

LANDMARK DESIGNATION REPORT



Wrigley Building

400-410 North Michigan Avenue

Preliminary and Final Landmark Recommendation Adopted by the Commission on Chicago Landmarks, February 2, 2012



City of Chicago
Rahm Emanuel, Mayor

Department of Housing and Economic Development
Andrew J. Mooney, Commissioner

Cover : The Wrigley Building at 400-410 North Michigan Avenue, circa 1970.

The Commission on Chicago Landmarks, whose nine members are appointed by the Mayor and City Council, was established in 1968 by city ordinance. It is responsible for recommending to the City Council that individual building, sites, objects, or entire districts be designated as Chicago Landmarks, which protects them by law. The Commission is staffed by the Chicago Department of Housing and Economic Development, 33 North LaSalle Street, Room 1600, Chicago, IL 60602; (312-744-3200) phone; (312-744-9140) fax, web site: www.cityofchicago.org/landmarks

This Summary of Information is subject to possible revision and amendment during the designation process. Only language contained within City Council's final landmark designation ordinance should be regarded as final.

WRIGLEY BUILDING

400-410 North Michigan Avenue

Built: **1921 (Original Building)**
 1924 (North Annex)

Architect: **Graham, Anderson, Probst and White**

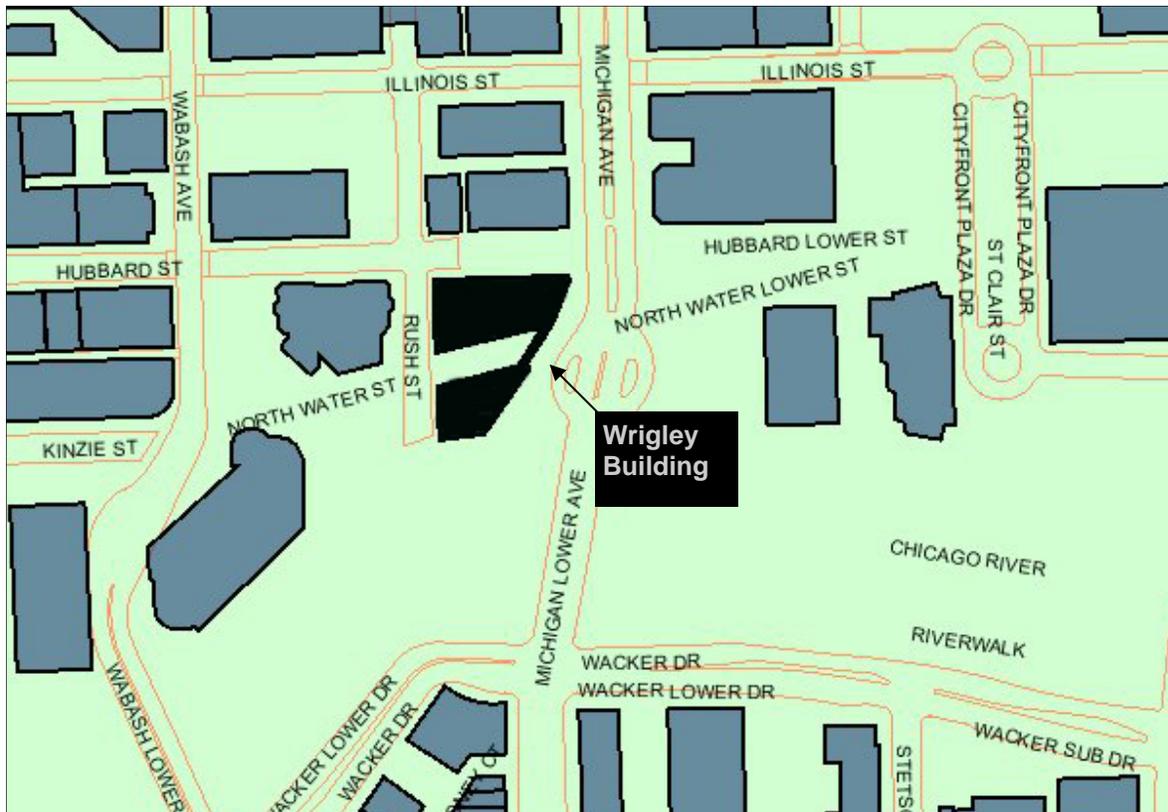
An enduring symbol of Chicago and one of the city’s most recognizable buildings, the Wrigley Building is a gleaming terra-cotta structure located at the northwest corner of Michigan Avenue and the Chicago River. The twenty-four story original building (1921) and massive sixteen-story north annex (1924) that comprise the Wrigley Building were constructed to serve as the headquarters of the Chicago-based Wrigley Company, the largest producer of chewing gum products in the world. William Wrigley, Jr. commissioned the architectural firm of Graham, Anderson, Probst and White to design a building that would serve as a fitting monument to the company’s success. The firm drew on a variety of influences ranging from European classicism to early skyscraper development. The resulting structure served as the centerpiece of the new “Gateway to Chicago” created by the opening of the Michigan Avenue Bridge in 1920. As the first major commercial structure constructed north of the river, the Wrigley Building inaugurated the rapid commercial development of North Michigan Avenue during the first half of the twentieth century.

Graham, Anderson, Probst and White was one of the most prolific and important architectural firms working in Chicago during the late nineteenth and early twentieth centuries. The firm designed many of Chicago’s most prominent buildings, including Union Station (1925), the John G. Shedd Aquarium (1929), the Civic Opera Building (1929), and the Merchandise Mart (1930).

The Wrigley Building is one of the largest and most highly ornamented terra cotta skyscrapers in the city, with over 250,000 pieces of architectural terra cotta originally designed and produced by the Northwestern Terra Cotta Company.

The Wrigley Building is located at 400-410 N. Michigan Avenue. It was the first major commercial building to be constructed north of the Chicago River on North Michigan Avenue following the widening of the avenue. The construction of the Michigan Avenue Bridge and the Wrigley Building's construction on North Michigan Avenue was a result of the major improvements brought about by Burnham and Bennett's 1909 *Plan of Chicago*.

Top left: Building viewed from south-east. Bottom: Site map.





The Wrigley Building is designed in the Beaux-Arts style with French Renaissance detailing and is clad with six subtly-different shades of white terra cotta manufactured by the Northwestern Terra Cotta Company. Although a majority of the terra cotta tiles have been replaced over the years as part of the building's ongoing maintenance program,

The building was commissioned by William Wrigley, Jr. to serve as the headquarters for the Wrigley Company, the largest manufacturer of gum products in the world. The south building was completed in 1921 and the north annex was completed in 1924.

Top left: Tower on south building. Top right: View west across Michigan Avenue, showing connection between south building and north annex. Bottom left: Detail of entry at south building.

WILLIAM WRIGLEY, JR. AND THE WRIGLEY COMPANY

William Wrigley, Jr., the founder of the Wrigley Company and the builder of the Wrigley Building, was born in 1861 in Philadelphia where his father had started a soap manufacturing company. Wrigley, Jr. began his life-long pursuit of the art of selling at the age of eleven, selling soap from a basket in the market area of Philadelphia. After almost twenty years of working alternately for his father and running off for stints as a traveling salesman with a variety of goods, he moved to Chicago in 1891 to establish his own business, selling his father's products. He had earlier tried enhancing his sales by offering premiums to retailers. Initially using watches, later umbrellas, silver-plated spoons and small lamps, he worked hard to beat the heavy competition in the soap business. On a sales trip to Iowa, Wrigley met a baking powder salesman with whom he swapped products. Baking powder salesman William H. Harkness took on soap and umbrellas; Wrigley took on baking powder. Never satisfied with his products, Wrigley worked with a Chicago manufacturer to improve the baking powder formula and offered it to retailers with premiums such as a very successful cookbook.

In 1892, the idea of offering chewing gum as a promotional item was raised. The source of the idea is unknown, but it proved to be a good one, and soon the gum was more popular than the baking powder. Wrigley began selling only gum, made by the Zeno Manufacturing Company, with premiums for retailers who bought full cases and could then keep, sell, or give away the premiums. According to a June 1949 article in the *Central Manufacturing District Magazine*, many well-known consumer products, ranging from fountain pens and safety razors to motion picture machines, made their first public appearance as premiums for Wrigley gum. By 1893, Zeno was producing dozens of chewing gum brands custom ordered by Wrigley. Early flavors included Vassar, Sweet Sixteen, Peppermint, Lemon Cream, and Blood Orange. In addition to these obscure flavors were two that what would become enduring Wrigley products—Juicy Fruit and Spearmint gums. Juicy Fruit was introduced to a nation-wide audience at the World's Columbian Exposition.

