor in the room adjacent to the fan room.

A chimney shaft is located near the center of the south wall of the building and extends from the first floor to the roof. The passenger elevator shafts extend from pits in the basement to the roof penthouses where the operating equipment is located. The freight elevator shaft extends from a pit in the northwest corner of the basement to the eighth floor. The operating equipment for this elevator is contained in a basement room adjacent to the pit.

Architectural Recommendations

The basement through eighth floor of the original building have undergone extensive remodeling and retain a limited amount of historic fabric. 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 identified as historically important should be preserved.

- Continued preservation of the plaster covered, exposed floor structure and ornamental column capitals, is recommended. Although dropped ceilings have been and are being installed to hide ductwork and wiring, preservation of the plaster leaves the option for uncovering it later.
- Organize and locate the newspaper boxes, free standing signage and other containers to minimize a cluttered appearance.

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Zone Number & Description	Element Name	Description	Rating	Condition	Quantity	Photograph
1A - Primary Exterior Elevations (East and North) and Return (West)	Cornice	Glazed Terra Cotta	1	Good Fair Poor Unknown Total:	lf 330 lf lf lf 330 lf	 1104_0928_0002.jpg
1A - Primary Exterior Elevations (East and North) and Return (West)	Parapet	Glazed Terra Cotta	1	Good Fair Poor Unknown Total:	lf 330 lf lf lf 330 lf	 1104_1014_0019.jpg
1A - Primary Exterior Elevations (East and North) and Return (West)	Wall Surface	Glazed Terra Cotta	1	Good Fair Poor Unknown Total:	sf 15,965 sf sf sf 15,965 sf	 1104_0928_0001.jpg
1A - Primary Exterior Elevations (East and North) and Return (West)	Exterior Window Casing/Trim	Wood	2	Good Fair Poor Unknown Total:	lf 130 lf lf lf 130 lf	 1104_0928_0004.jpg

Zone Number & Description	Element Name	Description	Rating	Condition	Quantity	Photograph
1A - Primary Exterior Elevations (East and North) and Return (West)	Exterior Window Glazing	Clear, Single Glazed	2	Good	8 lights	 1104_1014_0018.jpg
				Fair	lights	
				Poor	lights	
				Unknown	lights	
				Total:	8 lights	
1A - Primary Exterior Elevations (East and North) and Return (West)	Exterior Window Sash	Wood, Double Hung	2	Good	3 each	 1104_0928_0004.jpg
				Fair	each	
				Poor	each	
				Unknown	each	
				Total:	3 each	

Zone Number & Description	Element Name	Description	Rating
1A - Primary Exterior Elevations (East and North) and Return (West)	Exterior Window Frame	Wood	3
1A - Primary Exterior Elevations (East and North) and Return (West)	Exterior Door	Wood and Glass	4
1A - Primary Exterior Elevations (East and North) and Return (West)	Exterior Door	Wood, Sidelight	4
1A - Primary Exterior Elevations (East and North) and Return (West)	Exterior Door	Wood, Transom	4
1A - Primary Exterior Elevations (East and North) and Return (West)	Exterior Door Frame	Wood	4
1A - Primary Exterior Elevations (East and North) and Return (West)	Exterior Door Hardware	Steel	4
1A - Primary Exterior Elevations (East and North) and Return (West)	Stair	Steel	4
1A - Primary Exterior Elevations (East and North) and Return (West)	Entry Ceiling Finish	Paint	6
1A - Primary Exterior Elevations (East and North) and Return (West)	Entry Ceiling Surface	Concrete	6
1A - Primary Exterior Elevations (East and North) and Return (West)	Exterior Door	Aluminum and Glass	6
1A - Primary Exterior Elevations (East and North) and Return (West)	Exterior Door	Aluminum, Transom	6
1A - Primary Exterior Elevations (East and North) and Return (West)	Exterior Door Casing/Trim	Granite	6
1A - Primary Exterior Elevations (East and North) and Return (West)	Exterior Door Finish	Paint	6

