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Jackson Park Design Evolution

Creation of South Park Commission

In 1869, after several years of lobbying by prominent south-siders, the Illinois State Legislature approved a bill establishing the South Park Commission. A five member board was given the authority to improve and maintain a 1055 acre parcel, then located in townships just south of Chicago, as a public park. The nationally renowned designers, Frederick Law Olmsted and Calvert Vaux, who had previously designed New York's Central Park, were hired to lay out a comprehensive plan for the new park, then known as South Park.

Original South Park Plan

South Park was envisioned as a landscape with two large sections linked together by a boulevard which Olmsted named the Midway Plaisance (middle garden). The Eastern Division, a 593 acre area adjacent to Lake Michigan, later became known as Jackson Park, and the Western Division was a 372 acre area that was later renamed Washington Park (Olmsted & Vaux, *Chicago South Commissioners Plan of: South Open Ground, Upper Plaisance, Midway Plaisance, Open Ground, Lagoon Plaisance and Parkway Quadrant*, 1871).

Olmsted often incorporated a site's natural attributes into his designs, however, he considered the conditions of Chicago's unimproved park site "extremely bleak." (Olmsted 1893: 22, 19). He asserted that "if a search had been made for the least park-like ground within miles of the city, nothing better meeting the requirement could have been found" (ibid). The most "obvious defect of the site" was viewed as "that of its flatness" (Olmsted & Vaux, *Chicago South Commissioners Plan of: South Open Ground, Upper Plaisance, Midway Plaisance, Open Ground, Lagoon Plaisance and Parkway Quadrant*, 1871).

Olmsted found the Eastern Division area particularly "forbidding," with sand bars that had formed in the lake, boggy swales, and ridges covered with "vegetable mold" (Olmsted 1893, XXII: 2, 19). He did however, interpret Lake Michigan as the site's greatest advantage. He suggested that there was:

"but one object of scenery near Chicago of special grandeur or sublimity, and that, the lake, can be made by artificial means no more grand or sublime. By no practical elevation of artificial hills, that is

to say, would the impression of the observer in overlooking it be made greatly more profound. The lake may, indeed, be accepted as fully compensating for the absence of sublime or picturesque elevations of land" (Olmsted 1871).

Olmsted's design compositions generally combined "sublime" and "beautiful" areas (Beveridge 1977). In the original plan for South Park, Olmsted relied upon the "sublime" style in his design for the Eastern Division by linking to Lake Michigan a system of rugged, heavily planted channels and lagoons. Had the plan been implemented, these waters would have flowed into a formal channel extending the length of the Midway Plaisance and then into smaller ponds in the Western Division. In the Western Division, which later became known as Washington Park, Olmsted articulated the "beautiful" style through the use of a large open sheep meadow.

Delays in Implementing the South Park Plan

Olmsted and Vaux submitted the South Park plan and accompanying report to the South Park Commission in 1871. Five months later, much of Chicago was devastated by the Great Fire. While the South Park land was not affected by the fire, the Commission's downtown office was destroyed. Among the documents that burned was a "nearly complete assessment roll, which was to assign holders of property adjacent to the park their share of park costs" (Ranney 1972, 32). Progress to improve the park "was suspended and all employees except a small police force were discharged" (ibid).

As the city began recovering from the destruction of the fire between the early and mid-1870s, the South Park Commission slowly began improving the Western Division of South Park. Problems in acquiring much of the land for the Eastern Division caused additional delays in improving this section. By 1875, when the Eastern Division was renamed Lake Park, it remained unimproved (South Park Commissioners 1874-75, 6).

Eastern Division/ Lake Park's Earliest Improvements

During the late 1870s, work was done to improve the northernmost part of Lake Park including grading, spreading manure, seeding lawns, and planting trees. In addition, two artificial lakes were created. One of the two lakes was located on the northwest corner of the park. Oblong in configuration and crossed by a masonry bridge, this waterway was called the "twin lakes" (Andraes 1889, 169). During the winter, when the lake was frozen it was used for skating.

The second artificial lake is the water body that later became the Columbia Basin. This lake had little relationship to the corresponding water area on Olmsted's 1871 plan. It had a simple, irregularly shaped configuration, with a broad beach at its northern end,

and mowed lawn at the surrounding edges (n.a. *Map Showing Progress Made in the Improvement of the Eastern Division of South Park*, 1880). In the center were two islands with rocky edges (photo, *Jackson Park Pond*, 1888). In 1880, a masonry and iron bridge was constructed across the artificial lake's southern end. Some of the original masonry is believed to be part of the existing Clarence Darrow Bridge (photo, *View of Art Building from World's Fair Bridge*, 1895).

The improvements in Lake Park were immediately popular. The picnic grounds were used by large numbers of people. Boating was offered in both artificial lakes. In 1881, Lake Park was officially renamed Jackson Park, in honor of Andrew Jackson, eleventh president of the United States.

By the early 1880s, lakeshore erosion was already a problem. A breakwater was constructed, and the beach was paved along Lake Michigan from 56th St. to 59th St. between 1882 and 1884 (*South Park Commission Annual Report 1884*, 22). The granite pavers were extended southward to 61st St. between 1888 and 1890 (*South Park Commission Annual Report 1890*, 15). During the late 1880s and early 1890s the long stretch of paved beach became a popular promenade space for strolling and bicycling.

Two buildings were also constructed in the park during this period. One was a large shelter at 56th St. near the lake, which was designed by Daniel H. Burnham. (During the World's Columbian Exposition, this structure was adapted for use as the Iowa Building.) The second structure was a ladies comfort station located to the east of the artificial lake with the two islands (which later became the Columbia Basin). Both structures were constructed of light colored rusticated stone. (The ladies comfort station is the oldest extant building in Jackson Park).