Wrigley's genuine enthusiasm for his products, his personal appeal, and his close connections to more than 12,000 salesmen all helped to make his chewing gum business an unqualified success. In 1907, Wrigley mounted an ambitious advertising campaign that featured Wrigley's Spearmint on billboards, streetcars, and in every widely circulated newspaper in the country, launching the now-familiar slogans "Look for the Spear" and "The Flavor Lasts." By 1910, Wrigley's Spearmint was the most popular brand of chewing gum in the world. The next year, Wrigley merged his distribution company with Zeno Manufacturing to form the William Wrigley Jr. Co. and began expanding his market beyond the Midwest. By 1915, the Wrigley Company had constructed a large manufacturing complex in the Central Manufacturing District on Chicago's southwest side, established additional factories in New York, Toronto, and London, and opened branch offices in Philadelphia, Brooklyn, Boston, San Francisco, Toronto, and Lon-



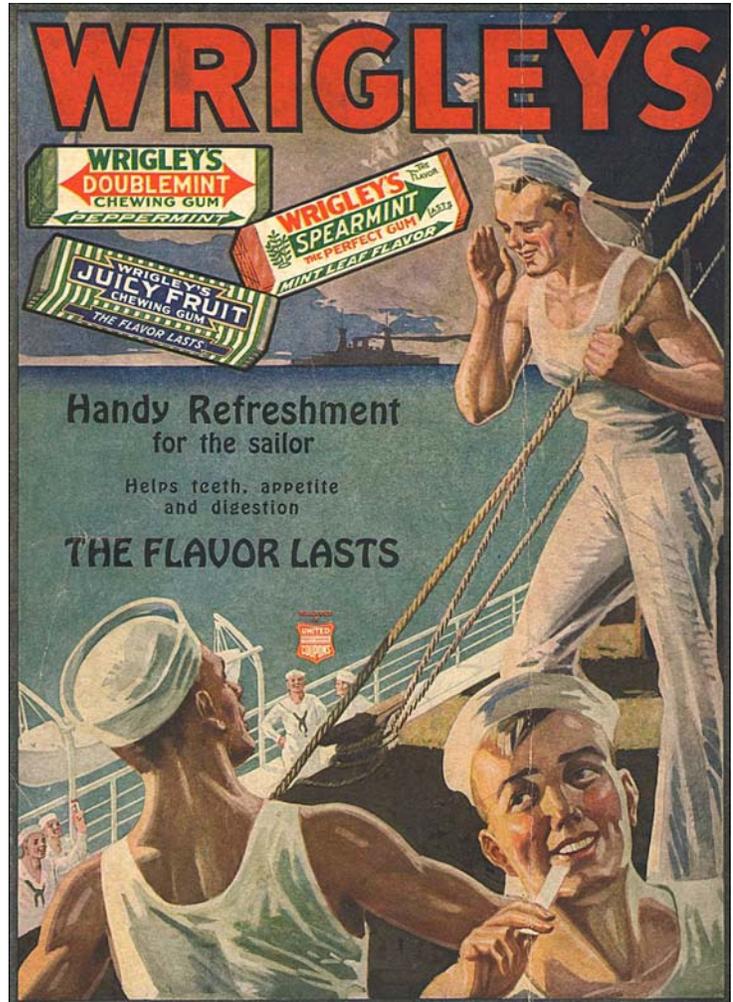
William Wrigley, Jr., the founder of the Wrigley Company and builder of the Wrigley Building, was born in 1861 in Philadelphia and moved to Chicago in 1891 to start his own business. Wrigley originally sold soap and baking powder, but after the chewing gum he gave away with his products became more popular than the products he was selling, Wrigley began selling the gum instead. Wrigley was known for his genuine enthusiasm for his products, his personal appeal, and his close relationships with vendors.

don. Wrigley's aggressive nation-wide advertising campaigns helped annual sales grow to over \$27 million by 1919.

World War I introduced a national company to an international audience. American soldiers carried chewing gum with them and the company's advertisements encouraged those at home to send gum in letters abroad. As the company prospered, Mr. Wrigley became involved in civic and political affairs. In 1912, Wrigley was an important financial supporter of Theodore Roosevelt's new Progressive Party. Locally, he was appointed to the Lincoln Park Commission in 1917 and was active in the creation of Oak Street Beach. His connection with recreational activities was not only enhancing Chicagoans' access to the outdoors but in using certain activities to promote his products. Bowling and semi-professional baseball were two sports with advertising possibilities that Wrigley used extensively. His involvement with baseball increased in 1916 when he invested in a syndicate buying the Chicago Cubs team. Four years later, he was the majority stockholder.

By the end of 1918, the company's success prompted Wrigley to begin thinking of constructing a new headquarters building that would bear the Wrigley name. The business had grown rapidly in recent years, necessitating several office moves. From the original office on Kinzie Street between Clark and LaSalle Streets, Wrigley had moved to several locations on Michigan Avenue, and then to Madison Street and Wabash Avenue. Wrigley's friend and fellow Lincoln Park commissioner Bertam M. Winston, who founded the office management firm of Winston and Company, helped him find a site for a new building. The site that Wrigley finally selected—a trapezoidal lot at the northwest corner of Pine Street and the Chicago River—reflected his astute business sense and a knack of seizing opportunities at the right time.

In 1918, Pine Street north of the river was just then being widened as the northward extension of Michigan Avenue along the Chicago River. East of Pine was a warehouse district of unsavory reputation. West of Pine along the river was an area of light industry and warehouses, devoted largely to the food processing and grocery business. A new bridge was being built to connect the two lengths of Michigan Avenue, redirecting traffic from the inadequate Rush Street Bridge to the new bridge leading to the new and wider boulevard. Although the two parts of Michigan Avenue would be connected by the bridge, the two segments would meet at an angle, giving exceptional prominence to each of the four sites adjacent to the bridge. The northwest corner site examined by Wrigley, which was strategically located at a bend in the river, would readily be seen on Michigan Avenue from as far south as Twelfth Street (now Roosevelt Road) on that part of Michigan Avenue that was already a well-established commercial corridor. The building site was occupied by a warehouse and crumbling wooden docks, but the on-going redevelopment of the street and related public works projects offered a unique opportunity to have an impact on a major civic improvement program. A building at this site would set the tone for the new and undoubtedly important thoroughfare, and would solidify the positive reputation of the Wrigley Company among its customers.



The William Wrigley Jr. Company was founded in 1911, when Wrigley merged his distribution company with the Zeno Manufacturing Company, which produced his chewing gum. By 1919, the company's annual sales had reached over \$27 million, and Wrigley products were the bestselling chewing gums in the world. Wrigley's aggressive advertising campaigns were an integral part of the company's success.

Top left: 1913 advertisement for Wrigley's Spearmint Gum.

Top right: 1918 advertisement in Great Lakes Recruits Magazine.

Bottom right: 1939 advertisement for Wrigley's Double Mint Gum.





The Doublemint Gum Twins, first introduced in the 1930s, were one of Wrigley's most successful advertising campaigns, continuing into the twenty-first century.

Top: 1939 Doublemint Gum advertisement;

Middle left: A 1950s Doublemint promotional record, with music by the "Doubleaires;"

Right: 1987 Doublemint advertisement;

