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Grant Park is a 319.03 acre park located on Lake Michigan, immediately east of Chicago's Loop. The park is one of Chicago's oldest. Its formal landscape design, however, emerged in the mid-1890s, six decades after the property had been deeded over to the City of Chicago for public lands to remain forever free and clear of buildings.

Grant Park is bounded on the west by Michigan Avenue, on the east by Lake Michigan, on the north by Randolph Drive and the Chicago River, and on the south by McFetridge Drive. The vehicular circulation system is similar to what was originally constructed. Running north to south through the park is Columbus Drive and Lake Shore Drive. Also running north to south within the park boundaries is the Illinois Central (IC) right-of-way. East to west the park is crossed by Monroe Drive, Jackson Drive and Balbo Drive. Important pedestrian axes exist in the park as well. These are located at Washington Street, Madison Street, Van Buren Street, Harrison Street, 8th Street, and 9th Street.

From P.B. Wight's plan of 1895, and other un-implemented plans of important designers, through the plans of Edward Bennett, and the South Park Commission of the 1910s through 1928, each comprehensive plan for Grant Park followed the precedent of French garden design. The resulting park is a distinctive combination of classical forms associated with French Renaissance landscape design and Art Deco elements indicative of the late 1920s and 1930s, when the majority of the park was constructed.

The use of the French formal idiom included elements which were typical of those Renaissance gardens. These included symmetrical spaces; formal rows of trees and hedges including bosquets, parterres and other forms of clipped hedges; terraces; recessed lawn panels; fountains; classical architectural details, and sculpture.

A major component of the French formal landscapes are axial views through the landscape. Grant Park reflects this design idiom. Two major axes run through the park visually linking the various components of the landscape. These are the east-west axis of Congress Drive through Buckingham Fountain. The second runs north-south across the fountain. Several secondary axes run east-west and are extensions of the visual axes of the street grid. Each of these axes terminate in broad views over the lake. Finally, Lake Shore Drive acts as another north-south axis, almost exclusively appreciated by the motorist.

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In order to clearly describe Grant Park, and show that it retains sufficient integrity to be listed on the National Register of Historic Places, two plans are submitted. The first is a drawing of 1925 which shows the design for the park as intended by Bennett, Parsons, Frost and Thomas and the South Park Commissioners. The second is a current plot plan of the park. The following description will begin with the area along Michigan Avenue west of the IC right-of-way and proceed east explaining each section bounded by the major roadways.

The earliest section of the park constructed (1892-1927) was along Michigan Avenue between Randolph Drive and Park Row (11th Place). The most dominant feature within that area is the Allerton Building of the Art Institute of Chicago.[1] Designed in 1892 by Shepley, Rutan and Coolidge, this limestone Beaux-Arts classical building is two stories high and set on a raised basement. The primary facade is the west facade facing Michigan Avenue. The building includes a center pedimented pavilion flanked by two wings. The basement is constructed out of smooth limestone. The first floor is lightly rusticated. The second floor returns to a smooth finish.

Within the center pavilion, a stairway, the width of the pavilion and flanked by knee walls, rises the height of the raised platform. Set on the knee walls are two bronze lions sculpted by Edward Kemeys and installed in 1894. The first floor of the central pavilion is pierced by five arched openings of equal size. The three central openings are entrances to the building. The two flanking archways contain large windows. A string course, which wraps around the entire building separates the first floor from the second.

The second floor is approximately twice as tall as the first. The pavilion is dominated by three arched openings located above the central portals on the first floor, and large flanking piers above the outside arches. The openings are divided by composite order pilasters. The piers have a large frieze area in which bas relief panels are carved. The pavilion is surmounted by a cornice and a pedimented roof.

Within the two wings, the raised platform is divided by two string courses. The first floor is pierced by seven nearly square window openings almost as tall as the entire first floor. The second floor is delineated by seven blind arches. Round medallions accent the spandrels between the arches. The wings are completed by a cornice.

