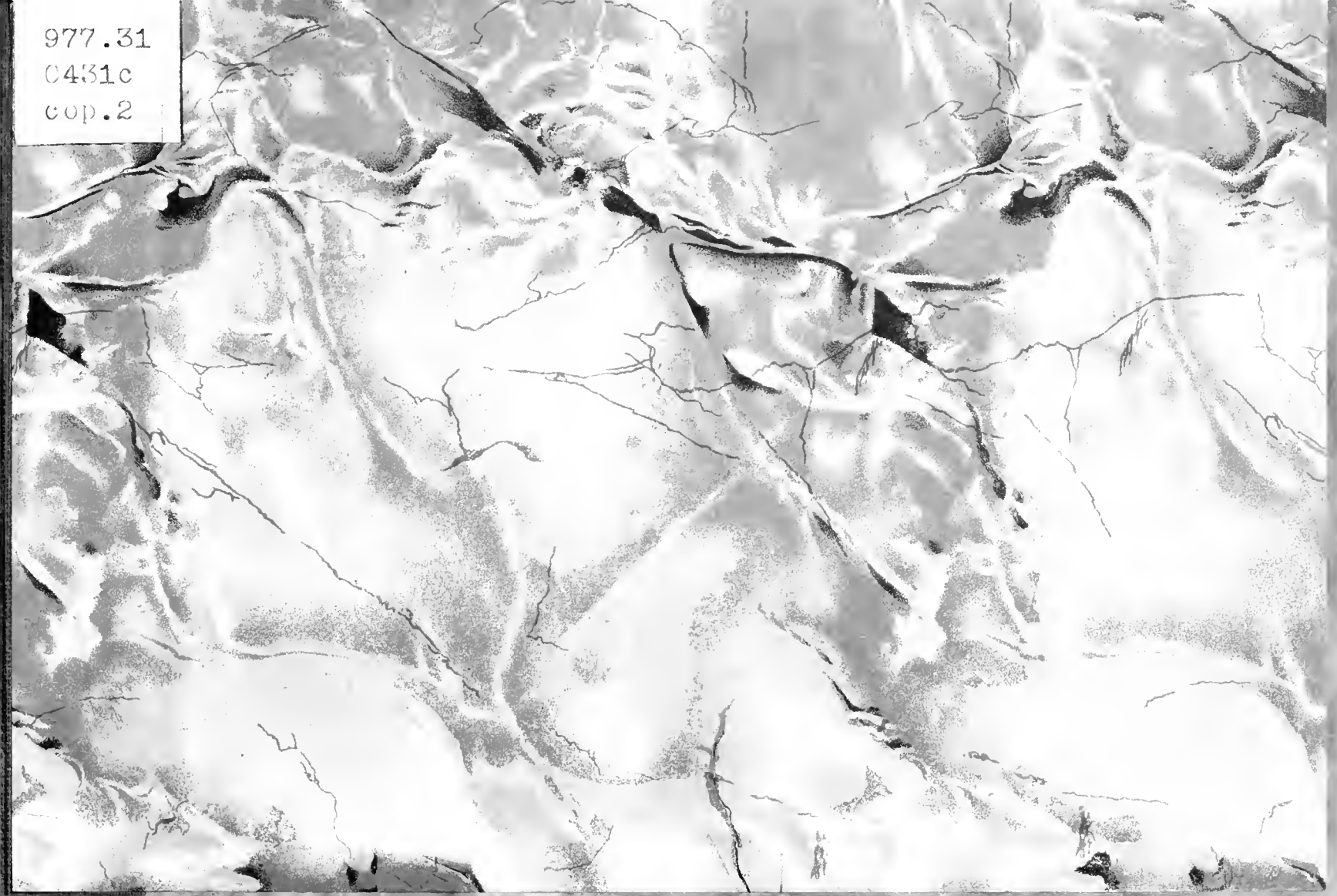


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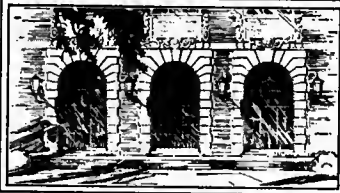
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# CHICAGO



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## HISTORY OF CHICAGO.—CONDENSED.



ALTHOUGH the site of Chicago was visited by Sieur Joliet as far back as 1674, by La Salle eight years later, and by Father Marquette at about the same time, the history of Chicago properly begins with the treaty made with twelve tribes of Indians in 1795 at Green-ville, Ohio, when Gen. Anthony Wayne, as agent for the Government of the United States, purchased the original site of Chicago. In the treaty negotiated at that time, it was provided that the United States should have certain pieces of ground for trading posts, and one of them is thus described: "One piece of land six miles square, at the mouth of Chicago River, empty-into Lake Michigan, where a fort formerly stood."

Thus was established the site of Fort Dearborn, built by Major Whistler in 1803, and around which slowly gathered a little settlement which has grown to be the second city of the western world.

By 1820 a dozen or more families had established themselves in the village, but it was not until the Indians ceded their lands, after the Black Hawk War,

and finally left the territory, that Chicago began to grow. That was in 1833. The first census, in 1835, showed a population of 3,225. The original town of Chicago, from Chicago Avenue to Madison Street and from State Street to Halsted Street, had been laid out five years previously, but it was not until March 4, 1837, that a charter for the city of Chicago was granted by the State Legislature. Up to that time not much enterprise, as it is known to-day, had been shown, nor had many public works been instituted. But the next decade saw great progress. The first waterworks were built in 1841. The next year the first propeller was launched, and in that year for the first time the exports exceeded the imports. In 1843 the first book was published, and the following year saw the beginning of what is now Chicago's greatest single industry when the first meat was packed for the English market. The first permanent public school was built in 1845; 1847 saw the first theater erected, and the next year the first telegram was received and the first locomotive arrived by schooner.

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By that time Chicago had become a city, great for its day, and with abundant promise of progress, which has been more than fulfilled. The population had increased to more than 25,000, and from that time there was no check to the onward march of Chicago to the position it now occupies. In 1860 the population had increased to 109,206, and the city was looked upon as a metropolis. Ten years later the population had trebled, the United States census giving Chicago 298,977 inhabitants in 1870. The next year came the great fire which destroyed practically the entire city, except the portions south of Harrison Street and west of Halsted Street, burning over 2,124 acres of buildings, leaving 100,000 people homeless, and causing a loss of \$290,000,000. But the city arose from this unprecedented disaster, stronger, more virile, and more attractive than ever. Within two years practically all of the burned portion had been rebuilt, and the energy and public spirit displayed by the people of Chicago attracted to it hundreds of thousands of people from all sections of the world. Its growth after the fire was phenomenal, the population practically doubling in each decade, until now it is close to the two-million mark.

The World's Columbian Exposition, in 1893, again brought Chicago into the forefront of the cities of the world, not only by the rapidity with which the marvelously beautiful White City was built, but by the completeness of the exhibition itself. The total attendance for the six months of the exposition was 27,539,521. The cost of the exposition, exclusive of the vast sums spent by exhibitors from all parts of the world, was \$28,151,168.75, and a handsome dividend was recently returned to the stockholders.

The most noteworthy feature of Chicago, during the years succeeding the great exposition, has been the decided improvement in the architecture and general character of the buildings erected to carry on the vast business interests of the city. Scores of the old buildings, which were built immediately after the great fire, have given way to magnificent modern structures, architecturally beautiful, and finished and furnished throughout in keeping with the exterior. The Chicago National Bank building is a type of this new order of architecture in public buildings which ornament the business streets of the city, and it stands without a peer among buildings devoted to banking purposes.

## PAINTINGS BY MR. LAWRENCE C. EARLE.

**T**HE mural paintings in the Chicago National Bank building are the work of Lawrence C. Earle of Montclair, N. J., an artist who ranks among the leaders in his chosen field in the United States. The work on the sixteen paintings was actually begun in the fall of 1900, when Mr Earle came to Chicago to discuss with the officials of the bank the commission which had been offered him. After accepting it he set about his gigantic task by settling down in the rooms of the Chicago Historical Society for study and research among the books, manuscripts, wood cuts, and other memorials of early Chicago. For several weeks the artist carried on his investigations, leaving no source of possible information unexplored. He experienced considerable difficulty in finding material for several of the paintings, as many of the subjects selected had not previously been pictorially reproduced even in crude form, and Mr. Earle found it necessary to rely largely upon published descriptions of the scenes and incidents he intended to place upon canvas.

At length the preliminary work was done and the artist finished his scale drawings, which gave a hint in miniature of the glories that were to grow upon the canvas beneath the touch of his brushes. Returning to his home in the East, he discovered that his studio was not large enough to permit him to set up several of the large canvases at one time, as was his intention, and therefore he begged the privilege of using the large studio in the residence of Mr. Wm. Evans, an art connoisseur of Montclair. The accommodation was readily granted, and when Mr. Earle had secured the services of Edward Potthast, an eminent painter of New York, as his assistant, the real work was begun. For weary months the two artists and several assistants labored on the immense canvases, three and four often being under way at one time, until at length the last one was finished and the last touch of beauty was added to the Chicago National Bank building. From the time the paintings were unveiled they have been viewed and admired daily by hundreds of visitors to the building.