Zone Number & Description	Element Name	Description	Rating
1A - Primary Exterior Elevations (East and North) and Return (West)	Exterior Door Frame	Aluminum	6
1A - Primary Exterior Elevations (East and North) and Return (West)	Exterior Door Hardware	Aluminum	6
1A - Primary Exterior Elevations (East and North) and Return (West)	Exterior Storefront Finish	Factory Finish	6
1A - Primary Exterior Elevations (East and North) and Return (West)	Exterior Storefront Frame	Aluminum	6
1A - Primary Exterior Elevations (East and North) and Return (West)	Exterior Storefront Glazing	Insulated Glass	6
1A - Primary Exterior Elevations (East and North) and Return (West)	Exterior Storefront Sash	Aluminum, Fixed	6
1A - Primary Exterior Elevations (East and North) and Return (West)	Exterior Window Casing/Trim	Metal	6
1A - Primary Exterior Elevations (East and North) and Return (West)	Exterior Window Finish	Factory Finish	6
1A - Primary Exterior Elevations (East and North) and Return (West)	Exterior Window Finish	Paint	6
1A - Primary Exterior Elevations (East and North) and Return (West)	Exterior Window Frame	Metal	6
1A - Primary Exterior Elevations (East and North) and Return (West)	Exterior Window Glazing	Clear, Single Glazed	6
1A - Primary Exterior Elevations (East and North) and Return (West)	Exterior Window Glazing	Insulated Glass	6
1A - Primary Exterior Elevations (East and North) and Return (West)	Exterior Window Glazing	Insulated Wire Glass	6




Zone Number & Description	Element Name	Description	Rating
1A - Primary Exterior Elevations (East and North) and Return (West)	Exterior Window Sash	Metal, Double Hung	6
1A - Primary Exterior Elevations (East and North) and Return (West)	Lighting	Recessed Fixture	6
1A - Primary Exterior Elevations (East and North) and Return (West)	Lighting	Wall Mounted Fixture	6
1A - Primary Exterior Elevations (East and North) and Return (West)	Wall Base	Granite	6
1A - Primary Exterior Elevations (East and North) and Return (West)	Wall Finish	Paint	6
1A - Primary Exterior Elevations (East and North) and Return (West)	Wall Intrusions	Signage	6
1A - Primary Exterior Elevations (East and North) and Return (West)	Wall Surface	Masonry Panels	6
1A - Primary Exterior Elevations (East and North) and Return (West)	Wall Surface	Wood	6

Zone Number & Description	Element Name	Description	Rating	Condition	Quantity	Photograph
3A - Secondary Exterior Building Facades (South and West)	Stair	Cast Iron	2	Good	sf	 1104_0110_0095.jpg
				Fair	760 sf	
				Poor	sf	
				Unknown	sf	
				Total:	760 sf	
3A - Secondary Exterior Building Facades (South and West)	Wall Trim	Glazed Terra Cotta	2	Good	lf	 1104_1014_0020.jpg
				Fair	660 lf	
				Poor	lf	
				Unknown	lf	
				Total:	660 lf	

Zone Number & Description	Element Name	Description	Rating
3A - Secondary Exterior Building Facades (South and West)	Parapet	Clay Tile Coping	3
3A - Secondary Exterior Building Facades (South and West)	Wall Surface	Brick	3
3A - Secondary Exterior Building Facades (South and West)	Wall Structure	Cast Concrete	4
3A - Secondary Exterior Building Facades (South and West)	Exterior Door	Overhead Door	6
3A - Secondary Exterior Building Facades (South and West)	Exterior Door	Steel, Flush	6
3A - Secondary Exterior Building Facades (South and West)	Exterior Door Finish	Paint	6
3A - Secondary Exterior Building Facades (South and West)	Exterior Door Frame	Steel	6
3A - Secondary Exterior Building Facades (South and West)	Exterior Door Hardware	Aluminum	6
3A - Secondary Exterior Building Facades (South and West)	Exterior Door Hardware	Steel	6
3A - Secondary Exterior Building Facades (South and West)	Exterior Window Finish	Factory Finish	6
3A - Secondary Exterior Building Facades (South and West)	Exterior Window Glazing	Insulated Glass	6
3A - Secondary Exterior Building Facades (South and West)	Exterior Window Glazing	Insulated Wire Glass	6
3A - Secondary Exterior Building Facades (South and West)	Exterior Window Sash	Aluminum, Double Hung	6