World's Columbian Exposition

When Chicago won the honor of hosting the World's Columbian Exposition in 1890, Frederick Law Olmsted was asked to help select the site for the fairgrounds (*South Park Commissioners 1889-90*, 14). After much controversy, Jackson Park was selected, and a general outlay for the fair was jointly developed by consulting landscape architects, Olmsted, and his associate Henry Codman, and consulting architects, Daniel Burnham and John Welborn Root (Hines 1974, 77). In a paper read to the World's Congress of Architects, which met in Chicago several months after the official opening of the World's Columbian Exposition, Olmsted explained that:

"...a crude plot, on a large scale, of the whole scheme was rapidly drawn on brown paper... The plot, formed in the manner described, contemplated the following as leading features of design: That there should be a great architectural court with a body of water therein; that this court should serve as a suitably dignified and impressive entrance-

hall to the Exposition, and that visitors arriving by train or boat should all pass through it; that there should be a formal canal leading northward from this court to a series of broader waters of a lagoon character, by which nearly the entire site would be penetrated, so that the principal Exposition buildings would each have a water as well as land frontage, and would be approachable by boats..." (*World's Columbian Exposition Report of the Director of Works* 1892, 4-5).

This scheme continued to be followed, even after John Welborn Root's death in 1891, and Burnham's appointment as Chief Consulting Architect for the Fair.

As conceived by the design team, the Court of Honor was a hard-edged basin flanked by monumental Beaux Arts style buildings. The focal point was Daniel Chester French's *Statue of the Republic* at the eastern end. Like the Fair buildings, the monument was made of a type of plaster known as staff. The figure was gilded, except for its arms and face which were exposed white staff.

East and West Lagoons and Wooded Island

The Court of Honor was the most formal area of the Fair's landscape. Contrasting with this formality, the east and west lagoons were rugged and naturalistic. Other than the straight-edged terrace extending from the Horticultural Building on the west side of the West Lagoon, the edges of both lagoons were irregularly shaped and planted with masses of low shrubbery and grasses. In the center, between the two lagoons was the Wooded Island. There were also some very small islands scattered around the large Wooded Island, particularly at its south end.

The Wooded Island was formed by the re-shaping of some of the site's natural ridges. Olmsted wanted the Island to have a "secluded, natural sylvan" character (*World's Columbian Exposition Report of the Director of Works* 1892, 5). He asserted that the intention was:

"to have what has since been called the Wooded Island, occupying a central position, held free from buildings and all objects that would prevent it from presenting, in connection with the adjoining waters, a broad space, characterized by calmness and naturalness, to serve as a foil to the artificial grandeur and sumptuousness of the other parts of the scenery" (Olmsted 1893, XXII: 2, 20).

While there was only one year's time for plantings to mature, Olmsted achieved a wooded character by incorporating the site's scattered groups of existing native oaks into the design. Olmsted added other fast-growing plantings. The existing oak clusters served:

"...as centers for such broad and simple larger masses of foliage as it would be practicable to establish in a year's time by plantations of young trees and bushes. Because the water in the lagoons would be subject to considerable fluctuations, it was proposed that its shores should be occupied by a selection of such aquatic plants as would endure occasional submergence and yet survive an occasional withdrawal of water from their roots" (*World's Columbian Exposition Report of the Director of Works* 1892, 5).

The designers' intention was to keep the island free of buildings and retain it as a natural-looking "horticultural preserve," however, many of the exhibitors wanted to construct on the island, and "Burnham received numerous petitions" for building permits there (Hines 1974, 108). Pressure for additional exhibit space became so great that Olmsted and Burnham "became convinced that it would be impossible to successfully resist these demands" (Olmsted 1893: 44, 194). Of all of the proposals for exhibits on the Wooded Island, Olmsted believed that ones that would have the "least obtrusive and disquieting result" were a temple proposed by the Japanese government, and floral display to coincide with Horticultural Hall (Olmsted 1893, XXII: 2, 20).

North Pond and Fine Arts Building

The irregularly shaped artificial lake that had been created in the park in the late 1870s was converted into the northernmost section of the lagoon system (Department of Works, *Map of the Buildings & Grounds of the World's Columbian Exposition*, 1893). This was called the North Pond and later known as the Columbia Basin. As part of the Fair plans, this was conceived as the water frontage setting for the Fine Arts Building, a neo-classical style structure designed by Charles Atwood.

In preparation for the Fair, the two islands were removed and the North Pond was dredged. Much of the shape of the pond remained the same. A small section of the southwest side of the pond was filled to create the area for the Illinois Building (Burnham, *Map of the Buildings & Grounds of the World's Columbian Exposition*, 1893). The entire pond had a strongly defined edge, much of which was composed of mowed lawn adjacent to the water (photos, *Fotgrafiske Billeder of Verdensud Stillingen of Midway Plaisance*, 1894). The north side of the pond was reconfigured from beach edge to a formal terrace which extended from the Fine Arts Building into the water. This was the primary facade of the building, and the water became a dramatic reflecting pool, and provided access for boats (Appelbaum 1980).

In contrast to the more naturalistic and rugged east and west lagoons adjacent to the Wooded Island, the North Pond was consciously conceived as a water setting for the monumental Fine Arts Building (Olmsted 1893: 41). Olmsted was disappointed with the construction of the numerous smaller pavilions surrounding the pond. He asserted

that most of these buildings were sited without his consultation, and were placed in a manner that "intercepted vistas and disturbed spaces intended to serve for the relief of the eye" (Olmsted, 1893: 41).