## THE WINTER QUARTERS OF FATHER MARQUETTE, 1674.



HE first white man to set foot in Chicago was Father Jacques Marquette, the Catholic missionary, who has left the impress of his personality upon all of the north-west lake region. His visit to the Indians camped at the mouth of the Chicago River, in the winter of 1674, was the last mission he undertook, as he died in the following spring while attempting to return to Mackinac. The illness which resulted in the death of the famous missionary overtook him not far from the present boundaries of Chicago, near what is known as "The Sag," on the Desplaines River. Here he camped for the entire winter with the Indians, who revered the "black-robed chieftain" for his good works among them. Born in France in 1637, he early entered the church, and at the age of twenty-nine years determined to come to the new world to spread the gospel among the savage aborigines. Naturally, he selected as his starting point the French settlements in Canada, and established missions for the Indians at Three Rivers, Sault Ste. Marie, and Macki-

nac. In 1673, with five companions, he started to explore the Mississippi River, of which the Indians had told him. The party floated down the great river in canoes to the mouth of the Arkansas River, and from there returned to Green Bay. Father Marquette encountered a number of Kaskaskia Indians on the trip, members of a tribe which inhabited Illinois, and he promised to return to them the next year to establish a mission. In the fall of 1674 he left Green Bay and sailed down Lake Michigan to Chicago, stopping at Milwaukee, Racine, Kenosha, and other points. He found an Indian village at the mouth of the Chicago River, and after some time sailed up the south branch as far as he could. Attempting to continue his journey on the Desplaines, he fell ill and camped there for the winter. The next spring he started on the return journey to Mackinac, but died near St. Joseph, Michigan, May 18, 1675. The details of these journeys are known to history through the journal which Father Marquette carefully kept during his missionary labors.



WINTER QUARTERS OF MARQUETTE

## THE KINZIE HOUSE, NEAR FORT DEARBORN, 1804.



IN 1779 Baptiste Point De Saible, a French trader among the Indians, built for himself a log cabin on the bank of the stream which afterward came to be known as the Chicago River, and that log cabin, enlarged and improved as the years went by, was destined to be the first home in Chicago and the birthplace of the first white child—the house of John Kinzie. This Kinzie house, around which clusters so much of the very earliest history of Chicago, stood within seventy-five feet of the water's edge, on the north bank of the river, and within a short distance of the present Rush Street bridge. When Baptiste Point De Saible built it he had but himself to accommodate, and during the seventeen years he lived in the log cabin it was not much changed. He sold it to another French trader, Le Mai, who improved the place to some extent, and in 1804 it became the property of John Kinzie, "the Father of Chicago," Indian trader and original white settler. He enlarged the house to accommodate his family and made of it a long one-story building with a gambrel-

roofed attic. It had a southern exposure, a door in the center of that side, and three windows on either side of the door. In that old log house in December, 1804, the year John Kinzie bought it, the first white child born in Chicago, his daughter Ellen Marion, first saw the light. She was his second child, and it is to his son, John H. Kinzie, and the latter's wife, who wrote "Waubun," that later generations owe most of their information about those formative days in Chicago's history. John Kinzie was sutler to the garrison at Fort Dearborn, and when the soldiers started on the fatal march to Detroit, which ended in the massacre at Eighteenth Street, he went with them as an enlisted man, having left his family in care of friendly Indians. He was captured by hostile Indians and separated from his family for four years. After his return the old Kinzie house was the center of the social life of the little settlement, until his death in 1831. After that it was occupied by J. N. Bailey, first postmaster of Chicago, and the first post office was in the building. Not long after that it was destroyed.



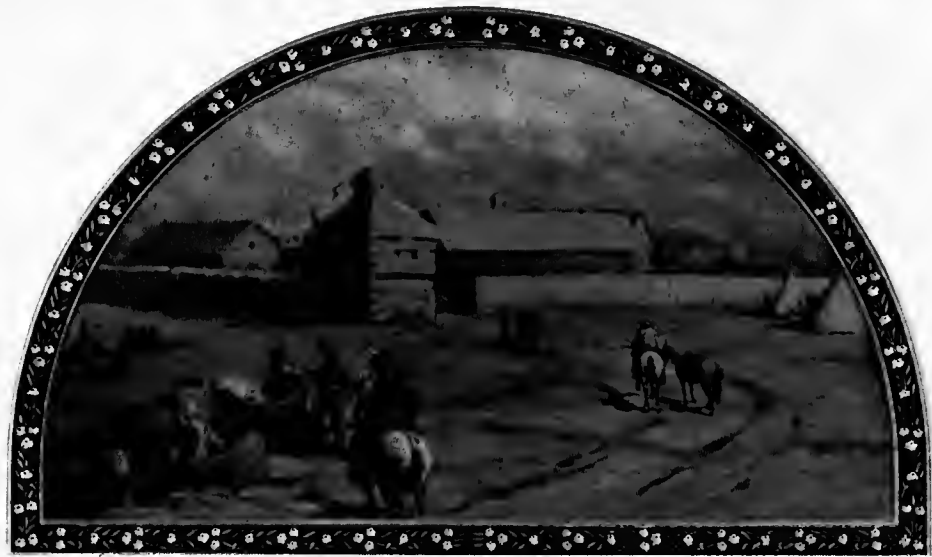
THE KINZIE HOUSE

## THE FIRST FORT DEARBORN, 1803.

**F**ORT DEARBORN was erected in the summer of 1803, the third year of Thomas Jefferson's first presidential term, by order of his Secretary of War, Gen. Henry Dearborn. In July of that year work was begun by a construction force under command of Capt. John Whistler, and on the last day of the year the army officers formally took possession. The little garrison at that time consisted of a captain, a second lieutenant, an ensign, four sergeants, three corporals, four musicians, a surgeon's mate, and fifty-four privates. The fort was situated on the south bank of the river, at a bend where the stream at that time turned to enter the lake. The site is now occupied by a commercial house on which is a commemorative tablet. It consisted of two block houses, one at the southeast and the other at the southwest corner of the enclosure, which was surrounded by a stout palisade of timber. There was a subterranean passage to the river, which might have been used as a means of escape in an emergency, or to supply water to the garrison in case of a

siege. At the west end of the enclosure was a log house occupied by the United States Indian Agency. At the outbreak of the war of 1812, Captain Heald, commanding Fort Dearborn, received orders from General Hull, at Detroit, to evacuate the fort and march his men to Detroit overland, to join the garrison there. Captain Heald at once prepared to move, and, as a final act, distributed all the provisions on hand among the Indians. On the morning of August 15, 1812, the little company set out from the fort, accompanied by a number of settlers with their wives and children, who were too fearful of the Indians to remain in the absence of the soldiers. The party moved along the lake shore, and at a point where now is Eighteenth Street the Indians attacked them, killing 100 men, 10 women, and 20 children — practically the entire party. Then the Indians burned the fort. It was rebuilt in 1816, but was not permanently garrisoned, and in 1836 it was abandoned as an army post. The scene of the massacre is now marked by a monument, ornamented with Indian figures in bronze.





FORT DEARBORN

## THE CHICAGO RIVER NEAR WOLF POINT, 1833.



IN 1830 Mr. Elijah Wentworth opened at "The Forks," on the north branch of the river, what was probably the first hotel in Chicago. It was called the Wolf Point Hotel, and on its creaking signboard a wolf was displayed, but whether the point itself derived its name from that circumstance or from another will ever be a disputed question. Some authorities declared that the point on the river bank was famous among very early settlers as a place of resort for wolves, and others insisted that an Indian chief named Wolf had resided on the point or was buried there. Whatever the origin of the name, certain it is that three of the earliest hotels in Chicago were located at or near Wolf Point. About the time Elijah Wentworth flung his sign, with its effigy of a wolf, to the breeze, Samuel Miller opened a tavern in a small log cabin on the opposite side of the north branch. This was known as Miller's Hotel, and some historians insist that it preceded the Wolf Point Hotel in the field. The other hotel in the neighborhood was the Sauganash, afterward famed as a

meeting place of politicians, its builder and owner, Mark Beaubien, continuing the business after Miller retired from the field in 1834, and the name of the Wolf Point had been changed successively to the Travelers' Home and the Western Stage House. By a strange coincidence this, the first hotel in Chicago, ended its public career the same year that its principal rival, Miller's Hotel, was closed, and when Mark Beaubien retired he turned over the business of the Sauganash to Mrs. Murphy, who at once dropped the picturesque Indian name of the place and called it the Exchange Coffee House. Here John Wentworth, afterward a famous mayor of Chicago, and many other public characters identified with the early history of Chicago, lived. Their presence attracted to the coffee house the best known public men of that day, and around its tables were discussed the various questions of the hour, both local and national. The old building was destroyed by fire in 1851, after having held its own for twenty years as the center of the hotel life of the city.



HOTEL, WOLF POINT

## FRINK & WALKER'S STAGE COACH OFFICE, 1850.



WHAT the railroad station is to the country town to-day, Frink & Walker's stage coach office was to early Chicago—the center of public interest several times a day, the place where strangers arrived in town, where residents set out upon long and often hazardous journeys, where the mail was received and dispatched—in short, the transportation center of the growing city. From 1832 until the coming of the first railroad in 1848, the stage coaches of Frink & Walker were the only link connecting Chicago with the outside world, and for several years after the primitive locomotives had come puffing in and out of town, the stages continued to run regularly, carrying passengers and mail to and from many places not reached by the first railroads. Even before Chicago was incorporated as a village, the firm established its first stage line, in 1832, to Galena. Oddly enough, that town was also the terminus of the first railroad. As settlements increased in number, Frink & Walker met the growing demands by establishing new lines

of coaches to all parts of the Northwest, as far as Milwaukee and Prairie du Chien, and on the south a line extended to St. Louis. The stage coach office, from which all the coaches departed, and which was usually surrounded by an interested group of idlers, was on the southwest corner of Dearborn and Lake streets. Many of the stages, especially those obliged to traverse muddy roads, were equipped with six horses, and, in addition to the skillful driver, carried a postillion, who blew a horn gaily when the stage was pulling out, and played a fanfare on its arrival, to notify the idlers that the stage was in with the mail and passengers. Now and again the passengers and drivers on these coaches had a brush with the Indians on lonely stretches of the road, but more often their experiences were confined to struggles with the deep mud of the roads through the woods and across the prairies. The extension of the railroad lines to all parts of the territory reached by the stages led to the abandonment of a picturesque feature of life in early Chicago.