Zone Number & Description	Element Name	Description	Rating
3A - Secondary Exterior Building Facades (South and West)	Exterior Window Sill	Aluminum	6
3A - Secondary Exterior Building Facades (South and West)	Exterior Window Sill	Concrete	6
3A - Secondary Exterior Building Facades (South and West)	Exterior Window Sill	Limestone	6
3A - Secondary Exterior Building Facades (South and West)	Wall Base	Concrete	6
3A - Secondary Exterior Building Facades (South and West)	Wall Finish	Paint	6
3A - Secondary Exterior Building Facades (South and West)	Wall Intrusions	Conduit	6
3A - Secondary Exterior Building Facades (South and West)	Wall Intrusions	Pipes	6
3A - Secondary Exterior Building Facades (South and West)	Wall Intrusions	Signage	6
3A - Secondary Exterior Building Facades (South and West)	Wall Intrusions	Vent	6
3A - Secondary Exterior Building Facades (South and West)	Wall Surface	Brick Infill	6
3A - Secondary Exterior Building Facades (South and West)	Wall Surface	Sheet Metal	6

Zone Number & Description	Element Name	Description	Rating
3B - Roof	Parapet	Brick	3
3B - Roof	Chimney	Metal	4
3B - Roof	Drainage	Downspouts	6
3B - Roof	Drainage	Gutter	6
3B - Roof	Exterior Door	Steel, Flush	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 Door Hardware	Steel	6
3B - Roof	Parapet	Brick	6
3B - Roof	Roof Flashing/Trim	Metal Flashing	6
3B - Roof	Roof Openings	Hatch	6
3B - Roof	Roof Surface	Built-up Bituminous	6
3B - Roof	Roof Surface	Paint	6
3B - Roof	Roof Surface Intrusions	Conduit	6
3B - Roof	Roof Surface Intrusions	Vent Pipes	6
3B - Roof	Wall Surface	Concrete Masonry Unit	6
3B - Roof	Wall Trim	Metal Coping	6

Zone Number & Description	Element Name	Description	Rating	Condition	Quantity	Photograph
3C - East (Main) and West Stairways	Stair	Cast Iron	2	Good	1,860 sf	
				Fair	80 sf	
				Poor	sf	
				Unknown	sf	
				Total:	1,940 sf	
3C - East (Main) and West Stairways	Stair Railing	Cast and Wrought Iron	2	Good	475 lf	
				Fair	lf	
				Poor	lf	
				Unknown	lf	
				Total:	475 lf	
3C - East (Main) and West Stairways	Wall Surface	Marble	2	Good	160 sf	
				Fair	sf	
				Poor	sf	
				Unknown	sf	
				Total:	160 sf	