After the Fair

The World's Columbian Exposition closed in October of 1893. The intent had always been for the fair to be temporary, and beginning in January of 1894 a series of fires destroyed many of the buildings (Appelbaum 1980, 107). Later that year, the Chicago Wrecking and Salvage Co. was hired to demolish most of the buildings that were still standing. One of the few exceptions was the Fine Arts Building, which had been built with a more permanent internal structure than many of the other buildings. It had a fire vaulted interior because it housed such an important collection of artworks during the fair. Towards the end of the World's Columbian Exposition, prominent Chicagoans decided to memorialize the event by creating a "Columbian Museum" (Commission on Chicago Landmarks 1994, 18). A one million dollar donation by department store magnate Marshall Field made it possible to purchase anthropological artifacts that had been exhibited at the exposition. The Fine Arts Bldg. became the "Field Columbian Museum" (Commission on Chicago Landmarks 1994, 18).

The other buildings that remained after the Fair were the German Building, the Iowa Building, La Rabida and the *Ho-oh-den* (the Japanese Temple on the Wooded Island).

Redesign of Jackson Park 1894-1906

Early in 1894, Frederick Law Olmsted's landscape design firm, then known as Olmsted, Olmsted, and Eliot, began working on a re-design plan for Jackson Park. The South Park Commissioners did not want the park to be "shorn of all the beauty that the World's Fair bestowed upon it" (n.a. *Park and Cemetery* 1895, 20). In fact, the intent was to create a "beautiful park" that would retain "many of the features characteristic of the landscape design of the World's Fair" and also provide "all of the recreative facilities which the modern park should include for refined and enlightened recreation and exercise" (n.a. *Park and Cemetery* 1895, 20).

In 1895, Olmsted, Olmsted & Eliot's Revised General Plan for Jackson Park was completed. Between that date and 1906, the entire park was improved. The majority of the work followed the plan, however, there were some modifications. The most notable was the addition of the golf course in 1899.

The Olmsted Olmsted & Eliot plan included "three principal elements of the scenery" for Jackson Park, "the Lake," "the Fields," and "the Lagoons" (Olmsted, Olmsted & Eliot, *Revised General Plan for Jackson Park*, 1895). Olmsted sent an eight page report to South

Park Commission Joseph Donnersberger on March 10, 1895, further describing these plans principal elements.

The Lake Shore

Olmsted asserted that the "finest thing about the Park is unquestionably the view of Lake Michigan, which is obtained from the shore" (Olmsted A39: 20, 698). Lake Shore Drive was intended as the major feature allowing broad views of the Lake for people walking, driving and riding. The Drive was conceived in Olmsted's original 1871 plan. A paved beach and promenade were constructed along the edge of the Lake between 1875 and 1890. These elements remained during the World's Columbian Exposition. The initial construction of Lake Shore Drive commenced in 1894, after the Fair, in accordance with the Olmsted, Olmsted and Eliot's redesign plan.

Following the redesign plan, Lake Shore Drive extended from the northern boundary of the park, passing southward between the Museum and the beach, across a bridge over the North Inlet at 59th Street. The Classical style limestone bridge was designed by D. H. Burnham and Co., and structural engineer C.L. Strobel, who was a noted bridge designer and "pioneer in skyscraper construction" (Sarring 1993). Constructed in 1895, the North Inlet bridge was designed in a manner very similar to the World's Fair Bridge that it replaced.

Olmsted intended for Lake Shore Drive to extend to a "terminal circle" just north of the South Inlet (approximately located at 63rd St.) He did not want the Drive to cross over the South Inlet (which was the mouth of the South Haven, now considered the Outer Harbor), because he thought it was more important to keep the Inlet open to boats entering from the lake (Olmsted to Donnersberger March 10, 1895, A39: 698). At the north end of the South Inlet, between the western edge of the South Haven and eastern edge of the South Lagoon, Lake Shore Drive then connected with a road which followed "a gentle curve about three fourths of a mile in length" (Olmsted to Donnersberger March 10, 1895, A39, 698). The curved road was historically considered South Haven Drive or Harbor Drive, and also referred to as Coast Guard Drive after the South Park Commission agreed to allow the U.S. Coast Guard to build a life saving station on the west side of the South Haven in 1904. The South Haven Drive extended over a granite bridge designed by architect Peter J. Weber, who won a competition sponsored by the South Park Commission. The Classical style bridge, with whimsical bas relief ornamentation on both the east and west elevations, was constructed in 1904. Just south of this bridge, the South Haven Drive connected with South Road, which was later renamed Marquette Drive.

System of Lagoons

The Olmsted, Olmsted & Eliot redesign plan included a system of interconnected lagoons, which provided a sequential series of changing landscape scenes, as well as access by boats throughout the entire waterway. An 1895 article describing the plan explained that:

"The water effects have been amplified and diversified and the system of lagoons, extending as it does in its varied design the entire length of the park, will present waterscapes of infinite variety and beauty as well as afford the most liberal facilities for boating and aquatic pleasures" (n.a. *Park and Cemetery* 1895, 20).

Olmsted emphasized the importance of the lagoon system as a place for boating in a April 10, 1894 letter to Joseph Donnersberger. Olmsted wrote that Lake Michigan could not well accommodate rowing, but that the lagoons within the park were sure to become popular for this activity. He suggested that Jackson Park would become "the finest domestic boating park in the world" (Library of Congress, A33:806).