STAGE COACH OFFICE

## THE LAST COUNCIL OF THE POTTAWATOMIES, 1833.



AN HISTORIC gathering, which meant much, not only for Chicago but for the whole country, was the Last Council of the Pottawatomie Indians with Commissioners of the United States Government, held in Chicago, September 26, 1833. By the terms of the treaty signed that day in the little Indian village at the mouth of the Chicago River, the Pottawatomies and several other tribes of Indians ceded to the Government all of their lands east of the Mississippi River, with the exception of a few unimportant reservations. The matter had been under discussion at Washington for some time, and during the summer of 1833 word was sent to the Indian tribes interested that Commissioners of the United States Government would meet them in Chicago in September of that year to negotiate a treaty. Fully 5,000 Indians flocked into the village in the last days of August, and tepees by the thousand were erected along the banks of the river. The three Commissioners, G. B. Porter, T. J. V. Owen, and William Weatherford, had been supplied with

rations by the Government to serve out to the Indians during the negotiations, and a supply house for their storage and distribution was built on the north side of the river, opposite Fort Dearborn, near the present site of the Rush Street bridge. In the preliminary council the Indians were not disposed to accept the Government proposals, and for several days things were at a standstill. The distribution of rations, however, had a marked effect, and a promise of annuities from the Government influenced the old chiefs favorably. On September 26th, in the temporary structure, the treaty was signed, by the terms of which the Indians ceded their lands east of the Mississippi River to the Government and promised to move west of that river. By the Government they were given a reservation equal in extent to the lands ceded, some 5,000,000 acres, on the western line of Missouri, besides \$530,000 in cash as indemnity and in annuities. Within two years the Indians had moved out of the ceded territory into the new hunting grounds.



COUNCIL OF THE POTTAWATOMIES

## THE FIRST BRIDGE ACROSS THE CHICAGO RIVER, 1834.



THE first bridge in Chicago was constructed in 1834, at Dearborn Street, to furnish easy and rapid communication between the settlements on either bank of the river, which afterward came to be known as the north and south divisions of the city. Prior to the construction of the bridge there was a ferry at Dearborn Street, a wide, flat-bottomed boat attached to a stout cable and drawn across the stream by hand, carrying freight, passengers, and domestic animals from one section of the village to the other. In 1834 it was determined to supplant this primitive service by a wooden bridge, and the ferry was removed to Rush Street, where it did service until 1856. The bridge at Dearborn Street was 200 feet long, with a draw of sixty feet at one end. Considerable opposition to the bridge was manifested by some of the citizens for various reasons. It was said that it obstructed navigation, and timorous pedestrians were sometimes startled by its "gallows" arrangement at either end, when it was encountered suddenly at night. The

machinery by which the draw was operated became deranged upon one occasion, and for two days and nights the draw remained open. Then a movement was begun looking to the removal or destruction of the bridge, and, as the city had been incorporated by that time, the City Council was called upon to act. Yielding to the popular clamor, the council ordered the bridge removed, and in 1839 it was destroyed. The result was not as satisfactory as had been anticipated. Merchants and shopkeepers on Dearborn Street found their trade seriously affected by the diversion of commerce and pedestrians from that street to the ferry, and when in 1840 it was proposed to erect a bridge at Clark Street, an effort was made to have the new structure placed at Dearborn Street on the original bridge site. This proposition met with defeat in the council, Clark Street got the new bridge, and Dearborn Street remained without one until 1889, when the present iron bridge was placed in position. Monroe, Franklin, and La Salle streets are the only down-town streets without bridges.





DEARBORN STREET BRIDGE

## THE FIRST GRAIN ELEVATOR IN CHICAGO, 1838.



THE first shipment of wheat from Chicago was made in 1838 and consisted of seventy-eight bushels. Prior to that time the residents of the city had consumed all of the grain sent in from the surrounding country, but after Newberry & Dole made that first shipment from the city that was destined to be the grain market of the world, they found their trade increasing and decided to build an elevator in which to store the grain until it was shipped. It was not a large or pretentious structure, that first grain elevator, but it was the forerunner of the elevators of Chicago, which last year held more than 91,000,000 bushels of grain. When Newberry & Dole had built their elevator in 1838, the wheat was hoisted to an upper story by hand-power, and when they received orders from the East for 3,678 bushels—a very gratifying increase in the business from seventy-eight bushels of the previous year—the wheat was run down a spout to the deck of the schooner "Osceola," and Chicago's grain business was then really begun. In 1841 the shipments had

increased to 40,000 bushels, and in that year a new elevator, operated by horse-power, was built. The animal operated the machinery through the agency of a treadle, and when the treadle was removed to an upper story it was necessary to haul the horse up also with ropes and pulleys. The first steam-power elevator was built in 1854 by the firm composed of George Dole and George Armour. They built on the south branch of the river a structure 312 feet long, 80 feet wide, and 130 feet high—much more like the monster elevators of to-day than was the humble building of Newberry & Dole in 1838. When this steam-power elevator was constructed in 1854, the shipments of grain from Chicago had reached a total of 13,132,501 bushels—quite an advance from the seventy-eight bushels of sixteen years before. All of this grain was carried to the East by a large fleet of lake schooners, and the tariffs for freight were so high that in some cases the vessel owner drew one-half the sum for which the grain sold in Buffalo. As is well known, Chicago is now the grain market of the world.



FIRST GRAIN ELEVATOR

## THE FIRST RAILWAY STATION IN CHICAGO, 1849.



HE "Old Galena Depot" was the first railroad station in Chicago. It was built in the winter of 1848-49 and situated on the corner of West Kinzie and Canal streets. The Galena & Chicago Union Railroad Company was incorporated January 18, 1836, eleven years before the construction of the road was begun, and twelve years before the first train was run, November 21, 1848, between this city and the Desplaines River, a distance of only ten miles. The enterprise did not actually start until after the original charter was amended in 1847, when the stock books of the company were opened for subscriptions. Not Eastern capitalists, but Illinois farmers and Chicago merchants, were asked to subscribe. When their subscriptions, or pledges, had amounted to \$350,000 the work at the east end of the road was commenced, but not inside the city limits, which were at Halsted Street. The Common Council refused the company the right of way into the city. But when the first locomotive, the "Pioneer," arrived in the harbor, the company

was permitted to lay down a single strap-iron track on which to run out the engine and material. Then the Common Council reconsidered the question and freely granted the right of way. There was no depot until after the trains were running to the Fox River. Passengers entered the cars and left them on the open prairie. There was a doorless cabin for the single engine, which barely sufficed to shield it from the storms when at rest. The building of the depot was delayed because of a rivalry between the west and the north sides for the location, but in the winter of 1848-49 a wooden depot was built. The main part was of two stories, mounted with an observatory for the train starter. There was a waiting-room and a ticket office on the ground floor. An outside stairway led to the upper story, where the offices of the company and the telegraph operator were located. The first depot at Wells Street was likewise of wood and was built in 1851. The present station, known as the North-Western, was erected in 1873.



FIRST RAILWAY STATION

## THE GREAT FLOOD IN THE CHICAGO RIVER, 1849.



UNTIL Chicago was devastated by the great fire of 1871, the most momentous public calamity in the annals of the young city was the great flood which swept down the river on March 12, 1849, carrying away bridges, tearing vessels by the score from their moorings, destroying ships and wharves, and spreading terror throughout the city. The winter of 1848-49 had been long and very cold, with frequent heavy falls of snow. The great prairies west of the city, drained by the Desplaines River, were covered with snow to a depth of several feet, when, in the early days of March, a sudden thaw set in, accompanied by a heavy and continued rainfall. The mighty volume of water produced by the melting snow and the rain was too great to be accommodated by the bed of the Desplaines River, and the overflow poured across the low-lying country between the Desplaines and the South Branch of the Chicago River. The floating ice on the south branch, hurried forward by the flood waters toward Lake Michigan, formed a jam which

caused the flood to back up and spread over the surrounding country. But, gathering strength from the continuous rainfall and the melting snows, the waters finally burst the ice-jam and carried it, whirling and grinding, down the south branch to the city. Canal boats and lake schooners, moored to the wharves for the winter, were torn from their fastenings and carried onward by the rushing waters. The bridge at Bridgeport was swept away in a moment, and added its weight to the destroying force which went crashing forward to the Randolph Street bridge. That, too, gave way before the flood, which had been gathering strength as it traveled toward the lake, and the whole mass was hurled against the State Street bridge, where a bend in the river served to stay its onward rush. The ice, boats, and shattered bridges piled up against the State Street structure and the waters whirled onward to the lake. Forty vessels were destroyed, twelve drifted free on the lake, and not a bridge was left intact when the flood subsided. The loss was \$150,000.