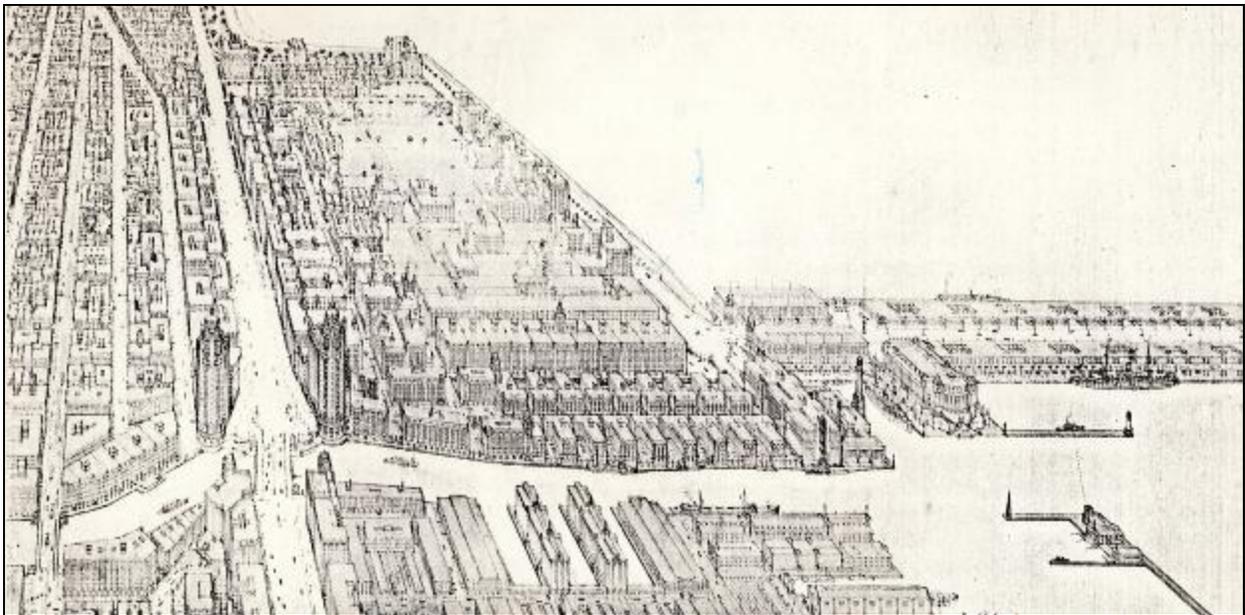
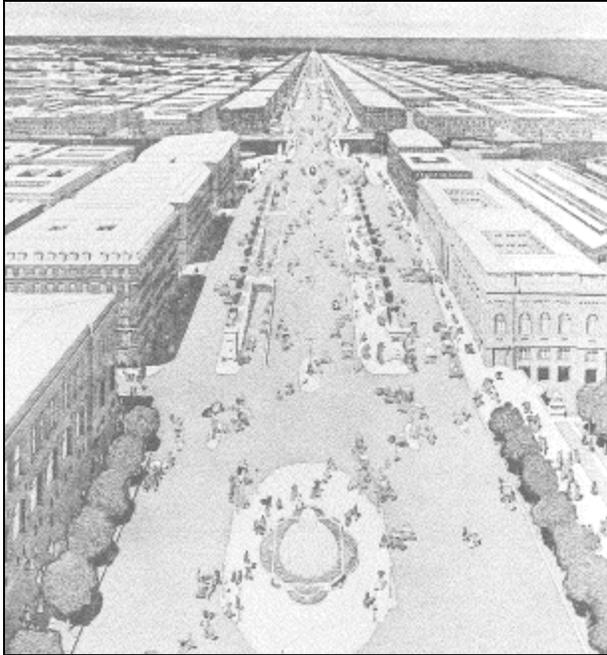
Bottom: the Doublemint Twins in 2005.

THE DEVELOPMENT OF NORTH MICHIGAN AVENUE IN THE 1920s

Long-standing ideas for the development of North Michigan Avenue north of Randolph Street were finally brought to fruition by the building boom of the 1920s. Until 1919, Michigan Avenue from Randolph to the Chicago River was narrow, congested and in poor condition. It was lined with wholesale stores, industrial buildings and warehouse structures used as storage for the shipping canals and railroad spurs east of Michigan Avenue. In 1852 the Illinois Central Railroad had purchased the area east of Michigan Avenue between Randolph Street, the river and the lake for use as rail yards. City traffic crossed the river on the Rush Street Bridge, which had become terribly congested, and from there continued north on Pine Street which was primarily residential. The area south of the river had developed as an industrial and warehouse district after the fire of 1871, with the South Water Market taking up much of the area.

From the turn of the twentieth century, there were attempts by the city to build a new bridge that would link Michigan Avenue directly with the Near North side. Chicago leaders through the previous decades had planned, invested, speculated and lobbied to improve Michigan Avenue from Randolph Street north to the Lake Michigan shoreline near Oak Street. Most of the early plans proved to be infeasible or failed to find political and financial support, though the idea of a connecting link persisted. As early as 1904, an article in the *Chicago Daily Tribune* reported that Michigan Avenue and the Rush Street Bridge were inadequate to handle the volumes of traffic, and recommended the widening of Michigan Avenue and the construction of a new bridge, estimating a cost of \$2 million for the project. By January 1905, a joint committee of members of the City Council, realtors and businessmen approved plans for the connecting link at a cost of \$4.5 million, including costs of the purchase and demolition of buildings fronting on the avenue. However, political concerns kept the demolition orders from proceeding, and the project was abandoned.

The continuing necessity of building a north-south link and developing the area was then affirmed in Burnham and Bennett's *Plan of Chicago* in 1909, originally commissioned by the Merchant's Club before it merged with the Commercial Club. The Michigan Avenue expansion drew increasing political support from the lobbying of commercial interests. The plan incorporated ideas from the City Beautiful Movement that had been strengthened by the 1893 World's Columbian Exposition, held in Chicago's Jackson Park, and its aesthetic of a planned, organized and beautiful urban environment. The Michigan Avenue project became a keystone of the plan, as Burnham and Bennett applied the principles of the movement to the final planning and details of the 1909 Plan. Burnham stated in the report, "So desirable has this thoroughfare become that extensions of it to the north or the south must enhance the value of the abutting real estate, because of the increased opportunities such extensions will create for con-



The widening and extension of North Michigan Avenue as a north-south link between the Loop and the Near North Side, and the subsequent development of the avenue as a street of high-quality commercial buildings, was a significant component of Burnham and Bennett's *Plan of Chicago* in 1909. Burnham and Bennett applied the principles of the City Beautiful Movement to the Plan's vision for the avenue. Top left: 1909 *Plan of Chicago*, looking north.

The North Central Business District Association was founded in 1912 and was chartered to work with City government to realize Burnham's vision for a grand boulevard connecting the Gold Coast residential community with the central city. Top right: Projected south view from Wacker and Michigan Ave published in the North Central Business District Association's *Recommendations for the Future Development of North Michigan Avenue*. Bottom: Aerial-view drawing of the Chicago River and of the development to the north that would result from a Michigan Avenue extension.

tinuing the building of structures of the highest class.” These aspects of the plan—the widening of Michigan Avenue, the construction of a new Michigan Avenue bridge, and the re-design of Michigan Avenue and East South Water Street as bi-level roadways—eventually shaped the city today.

It took about nine more years, however, for a workable Michigan Avenue expansion plan to be finalized. Initial resistance to the expansion plan centered on the elevation of the avenue and the high assessments that would be required to proceed. An extensive campaign to gain political and public support for the *Plan of Chicago* in general and the improvement of North Michigan Avenue in particular, was launched by the Commercial Club and headed by Charles Wacker, leading to the creation of a City Plan Commission with Wacker as chairman. An educational campaign ensued, promoting the improved avenue as “the most significant thoroughfare in the world.”

After two years, the City Council passed an ordinance in 1913 for the widening of Michigan Avenue and the construction of a new bridge. A bond issue was passed and the city contemplated the acquisition of the property that needed to be demolished on the east side of Michigan between Randolph and the Chicago River and on the west side of the avenue north of the river to Chicago Avenue. City land acquisition, immediately hampered by lawsuits, began in 1916. Finally, by 1918 the city had acquired the necessary properties, and demolition and widening of the avenue began in April.

As the project became a reality, the area around the newly improved Michigan Avenue became a hotbed of real estate speculation for developers promoting space on the edge of the Loop—lower prices, more light, wide streets, and less congestion. Developers bought up the old warehouses and other commercial buildings, along with surviving residences, as building sites for new larger-scale construction. Banks and financiers also believed in this northward expansion and provided easy financing.

After two years of construction, the opening of the Michigan Avenue Bridge in May 1920 was celebrated as the most important realization of the 1909 *Plan of Chicago* achieved in the years since the *Plan*’s publication. The final cost of the improvement was estimated at \$14,900,000. The area around the new bridge became known as the “New Gateway of the Greater Chicago,” and commercial development of North Michigan Avenue followed throughout the 1920s.

Adding to the development was the opening in 1926 of Wacker Drive, a two-level road extending west from Michigan Avenue along the south side of the Chicago River. The removal of the old South Water Street Market, the city’s central produce market, had begun in 1919 and by 1925 was almost complete. As the south bank of the river was redeveloped, it became a prized



As parts of the *Plan of Chicago* were realized, the Michigan Avenue Bridge became known as the “New Gateway of the Greater Chicago,” and its construction led to the commercial development of North Michigan Avenue.

Top: 1924 aerial view of the newly-widened Michigan Avenue showing the Wrigley Building (right), the London Guarantee Building (center), and the Old Republic Building (left), all individual Chicago Landmarks.

Bottom: 1925 photo looking north from Wacker and Michigan Avenue showing the Michigan Avenue Bridge flanked by the Wrigley Building (left) and the under-construction Tribune Tower, (right).



After the widening of Michigan Avenue and the opening of the Michigan Avenue Bridge, the south bank of the Chicago River was redeveloped with the removal of the old South Water Street Market (the city's central produce market) and the opening of a bi-level Wacker Drive in 1926, providing even more impetus for Michigan Avenue development (Wrigley Building at left).

real-estate location and major buildings had been constructed, or were under construction, in the area.