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The north and south facades of the building are identical. They include the five large windows on the first floor with ornate arched openings on the second floor, and flanked by broad limestone piers. The arches rest on ionic columns and are divided from each other by large free standing composite columns. The spandrels of the arches are elaborately carved. The piers have large bas-relief panels similar to those flanking the arches on the main facade. Surrounding the entire building is a frieze incised with the names of artists.

The building has had several additions constructed over the years. These are the Gunsaulus Wing spanning the IC tracks, the Ferguson Wing to the north, and the Morton Wing to the south. Across the IC tracks further wings were added. They are the Goodman Theater, the School of the Art Institute, the East Wing, and most recently the Rice Pavilion. Though the total massing is large, none of these additions interfere with the primary facade or the north or south facades, and detract little from the integrity of the Allerton Building.

Within the south garden of the Art Institute is the bronze and granite fountain of the Great Lakes.[2] Sculpted in 1913 by Lorado Taft and his students at the Art Institute, the fountain portrays five allegorical figures representing each of the Great Lakes. Each figure has a basin from which water flows from one level to the other.

The remainder of the park along Michigan Avenue is delineated by a formal promenade. Originally intended to run from Randolph Drive to Roosevelt Road, the promenade consists of two walkways running north to south. The first runs along Michigan Avenue [3] and the second approximately 6 feet higher and runs along the IC right-of-way.[4] The intervening space is planted with formal rows of elm trees and recessed lawn areas or panels.[5] Along the length of the walk, the promenade is accented by architectural features made of pre-cast ornamental concrete with an exposed aggregate finish. As constructed, this bi-level system ran only to 8th Street, as the South Park Commission had difficulty acquiring the property to the south.

The promenade is divided into three major sections. The northernmost section runs from Randolph Drive to Monroe Drive. The promenade then is interrupted between Monroe Drive and Jackson Drive by the Art Institute. The second section runs between Jackson Drive and Balbo Drive and is dominated by the Congress Drive plaza. The final section of the promenade runs

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from Balbo Drive south to 8th Street where it ends.

The northern portion between Randolph Drive and Monroe Drive was the first section constructed in 1917. In 1953 this portion was dismantled for the construction of the north underground garage. Many of the elements were reconstructed afterward however. The lower promenade is linked to the upper promenade by two paths running on the axis of Washington Street and Madison Street. Where these paths intersected with the upper walkway a fountain is placed.[6] Stairs lead up from either side of each fountain to a mid-level platform. Stairs on axis with the street then lead to the upper promenade. These stairs are flanked by rostral columns constructed of pre-cast ornamental concrete.[7] Each fluted column stands one story. Approximately half way up the column two ship prows extend out from the column. Two lamps reminiscent of coach lamps are then attached to each prow. At the top of the column a lattice work globe of bronze is mounted. In a belt around the equator runs the signs of the zodiac.

The upper level promenade is lined with a balustrade running from Randolph Drive to Monroe Drive.[8] Running the length of an ornamental concrete retaining wall, necessary to make the elevation change, the balustrade was interrupted three times. Twice by the intersecting paths and rostral columns, and once near the south end of the section for the installation of a monument dedicated to Alexander Hamilton.[9]

The monument was erected in 1918. Viewed from Michigan Avenue, a classical bronze statue sculpted by Bela Lyons Pratt stands in a baroque niche. A broken scroll cornice is supported by Roman Doric columns. An eagle stands on each side of the monument.

Originally, at the north end of the section stood a grand terminal fountain.[10] The fountain consisted of a circular basin at ground level. One main water jet was located at the center with several smaller jets near the perimeter of the basin. Constructed in a semi-circle behind the basin was a large peristyle standing approximately four stories tall. Eleven pairs of fluted Roman Doric columns stood on a one story tall base. These in turn supported an entablature. The entire structure culminated the design of the north section of the Michigan Avenue Promenade.