FLOODED RIVER

## THE ILLINOIS CENTRAL RAILROAD STATION, 1856.

**I**T WAS after twenty years of agitation, followed by legislation in Congress and in the State Legislature, that the first train entered the Illinois Central Railroad Station in 1856. As early as 1830 the idea of a railroad running lengthwise through the center of the State had been put forward by many prominent people, and in 1835 Judge Sidney Breese, then on the circuit bench, issued a letter to the public, pointing out the advantages which would accrue to the State from such a railroad. Later, as United States Senator, he urged the passage of a bill granting 2,595,000 acres of public lands to the Illinois Central Railroad Company. Stephen A. Douglas, as Representative and as Senator, also championed the proposition, and the outcome of the agitation was the incorporation of the Illinois Central Railroad Company, under a special act of the Legislature, in 1852. The company agreed to build 700 miles of railroad in Illinois, the main line from Cairo to La Salle, and from that point branches to Chicago and Galena. In 1855 the line was finished and the

first train entered Chicago. Right of way along the lake shore, as far as the south pier of the inner harbor, had been granted by the City Council and the Legislature, the strip included in the right of way being approximately 300 feet wide; but provision was made that the railroad should be built at least 400 feet from Michigan Avenue, and for that reason the track was constructed on piles part of the way. The station was built at the foot of Randolph Street, and was an imposing structure for those days, being 500 feet long and 180 feet wide. It was also used as a terminal station by the Michigan Central and the Chicago & St. Louis railroads. The building was destroyed in the great fire of 1871 and was not rebuilt, inferior structures being occupied until 1893 when the present splendid station was erected at Park Row. The site of the original station, which was not wholly cleared of the ruins of the great fire for nearly twenty years, is now used as a terminal of the railroad's immense suburban traffic. Many famous people first viewed Chicago at the old station.





FIRST TRAIN ON ILLINOIS CENTRAL R. R.

## CLARK STREET, BETWEEN LAKE AND RANDOLPH STREETS, 1857.



HE business center of Chicago from 1840 until about 1860 was on Clark Street, in the first two or three blocks south of the river. This was brought about largely by the construction of the Clark Street bridge in 1840. Merchants and small shopkeepers sought locations in the neighborhood of the bridge, where the traffic was greatest, and when both sides of Clark Street were occupied by commercial houses, South Water Street and Lake Street, for three or four blocks east and west of Clark Street, were filled up with business houses, hotels, and offices of professional men. On the east side of Clark Street, in that neighborhood, the post office was located, and here, too, were the newspaper offices of the principal journals, the printing house of Rand, McNally & Company, and sixteen banks, including the bank of George Smith, a wealthy Scotch banker, lately deceased in London. Notwithstanding the fact that the greater portion of the city's business was done in those two blocks on Clark Street, and that the leading hotels of the city were in the

neighborhood, the street was not paved until 1856, and then it was the first street in the city to be so improved. It was planked in 1849, but the drainage was on the surface, in gutters running to the river, and when sewers were constructed in 1855, preliminary to the paving, the surface of the street was raised to eleven feet above datum. In 1857 it was raised four feet more, and in 1871, after the great fire, an additional two-foot raise made a total raise of fourteen feet above its original level. When this grading was begun in 1855, and for many years thereafter, several of the sidewalks remained at the old grade, while adjoining walks were raised to conform to the new conditions, and the result was a succession of steep steps, which gave the principal street of the city a most unattractive and unfinished appearance. This defect was gradually wiped out, as one property owner after another brought his lot line up to grade, and the destruction of the old buildings by the great fire hastened the improvement. When the city was rebuilt the buildings were all at grade.



CLARK STREET

## THE OGDEN RESIDENCE AFTER THE FIRE OF 1871.



HERE the imposing front of the Newberry Library building is now to be seen, just north of Washington Square on North Clark Street, stood for many years the residence of Mahlon D. Ogden, notable among hundreds of similar comfortable family mansions for the fact that it was the only building left standing on the north side after the great fire of 1871 had swept over the city. It was a two-story frame building, with a mansard roof, built according to a style of architecture very popular among builders of residences in the days before the conflagration which leveled Chicago. Built in 1856 by Mr. Ogden, as a family residence, its hospitable walls had sheltered all that was best in Chicago society many times, for Mr. Ogden was not only a prosperous lawyer, who attracted to his home the brilliant minds of the city, but he was a brother of William B. Ogden, one of the pioneers of Chicago, who has been recognized, not only by his own but by later generations, as one of Chicago's greatest citizens. All around this home

the fire raged for twenty-five hours, from its inception on the west side, on the night of October 9th, until it died out at Clark Street and Fullerton Avenue the next night. From Congress Street north to the city limits not a building was left standing, except the Ogden residence, and by some strange providence it was not even scorched. The great elm trees in Washington Square, and in the grounds around the house itself, may have served to check the flames in a measure, but all the other trees in the path of the conflagration were but bare and blackened stumps after the fire had passed over them. The rapidity with which the great fire spread is shown by the fact that, originating near Halsted and Twelfth streets at nine o'clock at night, it had destroyed much of the west side, wiped out the business district of the city and the south side as far as Congress Street, and spread to Maple Street on the north side by seven o'clock the next morning. Thus it had passed the Ogden residence in the early hours of the morning, leaving it unscathed.



OGDEN HOUSE AFTER THE FIRE

## THE ROCK CUT IN THE DRAINAGE CANAL, 1899.

**E**ARTH was first broken in the construction of the Drainage Canal in the rock cut below Lemont, September 3, 1892. Between that time and January 17, 1900, the date on which the water was admitted to the channel, 12,265,000 cubic yards of solid rock were removed. This mass of rock extended from Willow Springs to Lockport and was 15 miles long, 160 feet wide, and 26 feet thick. Its removal engaged the energies of thousands of men nearly seven years, and required the employment of the most highly improved cutting, blasting, and hoisting machinery. It was a tremendous task, more momentous in its way than the building of the pyramids of Egypt, for its results are to have a direct effect upon the health of millions of people, and possibly upon the commerce of a nation. From Robey Street, where the Drainage Canal practically begins, to Willow Springs, the work of excavation was done in earth and glacial drift, loose rock, and sand. The lower fifteen miles of the channel, however, from Willow Springs to Lockport, was in solid

rock, and the contractors who undertook the herculean task of removing it found much to contend with. The sides of the channel were cut down vertically by channeling machines, driven by compressed air, and the rock was drilled for dynamite charges by air drills. The average daily output of rock for the month of June, 1895, reached 21,365 cubic yards, requiring the use of eight tons of dynamite. The largest amount of rock removed in any one month was in August, 1894, when 413,164 cubic yards of rock were taken out of the cut by all the contractors, a record which has probably never been equaled in any similar work. In certain places where the natural stone walls of the channel crumbled or were missing, smooth walls of cut stone were built, so that the entire course of the canal from Willow Springs to Lockport is lined with stone walls as smooth and perfect as those of a monster building. At Lockport, where the channel ends, the rock cut widens to a windage basin of sufficient width to allow the turning of the largest ships the canal will carry.



✕————— DRAINAGE CANAL —————✕

## THE WORLD'S COLUMBIAN EXPOSITION OF 1893.



THE most splendid spectacular feature of the World's Columbian Exposition, held in Chicago in 1893, and the one which doubtless will remain longest in the memory of every visitor, was the magnificent Court of Honor. Artists, sculptors, architects, and landscape gardeners vied with one another to make it the most beautiful and memorable picture of the great World's Fair, and they succeeded beyond their expectations. The central feature of the Court was the Grand Basin, a shimmering lake over whose surface gondolas and electric launches moved constantly, by night under the shifting beams of mammoth electric searchlights playing on the basin from the roofs of the surrounding buildings. These were the most imposing architectural triumphs of the Exposition—the Administration, Manufactures, Mining, Electricity, Agricultural, and Machinery buildings. At the eastern end of the Grand Basin stood the famed statue of the Republic, an heroic female figure more than fifty feet in height, covered with gold leaf, which shone under the sum-

mer sun in marked contrast with the white buildings around the basin and the Peristyle immediately behind the statue. At the opposite end of the Grand Basin, and facing the splendid statue of the Republic, was M'Monnies' Fountain, a magnificent sculptured group, representing a dashing quartette of horses drawing Progress forward in her car. Below it a fountain leaped and tumbled into the still waters of the basin, and when at night the great searchlights played upon the fountain, it seemed in truth as though the fiery chargers were about to leap from the pedestal into the flood beneath. The basin was surrounded by a broad promenade and railing, and this proved one of the most popular walks in the great Exposition grounds. At every hour of the day and night it was crowded with sightseers, drinking in the beauties of the spectacle. Every evening, at sunset, the Angelus sounded softly from the chimes in the tower of Machinery Hall, and then the setting of the picture was complete for the happy thousands who lingered to look and listen once again.