The ability to create a changing sequence of landscape scenes was one of the most brilliant aspects of the 1895 Olmsted, Olmsted, and Eliot plan. In a letter to the South Park Board President Joseph Donnersberger dated May 7, 1894, Olmsted emphasized the importance of the different treatments within the design composition. He asserted that in order to "devise a comprehensive general design" each part of the "park must be planned subordinately to and dependently upon every other part" (Library of Congress, A:34:79). Olmsted suggested that, "In this interdependence of parts lies the difference between landscape gardening and gardening. It is as designers, not of scenes but of scenery, that you employ us, and we are not to be expected to serve you otherwise than as designers of scenery" (ibid).

The formal Court of Honor and a small adjacent lagoon of the World's Fair grounds were replaced by the South Haven (outer yacht harbor) and South Lagoon. These simple water elements emphasized the visual and physical connection with Lake Michigan while also providing access for boats. The South Lagoon narrowed at the north and flowed under the Center Bridge (later considered the Hayes Drive Bridge). Constructed in 1902, the red granite bridge had a simple elliptical arch with clearance of fourteen feet above the water level, allowing adequate space for the passage of boats.

The water areas north of the South Lagoon and south of the Wooded Island were the most rugged-looking, lush and densely planted portions of the lagoon system. Known as the North and South Bayous, these were intricate areas of water and land. Just north of the North Bayou were the East and West lagoons, which had simpler edges, but also included dense shrub plantings on the waters edge. The West lagoon was widened and

its west bank made more naturalistic than the formal terrace that had extended from Horticultural Hall during the Fair (photo, Appelbaum 1980, 56).

The Olmsted, Olmsted and Eliot also plan included two boat houses on the edge of the West Lagoon. The "principal station for rowboats and canoes" was "designed to be placed in the cove just north" of the Midway Plaisance (Olmsted to Donnersberger A21: 702). Just south of the Midway was the "principal electric launch station" (ibid.). Both of the boating structures were designed by D.H. Burnham & Co. and were Classically inspired. The principal station for rowboats and canoes was constructed in 1896 and the electric launch station was construction in 1906. Composed of two brick pavilions and center launch area, this utilitarian structure was tucked along the western edge of the lagoon. (Today, the launch station is extant, however, the principal boat station no longer remains).

The East and West lagoons had numerous small islands that were also heavily planted. Between the East Lagoon and the North Inlet there was a bridle path bridge called the Music Court Bridge, because it led to the formal music area to the north. Constructed between 1904 and 1906, the granite bridge had three arched openings with moveable gates. The gates were meant to help regulate the fluctuations in water levels of Lake Michigan, and allow the inner waters to be frozen for skating during the winter.

Olmsted, Olmsted and Eliot's treatment of the area north of the East and West Lagoons was the most formal of the entire lagoon system. This was due to the decision to retain the Fine Arts Building as the Field Columbian Museum.

Area Surrounding Field Columbian Museum

The legend of the 1895 Olmsted, Olmsted and Eliot plan states that, "Contrasting with the rest of the park, the neighborhood of the vast building of the Field Columbian Museum is designed upon formal lines for the sake of architectural harmony." Olmsted explained the importance of a landscape treatment that would emphasize the museum building:

"All other buildings and structures to be within the park boundaries are to be placed and planned exclusively with a view to advancing the ruling purpose of the park. They are to be auxiliary to and subordinate to the scenery of the park. This Art Building is to be on a different footing. Plantations, waters, roads and walks near it are to be arranged with a view to convenience of communication with the Building; with a view to making the Building a dominating object of interest, and with a view to an effective outlook from it, especially over the lagoons to the southward" (Olmsted to Donnersberger, May 7, 1894, Library of Congress, A34:152).

A formal circuit drive encircled this area which included the museum building, symmetrically arranged depressed lawn panels to the north, and the North Pond to the south. The circuit drive had simple formal terminal circle elements on the east and west axis, and crossed the bridge dividing the North Pond from the East and West Lagoons.

In the 1895 Olmsted, Olmsted, and Eliot plan, the North Pond was shown as a formal, hard-edged basin. The Olmsted firm had been conferring with Charles Atwood, the architect of the Fine Arts building, who was advising the South Park Commission on its adaptation for use as the Field Columbian Museum. In a letter to Supt. J. Frank Foster dated September 17, 1894, Olmsted stated that Atwood had "always hoped that this basin might be treated architecturally," but that it was understood at the time that South Park Commission was "not in possession of the funds to be directed to such a purpose" (Olmsted to Foster, Sept. 17, 1894, A36: 19, 124). Thus recommending an informal basin design, the Olmsted firm developed a scheme that left the area largely as it had been during the Fair (Olmsted National Historic Site, Planting Plan #54, Oct. 15, 1894). The overall design philosophy for the area was articulated through the simple, irregular configuration of basin and its surrounding landscape of mowed lawn and scattered trees and shrubs framing views of the monumental building.

Just southeast of the circuit drive was another formal element, the Music Court, which was also conceived as part of the Olmsted, Olmsted and Eliot plan. This "place especially designed for the gathering of crowds about a band stand" was composed of a semi-circular area for a band stand with two outer semi-circular paths pierced by diagonal paths (Olmsted to Donnersberger, March 10, 1895, 704). The surface was meant to "gently descend towards the music stand, as in an amphitheater" (Olmsted to Donnersberger, March 10, 1895, 704). The paths were lined by formal rows of trees to shade the area. The Music Court was "intended to be lighted after dark and kept always open" (Legend accompanying Revised General Plan for Jackson Park, 1895).