In 1953 the entire Michigan Avenue Promenade between Randolph Drive and Monroe Drive was razed for the construction

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of an underground garage. When the new structure was finished, however, many of the ornamental concrete elements were reinstalled with the exception of the terminal fountain. Unfortunately, the elm trees were not replanted and the lawn panels, while re-sodded, were not recessed. In addition, new elements were added to the area. First, large concrete benches were added along Michigan Avenue.[11] These elements, which are approximately 8 feet tall and 15 feet long, are used to disguise fresh air vents for the garage below. Also, vents were added into the retaining wall along the upper promenade. Finally, two additional stairways were added to the area. An ornamental stair was installed at the mid-point between Washington Street and Madison Street leading to the upper level promenade. The other, an emergency exit from the garage, pierces one of the lawn areas.

Despite these changes to the area, the re-installation of the ornamental concrete along the upper promenade helps to retain the strength of the original design. This, in tandem with the original design still apparent to the south, helps to retain the integrity of the overall park design.

The central section of the promenade is located between Jackson Drive and Balbo Drive. Although this area is thematically associated with the other section of the promenade, with the repeating elements of the balustrade and rostral columns, the area is dominated by the Congress Drive plaza.

As originally designed, the plaza represented the gateway to the city. In plan the area is subdivided into four sections. At the centerline was Congress Drive. Walkways connect the upper and lower promenade at Van Buren Street and Harrison Street. They were designed in a similar fashion to the walkways at Washington Street and Madison Street in the northern section of the promenade, including the path connecting the upper and lower promenades accented by rostral columns.[7] In the two outer sections, between Jackson Drive and Van Buren Street, and Harrison Street and Balbo Drive the design of the upper and lower promenades [3,4] with ornamental concrete retaining wall and balustrade,[8] elm trees and recessed lawn panels [5] also continued the motif first constructed in the northern section.

In the southern end of the section at Balbo Drive stands the Theodore Thomas Memorial.[12] Originally located in the south garden of the Art Institute, the piece has been moved several times. In 1991, portions were reinstalled and others reconstructed following the original design in its current location.

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Facing north, the monument consists of a stepped granite terrace setting with a fifteen foot tall bronze statue of the Spirit of Music standing on a pedestal at the front. Lining the rear of the terrace is a granite bas relief frieze with a bench as its base. The frieze portrays an orchestra conducted by Theodore Thomas and in the center panel, a tribute in words by the poet Ingancy Paderewski.

The two central sections of the promenade were developed quite differently. They form the Congress Drive gateway to Grant Park. Spanning from Van Buren Street to Harrison Street was an elliptical drive which, in plan, springs from Michigan Avenue and has its crown at the intersection of the IC tracks and Congress Drive.[13] In section, the roadway rises from the elevation of Michigan Avenue to that of the upper promenade. On the outside of the elliptical drive, the upper promenade continues from Van Buren Street to Congress Drive, and from Harrison Street to Congress Drive. Further, the remaining space is filled with triangular shaped lawns. Within the section of the promenade located between Van Buren Street and Congress Drive is the IC Van Buren Street Station.[14] Constructed below grade, the only visible element is the roof, which was originally covered with sod, and two stairways which lead down to the station. The roof of the station has been covered with a built up roof for years. Currently, in conjunction with a rehabilitation of the station, the roof is having concrete pavers installed above a membrane roof system.

As originally constructed, the inside of the elliptical drive contained a grand plaza, with a broad stairway at the crown.[15] The majority of the plaza was dominated by a large paved terrace with a rectangular section, closed by half circles, stretching along Michigan Avenue with a patterned pavement. The stairway led from the lower level to the upper promenade. At this point the Michigan Avenue promenade axis intersects with the east-west axis of the park through Buckingham Fountain. From this point begins the spring of the Congress Drive bridge.

In 1955 Congress Drive was widened through the Loop. In the process a decision was made to make a direct link across the plaza to the bridge across the IC tracks. The result was that the stairway and the patterned concrete plaza were removed and replaced by a sloped roadway linking the bridge to the rest of Congress Drive.[16] Although these elements were removed none of the other features were altered including Congress Drive east of the Bridge and the area still retains its original design intent

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as the gateway to Grant Park.