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Zone Number & Description	Element Name	Description	Rating
3C - East (Main) and West Stairways	Ceiling Surface	Clay Tile	3
3C - East (Main) and West Stairways	Ceiling Surface	Plaster	3
3C - East (Main) and West Stairways	Floor Decking	Concrete	3
3C - East (Main) and West Stairways	Floor Surface	Wood	3
3C - East (Main) and West Stairways	HVAC Equipment	Radiator	3
3C - East (Main) and West Stairways	Stair Railing	Wood	3
3C - East (Main) and West Stairways	Wall Ornament	Plaster Column Capital	3
3C - East (Main) and West Stairways	Wall Structure	Cast Concrete	3
3C - East (Main) and West Stairways	Wall Surface	Plaster	3
3C - East (Main) and West Stairways	Wall Trim (Base)	Wood	3
3C - East (Main) and West Stairways	Ceiling Finish	Paint	6
3C - East (Main) and West Stairways	Ceiling Intrusions	Conduit	6
3C - East (Main) and West Stairways	Ceiling Intrusions	Pipes	6
3C - East (Main) and West Stairways	Fire Egress	Emergency Lighting	6
3C - East (Main) and West Stairways	Fire Suppression	Wall Hose	6
3C - East (Main) and West Stairways	Fire Suppression	Wet Pipe Sprinkler	6
3C - East (Main) and West Stairways	Floor Decking	Wood	6
3C - East (Main) and West Stairways	Floor Finish	Paint	6
3C - East (Main) and West Stairways	Floor Surface	Carpet	6
3C - East (Main) and West Stairways	Floor Surface	Terrazzo	6
3C - East (Main) and West Stairways	Interior Door	Steel, Flush	6
3C - East (Main) and West Stairways	Interior Door	Wood, Flush	6
3C - East (Main) and West Stairways	Interior Door Finish	Paint	6
3C - East (Main) and West Stairways	Interior Door Frame	Steel	6
3C - East (Main) and West Stairways	Interior Door Hardware	Aluminum	6
3C - East (Main) and West Stairways	Interior Door Hardware	Steel	6

Zone Number & Description	Element Name	Description	Rating
3C - East (Main) and West Stairways	Lighting	Wall Mounted Fixture	6
3C - East (Main) and West Stairways	Smoke Detection	Device/Equipment	6
3C - East (Main) and West Stairways	Stair Finish	Paint	6
3C - East (Main) and West Stairways	Wall Finish	Paint	6
3C - East (Main) and West Stairways	Wall Intrusions	Conduit	6
3C - East (Main) and West Stairways	Wall Intrusions	Pipes	6
3C - East (Main) and West Stairways	Wall Intrusions	Signage	6
3C - East (Main) and West Stairways	Wall Surface	Concrete Masonry Unit	6
3C - East (Main) and West Stairways	Wall Surface	Gypsum Board	6
3C - East (Main) and West Stairways	Wall Surface	Spray-on Fire Proofing	6
3C - East (Main) and West Stairways	Wall Surface	Wood	6
3C - East (Main) and West Stairways	Wall Trim (Base)	Rubber/Plastic	6

Zone Number & Description	Element Name	Description	Rating	Condition	Quantity	Photograph
4A - Non-historic / Significantly Altered Spaces	Column	Terra Cotta and Cast Iron	2	Good Fair Poor Unknown Total:	3 each each each each 3 each	 <p data-bbox="1745 532 1948 557">1104_0110_0090.jpg</p>