COURT OF HONOR, WORLD'S FAIR

## THE CHICAGO RIVER AT LAKE STREET BRIDGE, 1900.

**F**ROM the bridge across the Chicago River at Lake Street probably the best view of the river, and of the commerce which it carries on its bosom, may be obtained. Immediately north of the bridge the river is wider than it is at any other point, for it is there that the north and south branches of the stream unite to form the main river. Originally the currents of the north and south branches, flowing together at that point, swept out into the lake, and the main river flowed therefore almost due east; but the sanitary needs of the city, and the engineering feats they brought about, have worked mighty changes in these latter days, and now the waters of the lake pour into the main channel of the river through what was once its mouth, flow to the west until the old merging point off Lake Street bridge is reached, and then turn sharply south and flow down through the Drainage Canal to the Mississippi River. The waters of the north branch, deprived thus of their natural outlet, do not flow with their old-time force, but mingle slowly with the pure

lake water which rushes to the south under Lake Street bridge. At this point, too, the commerce of the river divides, to a certain extent. Until Lake Street bridge is reached, the main channel of the stream bears craft of every nature in-bound from the lake—mighty steel steamers laden with millions of bushels of grain, huge freighters bearing immense stocks of coal, and old-fashioned schooners loaded to the water-line with cargoes of lumber. At Lake Street bridge the lanes of commerce separate, in many instances. Most of the grain elevators and lumber yards are located on the south branch, and the great coal yards are on the north branch. Hence the endless procession of freight carriers separates into two columns at Lake Street bridge, and each pursues its own course. To the east, around the bend in the main channel of the river, some of the splendid passenger steamers which ply between the lake ports, or venture out with gay excursion parties, can be seen at their docks, and the whole panorama is one of industry and intense energy.



CHICAGO RIVER AT LAKE STREET BRIDGE



CHICAGO  
- NATIONAL -  
BANK



EQUITABLE  
TRUST  
COMPANY



HOME  
- SAVINGS -  
BANK



CHICAGO  
SAFE DEPOSIT  
COMPANY



## THE CHICAGO NATIONAL BANK BUILDING.

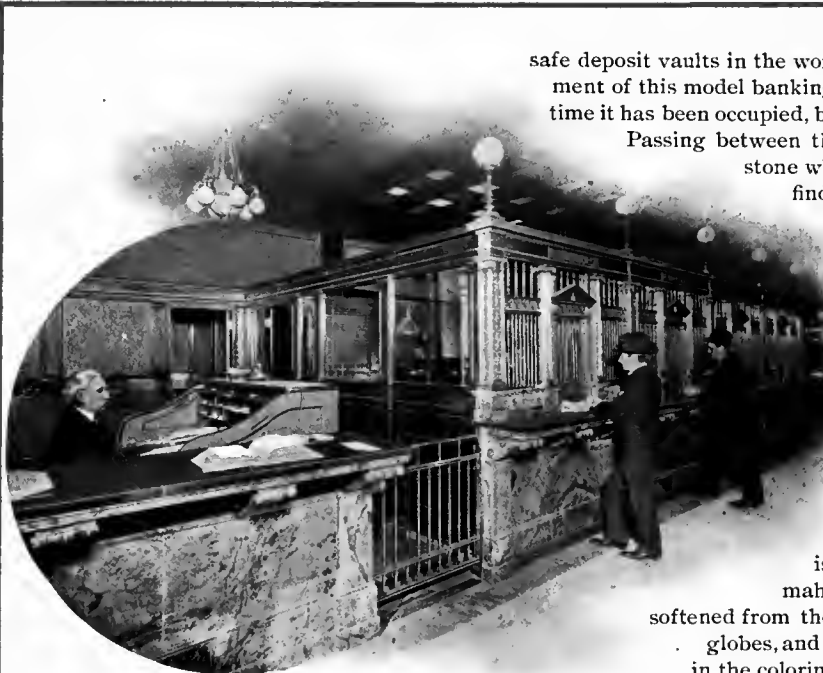


WHEN the new building of the Chicago National Bank was projected it was aimed to produce a structure which would immediately suggest to the observer that it was a bank. How well that idea has been carried out by Jenney & Mundie, the architects, it needs but a glance at the bank building to show. Of the Corinthian order of architecture, with ninety feet front on Monroe Street,

and four immense columns fifty feet in height ornamenting its façade, the building is a symbol of solidity and strength. The entrance pavilion, flanked by

the Corinthian columns, is brought into greater prominence by being constructed to the building line, while the east and west bays, on either side of it, recede six feet to the line on which the front wall of the building is constructed.

To a depth of fifty feet the bank building is four stories in height. The remainder of the lot, 138 feet deep, is covered by the banking-room, one story in height and roofed entirely with glass. The four-story portion of the building is occupied on the first floor by the directors' room and the office of the president of the bank on one side of the marble entrance hall, and by the Home Savings Bank on the other side; on the second and third floors are the offices of the Equitable Trust Company, and on the fourth floor is a cafe designed exclusively for the officers and employes of the Chicago National Bank, the Home Savings Bank, the Equitable Trust Company, and the Chicago Safe Deposit Company. These institutions occupy the entire building. The basement is fitted with the largest, most complete, and most luxurious



safe deposit vaults in the world. Such, in brief is the arrangement of this model banking building which has, in the short time it has been occupied, become one of the sights of the city

Passing between the two great columns of Bedford stone which flank the entrance, the visitor finds on his left the entrance to the Home Savings Bank. No more complete and compact room could be designed for a savings institution. Marble, mahogany, and bronze have been used to build this savings bank. The floor is of marble, the walls of veined statuary marble from a famed Italian quarry, and the counters and wainscots of green Vermont marble. All of the railings are of gleaming bronze, and wherever wood is used, in finish or furniture, it is mahogany. The electric light comes softened from the ceiling through deep-green glass globes, and an artist's taste has been exercised in the colorings and decorations. In front and

*Interior Home Savings Bank*

near the east wall is the private office of the President, with a directors' room opening from it, all finished in the prevailing marble and mahogany. The marble counter at which the business of the savings bank is conducted extends along two sides of the room, leaving ample space for depositors to transact their banking affairs, and at the same time not requiring them to cover a great extent of floor space in going from one window to another. The bank, as arranged, is a model of compactness, convenience, and comfort for depositors, coupled with beauty and taste in its equipment and decoration.

Beyond the rooms of the savings bank, after passing through a doorway framed in the whitest of Carrara marble and ornamented with a magnificent bronze grille, the visitor steps into the great spacious bank-room. It is a delight to the eye of even the veriest tyro in things artistic. Standing there in that magnificent doorway and viewing the splendid spectacle gleaming in the flood of light, which pours through the glass-paneled ceiling, the observer finds it difficult to realize that this is a bank, a place of commercialism. Rather would he imagine it was an art gallery, hung round with masterpieces for an

exhibition, and expressing the artistic in every line and tint of its own construction and coloring. The great open space before the counters, which partially inclose three sides of the room, is floored with Vermont marble. The counters, behind which the scores of tellers and clerks are busy with their duties, are of green marble, as are the bases. But the walls of the great room to a point a few feet below the line of the ceiling are covered with inlaid panels of Pavanazzo marble, paneled in veined statuary marble from Carrara. The effect is as beautiful as it is striking and artistic. Nothing in the marble quarries of the western continent was of a high enough quality for the walls of the Chicago National Bank building. Across the seas, to the quarries centuries old, from which the marble for the world's masterpieces in sculpture was taken, went the order for the precious stuff which now gleams upon the walls of the bank room. With it came masters in handicraft, Italians made cunning in their art by centuries of inheritance and with infinite care and patience the marble slabs were fitted together and cemented into place. The Palace of the Doges has no finer walls or more artistically



*Main Banking Room, Chicago National Bank*

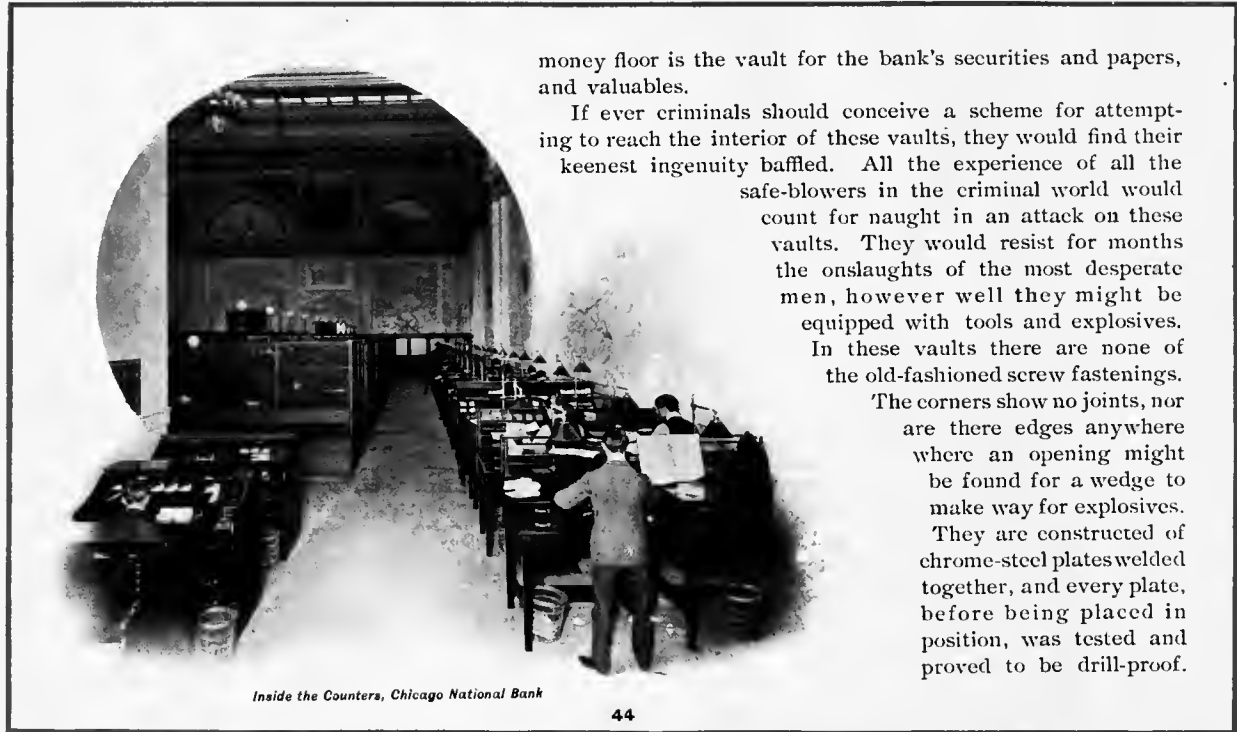


constructed than those of this banking room, nor could there be such, for these walls are made of the rarest and most beautiful marble that man has yet wrested from the bosom of the earth.