Flanking the stairway, and now the road, are two monumental sculptures of Indians on horseback, facing each other.[17] Standing on 10' high granite pedestals the bronze Spearman to the South and the Bowman at the north guard the entrance to Grant Park. Sculpted by Ivan Mestrovic in 1928, the Indians and horses show rigid musculature in preparation for the release of their weapons. Mestrovic designed the men with phantom weapons in order that the lines of the spear and bow would not detract from the line of the taut muscles.

Areas of manicured lawns follow the curve of the elliptical roadway. Near Michigan Avenue within these lawn areas are two small fountains. The basins are at ground level and in the center are two bronze eagles sculpted by Edward Hibbard in 1931. The lifelike pieces are tensed for flight with their wings stretched upward and a fish in their talons.[18]

The final section of the promenade as originally designed ran from Balbo Drive to Roosevelt Road. Ultimately, the upper promenade was only constructed to 9th Street. From Balbo Drive to 9th Street, however, the promenade matches the original design of the northern section. This includes the ornamental concrete balustrade [8] along the upper promenade, a connecting walk on axis of 8th Street with the fountain, [6] stairs and rostral columns, [7] recessed lawn panels, [5] and formal rows of elm trees. All of these elements are still intact. The elms, however, continue along Michigan Avenue south to 11th Place.

Within this southern section are two monuments. The first erected was the Rosenberg Fountain in 1893.[19] Located at Michigan Avenue and 11th Street, the piece by Franz Machtl is actually an ornamental drinking fountain. A Greek masonry temple in miniature is the base for a bronze figure of Hebe, the cup bearer to the gods. The temple consists of a cylindrical base, four doric columns supporting an entablature and a stepped conical roof. In the center of the temple is a small fountain on a pedestal with a tray like basin. Originally, this fountain was also elaborately lit.

The bronze figure is approximately life size. Hebe is represented in a classical fashion. She is wearing a form-fitting gown and holds a cup in her outstretched arm and a pitcher in the other.

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The second monument in the area is the General John Logan Memorial which was constructed in 1897.[20] The piece is prominent at the 9th Street axis and Michigan Avenue. The sculpture stands on a two story high mound under which is a crypt intended for the body of General Logan. The horse, sculpted by Alexander Phimister Proctor stands with one front foot in the air and the other three braced as if against the tide of battle. Augustus Saint-Gaudens' Logan sits hatless and high in the saddle, proudly looking to the horizon down 9th Street. In his right hand he holds a flag standard topped by a small eagle.

Between the Michigan Avenue promenade and the majority of the park lies the IC right-of-way.[21] Originally the tracks were set on a wood trestle to the east, along the lake edge. During the 1860s with the construction of a terminal north of Randolph Drive a switch yard began to fan out to the east, north of Adams Street. The right-of-way grew from approximately 200' at Adams Street to approximately 1300' wide at Randolph Drive. When the new IC station was built at 12th Street (Roosevelt Road) in 1892, a switch yard developed to the north of the terminal to reduce the track width from 600' at 12th Street to 200' at 9th Street. Thus, the right-of-way was a 600' at 12th Street, reduced to 200' at 9th Street, and began to widen back out at Adams Street to 1300' at the northern end of the park. While at grade this track system greatly impacted on the views of the lake from the section of the park previously described. In 1919 this entire track system was set below grade. Permanent improvements did not begin on the Michigan Avenue promenade until 1917, therefore the tracks at grade had little impact on the park as it is currently designed. The depression of the tracks led the way for the construction of a series of bridges across the chasm. Eight bridges in total cross the IC tracks in Grant Park. Four are vehicular and four are pedestrian.

The primary crossing over the IC tracks is the Congress Drive Bridge.[22] The structure is actually two bridges, the southern bridge holding east-bound traffic, the northern holding west-bound traffic. Each bridge has four traffic lanes and a wide sidewalk. The space between the two bridges is approximately half the width of one of the bridges.