The Fields

The fourth major element of the 1895 Olmsted, Olmsted and Eliot plan was the fields. These green lawn areas were meant as a contrast to the lake shore scenery, lagoon scenery, and formality of the museum area (Olmsted to Donnersberger, March 10, 1895, 703). The fields included an outdoor gymnasium area at the park's western perimeter, a tennis lawn meadow just west of Lake Shore Drive, and a large playing field at the southwestern section of the park.

When proposed in 1895, the men and women's outdoor gymnasium were features that were relatively new in the United States. Olmsted reported that "similar gymnasium proved very successful in Europe and in Boston" (Olmsted A39: 20, 704). The plan

included two oval shaped areas, one for men and one for women. Both were encircled by running tracks. Between the two areas was a playground for children.

The outdoor gymnasium area was one of the first sections of Jackson Park to be improved following the adoption of the Olmsted, Olmsted & Eliot plan. The gravel used for grading and surfacing the outdoor gymnasium were taken from the World's Fair walks (SPC Annual Report 1894-5, 8). Soon after the outdoor gymnasium were opened to the public, the gravel running tracks began to be used as bicycle tracks (Report of SPC 1895, 9).

The lawn tennis area was located between the North and South Inlets, west of Lake Shore Drive. This was an oblong meadow space on which temporary lawn tennis nets were placed. In 1899, the South Park Commissioners decided that Jackson Park would include the first public golf course. According to Tom Govedarica, author of *Chicago Golf: The First 100 Years*, this was the "first golf course west of the Alleghenies opened to the public" (1991, 58). The initial 9 hole course was placed at the southern end of the lawn tennis field.

The Olmsted, Olmsted and Eliot plan for the park was modified to include a second golf course in 1900. (The degree to which the Olmsted firm was involved in this effort is unknown). This second course, which had eighteen holes, was added to the park's southern perimeter and the playing field at the southwestern part of the park. The playing field was conceived as a sixty acre great meadow. The broad green lawn which had "room for ball games of all kinds" was easily adapted for golf (Olmsted to Donnersberger, March 10, 1895, 703). When the playing field was first improved for golf in 1900, the project included the construction of a brick golf shelter building. (At the time, the other 9 hole course also remained).

Popularity of Recreation and Sports 1906-1918

By 1906, Jackson Park's new recreational amenities were intensively used. Though golf was very new to Chicagoans, Jackson Park's courses were already extremely popular. During the golf season of 1906, a total of 87,500 people played on the eighteen hole course and 40,000 played on the nine hole course (SPC 1906 Annual Report, 35). On Fourth of July, the busiest day of the year, 1400 people played on the eighteen hole course, and 900 people played on the nine hole course during that day (ibid).

Due to the large number of people who played golf, the golf course shelter underwent two major additions within the first few years. The first was constructed in 1903 and the second was constructed in 1907. The first project added lockers for the players and a lunch counter. The second project, a large addition to the east, matched the brick and Spanish tile roof of the original building. This addition included 700 new lockers, shower baths for men and women, and an extension of the lunch counter.

There was "no charge for lockers, towels or soap," and the "use of the links" was free (SPC Annual Rept. 1906-8, 44).

The popularity of golf continued to grow. During the 1911 season, a total of 70,000 people played on the nine-hole course and a total of 140,000 players used the eighteen-hole course (SPC Annual Rept. 1912, 25). In 1912, a second golf shelter was constructed in the eighteen hole course. Located by the ninth hole, the new shelter was sited by the Olmsted Brothers (successor firm of Olmsted, Olmsted and Eliot) (B files- Library of Congress, May 23, 1911). Designed by D.H. Burnham and Co., the Classical style building was constructed of exposed aggregate concrete with a Spanish tile hipped roof. Its center open loggia, with men's bathrooms on one side and women's on the other, allowed for beautifully framed views of Lake Michigan.

In addition to wonderful views, Lake Michigan was valued as an important recreational asset to Jackson Park. Swimming became increasingly popular after the 1899 completion of Chicago's innovative Drainage Canal, allowing for the diversion of sewage, which had previously been emptied into Lake Michigan (Mayer and Wade, 1969, 274). By 1908, the South Park Commissioners were discussing plans to extend the beach, and construct a large building to be located near the proposed Casino building of the Olmsted, Olmsted, and Eliot plan. (There was also the earlier Casino building of the World's Columbian Exposition, that had existed in nearly the same location). The South Park Commissioners consulted with the Olmsted Brothers in 1908 on the design and layout of the new beach area. The Olmsted Brothers recommended that two new buildings be constructed; a Casino restaurant as had previously been proposed and a new bathing pavilion structure (Olmsted Bros. to Henry Foreman, Sept.. 6, 1908, B Files). This proposal would allow "that a suitable view may be obtained up and down the shore from the balconies of the building" and would "provide suitable accommodations for refreshment as well as shelter and meet the demands of the public for parties and other free, suitable, entertainment" (SPC 1908, p. 15).

In 1914, a general plan for Jackson Park that was created by South Park Commission in-designers included the bathing beach extension. This plan included only one building for the new beach; the bathing pavilion. Following this general scheme, South Park Commission in-house architects developed plans for a Classical style building with open loggias and center courtyard spaces in 1917. The ten acre beach extension was filled in 1916 and 1917. Restrictions on building materials during World War I delayed completion of the building until 1919.