In the space between the marble panels and the glass ceiling are sixteen semicircular oil paintings by Lawrence C. Earle. Each painting represents a striking scene or incident in the history of Chicago, from the time of the first treaty with the Indians to the present time. The paintings are bold, striking, and convincing in idea and execution, and they excite a vast amount of interest and commendation among the bank's patrons and visitors. On the right, near the entrance, are the desks of the vice-president, the cashier, and assistant cashier of the bank, behind the green marble counter which extends to the outer reception room of the president's private office. On the opposite side is a writing-room for women, exquisitely furnished in mahogany and with costly rugs upon the marble floors. In the center of the banking floor are the desks for depositors and others having business with the bank, at which various commercial papers are prepared for presentation at the windows, and immediately opposite the entrance are three stock

tickers, giving the quotations of the markets of the world.

At the rear of the banking floor are ten immense vaults in which the money, valuables, and books of the bank are placed at the close of each day's business. If ever anything built by human hands was made impregnable to assault from without, this business vault of the Chicago National Bank certainly was. It stands three stories in height and is clear of the walls on every side, in order that the watchmen may completely encircle it in their rounds at night. Attack from the outside by way of the floor or ceiling is equally out of the question, the surrounding brick walls being four feet thick in the basement, three feet thick on the banking floor, and two feet thick above that. Nor were ordinary brick and mortar used in the construction of this fire-proof, burglar-proof, and mob-proof vault. Vitrified brick laid in Portland cement compose the walls, and the foundations are made up of a series of steel beams crossing one another and imbedded in concrete. The floors and partitions are of Bessemer steel. In the basement of this business vault is a large room where the old bank records are kept on steel shelves. On the main bank



money floor is the vault for the bank's securities and papers, and valuables.

If ever criminals should conceive a scheme for attempting to reach the interior of these vaults, they would find their keenest ingenuity baffled. All the experience of all the safe-blowers in the criminal world would count for naught in an attack on these vaults. They would resist for months the onslaughts of the most desperate men, however well they might be equipped with tools and explosives. In these vaults there are none of the old-fashioned screw fastenings.

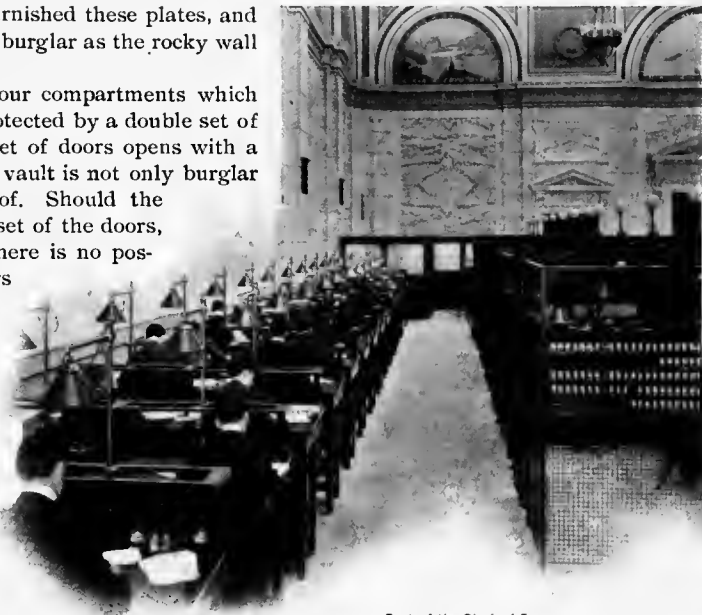
The corners show no joints, nor are there edges anywhere where an opening might be found for a wedge to make way for explosives.

They are constructed of chrome-steel plates welded together, and every plate, before being placed in position, was tested and proved to be drill-proof.

*Inside the Counters, Chicago National Bank*

The Brooklyn Chrome Steel Company furnished these plates, and they are as safe from the invasion of the burglar as the rocky wall of Gibraltar.

The business vault is divided into four compartments which have five entrances, each of which is protected by a double set of massive doors of chrome steel. Each set of doors opens with a time lock, and when they are closed the vault is not only burglar and fire proof, but water and air proof. Should the time-lock apparatus, which governs one set of the doors, become disarranged through accident, there is no possibility of the tedious and vexing delays that have embarrassed banking institutions which had but one entrance to the business vaults. Either of the other entrances will admit employes when the eight-ton doors swing open by clockwork. Notwithstanding the immense weight of these vault doors — which in some cases reaches the enormous total of ten tons — the hinges are so arranged that the doors can be swung to and fro by the strength of one man with as much ease as though



*Port of the Clerical Force*

they were the doors of an ordinary room, the weight being balanced on a line passing through the center of the door.

Bronze elevators, operated by electricity and moving in a shaft inclosed in beautifully designed bronze scrollwork, noiselessly carry the visitor to the upper floors in the front portion of the building. Here are the offices of the Equitable Trust Company, a corporation which acts as executor of estates and performs all the other functions of a trust company designated by law. These rooms are furnished and finished in style and materials in keeping with the other parts of the splendid building. Soft Smyrna rugs cover the floors, the office furniture is of mahogany, the counters of marble and bronze. There is an air of elegance and wealth, coupled with perfect taste, about the whole establishment, which is usually quite foreign to commercial institutions. The general effect of the trust company's office is akin to that of the lobby of a modern and perfectly appointed hotel of the highest class. Rooms for the officers and directors of the trust company, fitted and equipped on the same scheme of beauty and completeness as the outer offices, are provided.

On the fourth floor of the building has been established a perfectly equipped cafe, for the exclusive service of the small army of clerks employed in the four institutions housed under the roof of the Chicago National Bank building. The room for the bank clerks is large and commodious, equipped with many tables and all the usual furnishings of a higher-class cafe. Opening from it are lavatories on one side and a sanitary kitchen on the other. On this kitchen, in which all of the food is prepared, much time and thought was expended, and the result is a place which would delight the most enthusiastic exponent of pure food and of sanitary arrangements for preparing it. The walls are tiled in gleaming white, and everything in the place is as clean and shining as constant work can make it. The cooking is done by gas, and, in addition to the principal gas range, the kitchen is supplied with all the latest appliances the inventive genius of man and woman has produced. Here luncheon is prepared daily and served to the bank employes far more rapidly, economically, and satisfactorily than can be done at public restaurants. Upon the health of the employes of a bank very much depends, and as their health is so closely allied

to their diet, the management of the bank serves a double purpose in thus equipping a cafe for their especial use. Not only are the employes benefited by the conserving of their health, but the bank and its patrons have those benefits reflected in the excellent and efficient service they



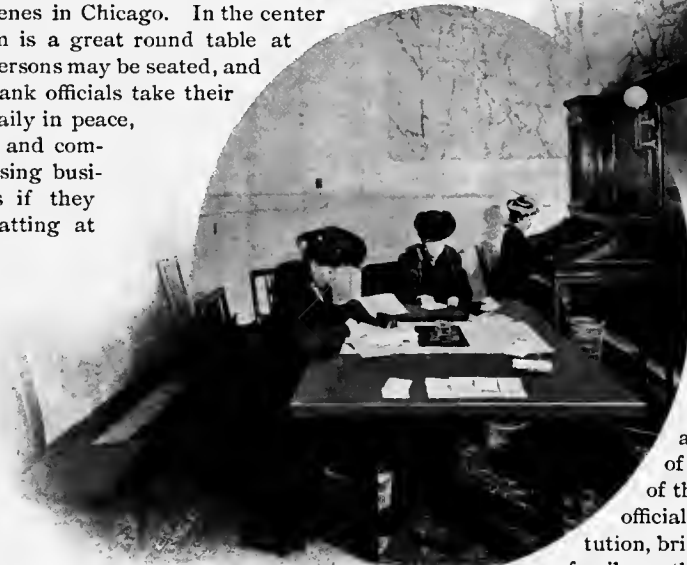
*Credit Department and Secretary's Office*



*Private Room of the President*

receive from healthy and contented employes. A large room, apart from the main cafe, is the luncheon room of the officers and directors of the various institutions included in the

building. The room is paneled in mahogany and the walls are ornamented by framed reproductions of old-time scenes in Chicago. In the center of the room is a great round table at which six persons may be seated, and there the bank officials take their luncheon daily in peace, seclusion, and comfort, discussing business affairs if they will, or chatting at



their leisure, safe from the noises and interruptions of a public cafe and without the necessity of a journey to and from a club. The existence of the cafe for the employes and of the luncheon room for the bank officials, within the walls of the institution, brings about what may be termed a family gathering daily, at the luncheon

*Women's Room*

hour, and obviates the annoyances and distractions incident to leaving the building, seeking out a public restaurant, waiting for a meal to be served, and risking health and digestion by eating it.