Similar detailing as that along the Michigan Avenue promenade continues over the Congress Drive bridge. The balustrade of the bridge and that surrounding the space between are identical in detail to that of the promenade.

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On the east side of the bridge the abutments are marked by pylons that are 65'-6" in height.[23] They are Beaux-Arts Classical in design. Each pylon consists of a base, shaft and capital completed with a mansard cap. All of the elements of the pylons are executed in pre-cast concrete of similar composition to the other ornamental concrete. The main facade of the pylons is the west elevation. The bases are 11' - 11" tall with garland swags, as their only ornamentation. The shaft of the pylons are 30' - 8" tall and composed of three main elements. Two columns set out at the edge of the base and support an entablature. Set behind the columns are the main shafts of each pylon. The corners are detailed with molded quoins. Just below the entablature a wreath and shield, with the Y symbol of Chicago, representing the branches of the Chicago River, appears between the two columns. Finally, the structures are each crowned by ornate mansard cap also executed in concrete. A large cartouche partially masks the west elevation of each roof. The side elevations of the pylons have little ornamentation. Only the edges of each shaft has quoins. The remainder of the bases and shafts are simple fields of concrete. The mansard caps have garland swags.

The two vehicular bridges at Balbo Drive [24] and Jackson Drive [25] are similar to the Congress Drive bridge, however, smaller in scale. Each bridge is four traffic lanes wide with wide sidewalks. The balustrades continue the motif described above.

The two bridges were also flanked by large pylons approximately 4 stories tall.[26] The design is similar to those at Congress Drive. The west elevations have a base approximately 6 feet tall with no ornamentation. The two pylons are thinner than those at Congress Drive. Thus, the columns are set closer together nearly, obscuring the main section of the shaft. The mansard caps have garland swags surrounding the entire roof. The side elevations are simple fields of ornamental concrete. The Balbo Drive bridge is still intact. Unfortunately due to the construction of the south garage, the pylons were removed at Jackson Drive.

The two pedestrian bridges at Van Buren Street [27] and Harrison Street [28] continue the same Beaux-Arts classical design. Each bridge is dedicated to pedestrian traffic and are approximately forty feet wide. The balustrades maintain the design found throughout the Michigan Avenue promenade and the other bridges described. These two bridges, however, are not marked by pylons but by the rostral columns described earlier.

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Three other bridges were constructed which do not fall within the Beaux-Arts classical motif. They are the vehicular bridge at Monroe Drive [29], and the two pedestrian bridges or passerelles located between 11th Street and 11th Place.[30,31] The Monroe Drive bridge is Art Deco, representative of the later work in the park. The two passerelles are associated with the old IC 12th Street Terminal which has been razed.

In 1939 the Monroe Drive bridge replaced an earlier classical bridge identical to those at Jackson Drive and Balbo Drive. It is four traffic lanes wide and sidewalks. The Art Deco structure is detailed primarily in steel with granite abutments. The long rail spanning the bridge has five uninterrupted horizontal bands. The supports are composed of groups of three vertical elements. The granite abutments are approximately 6 feet tall. They include one vertical rectangular slab set within a more horizontal slab with a semi-circular end. Three lines are closely grouped near the top of the semi-circle. Placed on top of the abutment is a small bronze cylinder accented by four fins. On the exterior span of the bridge are a series of medallions consisting of two concentric squares with three slash lines running horizontally through them.

The original color scheme of the bridge accented the details of the bridge. The four rails were painted silver and the supports were painted black enhancing the horizontality of the element. The exterior span of the bridge was also painted black and the medallions were painted silver. While all of the elements are still extant, the entire bridge has been painted gray, muting the design of the bridge. This can easily be rectified with repainting.

The northernmost of the two passerelles is steel and was constructed in 1939 on steel columns of an earlier temporary vehicular bridge. The southern passerelle is wooden and is constructed on wood piles and does not follow a straight line across the right-of-way, but makes 2 right angle turns. Located on the bridge at the east end is a small frame structure square in plan with a hip roof.