One of the groups that had formed in 1913 to promote the construction of the Michigan Avenue Bridge and the widening of North Michigan Avenue was the North Central Business District Association. This group concerned itself with questions about the architectural character and aesthetics of the avenue and made proposals for the development of properties along the avenue. The concern was to maintain it as a high-quality commercial street. The Association's Architects' Committee, led by Edward H. Bennett, suggested public spaces at the ends of the bridge so as to provide the setting for "a grand architectural ensemble worthy of the Chicago of the future" on what the North Central Association hoped would become the "World's Greatest Thoroughfare." The Committee also envisioned monumental buildings at each of the four bridge corners that would serve as gateposts for the north and south portions of the boulevard. Eventually, the construction of the Wrigley Building, the London Guarantee and Accident Building (1923), the Tribune Tower (1925) and 333 North Michigan Avenue (1927-1928) would complete the Committee's vision of this new gateway to Chicago.

BUILDING DEVELOPMENT AND DESCRIPTION

After securing the site at the northwest corner of Michigan Avenue and the river (by far the most desirable of the four corners at the junction, due to its high visibility from all points along Michigan south of the river) in 1918, Wrigley engaged the Chicago architectural firm of Graham, Anderson, Probst and White to design his new headquarters building. Charles G. Beersman (1888-1946), one of the firm's most promising young designers, was assigned the commission. In his design of the Wrigley Building, Beersman combined the ideals of the City Beautiful movement, exemplified in the Columbian Expositions' White City, with elements of the modern commercial styles that had emerged in Chicago and New York during the late nineteenth and early twentieth century. Beersman embraced the challenges and opportunities inherent in the triangular site and designed a light and airy building with a dramatic tower that soared to the limits of the city's newly expanded height limits and set the building firmly apart from the standard office blocks that populated the commercial streets south of the river.

On April 4, 1920, the *Chicago Daily Tribune* announced Wrigley's plans for a "Monument to Spearmint" that would "loom 398 feet above the plaza at the north end of the new Michigan boulevard bridge." The paper reported that the \$3 million structure would face 135 feet on the north bridge plaza, 75 feet on the river, 88 feet on Rush Street, and 155 feet on North Water Street, covering an area of 11,494 square feet.

On top of the sixteen stories will rise a 188 foot tower forty-two foot square....The



When constructed in 1921, the Wrigley Building was the tallest building in the city and visible from as far south as 12th Street (now Roosevelt Avenue). At 398 feet, the building was just two feet shy of the maximum height allowed at that time by Chicago building codes. Visibility was further enhanced by the bend in Michigan Avenue at the river, which made the building appear to be sitting in the middle of Michigan Avenue when viewed from the south.

crowning feature of the tower is to be a searchlight lantern nine feet in diameter, to be treated as the principal part in an illuminated effect which will disclose at night the silhouette and architectural forms of the tower design....Work is now underway on the foundation caissons, and the building is expected to be ready by Jan. 1, 1921.

Wrigley was anxious to have his new building completed, and construction work continued around the clock. Andrew Lanquist, a fellow Lincoln Park commissioner with Wrigley and Winston, headed the contracting firm of Lanquist and Illsley that served as general contractor for the job. William Braeger was the structural engineer.

Structurally, the building is a steel-framed structure encased in concrete with caissons anchored to bedrock. The main body of the building rises to 210 feet, which, together with the 188-foot tower, brought the building to within two feet of the city's 400-foot height limit for buildings in place in 1921. Vertically, the building is traditionally composed in the base, shaft, and capital motif common among commercial skyscrapers of the period. The exterior of the building is sheathed in enameled terra cotta rendered in six subtly different colors, from grayish-white near the base to a pale cream color at the top. By shading the building so that it lightens as it rises and by concentrating the ornament at the top, the design creates an airy effect that emphasizes the height and prominence of the structure.

Beersman's design for the eleven-story tower, which architectural historian Carl Condit described as "a work of expertly controlled extravagance," was drawn directly from the Giralda Tower of the Seville Cathedral in Spain and combined elements of Spanish Renaissance design with those of Spain's Moorish heritage. The building itself, however, takes its ornamental forms from the sixteenth-century architecture of Renaissance France, from the period of Francis I. Fleur-de-lis, gryphons (winged mythological creatures with the head of an eagle and the body of a lion) supporting urns, swags, cornucopias, to name but a few of the many decorative forms found on the Wrigley Building, create a richly textured building that is both majestic and graceful.

The lower three floors form the base of the building, which is marked at its center by a tall vaulted entranceway framed by twisted engaged columns. Continuous piers and mullions give a subtle vertical emphasis to the main mass of the building, an emphasis that is forcefully expressed by the tower. A parapet with finials tops the main block, and a setback section between the seventeenth and nineteenth floors provides a transition between the main block and the tower. Vertical banks of windows rise to the twenty-third floor, above which is a clock face on each side of the tower. Above the clock faces, the tower terminates in an exuberant display of ornament. Carl Condit has written of the top of the Wrigley Building: "Since everything above the twenty-fourth floor serves a decorative end, the maximum density of ornament occurs at the top of the building, and the distance from the ground allows for otherwise suffering redundancy to remain delicate and playful." Crowning the tower are a ring colonnade and cupola from which rises a thirty-two-foot silvered spike, the entire composition being the most distinctive

The Wrigley Building is a Beaux-Arts skyscraper that reflects the influence of the ideas and aesthetics of the City Beautiful Movement in the early 20th century.

The design has a traditional classical division of base, shaft and capital, but is distinguished from surrounding 1920s commercial buildings by its prominent clock tower, inspired by the Giralda Tower in Seville, Spain. Much of the ornamental terra cotta detailing throughout the rest of the building is influenced by French Renaissance precedents.

Right: Photo of the Wrigley Building circa 1925, looking north across the Chicago River.





Night time illumination was a key component of the Wrigley Building's design, and it was one of the first skyscrapers to utilize an extensive lighting system. An innovative system of X-ray reflectors (later replaced by modern lighting) bathed the building in a brilliant light that made it visible for miles (Undated photograph from Wrigley archives).

feature in the silhouette of the structure.

This impression is not limited to the daylight hours. From its inception, a key component of the design of the Wrigley Building was the lighting system that allowed for a dazzling night-time illumination. At the time of its completion, several architectural periodicals published articles highlighting the building's innovative lighting system. Originally, state-of-the-art reflectors provided the brilliant light that bathed the building, with the strongest light concentrated at the tower. Except for the duration of World War II, a period during the winter of 1971 when a new lighting system was being installed, and for nine months in 1973 and 1974 during the energy crisis, the Wrigley Building has been one of the brightest night sight in Chicago since 1921.

The building was completely rented by the time it opened on April 1, 1921. The total cost for the building was eight million dollars, well above the original three-million reported by the *Tribune* in 1919, and William Wrigley paid the entire amount in cash from the vast financial reserves of his company. Wrigley was so pleased with the structure, which was immediately hailed as the building "Built by Nickels" and as a "Tribute to the Power of Human Jaws," that he decided to erect a companion structure to the north. In August of 1922, Wrigley acquired existing leases on the land bounded by Michigan Avenue, Rush Street, North Water Street and Hubbard Street, assembling a parcel of land that was roughly twice as large as the one on which the Wrigley Building sat. In announcing his plans for the new annex, Wrigley called the decision to expand "an expression of my personal faith in the future of Chicago. Chicago still lags behind New York in public improvements, but I hold out great hope for the future and am staking little money on my belief."

The north annex, also designed by Beersman of Graham, Anderson, Probst, and White, was begun in 1923 and completed in 1924. The new structure housed more than double the floor space of the original structure. It is similar in scale, design, and materials to the 1921 building and also consists of a sixteen-story main block topped by a tower. To maintain uniformity along the streetscape, the east façade of the annex was set back to line up with the south building, creating an even more spacious plaza fronting Michigan Avenue. The two structures are joined by a plaza over North Water Street (constructed in 1956), an enclosed third-floor walkway facing the bridge plaza, and a second enclosed walkway at the sixteenth floor level. As Wrigley had foreseen, the building provided the impetus for additional development along North Michigan Avenue, which soon became one of the city's major commercial thoroughfares. The city's business district began to expand, not to the west as Burnham had envisioned, but to the north along North Michigan Avenue.