World's Columbian Exposition Remnants 1918-1933

In honor of the twenty-fifth anniversary of the World's Columbian Exposition and the Centennial of Illinois statehood, a smaller version of the *Republic* sculpture was erected in Jackson Park. The piece was purchased through remaining proceeds from the

World's Fair combined with some funding from the B.F. Furgeson Fund. Daniel Chester French, the artist of the original monument was commissioned to sculpt the commemorative version, and the architect Henry Bacon was selected for the design of the pedestal and platform. The gilded bronze sculpture was 24' tall, while the gilded plaster original was 65' tall.

The triangular traffic island on which the monument was erected had previously been considered as the location of two proposals. During the mid- 1890s, this location was considered as a possible location for the Logan Monument. The Olmsted, Olmsted, and Eliot firm argued against this suggestion, as they did not believe a war monument was appropriate anywhere in Jackson Park (A47 reel, 947-954). Later, in 1910, the Olmsteds consulted the South Park Commission on the placement of a flagpole in Jackson Park, and the triangle island was considered again. The Olmsteds suggested that the "little triangle, considering its informal planting and location and the scale of its immediate surroundings, would seem too trivial to serve as a dignified base for the flagpole" (B files--Olmsted Brothers to Henry G. Foreman, Aug. 18, 1910). It is likely that the Olmsted Brothers were not involved in the placement of the *Statue of Republic*. Apparently, the decision to erect the monument on the triangle island was made because this had also been the location of the monumental Administration Building during the World's Fair (Park and Cemetery 1918, 198).

Although the new *Statue of the Republic* reminded Chicagoans of the significance of the World's Columbian Exposition, two of the remaining original Fair buildings were destroyed during the 1920s. After the World's Fair, the Spanish Building, which was a replica of La Rabida of Palos, Spain was retained as a sanitarium for sick babies. Beginning in 1895, the hospital was opened during the summer season of each year. In 1918, the facility closed down due to a shortage of nurses during wartime (Jackson Park Sanitarium Year Book 1927-28, 31). The building, which had been intended as a temporary structure, had fallen into a terrible state of disrepair, and was destroyed by fire in 1922.

A raised seating area, named Convent Hill, was constructed on the original site of La Rabida in 1924. In the late 1920s, there was a proposal to build a new La Rabida structure to be located south of the original building. Despite some objections from the community, legal permission was granted to the La Rabida Jackson Park Sanitarium to construct the new hospital. Designed by Graham, Anderson, Probst and White, the Mediterranean Revival style building was constructed in 1932.

The second World's Fair Building that was destroyed in the 1920s was the German Building. After the Fair, the German Building had been retained as a restaurant. The Olmsted, Olmsted, and Eliot plan anticipated that eventually it "would become necessary to abandon the temporary restaurant in the German Building," and suggested its replacement with the proposed Casino Building on the beachfront. The German

Building did received some rehabilitation work, including the construction of new toilet rooms in 1911 (SPC Annual Rept 1911-12, 13). The building fell into a terrible state of disrepair and burned down in 1925. A bowling green and club house building were placed on the site of the German Building in 1927. The brick Revival style club house was designed by South Park Commission architects. In 1931, an addition was constructed at the southwest side of the building.

Like the other two World's Fair buildings, by the late 1920s the original Fine Arts Building was in severely deteriorated condition. The collections that were housed in the building after the Fair were moved to the newly constructed Field Museum of Natural History in Grant Park in 1920. Prominent individuals and organizations were discussing proposals to renovate the original Fine Arts Building for a number of years. In 1926, Julius Rosenwald, chairman of Sears, Roebuck and Co. proposed the re-use of the Fine Arts Building as an industrial museum that would highlight new scientific discoveries (Commission on Chicago Landmarks, Jan. 5, 1994, 22). The idea was supported by the Commercial Club of Chicago. In 1927, Rosenwald traveled through Europe with two members of the South Park Board visiting museums of science and technology.

The architectural firm of Graham, Anderson, Probst and White was responsible the exterior restoration of the museum, which was completed in 1930. The interior work, which commenced in 1930 was designed by Shaw, Naess and Murphy, a firm of three architects who had previously worked for Graham, Anderson, Probst, and White. The interior work included notable features executed in the Art Deco style. By the time of Rosenwald's death in 1932, he donated over 7 million dollars to the project (Commission on Chicago Landmarks, Jan. 5, 1994, 22). The opening of the Museum coincided with the 1933 Century of Progress, Chicago's second World's Fair, which was held in Burnham Park.

WPA Improvements 1935-1941

By the mid- 1930s, all twenty-two of Chicago's independent park commissions were in financial turmoil due to the Great Depression. Access to federal funds encouraged the consolidation of the numerous park commissions into the Chicago Park District in 1934. Between 1935 and 1941, more than one hundred million dollars of government funds were devoted to projects within Chicago's parks.

Many of the WPA- funded improvements emphasized modernization, convenience and increased recreational benefits. In addition, a significant amount of work was also done to improve and rehabilitate park landscapes. Jackson Park projects fell within all of these categories, and were all designed by Chicago Park District in-house staff. They included the construction of a passerelle over Lake Shore Drive and inlet bridges in the golf course; five new buildings; and landscape work including the rehabilitation and

minor alterations to the Columbia Basin, a major replanting of the Wooded Island, and the creation of the perennial garden.

Passerelles were constructed at various intervals over Lake Shore Drive to provide pedestrian access across the eight lane roadway. The 62nd St. passerelle, a steel structure with Art Moderne details was completed in 1936. An identical structure built at 67th St. in the early 1940s was later removed. Two small bridges were also constructed in the golf course in 1936. These stone footbridges with wood handrails provided pedestrian access over the inlet streams in the southern part of the golf course.