The majority of Grant Park lies east of the IC tracks. It is subdivided north to south by Columbus Drive and Lake Shore Drive. It is subdivided east to west by Monroe Drive, Jackson Drive and Balbo Drive. Congress Drive, at the center of the park, terminates at Columbus Drive.

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The section of the park located between Columbus Drive and the IC right-of-way consists of several areas which have been treated as left over space, only shown as leftover blocks in the Bennett and South Park Commission plans. Only the section located between Jackson Drive and Balbo Drive was ever fully developed in the plans of Bennett, Parsons, Frost and Thomas and the South Park Commission during the 1920s.

The area between Randolph Drive and Monroe Drive is dominated by the fanning out of the IC right-of-way. The only area at grade is a triangle of ground at the corner of Monroe Drive and Columbus Drive. This triangular section is simply covered with sod.

The area located between Balbo Drive and Roosevelt Road also has few designed features. The area contains athletic fields at the north, 12 tennis courts in the center and the Ninth Street yards which consist of several masonry and wood utility structures and open storage areas.[32] Near the athletic fields is a small contemporary comfort station clad with vertical siding and a low hipped roofs.

In the area between Monroe Drive and Jackson Drive, several extensions to the Art Institute have been constructed. The oldest addition, the Goodman Theater, is at the north end of the site. The School of the Art Institute and the East Wing is adjacent to the Goodman and faces Columbus Drive. The most recent addition is the Rice Pavilion which is set between the IC tracks and the School, and faces Jackson Drive.

The Goodman Theater is one story above grade and extends down to the IC right-of-way. The facade is very simple with only a small central pavilion with stripped down classical detailing. Over this entrance a steel superstructure has been constructed to further identify the entrance. The School of the Art Institute and the East Wing are modern two story structures clad in reflective glass and limestone panels. Many acute angles run across the facade marking the interior rooms.

In the garden located outside of the east wing is the entrance arch from Stock Exchange Building designed by Adler and Sullivan and saved after the building was razed in 1972.[33] The brown terra-cotta arch faces south. An interior smooth arch is surrounded by an ornate arch with whiplash curves intertwined with organic elements. A medallion is located in each spandrel. On the left is a depiction of Philip Peck's house which had stood

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on the site of the Stock Exchange. On the right is the date 1893 which is the year that the construction of the building began.

The most recent addition is the Rice Pavilion. It returns to the classical language of the building. Facing Jackson Drive, it is a limestone facade with a large central window and two flanking doors. Simplified classical pilasters flank the doors and window.

The section between Jackson Drive and Balbo Drive is known as the Court of Presidents. As with the parallel section along Michigan Avenue, the area is subdivided into four sections with the center line being Congress Drive. Pedestrian walks are located on the axes of Van Buren and Harrison Streets.

The two outer (northern and southern) quarters located between Jackson Drive and the Van Buren Street axis and Balbo Drive and the Harrison Street axis are wooded areas or bosquedades of elms enclosing lawns on the interior. The two inner quarters are mirror image formal, gardens reflected across Congress Drive with a north-south central axis located halfway between the IC right-of-way and Columbus Drive. At the north end of the north garden and the south end of the south garden are semi-circular areas located along the this central axis. These semi-circles actually encroach upon the outer quarters of the area.

Located in the northern semicircle is a bronze statue of Abraham Lincoln sculpted by Augustus Saint-Gaudens.[34] The piece is located in a large semi-circular exedra with a white marble bench along its curved edge. Along the flat side several granite steps lead up to the terrace. At the end of the steps are two large marble columns standing approximately four stories tall. Located on top of the columns are large marble torches. The statue of Lincoln is similar in composition to Daniel Chester French's at the Lincoln Memorial in Washington D.C. Lincoln sits looking down, isolated and thoughtful.