William Wrigley made one more contribution to the beautification of North Michigan Avenue. When the North Michigan Avenue bridge was built, the four tenders' houses at the corners of the bridge had been treated as classical pylons and faced in Bedford stone. Commemorative sculptures were envisioned for these small buildings, and in 1928, thanks to Wrigley and to the

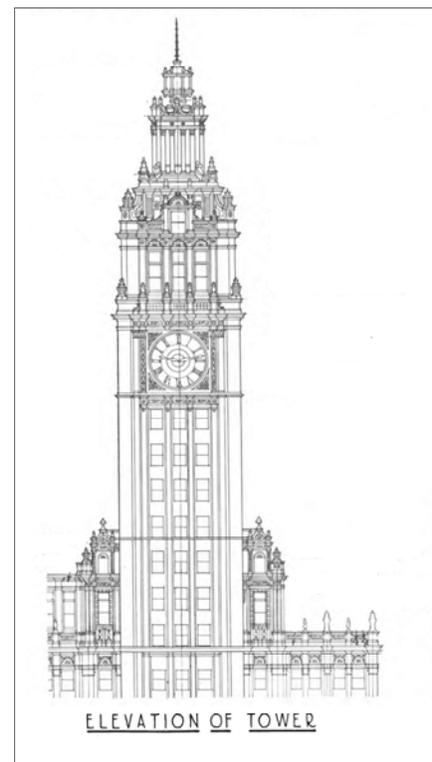


The design for the prominent clock tower that crowns the south building of the Wrigley Building is based on the Giralda Tower of the Seville Cathedral in Spain, which was completed in 1198. The tower, which was constructed using the base of an existing minaret, combined Moorish influences and Spanish Renaissance detailing.

Top left: The Giralda Tower of the Seville Cathedral.

Top right: Detail of the south tower of the Wrigley Building.

Bottom: Elevation drawing of the Wrigley Building south tower.



B. F. Ferguson Fund, the plan was carried out. The Ferguson Fund, established to provide public sculpture throughout Chicago, paid for Henry Hering's sculptures on the two south pylons, depicting the 1812 attack and massacre at Fort Dearborn on one and the rebuilding of Chicago after the 1871 fire on the other. James Earle Fraser's sculptures of "The Discoverers" and "The Pioneers" on the north pylons were donated by Wrigley. "The Discoverers" depicts Marquette and Joliet, who in 1673 became the first Europeans to travel the Chicago River, and the Native Americans who inhabited the region. "The Pioneers" represents the men, women, and children who settled the Chicago area.

THE BEAUX ARTS ARCHITECTURAL STYLE IN CHICAGO

The design of the Wrigley Building, the plan for the coordinated redevelopment of North Michigan Avenue, and the Plan of Chicago all were based in the architectural and planning ideas that were taught at the Ecole des Beaux-Arts in Paris. Peirce Anderson, the partner in the firm Graham, Anderson, Probst and White who oversaw Beersman's work on the Wrigley Building, had studied at the Ecole between 1894 and 1898 on the advice of Daniel Burnham. There he met Edward Bennett who studied at the Ecole between 1895 and 1897 and between 1899 and 1901.

Few institutions have had as significant an effect on American architecture as did the Ecole des Beaux-Arts during the second half of the nineteenth century and the early years of the twentieth. The Paris school of architecture, which emphasized adherence to classical Greek and Roman precedents, as well as Italian Renaissance and French and Italian Baroque models, influenced the training of American architects for three generations beginning in the 1840s. Until this country's first architecture school was established in 1865, Americans seeking academic training in the field traveled to Paris to study at the Ecole. When the Massachusetts Institute of Technology and Columbia University established the first two schools of architecture in the United States, both employed the teaching methods of the Ecole and imported instructors from that institution.

The principles espoused by the Ecole and inculcated into its American graduates gave rise to an entire style of architecture known as Beaux Arts, which was a major influence on American architecture between 1880 and 1920. The style was part of a broader architectural movement that stressed correct historical interpretation of a variety of European architectural styles, including Colonial Revival, Neoclassical, Tudor, Chateausque, French Eclectic, and Italian Renaissance. Beaux Arts buildings were typically based on Classical Roman architectural forms, overlaid with a liberal application of Italian Renaissance, Classical Greek, and Baroque detailing. In plan, Beaux-Arts buildings stressed formality and logic; spaces were arranged hierarchically along major and minor axes according to function. Beaux-Arts facades were generally monu-



The Paris school of architecture known as the Ecole des Beaux-Arts had a tremendous influence on American architects in the late-nineteenth and early-twentieth centuries. The principles espoused by the Ecole—which emphasized adherence to classical architectural precedents—gave rise to the Beaux Arts architectural style.

The 1893 World's Columbian Exposition in Chicago (bottom) helped to popularize the style in America, and it was embraced by many of the country's premier architecture firms.

Top: The Palais des Etudes of the Ecole Nationale Superior in Paris, France.



Middle: The central pavilion of the Metropolitan Museum of Art in New York City, designed by Richard Morris Hunt and completed in 1902.





In Chicago, the pomp and grandeur of the Beaux Arts style made it particularly fitting for large public commissions.

Clockwise from top:

The Field Museum of Natural History, completed in 1920 by Graham, Anderson, Probst and White; the Chicago Public Library (now the Chicago Cultural Center) by Shepley, Rutan, and Coolidge (1897); and the Art Institute of Chicago, designed by Shepley, Rutan and Coolidge in 1895 to serve as the World's Congress Auxiliary Building of the World's Columbian Exposition.

mental and lavishly decorated. Classical elements such as columns, pilasters, and balustrades were further enhanced with elaborate sculptural ornament including swags, cartouches, eschuteons, murals, mosaics and bas reliefs. The goal was to produce structures of monumental grandeur, buildings that both delighted the eye and conveyed an image of rational order. In Chicago, the first prominent examples of the Beaux Arts style were buildings designed for the World's Columbian Exposition in 1893. The Art Institute of Chicago Building at 111 South Michigan Avenue was designed by the Boston-based architecture firm of Shepley, Rutan and Coolidge and completed in 1895 to serve as the World's Congress Auxiliary Building. The Museum of Science and Industry, designed by Charles Atwood as the Palace of Fine Arts and completed in 1893, was the architectural centerpiece of the Fair. The style's emphasis on grandeur and pomp also made it a good fit for large public commissions such as the Cook County Hospital Building, designed by Chicago architect Paul Gerhardt and completed in 1914. Later public buildings including the Field Museum of Natural History (begun in 1909 by D. H. Burnham & Co. and completed in 1920 by Graham, Anderson, Probst & White), and the Chicago Cultural Center (designed by Shepley, Rutan & Coolidge as the Chicago Public Library and completed in 1897) were also designed in the Beaux Arts style.

Beaux-Arts principles also exerted a significant influence on early skyscraper design and urban planning. Once the technology of the tall skeleton-framed building had been developed toward the end of the nineteenth century, architects were faced with the problem of how to clad the skeleton frame. Two divergent approaches developed. A number of architects working in Chicago believed firmly that the new technology demanded a new visual expression: they sought to express directly the geometry of the supporting frame in grid-like facades composed of simply treated piers and spandrels framing wide rectangular windows. For the most part they rejected the idea that historical ornament could be appropriately applied to the modern skyscraper. Other architects, loyal to their Beaux-Arts training, believed that historical forms made skyscrapers visually more interesting and appealing. They saw the unprecedented height of these buildings as an awkward problem demanding a Beaux-Arts solution. Using the classical column as a prototype, they divided skyscraper facades into three distinct zones corresponding to the column's base, shaft, and capital—the lower floors were elaborately treated to set them off from the uniformly treated floors of the tall middle zone, which in turn was capped by a distinctively treated top that forcefully terminated the building. Everything in the design was calculated to be pleasing to the passerby.

The Beaux-Arts emphasis on rational order also found expression in early twentieth-century American city planning. The rapid growth of urban America during the nineteenth century had created cities that were crowded, congested, and frequently chaotic. Toward the end of the century, social concerns and aesthetic considerations prompted a movement to bring order to America's cities. The World's Columbian Exposition of 1893 demonstrated how Beaux-Arts principles could be applied on a large scale to create a handsomely ordered urban environment.

The “White City,” as the fair grounds were popularly called, provided impetus and support for urban planning in the United States, and the “City Beautiful” movement had begun.

One of the major forces in this movement was Chicagoan Daniel Hudson Burnham. As one of Chicago’s most prominent architects, Burnham was in 1890 appointed chief of construction of the Columbian Exposition. His experience supervising the design of the fair led him to devote much of the remainder of his career to city planning. In 1901, Burnham worked on a plan for the improvement of Washington, D.C., reviving and expanding Pierre L’Enfant’s original plan of 1791. This was followed in 1903 by a plan for a civic center for Cleveland, Ohio, and in 1905 by plans for San Francisco, California, and for several cities in the Philippines. Burnham’s 1909 Plan of Chicago, which he co-authored with fellow architect Edward H. Bennett, was the last major project of the architect’s career and a defining work in the history of urban planning in Chicago and throughout the United States.