As the bank building is much lower than any of its neighbors, the problem of furnishing an adequate air supply, which should be free from soot, dirt, and impurities of every nature, confronted the architects. The roof of the bank is in a well, as it were, and currents of air laden with dirt of all kinds continually circulate through it. For a period of forty-five days experiments were conducted with a view to determining the



*Directors' Room*





*One of the  
Vault Doors*

proper height above the building from which the air might be drawn free from these impurities, and when that point was determined a complete and interesting system of conducting, washing, and drying the air was installed.

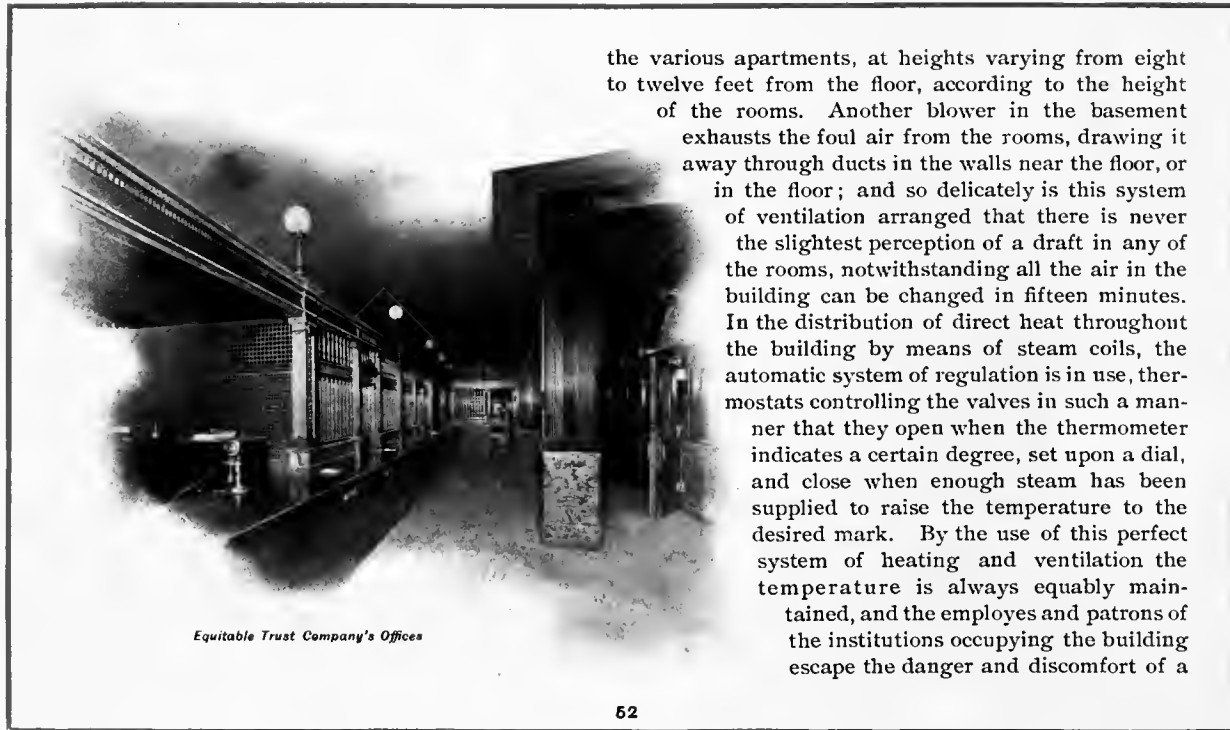
In the basement there is an immense blower wheel, 102 inches in diameter, which, driven by an electric motor at a speed of 150 revolutions per minute, draws in the air from the point determined upon above the roof. The initial velocity of the air thus entering the building is about 2,000 feet per minute, which approximates the speed of a twenty-miles-an-hour wind. This is, of course, sensibly reduced by the various processes through

which the air is afterward passed. During the winter months the air is drawn immediately over a great number of steam coils, which raise it to a high temperature; and from there it passes into another chamber in the attic, known as the "mixing chamber," where it is mixed with cold air until the proper temperature is obtained. This, by the way, is determined automatically by temperature regulators which are in position in various parts of the bank, so that the air in any particular room may be supplied as warm or as cool as is desired by the occupants of that room, irrespective of the temperature of the other rooms in the building. After being brought to an equable temperature, according to the season of the year, the air is forced through a curtain of water which effectually washes it free of any impurities it may contain, and the dampness resulting from this process is removed by the passage of the cleansed air current through a number of copper baffle plates. Thus washed, dried, and warmed or cooled, as the season demands, the air is ready for the lungs of the hundreds of employes and patrons of the banking institution; and it is allowed to flow into the rooms through handsome bronze register openings, situated in the side walls of





*Bank Vaults on Main Floor*



*Equitable Trust Company's Offices*

the various apartments, at heights varying from eight to twelve feet from the floor, according to the height of the rooms. Another blower in the basement exhausts the foul air from the rooms, drawing it away through ducts in the walls near the floor, or in the floor; and so delicately is this system of ventilation arranged that there is never the slightest perception of a draft in any of the rooms, notwithstanding all the air in the building can be changed in fifteen minutes. In the distribution of direct heat throughout the building by means of steam coils, the automatic system of regulation is in use, thermostats controlling the valves in such a manner that they open when the thermometer indicates a certain degree, set upon a dial, and close when enough steam has been supplied to raise the temperature to the desired mark. By the use of this perfect system of heating and ventilation the temperature is always equably maintained, and the employes and patrons of the institutions occupying the building escape the danger and discomfort of a



*Entrance to Equitable Trust Company's Offices*



varying temperature, and there is no necessity for opening windows in summer, or tampering with steam coils at any season. The plant from which the heat is supplied, and where the motors are operated for the ventilation system, is in an adjoining building, thus obviating the possibility of noise, or the jarring of machinery in the basement, so common in large buildings.

*Employees' Luncheon Room*

Another feature in the construction of this model building, which is worthy of more than passing notice, since it was here used for the first time for the support of an entire building, is the method in which the foundations were sunk. When the site for the bank building was cleared of the old structures, it was apparent that the ordinary



*The Kitchen*

method of foundation building, followed in narrow quarters, was impracticable. Usually the side walls of the buildings on either side of the new site are entered for the foundation of steel grillage upon which the side columns of the new structure are constructed. But the buildings adjoining the site of the new bank building were not constructed to stand anything of that sort, being old structures, with walls of ordinary thickness, built in the days before steel construction was introduced. The driving of piles to a sufficient depth to reach hard-pan was also considered not only difficult, on account of the limited space, but dangerous to the adjoining buildings. Therefore it was decided to use what is known as the "mission foundation," consisting of concrete piers extending down to hard-pan. In this method of foundation making, wells are sunk at the points where columns are to be erected for the building construction, the walls protected by sheet piling and heavy hoops until the interior of the well is filled with concrete. The wells are bell-shaped, widening at the bottom to 6 feet 6 inches and 7 feet 4 inches, according to the weight superimposed. These wells



*Officers' Luncheon Room*

were driven to a depth of seventy-three feet below the street line, where hard-pan was reached, and when the concrete was poured into them the shields of piling were left intact. Upon this foundation the trusses for the support of the building were placed, and engineering experts are unanimous in declaring there will be absolutely no settlement of the structure. From a point twenty-five feet below the surface the concrete filling was rammed hard. The building was constructed on the metal skeleton plan, which was first introduced by W. L. B. Jenney in the construction of the Home Insurance building in this city. In this method of construction there are no interior columns. The roof of the main banking room, which is but one story in height, is carried on steel trusses spanning the room and resting on columns imbedded in the side walls. To a height of forty-five feet above the glass' roof of the banking room these steel columns are extended against the party walls, and, as a precautionary measure against fires in the old buildings adjoining the bank, the columns are braced back to the trusses and do not depend for support upon

the party walls. Thus, should a serious fire wreck one of the buildings adjoining the bank, the side walls of the bank's upper stories would stand intact. The steel in all parts of the building is of the quality known as "fire-proofed"; in fact, in every detail of the bank's construction the utmost care has been taken to insure against decay or depreciation. Neither fire, time, nor any of the elements which ordinarily tend to hasten the passing of structures reared by the hand of man will leave the slightest imprint on this splendid building for many years to come. There is every reason to believe that, should such a condition of affairs be deemed advisable in the future, it will be standing 100 years from now, practically unimpaired, like many of the old world's triumphs of architecture which have defied the passing centuries. In this connection it should be noted, as a commentary upon modern methods in building construction, that while succeeding generations labored on many of the architectural gems of Europe, the Chicago National Bank building was erected complete in twelve months

## SAFE DEPOSIT VAULTS.



*Entrance to Safe Deposit Vaults  
and Banking Room*

**I**N the basement are the quarters of the Chicago Safe Deposit Company, the largest, most complete, and most splendidly furnished and equipped in the world. A marble staircase from the main entrance to the banking floor leads to the vault rooms, and the bronze elevators also carry patrons to the doors. Immediately before the visitor is an immense marble counter, topped with a

heavy bronze railing, behind which an official is on duty. To the left is a public writing room, finished in marble, with a mahogany desk and chairs to be used alike by visitors and patrons. The desk is furnished with stationery, and the room is softly lighted by electricity. The entresol of the vaults is cut off from the outside world by two huge and heavy gates of bronze, ornamented in scrollwork and set in marble pilasters. A guard at the gates passes those having proper credentials, and the visitor steps into a magnificent marble chamber upon which the electric light falls softly from above. At the left is a reception room for women, furnished quite in the style of a similar apartment in a luxurious residence. A uniformed maid is in attendance, the huge mahogany table in the center of a splendid rug contains a score of late magazines, and the chairs invite the visitor to rest and read. At one side of the room is an open fireplace topped with a marble mantel, and at the lower end of the room is a lavatory for women.