It was intended that the semi-circle at the south end would mirror the north with a sculpture of George Washington. It was to have been placed in a similar exedra to the Lincoln. The piece was never implemented, and only a raised earth platform and semicircular arrangement of trees currently exists at the location.[35]

The north and south sections of the Court of Presidents gardens have mirror image layouts.[36] Each is a tripartite

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composition divided by walkways lined with elms and flowering crab apple trees. The center section is approximately one and one half times the width of the outer sections. The center section is also sunken and has rectangular flower beds at the center.

The area of Grant Park bounded on the north by Randolph Drive, on the south by Roosevelt Road, on the west by Columbus Drive, and on the east by Lake Shore Drive, is the best known and most visited area of the park. It is dominated by Buckingham Fountain, the platform it sits on known as the fountain table, and surrounding gardens in the center. The fountain table is flanked by a series of facilities for recreational activities.

The fountain table and surrounding gardens are symmetrical about the Congress Drive axis. The fountain table runs between the Van Buren Street axis and the Harrison Street axis. The north garden lies between Jackson Drive and Van Buren Street and the south garden between Harrison Street and Balbo Drive.

In section, Columbus Drive is several feet higher than Lake Shore Drive. The fountain table remains at the same level as Columbus Drive. The flanking gardens on the west are also at the level of Columbus Drive, and gently slope down to the elevation of Lake Shore Drive.

Dominating the fountain table as well as being the focal point of the entire park is Buckingham Fountain designed by Edward Bennett and dedicated in 1927. This grand piece is a three tiered fountain based on the Latona basin at Versailles, although Buckingham Fountain is nearly twice the size.[37] The setting for the fountain is a large scalloped pool approximately 280 feet in diameter. In the center of the pool is the main body of the fountain with three concentric basins. The diameter of the lowest basin is the largest the other two getting progressively smaller.

Each of the basins is constructed of Georgia pink marble. The two lower basins are detailed in a similar manner. At the quarter points of the basins pairs of large brackets sub-divide the basins. Each bracket drips with carvings of seaweed. Resting on the top and at the foot of each bracket is a small saucer shaped basin with a single water jet. Between the large brackets smaller brackets alternate with carved sea shells. In each basin is a series of small jets which shoot water to the basin above.

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The top basin rests on central pedestal and eight square columns toward the edge of the basin. Small shells alternate between each column. Eight small water jets surround the central main water jet.

Within the large pool are a series of bronze sculptures by Marcel Francois Loyau which incorporate water jets. Set in pairs along the same quarter points as the large brackets are sea horses. The leviathan-like bodies are bulbous with the long tails of the pairs intertwined. The horses' heads are reared back, and the seahorses front fins are lifted out of the water. The features of the horses reflect the influence of the Modern Movement as they are very sharply defined and reminiscent of slick skinned bodies of airplanes, ships, and automobiles which Le Corbusier featured in Towards a New Architecture. Water jets shoot from the mouths of the seahorses.

Also set in the pool, midway between the pairs of sea horses, are bronze representations of tall water grasses. Throughout the pool water jets spray into the center basins as well as in individual patterns around the pool.

The design of the fountain table [38] is divided into four quadrants defined by the axis of Congress Drive and the north-south axis which runs through the fountain. Along the north-south axis, stairs lead down to the lower gardens. On the east-west axis broad stairs lead down to Lake Shore Drive on the east. Due to the elevation change described earlier, no stairs were required on the west side of the fountain table. Each quadrant, as originally implemented, had formal stands of American elms at the outer edge which were planted in an L shape. These defined the corners of the fountain table. The interior of each L was in-filled with an understory of flowering crab apple trees. A small path divided the elms from the crab apple trees. Along the north, south and east edges of the fountain table sloped lawns led down to the lower elevation. Running along the Columbus Drive edge, lawn panels were developed along the western edge of the elms. The remainder of the fountain table is a large open plaza covered with crushed stone.

In the 1940s four additional lawn panels were added to the fountain table. These additions in plan extended the north-south legs of the four Ls, and added two more panels along Columbus Drive. All of the lawn panels at this time were bordered by privet hedges of which many are still intact.