Zone Number & Description	Element Name	Description	Rating
4A - Non-historic / Significantly Altered Spaces	Ceiling Surface	Plaster	3
4A - Non-historic / Significantly Altered Spaces	Elevators	Freight	3
4A - Non-historic / Significantly Altered Spaces	Exterior Window: Interior Stool	Wood	3
4A - Non-historic / Significantly Altered Spaces	Floor Structure	Brick	3
4A - Non-historic / Significantly Altered Spaces	Floor Structure	Clay Tile	3
4A - Non-historic / Significantly Altered Spaces	Floor Structure	Steel	3
4A - Non-historic / Significantly Altered Spaces	Floor Surface	Concrete	3
4A - Non-historic / Significantly Altered Spaces	Floor Surface	Wood	3
4A - Non-historic / Significantly Altered Spaces	Foundation	Stone	3
4A - Non-historic / Significantly Altered Spaces	HVAC Equipment	Radiator	3
4A - Non-historic / Significantly Altered Spaces	Sidewalk Vault	Cast Iron and Prismatic Glass	3
4A - Non-historic / Significantly Altered Spaces	Stair	Cast Iron	3
4A - Non-historic / Significantly Altered Spaces	Wall Ornament	Plaster Column Capital	3
4A - Non-historic / Significantly Altered Spaces	Wall Structure	Cast Concrete	3
4A - Non-historic / Significantly Altered Spaces	Wall Surface	Brick	3
4A - Non-historic / Significantly Altered Spaces	Wall Surface	Plaster	3
4A - Non-historic / Significantly Altered Spaces	Exterior Door Hardware	Steel	4
4A - Non-historic / Significantly Altered Spaces	Exterior Door: Interior Casing/Trim	Wood	4
4A - Non-historic / Significantly Altered Spaces	Interior Door	Steel	4
4A - Non-historic / Significantly Altered Spaces	Ceiling Finish	Paint	6
4A - Non-historic / Significantly Altered Spaces	Ceiling Intrusions	Conduit	6
4A - Non-historic / Significantly Altered Spaces	Ceiling Intrusions	Duct Work	6
4A - Non-historic / Significantly Altered Spaces	Ceiling Intrusions	Sound Insulating Panels	6
4A - Non-historic / Significantly Altered Spaces	Ceiling Intrusions	Suspended Ceiling	6
4A - Non-historic / Significantly Altered Spaces	Ceiling Surface	Accoustical Tiles (Suspended)	6
4A - Non-historic / Significantly Altered Spaces	Ceiling Surface	Gypsum Board	6

Zone Number & Description	Element Name	Description	Rating
4A - Non-historic / Significantly Altered Spaces	Elevators	Passenger	6
4A - Non-historic / Significantly Altered Spaces	Exterior Door Hardware	Aluminum	6
4A - Non-historic / Significantly Altered Spaces	Exterior Door: Interior Finish	Paint	6
4A - Non-historic / Significantly Altered Spaces	Exterior Window Hardware	Aluminum	6
4A - Non-historic / Significantly Altered Spaces	Exterior Window Hardware	Plastic	6
4A - Non-historic / Significantly Altered Spaces	Exterior Window: Interior Casing/Trim	Aluminum	6
4A - Non-historic / Significantly Altered Spaces	Exterior Window: Interior Finish	Factory Finish	6
4A - Non-historic / Significantly Altered Spaces	Exterior Window: Interior Stool	Aluminum	6
4A - Non-historic / Significantly Altered Spaces	Exterior Window: Interior Stool	Wood	6
4A - Non-historic / Significantly Altered Spaces	Fire Detection	Alarm/Pull	6
4A - Non-historic / Significantly Altered Spaces	Fire Egress	Emergency Lighting	6
4A - Non-historic / Significantly Altered Spaces	Fire Egress	Exit Signage	6
4A - Non-historic / Significantly Altered Spaces	Fire Egress	Lighted Exit Signage	6
4A - Non-historic / Significantly Altered Spaces	Fire Suppression	Fire Extinguisher	6
4A - Non-historic / Significantly Altered Spaces	Fire Suppression	Sprinklerhead	6
4A - Non-historic / Significantly Altered Spaces	Fire Suppression	Wall Hose	6
4A - Non-historic / Significantly Altered Spaces	Fire Suppression	Wet Pipe Sprinkler	6
4A - Non-historic / Significantly Altered Spaces	Floor Decking	Plywood	6
4A - Non-historic / Significantly Altered Spaces	Floor Finish	Paint	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	Entrance Mat	6
4A - Non-historic / Significantly Altered Spaces	Floor Surface	Manhole	6
4A - Non-historic / Significantly Altered Spaces	Floor Surface	Rubber	6
4A - Non-historic / Significantly Altered Spaces	Floor Surface	Synthetic Tile	6
4A - Non-historic / Significantly Altered Spaces	Floor Surface	Terrazzo	6