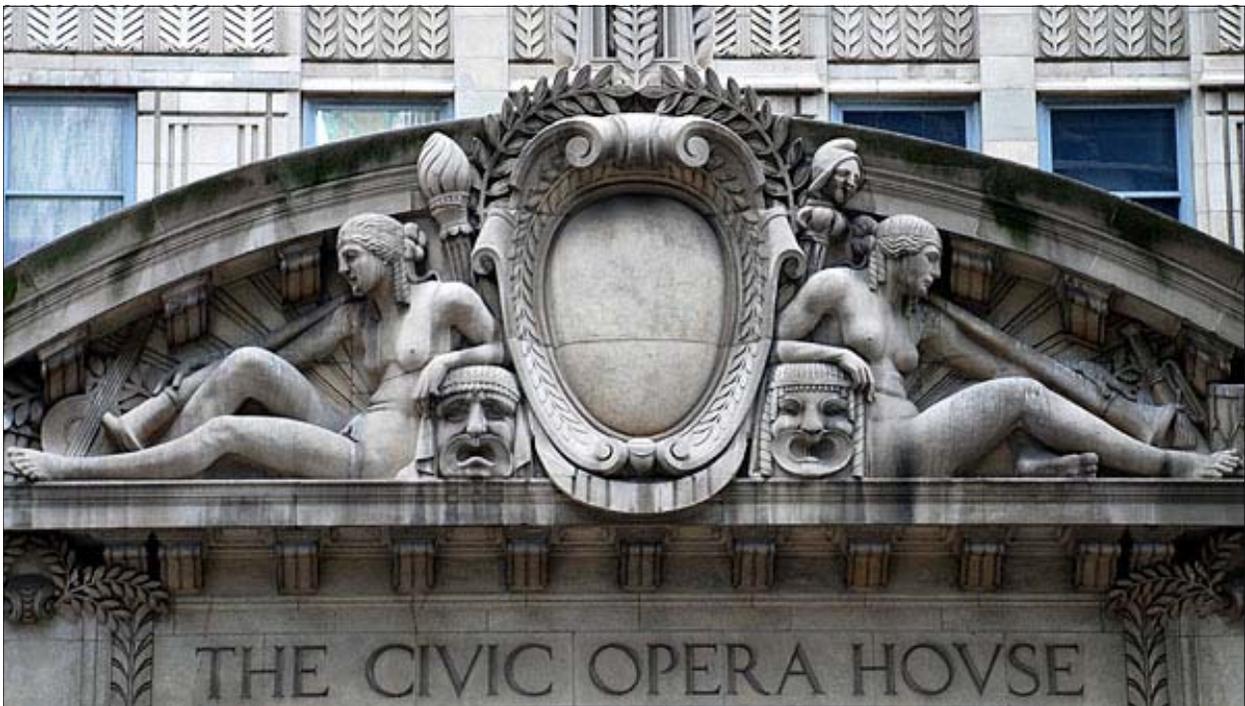
GRAHAM, ANDERSON, PROBST AND WHITE

Graham, Anderson Probst and White was one of the most important architectural firms in Chicago during the 1910s, 1920s and 1930s. Ernest R. Graham, Peirce Anderson, Edward Probst, and Howard J. White formed the successor firm to D. H. Burnham & Company after Daniel Burnham’s death in 1912. They built on the successes of the earlier firm and expanded their practice considerably.

Ernest Graham (1868-1938) had joined Burnham and Root in 1888 as a draftsman and had worked extensively on the 1893 World’s Columbian Exposition. Peirce Anderson (1870-1924) visited Daniel Burnham in 1894, after graduating from Harvard University and studying electrical engineering at Johns Hopkins University. Following Burnham’s advice, Anderson spent four years at the Ecole des Beaux-Arts studying architecture. He then returned to Chicago and became Burnham’s chief draftsman. Unlike their two partners, Probst and White were both native Chicagoans. Probst (1870-1942) had worked for a number of local architects before joining the Burnham firm in 1898. White (1870-1936) spent his entire career in the Burnham office, arriving in 1888. Under these four men, the firm became the largest in Chicago. The firm completed the Field Museum of Natural History, begun by D. H. Burnham and Company (1915-1920), designed Chicago Union Station (1925), the John G. Shedd Aquarium (1929), Civic Opera Building (1929), Merchandise Mart (1930), and the Field Building at 135 South LaSalle Street (1934), to name just a few of their Chicago commissions. Their practice extended across the country with commissions for office buildings, department stores, banks, and train stations. During the 1920s, as historian Carl Condit put it, the firm “showed unswerving devotion to the classical canon.”



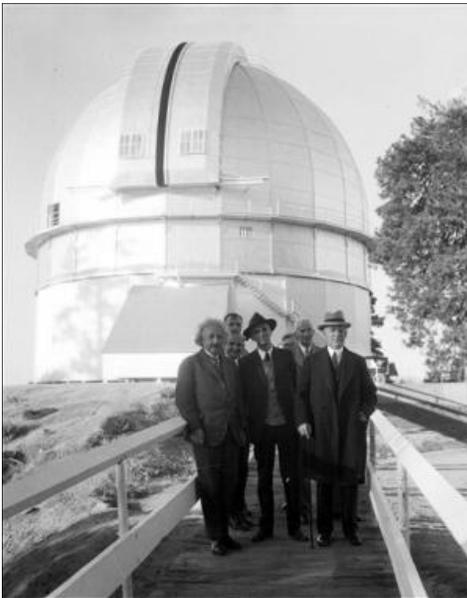
The architectural firm of Graham, Anderson, Probst and White built on the success of their predecessor Daniel H. Burnham to become one of the most prolific firms in Chicago during the early twentieth century. The firm designed such major Chicago buildings as (top left) the Pittsfield Building (1927); (top right) Union Station (1913-1925); and (bottom) the Civic Opera Building (1929), all designated Chicago Landmarks.





Graham, Anderson, Probst and White were responsible for many of the Chicago's most monumental buildings, including the Merchandise Mart (top, 1930) and the Main United States Post Office Building (bottom, 1921, expanded 1932). The Main United States Post Office was the largest post office in the country when it was expanded in 1934, with over 2.5 million square feet of floor space. The Merchandise Mart, commissioned by Marshall Field to consolidate the city's vast array of wholesale vendors, was the largest building in the world when it was completed.





Although based in Chicago, Graham, Anderson, Probst and White had a nation-wide presence, designing buildings in cities throughout the country. Examples include (clockwise from top) the Equitable Building in New York, New York (1915), a National Historic Landmark; the Federal Reserve Bank of Kansas City, Missouri (1921); the Pennsylvania Railroad Station and Office Building in Philadelphia (1926), and the Wilson Observatory in Los Angeles, California (1917), .

Charles G. Beersman (1888-1946) joined Graham, Anderson, Probst and White in 1919, brought in by Ernest Graham. Trained in architecture at the University of Pennsylvania, Beersman had been awarded the Le Brun fellowship for a year of travel and study in Europe. Like his contemporaries at Graham, Anderson, Probst and White, Beersman was well-versed in the traditions of the Ecole des Beaux-Arts and was a skilled and talented designer. His creative approach to the challenges of the Wrigley site solidified his reputation in the firm. As architectural historian Sally Chappel writes:

Solving the problem of the shape of the land, ‘cockeyed all the way around,’ was crucial...and Beersman played with one idea after another. The project presented a special challenge because of the triangular nature of the plot, which made it unsuitable for the standard cubic office block in the firm’s repertoire; indeed, nothing massive and unwieldy seemed right for that reflecting spot on the water. Beersman mulled over his past experience—his training, his travels, his knowledge of New York, and his familiarity with the building capacity of Chicago. Finally, a spark of inspiration ignited his imagination and the lofty, majestic structure we see today emerged on his drawing board.

Beersman’s design solution consisted of an irregularly shaped building that followed the shape of the lot along the river and consisted of a sixteen story base crowned with a distinctive tower. The building, which narrowed to a mere five feet at its northeastern point, gave the impression of a “huge, dominating prow,” providing a substantial and monumental base from which the embellished tower rose. The Wrigley Building’s tower, based on the Giralda Tower in Seville, was a design element that Beersman borrowed from Manhattan’s skyline, where buildings such as Richard Morris Hunt’s Tribune Building (1873-1875), McKim, Mead, and White’s Madison Square Garden (1887-90), and Cass Gilbert’s Woolworth Building (1913) all featured prominent vertical towers. Although some early Chicago skyscrapers, including Louis Sullivan’s Auditorium Building and Schiller Theater, incorporated towers, the vast majority of the skyscrapers constructed in the city after the 1893 World’s Columbian Exposition adhered strictly to Beaux-Arts classical forms. Beersman’s design for the Wrigley Building was one of the first in the city to combine what Sally Chappel calls the “dignity” of the classical style with “great height, a synthesis of aspiring monumentality.”

Beersman’s Beaux-Arts training was also reflected in the treatment of the exterior of the building. He utilized his background in watercolor and painting to create the illusion of subtle movement on the Wrigley Building’s terra-cotta exterior, specifying the use of six different shades ranging from cream to gray to blue white and growing progressively lighter towards the top. Cotemporary accounts described the effect “as if the sun were always shining on its upper reaches,” making the building seem to soar “from mists and fog to clear skies.”