Jackson Park's five new buildings included two comfort stations, two combination shelter/comfort stations, and a maintenance/service yard building. All were all designed by E.V. Buchsbaum, a Chicago Park District in-house architect who had previously worked for the South Park Commission. Buchsbaum had originally designed Jackson Park's frame Colonial Revival style comfort station for the South Park Commission in 1933, however, it was not built at the time due to the lack of funds. In 1935, the proposed building was constructed at the landscape triangle on the lakefront at 59th St. This comfort station was moved north on the beach near 57th St. in 1949. The other comfort station was constructed in the children's playground at the western perimeter of the park in 1936. This building was identical to the frame structure in terms of plan, massing, and scale, and had similar details. It was executed in lannon stone, however, and was considered the English Stone style version.

The two larger shelter structures were composed of the same kind of lannon stone as the English Stone comfort station. One of them, a structure that was square in plan with a small open courtyard at the center, was located just northeast of the Museum of Science and Industry. This project included the demolition of the 1880s masonry structure that had been used as the Iowa Building during the 1893 World's Columbian Exposition. The Museum of Science and Industry donated \$20,000 towards the construction of the new building, which is also considered the Iowa Building (CPD Annual Rept. 1936, 26). A sculpture known as the Garden Figure which was cast in plaster by Frederick Cleveland Hibbard for a 1930 art exhibit at the Merchandise Mart, was modeled in marble in 1940 for placement in the Iowa Building's open courtyard. Construction delays, however, led to its installation in the Lincoln Park Conservatory.

The other combination shelter/ toilet facility was constructed in the area which had included the nine-hole golf course. To provide greater recreational opportunities, the nine-hole course was removed and replaced with a running track and ball fields and a new parking lot in 1936. The combination shelter was identical to a ball field structure constructed in Lincoln Park. Composed of random ashlar masonry and half-timbering, the building is T-shaped in plan, with an enclosed office, bathrooms, and a roofed open shelter area.

The maintenance/service yard building was constructed in 1936, on the park's western perimeter, just south of 64th St. This site had been designated as the service yard on Olmsted, Olmsted and Eliot's 1895 plan, and an L-shaped shed structure had existed at this location since 1900. The WPA project included the demolition of the historic sheds and construction of a one story brick building with a rectangular plan flanking and open service yard area.

The landscape work in Jackson Park that was funded by the WPA was also designed and implemented by Chicago Park District staff members. It included a planting program throughout the park, with a particularly large number of trees and shrubs planted on the Wooded Island. The planting design of this period tended to be characterized by dense massings of understory trees such as hawthorns, crab apples, and dogwoods. These species were compatible with the Olmsted, Olmsted, and Eliot palette, however, the 1890s design used understory trees more sparingly, as scattered accent points rather than heavy masses.

Additional work on the Wooded Island included the installation of the Torii Gate and Japanese Tea House which had been exhibited in Burnham Park for the 1933-34 Century of Progress. This project included the installation of a new Japanese Garden. The Japanese pavilion known as the Ho-o-den which had existed on the Wooded Island since the 1893 World's Columbian Exposition received some rehabilitation work. In addition, the World's Fair Rose Garden received a major replanting.

A new perennial garden was also created in 1936. Placed in Jackson Park at the junction of the Midway Plaisance between Stony Island Ave. and Cornell Dr., the large circular sunken garden was incorporated into an existing circular recessed lawn panel. That lawn element followed the form that had been shown as a formal water basin in Olmsted's 1871 original plan as well as the Olmsted, Olmsted and Eliot 1895 plan. The sunken lawn panel remained in the center of the garden. Simple retaining walls of stratified limestone were added, as well as limestone steps down to the lawn panel. The perennial beds were placed at grade surrounding the circular lawn panel. An outer border of shrubs gave the perennial garden a sense of enclosure.

Jackson Park's WPA landscape projects also included work on the Columbia Basin and surrounding site. Conducted between 1937 and 1940, the project included minor cutting and filling to the basin resulting in some reconfiguration (Chicago Park District, *Jackson Park Rosenwald Museum Lagoon Fill*, March 9, 1937, Revised: March 21, 1938). This included filling the northeastern portion, slight filling on the west side of the basin, and some cutting to enlarge the Columbia Basin at the northwestern corner to meet the edge of the building. There were also some plantings added to the landscape surrounding the basin (Chicago Park District, *Jackson Park Landscape Design for Columbian Fine Arts Bldg. occupied by Museum of Science and Industry*. May, 1938, Revised: March, 1940). By

the end of 1940, most of the historic views of the museum were either intact or reinstated.

Alterations and Additions 1946-1986

During the post World War II period, labor and material costs were high and steel allotments continued to be restricted by the government. The few projects that were done in Jackson Park during this period tended to focus on pragmatic ways to increase recreational uses of the park. There was little interest or concern for the park's historic integrity. Between 1946 and 1950, the south lagoon's west shoreline was reconfigured and the remaining islands were removed to provide more access for boaters. As a means of providing better access to the 57th beach, a simple utilitarian passerelle was constructed in 1949 across Lake Shore Drive. In addition, the existing 59th St. comfort station was moved north to the 57th St. beach at that time. In 1953, the first of numerous expansions was added to the LaRabida hospital building. Unfortunately, most of these additions reflected an interest in Modernism rather than relating to the original 1932 building.

As funding became more available in the mid-to-late 1950s, the functional and recreation-oriented approach to projects continued. A fieldhouse had been proposed for Jackson Park since the late 1890s, however, this idea was not realized until 1957. The brick Modern style building was designed by Ralph Burke, a consulting engineer who had previously been a member of the Chicago Park District Engineering Dept. staff. The fieldhouse was sited on the west perimeter of the park at 65th St. south of the maintenance yard and outdoor gymnasium area.