Zone Number & Description	Element Name	Description	Rating
4A - Non-historic / Significantly Altered Spaces	Floor Surface	Wood	6
4A - Non-historic / Significantly Altered Spaces	Furnishings	Built-in Cabinet	6
4A - Non-historic / Significantly Altered Spaces	Furnishings	Counter	6
4A - Non-historic / Significantly Altered Spaces	Furnishings	Display Case	6
4A - Non-historic / Significantly Altered Spaces	Furnishings	Film / Video Equipment	6
4A - Non-historic / Significantly Altered Spaces	Furnishings	Furniture	6
4A - Non-historic / Significantly Altered Spaces	Furnishings	Lockers	6
4A - Non-historic / Significantly Altered Spaces	Furnishings	Railing	6
4A - Non-historic / Significantly Altered Spaces	Furnishings	Shade/Blinds	6
4A - Non-historic / Significantly Altered Spaces	Furnishings	Toilet Partitions	6
4A - Non-historic / Significantly Altered Spaces	Furnishings	Toilet Room Fixtures	6
4A - Non-historic / Significantly Altered Spaces	Furnishings	Vending	6
4A - Non-historic / Significantly Altered Spaces	HVAC Equipment	Baseboard Heater	6
4A - Non-historic / Significantly Altered Spaces	HVAC Equipment	Forced Air Ducts	6
4A - Non-historic / Significantly Altered Spaces	HVAC Equipment	Radiator	6
4A - Non-historic / Significantly Altered Spaces	Interior Door	Steel, Flush	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 Finish	Factory Finish	6
4A - Non-historic / Significantly Altered Spaces	Interior Door Finish	Paint	6
4A - Non-historic / Significantly Altered Spaces	Interior Door Frame	Steel	6
4A - Non-historic / Significantly Altered Spaces	Interior Door Hardware	Aluminum	6
4A - Non-historic / Significantly Altered Spaces	Interior Door Hardware	Steel	6
4A - Non-historic / Significantly Altered Spaces	Interior Window Casing/Trim	Steel	6
4A - Non-historic / Significantly Altered Spaces	Interior Window Finish	Paint	6
4A - Non-historic / Significantly Altered Spaces	Interior Window Frame	Steel	6

Zone Number & Description	Element Name	Description	Rating
4A - Non-historic / Significantly Altered Spaces	Interior Window Glazing	Wire Glass	6
4A - Non-historic / Significantly Altered Spaces	Interior Window Sash	Metal Gate	6
4A - Non-historic / Significantly Altered Spaces	Interior Window Sash	Steel, 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	Stagelighting	6
4A - Non-historic / Significantly Altered Spaces	Lighting	Suspended Fixture	6
4A - Non-historic / Significantly Altered Spaces	Lighting	Tracklighting	6
4A - Non-historic / Significantly Altered Spaces	Lighting	Wall Mounted Fixture	6
4A - Non-historic / Significantly Altered Spaces	Ramp Railing	Steel	6
4A - Non-historic / Significantly Altered Spaces	Ramp Surface	Concrete	6
4A - Non-historic / Significantly Altered Spaces	Smoke Detection	Device/Equipment	6
4A - Non-historic / Significantly Altered Spaces	Space Intrusions	Display Cases	6
4A - Non-historic / Significantly Altered Spaces	Space Intrusions	Stage	6
4A - Non-historic / Significantly Altered Spaces	Stair	Concrete	6
4A - Non-historic / Significantly Altered Spaces	Stair	Steel	6
4A - Non-historic / Significantly Altered Spaces	Stair Finish	Paint	6
4A - Non-historic / Significantly Altered Spaces	Stair Railing	Steel	6
4A - Non-historic / Significantly Altered Spaces	Stair Surface	Carpet	6
4A - Non-historic / Significantly Altered Spaces	Stair Surface	Wood	6
4A - Non-historic / Significantly Altered Spaces	Wall Finish	Paint	6
4A - Non-historic / Significantly Altered Spaces	Wall Intrusions	Bulletin/Peg Board	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	Dry Erase Board	6
4A - Non-historic / Significantly Altered Spaces	Wall Intrusions	Mirror	6