TERRA COTTA AND THE NORTHWESTERN TERRA COTTA COMPANY

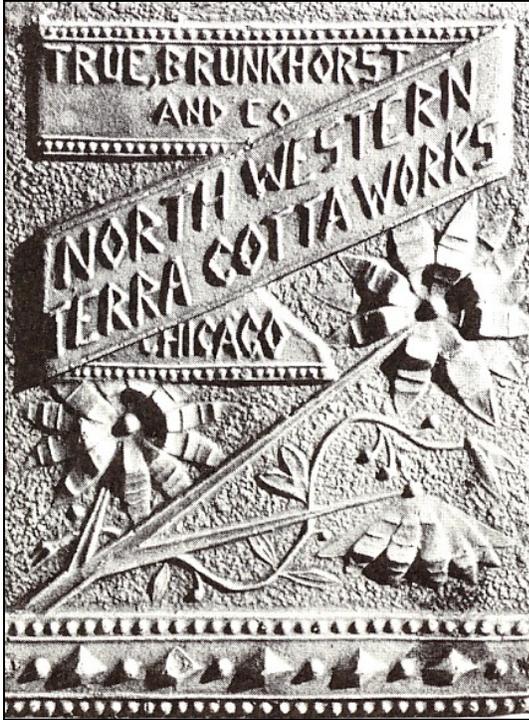
The painterly effect that Beersman envisioned for the Wrigley Building was rendered in architectural terra cotta produced by the Northwestern Terra Cotta Company. Many of the most important buildings constructed in Chicago during the 1910s and 1920s, including the Wrigley Building, were clad in architectural terra cotta. From the immediate post-Fire years of the 1870s through the early 1930s, Chicago was a leading American center for architectural terra-cotta design and manufacturing. Terra cotta factories took advantage of Chicago's vibrant and innovative architectural community, its strategic location at the center of the nation's great railroad transportation network, and its proximity to clay deposits in nearby Indiana.

Architectural terra cotta offered many advantages as a building material—it was durable, inexpensive, and infinitely adaptable. Terra cotta could be modeled into a wide range of forms, from flat patterned blocks to large three-dimensional figures, and could be glazed in a multitude of colors and finishes. The material first became popular in Chicago during the 1880s and 1890s, in large part because it was fireproof. During the great Chicago Fire in 1871 cast-iron structural members in buildings melted in the extreme heat, and brick and granite had broken and crumbled. After the Fire, while early builders used the cement and plaster-of-Paris method, it was soon found that terra cotta could be used to encase steel structural supports such as I-beam and columns and produce the same desired fireproofing effect. These terra cotta pieces were also much lighter than stone because of their hollow nature. By 1900 three important terra-cotta companies—Northwestern, American, and Midland—were headquartered in Chicago.

Terra cotta was used as cladding for many of the new steel-framed skyscrapers being erected in the Loop during the late-nineteenth and early-twentieth century. By the 1920s, the material was used extensively on smaller-scale commercial and apartment buildings throughout the city to add color and texture and as an inexpensive substitute for stone. It was also a key component to rich, lavish and heavily decorative architectural styles such as the Beaux-Arts.

Northwestern Terra Cotta Company was one of the nation's leading producers of architectural terra cotta. Northwestern Terra Cotta had its origins in the earlier Chicago Terra Cotta Company. Developed first to fashion clay urns and statuary, this company—the first terra-cotta company in the United States—opened in 1868 and soon expanded into architectural terra cotta production. As a practicing architect and with experience in pioneering Chicago architect John M. Van Osdel's office, Chicago Terra Cotta Company secretary Sanford E. Loring hired Italian clay modeler Giovanni Meli to execute European-style terra cotta. However, poor quality terra-cotta plagued the factory until James Taylor, then superintendent of England's largest terra-cotta works, came to the company in 1870. Taylor increased the quality of architectural terra cotta by utilizing a new kiln and better preparation of the clay body.

Spared by the Great Fire of 1871, the Chicago Terra Cotta Company successfully met the re-



The 250,000 pieces of architectural terra cotta that decorate the Wrigley Building were manufactured by the Northwestern Terra Cotta Company, one of the largest producers of architectural terra cotta in the country. Northwestern produced terra cotta for buildings designed by many well-known Chicago architects including Daniel Burnham, Louis Sullivan and Frank Lloyd Wright.

Right: Sample tile, ca. 1884. Bottom: Modeling room at Northwestern Terra Cotta, ca. 1925.





The architectural terra cotta produced for the Wrigley Building ranges in color from a muted light gray to bright blue white, becoming progressively lighter as it moves up the building. The exterior of all four elevations is profusely decorated with French Renaissance and Spanish Renaissance ornament, including fleur-de-lis, gryphons, urns, cornucopias, and swags.

Top left and right: Ornament at entrance surrounds on east elevation. Bottom: Detail of connector between south building and north annex, west side, looking east..

sulting building boom's demands. Use of terra cotta expanded rapidly when Chicago passed an ordinance in 1886 requiring that all buildings over ninety feet in height should be absolutely fireproof. Builders of skyscrapers found terra cotta an attractive medium because of its lightness, durability (crisp details did not erode over time and could easily be cleaned), and potential for decorative uses (terra cotta's plastic quality allowed for highly original ornament)—all attributes which stemmed from the nature of the material.

John R. True, Gustav Hottinger and John Brunkhorst, all three employees of the Chicago Terra Cotta Company, left the company in 1877 to start True, Brunkhorst & Co., meant to be a rival of the older company. Instead, the new firm became a de-facto successor when the Chicago Terra Cotta Company closed its doors in 1879. Renamed the Northwestern Terra Cotta Works, the fledgling company took over the Chicago Terra Cotta Company's orders and extensive factory. After 1883, Northwestern operated out of a huge plant at Clybourn and Wrightwood Avenues, and shipped its architectural terra cotta across the nation. By 1900, it had become the nation's largest terra cotta producer, employing 750 workmen in a plant covering twenty-four acres. Although technological advancements of the 1920s brought improvements in production, including gas-fired tunnel kilns and glaze 'guns,' the industry remained based in labor-intensive hand modeling, pressing and finishing. However, by retaining skillful European clay modelers and maintaining high quality standards, the Northwestern Terra Cotta Company was able to secure the most prestigious contracts in the city during this period, including the Carbide and Carbon Building (Burnham Brothers, Inc., 1929), the Civic Opera House (Graham, Anderson, Probst and White, 1929) and the Chicago Theater (Rapp and Rapp, 1921). At the forefront of architectural trends, Northwestern Terra Cotta Company brought six French sculptors to Chicago to create Art Deco-style motifs after the 1925 Paris Exposition.

Northwestern's regular clients included prominent Chicago architects such as Daniel Burnham, Louis Sullivan, and Frank Lloyd Wright, and the company manufactured terra-cotta detailing for many of the city's important buildings, including the Auditorium Building, the Carson, Pirie, Scott and Company Building, the Marquette Building, the Civic Opera House, the Gage Building, the Fisher Building, and the Steuben Club. All of these buildings are designated Chicago Landmarks.

When the Wrigley Building was completed, it was clad in over 250,000 pieces of terra cotta of six subtly different shades of white, from a creamy off-white at the base to a dazzling blue-white at the top. The increasing brightness of the terra cotta tiles emphasized the verticality of the building and showcased the tower.

LATER HISTORY

The Wrigley Building was the iconic headquarters of the Wrigley Company for over 100 years.

Throughout the twentieth century, the company remained under the control of the Wrigley family and continued to expand its product line and enter new markets. After William Wrigley Jr.'s death in 1932, his son, Philip K. Wrigley, became chief executive officer of the company. During World War II, he redirected the company's energies fully to the war effort—transitioning Wrigley's Chicago manufacturing facility (located on Ashland Avenue in the Central Manufacturing District on the city's west side) into a war-time ration-packaging plant, donating a million pounds of aluminum ingots and slabs (used by the company for its foil packaging) to the government for aircraft production, and providing gum for all emergency ration kits. Although the company was forced to cease production of its standard products in 1945 because of a scarcity of ingredients, by the late 1940s production had resumed with Wrigley's four major brands—Spearmint, Juicy Fruit, Doublemint, and PK—were sold worldwide and manufactured in plants in Chicago, England, Canada, Australia, and New Zealand.

In 1961, William Wrigley succeeded his father, Philip K. Wrigley, as CEO of the Wrigley Company. During the 1960s and 1970s, the company introduced several innovative products, including Freedent, the first non-stick chewing gum, and Extra Sugar-Free Gum.