In 1956, when the federal government installed a NIKE missile site in Jackson Park's lawn tennis area, the running track and a number of ball fields became off limits to park users. To make up for the lost recreation space, the Chicago Park District filled in the north and south bayous and created a large ball field meadow. This project destroyed the physical and visual interconnection of the water system. In addition to the project's negative impact on the historic landscape, it included the demolition of the two historic bridges that spanned south over the bayous from the Wooded Island. A non-ornamental bridge was constructed over the remaining water area to the Wooded Island in 1957.

Another important historic structure was demolished in 1962. This was Classical style Burnham-designed boathouse at the north end of the west lagoon which was originally constructed in 1896. In 1964, the historic Japanese bridge that spanned from the north side of the Wooded Island was razed. It was replaced with a utilitarian structure that was identical to the one that was constructed at the south end of the Island. In 1977, the Wooded Island was designated as the Paul Douglas Nature Sanctuary. Landscape maintenance practices were minimized so that volunteer growth would attract

migratory birds. The Wooded Island has become one of Chicago's premier spots for bird-watching, however, the lack of pruning and removal of volunteer plants has had a negative impact on the historic landscape. Efforts are now being manage the area as both a natural habitat and a designed landscape.

In 1978, the Chicago Park District constructed a golf driving range in the area that had historically been the lawn tennis area and then the nine-hole golf course. In the late 1930s, ball fields and a cinder running track were placed in this area, however, they were not accessible during the period in which the NIKE site installation was in the park between 1956 and 1971. By the late 1970s, community members had hoped that this area of the landscape would be restored. Much of the area, however, was converted into a golf driving range that required the installation of nearly a thousand lineal feet of chain-link along its two sides between the east lagoon and Lake Shore Drive. Just north and west of the driving range, an area of prairie plantings known as Bob-o-link meadow was planted.

Some of the most major impacts to the historic integrity of Jackson Park were caused by traffic engineering projects conducted in the late 1970s and early 1980s. The southern end of the circuit road around the Museum and Columbia Basin was closed, and the roadway sections that connected it with Lake Shore Drive at the east and Cornell Drive at the west were removed. Another significant alteration was the removal of some of the curved sections of the southwest corner of the Marquette Drive circuit and construction of new angled sections of road. This included an extension of Marquette Drive straight to the west through the perimeter landscape. The entire length of Cornell Drive was substantially widened. The construction of an exit lane for southbound traffic between Cornell Drive and Stony Island Drive, just to the north of Marquette Drive, also undermined the historic integrity of the western perimeter landscape. In 1978, the roadway that extended from La Rabida to South Shore Drive was closed and converted to parking for La Rabida.

Restoration and Rehabilitation 1980 to present

In 1980, an effort to rehabilitate the Japanese Garden on the Wooded Island represented the beginnings of a new appreciation for Jackson Park's historic features. In the years following the destruction of the Ho-o-den Japanese pavilion in 1946, the Japanese Garden, had fallen into a state of disrepair. In 1980, the Chicago Park District and Chicago Department of Planning jointly applied for funds to reconstruct the Japanese Garden from the Illinois Department of Conservation. Through that agency two federal grants were secured. Mr. Kaneji Domoto of New Rochelle, New York was commissioned to work with the Chicago Park District landscape design staff to develop a plan for a new Japanese Garden. A new waterfall was constructed and the shoreline was reconfigured. The plan included a variety of plantings of Japanese character, a new circular path system, a "Moon Bridge" and a stepping stone bridge. The only remaining

element of the historic WPA garden was the Kasuga lantern (located outside the entrance gate). Several other Japanese style granite lanterns were also included in the new garden.

The Japanese Garden was formally dedicated in 1981. The Japanese Garden was renamed the Osaka Garden in 1992 to commemorate the 20th anniversary of Chicago and Osaka as members in the Partner City program and their new status as Sister Cities. In 1994, a new formal entry gate was designed by Kobayashi & Associates of Seattle and hand-crafted by John Okumura of Chicago. The Chicago Park District replanted the Japanese Garden in 1995.

Several projects that were done to a higher lever of historic authenticity have taken place during the 1990s. The first was the result of a terrible fire in 1988 that destroyed a substantial portion of the US Coast Guard Station. The sections of the building that were destroyed were reconstructed, and entire building was restoration. The project, which was conducted by the Chicago Park District architectural design staff won a 1990 Paul Cornell Award for Historic Preservation.

In honor of the 100th anniversary of the World's Columbian Exposition, the Statue of the Republic was restored and rededicated in 1993. The monument, which had originally been installed in honor of the 25th anniversary of the World's Fair in 1918, had been regilded several times. By the early 1990s, however, it was in dire need of conservation. The Chicago Park District sculpture conservator was responsible for removing the remaining gilding and corrosion products. The monument was then re-gilded by Gold Leaf Studios of Washington DC.

Another recent rehabilitation project that has achieved a high degree of historic authenticity is the 59th Street Bridge, which was originally designed by Burnham and Strobel in 1895. Today, the bridge is within the jurisdiction of the City of Chicago. In 1993, the Chicago Department of Transportation hired the firm of Hasbrouck, Peterson, Zimoch, Sirirattumrong in conjunction with Kevin Lee Sarring, architect to develop a historic structures report for the bridge. In 1994, the bridge was reconstructed. The project included the reconstruction of the historic lighting fixtures, which had originally been designed for the 1893 World's Columbian Exposition.

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