Zone Number & Description	Element Name	Description	Rating
4A - Non-historic / Significantly Altered Spaces	Wall Intrusions	Peg Board	6
4A - Non-historic / Significantly Altered Spaces	Wall Intrusions	Phone	6
4A - Non-historic / Significantly Altered Spaces	Wall Intrusions	Signage	6
4A - Non-historic / Significantly Altered Spaces	Wall Intrusions	Speakers	6
4A - Non-historic / Significantly Altered Spaces	Wall Intrusions	Vent / Louver	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	Wallpaper	6
4A - Non-historic / Significantly Altered Spaces	Wall Trim	Wood	6
4A - Non-historic / Significantly Altered Spaces	Wall Trim (Base)	Rubber/Plastic	6
4A - Non-historic / Significantly Altered Spaces	Wall Trim (Base)	Terrazzo	6
4A - Non-historic / Significantly Altered Spaces	Wall Trim (Base)	Wood	6



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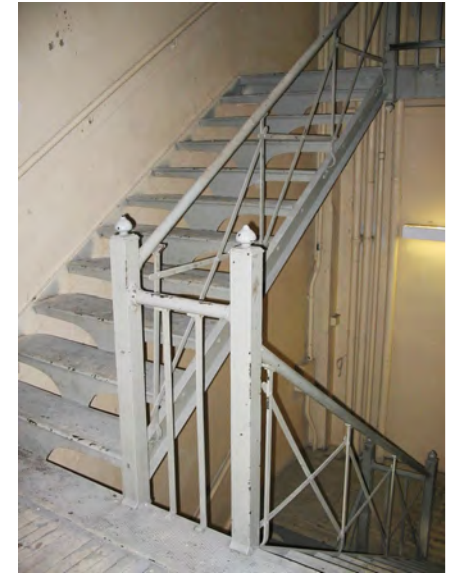
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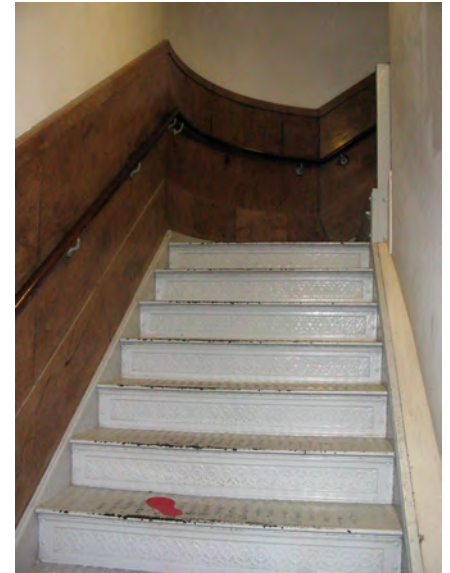
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1104 South Wabash Avenue

<u>Zone number</u>	<u>Zone name</u>
1A	Primary Exterior Elevations (East and North) and Return (West)

The east and north facades of 1104 S. Wabash Avenue, having a high degree of integrity, show no evidence of original lighting fixtures. Currently, the building is illuminated with two different types of HID floodlights mounted at the top of the first floor. These wash both up and down the façade. In addition, two square incandescent downlights are mounted in the black granite above the main entry on the east façade. Historical renderings and photographs show no sign of exterior light fixtures, and, in all likelihood, none were present originally.

Recommendations:

- The HID floodlights are a significant intrusion to the architectural character of the building. These fixtures should be removed to restore the original appearance of the facade. If illumination of the façade is desired, a new lighting system should be designed which integrates with the architecture or adjacent street lighting poles.
- The downlights above the east entry, though not original, may be desired for nighttime safety. If, in the course of

restoration, the black granite is removed, care should be taken to replace the downlights with a lighting scheme which is sensitive the architectural character of the building.



Exterior elevation – HID floodlights mounted to building façade.



East elevation – incandescent downlights above east entry.