In 2006, Bill Perez became the Wrigley Company's first CEO and President outside of the Wrigley family. In 2008, Mars, Incorporated acquired the Wrigley Company and transferred all of its non-chocolate confectionary brands to Wrigley. Today, the company continues to operate in Chicago as a separate business segment of Mars, Incorporated.

In September 2011, the Wrigley Company sold the Wrigley Building to a consortium of investors led by BDT Capital Partners. The company will relocate its global corporate headquarters to the Wrigley laboratory and office campus on Goose Island, constructed in 2005.

The Wrigley Building is listed on the National Register of Historic Places as a contributing structure in the Michigan-Wacker Historic District. It is rated "Red"—the highest rating—in the Chicago Historic Resources Survey.

CRITERIA FOR DESIGNATION

According to the Municipal Code of Chicago (Sec. 2-120-620 and -630), the Commission on Chicago Landmarks has the authority to make a preliminary recommendation of landmark designation for an area, district, place, building, structure, work of art or other object with the City of Chicago if the Commission determines it meets two or more of the stated "criteria for designation," as well as possesses a significant degree of historic design integrity to convey its significance.

The following should be considered by the Commission on Chicago Landmarks in determining whether to recommend that the Wrigley Building be designated as a Chicago Landmark.

Criterion 1: Value as an Example of City, State, or National Heritage

Its value as an example of the architectural, cultural, economic, historic, social, or other aspect

of the heritage of the City of Chicago, the State of Illinois, or the United States.

- The Wrigley Building is an exemplification of the tremendous success of the Wrigley Company and the importance of the company's founder, William Wrigley, Jr. From humble beginnings as a soap salesman, Wrigley used his natural talents as a salesman and entrepreneur to build one of the largest and most successful companies in the country, with annual sales of over \$27 million by 1919. The Wrigley line of products, which included Juicy Fruit, Spearmint, and Double Mint gum, introduced chewing gum to an international audience and made Wrigley a household name throughout the United States and abroad. In addition to his role as president of the Wrigley Company, William Wrigley also served on the Lincoln Park Commission and was director of the First National Bank, First Trust and Savings Bank, Boulevard Bridge Bank, Consumers Company, and the Erie Railway. In 1920, Wrigley also became owner of the National League Chicago Cubs baseball team and changed the name of the team's north side baseball park to "Wrigley Field."
- The Wrigley Building was the first large commercial structure in Chicago's central business district to be constructed north of the Chicago River. Completed just after the opening of the Michigan Avenue Bridge, the building—the tallest structure in the city at the time—served as a magnet for business owners and sparked the beginning of a wave of commercial development along North Michigan Avenue.

Criterion 4: Exemplary Architecture

Its exemplification of an architectural type or style distinguished by innovation, rarity, uniqueness, or overall quality of design, detail, materials, or craftsmanship.

- The Wrigley Building is an excellent example of a Beaux-Arts skyscraper, reflecting the influence of the City Beautiful movement, popularized by the World's Columbian Exposition, which combined traditional classical architectural elements with contemporary commercial construction.
- The Wrigley Building is one of only a handful of prominent 1920s Chicago skyscrapers that incorporates a tower. Designer Charles Beersman's literal interpretation of the Giralda Tower for the Wrigley Building's crowning feature sets the building apart from the more traditional Beaux-Arts buildings being constructed in Chicago during the early twentieth century.
- The Wrigley Building is significant as one of the largest and most highly ornamented terra cotta skyscrapers in the city. The Northwestern Terra Cotta Company produced over 250,000 pieces of terra cotta for the building, and the plethora of terra cotta de-

tailing on the building reflects the quality of design and the craftsmanship of the company's products. The building also exemplifies the importance of architectural terra cotta to early twentieth-century commercial design.

Criterion 5: Work of Significant Architect or Designer

Its identification as the work of an architect, designer, engineer, or builder whose individual work is significant in the history or development of the City of Chicago, State of Illinois, or the United States.

- Graham, Anderson, Probst and White, the architect of record for the Wrigley Building, was one of the most prolific and important architectural firms working in Chicago during the late nineteenth and early twentieth century. The successors to Daniel Burnham's legendary practice, Ernest Graham, Peirce Anderson, Edward Probst and Howard White designed a wide variety of structures in Chicago and throughout the country, ranging from public buildings and parks to office buildings to industrial structures.
- In addition to the Wrigley Building, Graham, Anderson, Probst and White also designed many prominent structures in Chicago, including the Field Museum of Natural History, begun by D. H. Burnham and Company (1915-1920), Union Station (1925), the John G. Shedd Aquarium (1929), the Civic Opera Building (1929), the Merchandise Mart (1930), and the Field Building at 135 South LaSalle Street (1934).
- Charles G. Beersman's design for the Wrigley Building combined the Beaux-Arts classicism popularized by the World's Columbian Exposition with elements of contemporary commercial architecture in Chicago and New York to create a building that stood apart from the more conservative designs of many of Graham, Anderson, Probst and White's commissions.

Criterion 7: Unique Visual Feature

Its unique location or distinctive physical appearance or presence representing an established and familiar visual feature of a neighborhood, community, or the City of Chicago.

- Together with the London Guarantee and Accident Building, the Tribune Tower, and 333 North Michigan Avenue, the Wrigley Building serves as one of the architectural gateposts that surround the Michigan Avenue Bridge and mark the visitor's entrance to the Magnificent Mile. Few urban vistas in the country are as spectacular or incorporate such monuments of 1920s skyscraper design as the intersection of North Michigan Avenue and the Chicago River—the Wrigley Building, prominently located at the northwest corner and seeming to stand directly in the middle of Michigan Avenue, serves as the most important component of this unique ensemble.

- With its distinctive lighting system—including a revolving beacon at the top of the main tower and numerous powerful reflectors to highlight the building’s ornamentation—the Wrigley Building serves as a dazzling visual landmark on Michigan Avenue not only during the day but also at night. The building was one of the first skyscrapers in the country to incorporate night illumination into its original design.

Integrity Criterion:

A significant historic, community, architectural or aesthetic value, the integrity of which is preserved in light of its location, design, setting, materials, workmanship, and ability to express such historic, community, architectural, or aesthetic interest or value.

Retaining its historic integrity of location and setting, the Wrigley Building is located on an irregular building parcel at the northwest corner of the intersection of North Michigan Avenue and the Chicago River. The building retains a high degree of architectural integrity on the exterior. The building’s overall massing is intact, with no major additions. During the hundred years that the Wrigley Company occupied the building, the company maintained a rigorous façade inspection program that included routine replacement of any deteriorated or damaged terra cotta pieces. Consequently, a majority of the terra cotta that now covers the building is replacement. However, the new terra cotta pieces, including decorative details on all of the elevations, are in-kind replacements and do not detract from the building’s overall appearance. All of the building’s original windows have been replaced. The small-paned glass and decorative framework of the tall entrance at the south building have been replaced with larger panes set in unornamented frames.

On the interior, the ground floor lobbies have been remodeled several times since the building opened and retain little historic fabric.

SIGNIFICANT HISTORICAL AND ARCHITECTURAL FEATURES

Whenever a building is under consideration for landmark designation, the Commission of Chicago Landmarks is required to identify the “significant historical and architectural features” of the property. This is done to enable owners and the public to understand which elements are considered most important to preserve the historical and architectural character of the proposed landmark.

Based on its preliminary evaluation of the Wrigley Building, the Commission staff recommends that the significant historical and architectural features of the building be identified as:

- All exterior building elevations, including rooflines, of the building

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Top left: East elevation, looking west across North Michigan Avenue (circa 1975)

Top right: North elevation, looking south along Michigan Avenue (circa 1975).

Bottom right: North and west elevations, looking southeast (circa 1925)

All from Wrigley Company archives



Top: Detail of storefronts at the south end of the Wrigley Building.



Middle: View along north elevation of annex, looking west.



Bottom: Interior courtyard, looking east.

WRIGLEY'S

The Greatest Name in Goody Land



After every meal



Sealed Tight
Kept Right

The Flavor Lasts

1919 display advertisement in the *Saturday Evening Post* for Wrigley's gum.

ACKNOWLEDGMENTS

CITY OF CHICAGO

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Chicago Landmarks Commission: pp. 25 (middle right), 28 (top right and bottom)

From miscellaneous internet sites: pp. 9-10 (all), 22 (top right), 25 (all), 28 (top left), 29-30 (all), 44

From A. N. Rebori, *North Michigan Avenue Development*: p.12 (top right)

From *Plan of Chicago*: p.12 (top left).

From Vernon Howe Bailey, *North Michigan Avenue Development*: p. 12 (bottom)

From Chicago History Museum, Street Files for Michigan Avenue: p. 14 (top)

From Chicago History Museum, *Chicago Daily News* archive: pp. 14 (bottom) and 17

From Felix Mendelsohn, *Chicago and Its Makers*: p. 15

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