At the opposite end of the reception room are



*Safe Deposit Vault. Manager's Department*

arranged a number of coupon rooms and committee rooms, private apartments in which box renters may examine their securities or make up their accounts secure from interruption. The doors are equipped with spring locks which make entrance from the outside impossible, except through the use of a key carried by the attendant, while the door may be readily opened by the patron from the inside. After a box holder has left a room the door can not again be opened until the attendant has unlocked the room,

entered it, and made certain the patron has left no valuables behind—a frequent occurrence in safe deposit vault rooms. Then the door is once more opened for the next comer.



*Lobby of Safe Deposit Vault*





*Women's Room in Safe Deposit Vaults*



*Committee and Coupon Rooms  
Safe Deposit Vaults*

The committee rooms are amply commodious to accommodate four, six, or even more persons at a time, and offer every convenience for business meetings of committees, trustees, or others who desire privacy in the discussion of their business affairs. No charge is made for any of these accommodations. At the opposite side of the vaults are similar accommodations for men, writing room, coupon and committee rooms, lavatories, etc., as completely furnished and equipped as are

the women's rooms, but quite distinct and apart from them. Between these sets of apartments is the great treasure room of the safe deposit vaults—the immense room which is lined with 6,000 private safe deposit boxes of various



sizes. The floor of this apartment is made of chrome-steel plates, three one-inch plates being riveted together, making a drill-proof and bomb-proof floor. The ceiling and side walls are constructed in the same manner, but the steel has been treated to such delicate tinting on the ceiling, and so thoroughly covered on the floor that it is difficult to believe it is there.

Upon the floor is a rug 25 x 35 feet, one of the largest rugs in the world, woven in a single warp and woof, and the product of a famous rug maker in the old world. The electric light comes from the ceiling, as is the case in all parts of the vaults, and glitters upon the frosted bronze faces of the 6,000 boxes, each with its two shining keyhole plates, which completely line the four sides of the room. The portal of this treasure house is guarded by a double set of eight-ton doors similar to those in position in the business vaults of the bank on the floor above. A sentinel stands always at either door, although during business hours the eight-ton door is of course swung open and a heavy bronze and steel-grated door bars the entrance on the inner side of the vestibule. These vaults and doors were designed by E. A. Strauss, engineer for Jenney & Mundie, the architects of the perfect and

magnificent building. The mechanism whereby the huge doors are so easily swung by one person is a device invented by Mr. Strauss. When the doors are shut and the wheel has thrown the bolts into place, they are as impregnable as the solid chrome-steel walls of the vaults.



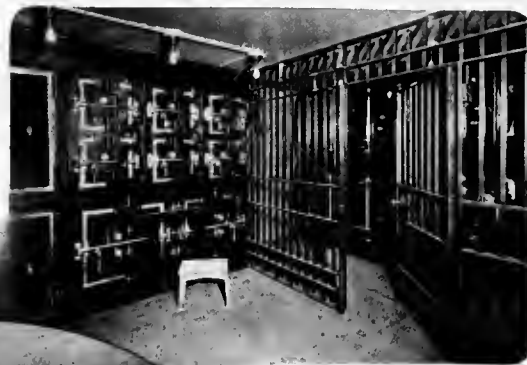
*Entrance to Vault*



*Safe Deposit Vaults*

The room adjoining the main box room, and guarded by a similar set of doors, is set apart for trunks, strong boxes, and other bulky packages of valuables too large to be cared for in the safe deposit boxes. The walls of the room are lined with steel racks in three tiers, on which are placed the trunks and boxes. Many people leaving the city for the summer, or starting on European trips, have taken advantage of this safe and rational method of storing their silverware, furs, jewels, and other valuables, secure from fire and burglars. It need scarcely be said that the entire bank building is absolutely fire-proof, being constructed of Bedford stone, marble, brick, steel, and Portland cement.

As might be expected in the construction of this model building, the system for receiving the electric current which controls all the machinery, and for transmitting it to the various parts of the building, is as near perfection as modern methods of



*Cash Vault of Bank*

electrical construction can make it. Not only is the building lighted by the invisible current, but power is furnished for the motors operating the fan blowers in the ventilation system, for the elevators, for the air compressor of the sewerage ejector, and other mechanical



*The Trunk Room*

devices throughout the building. This current is furnished by a supply company, thus avoiding the

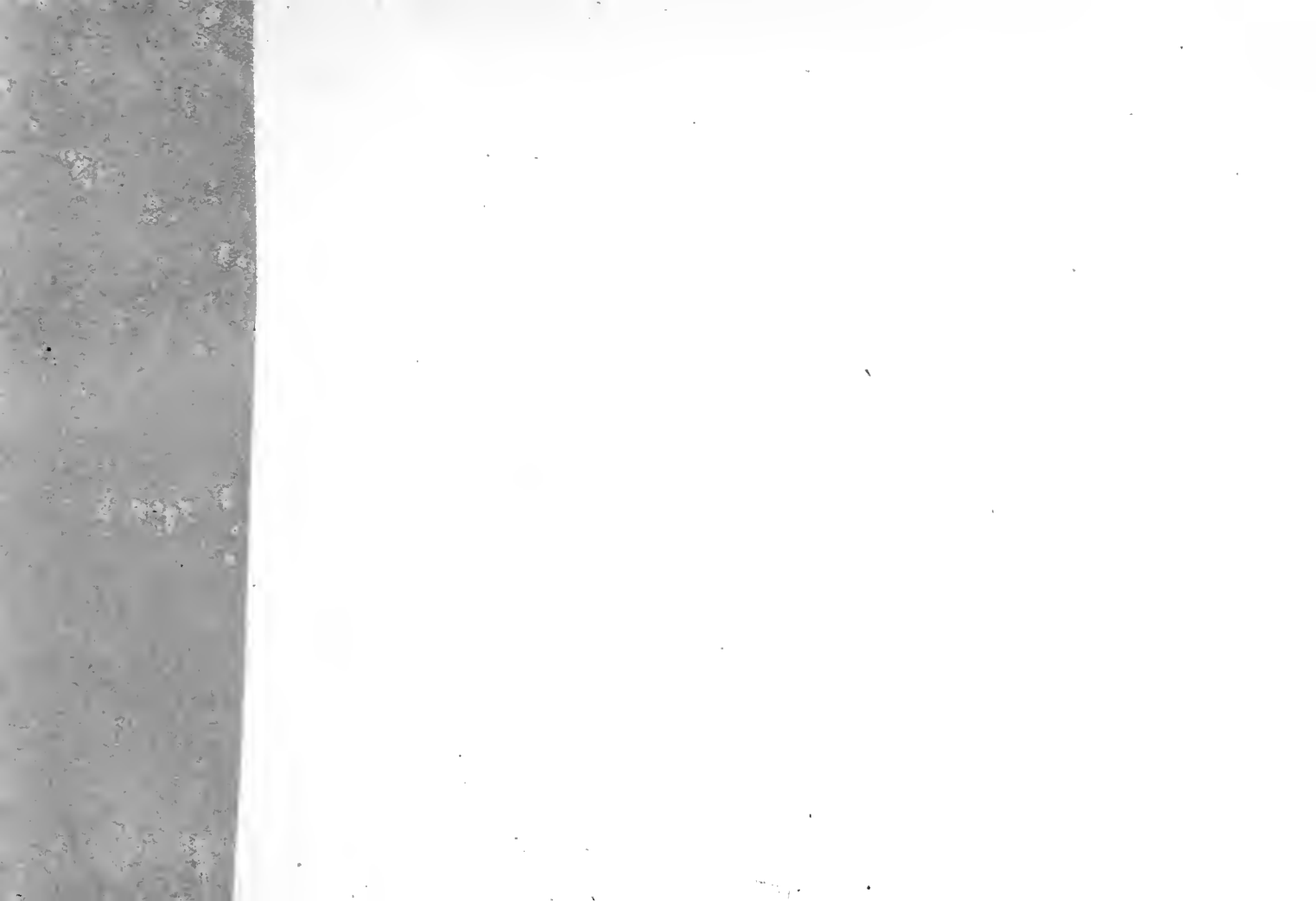
necessity for the operation of an immense dynamo and electric plant, with its attendant noise and agitation, in or about the bank building.

In the electrician's room in the basement is a polished marble switchboard upon which are mounted the two meters — one indicating power and the other light. To this board the power and light feeders are attached, and on it are switches regulating the currents. That is all that can be seen on the surface, but the hidden system of conduits, cut-out centers, and distributing circuits by which the wonder-working current is absolutely controlled is perfect and beautiful, from a technical standpoint.

There are many other novel and noteworthy features about the Chicago National Bank building, but within the limitations of this brochure only the more striking ones may be touched upon. Suffice it to say that no building in Chicago ranks with it in perfection of construction and in beauty of finish.



*Electrician's Room*





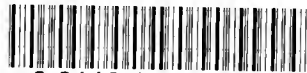








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