

**CITY OF CHICAGO
COMMISSION ON CHICAGO LANDMARKS**

March 7, 2024

**RECOMMENDATION TO THE CITY COUNCIL OF CHICAGO THAT
CHICAGO LANDMARK DESIGNATION BE ADOPTED FOR**

**JOHN B. MURPHY MEMORIAL
50 E. ERIE ST.**

Docket No. 2024-03

To the Mayor and Members of the City Council of the City of Chicago:

Pursuant to Section 2-120-690 of the Municipal Code of the City of Chicago (the “Municipal Code”), the Commission on Chicago Landmarks (the “Commission”) has determined that the John B. Murphy Memorial (the “Building”), is worthy of designation as a Chicago Landmark. On the basis of careful consideration of the history and architecture of the Building, the Commission has found that it satisfies the following five criteria set forth in Section 2-120-620 of the Municipal Code:

1. *Its value as an example of the architectural, cultural, economic, historic, social, or other aspect of the heritage of the City of Chicago, State of Illinois, or the United States.*
3. *Its identification with a person or persons who significantly contributed to the architectural, cultural, economic, historic, social, or other aspect of the development of the City of Chicago, State of Illinois, or the United States.*
4. *Its exemplification of an architectural type or style distinguished by innovation, rarity, uniqueness, or overall quality of design, detail, materials, or craftsmanship.*
5. *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, the State of Illinois, or the United States*
7. *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.*

I. BACKGROUND

The formal landmark designation process for the Building began on January 11, 2024, when the Commission approved a preliminary landmark recommendation (the "Preliminary Recommendation") for the Building as a Chicago Landmark. The Commission preliminarily found that the Building meets five of the seven criteria for designation, as well as the integrity criterion, identified in the Chicago Landmarks Ordinance (Municipal Code, Section 2-120-580 *et seq.*). As part of the Preliminary Recommendation, the Commission preliminarily identified the "significant historical and architectural features" of the Building as:

- All exterior elevations, including rooflines, of the Building.
- The major historic interior spaces of the building, at the *piano nobile* level above the ground floor, including:
 - The lobby leading to the auditorium from the bronze doors.
 - The anteroom to the west of the auditorium.
 - The auditorium.

Additional Guidelines—General

Pursuant to Section 2-120-740 of the Municipal Code, on June 8, 2023, the Permit Review Committee of the Commission approved, with conditions, a pre-permit submission, including drawings, for exterior and interior rehabilitation of the Building including a new rooftop addition (the "P.R.C. Project"). Notwithstanding the foregoing significant historical and architectural features listed above, the Building alterations and additions contained in the P.R.C. Project shall be permitted.

Also, as part of the Preliminary Recommendation, the Commission adopted a Designation Report, dated January 11, 2024, the most current iteration of which is dated March 7, 2024, incorporated herein and attached hereto as **Exhibit A** (the "Designation Report").

At its regular meeting of February 8, 2024, the Commission received a statement from Ciere Boatright, Commissioner of the Department of Planning and Development, supporting the proposed landmark designation of the Building.

On February 22, 2024, the Commission received written consent to landmark designation of the Building in a form dated February 22, 2024, and signed by Lisa Key, Executive Director of the Driehaus Museum, the owner of the Building.

II. FINDINGS OF THE COMMISSION ON CHICAGO LANDMARKS

WHEREAS, pursuant to Section 2-120-690 of the Municipal Code, the Commission has reviewed the entire record of proceedings on the proposed Chicago Landmark designation, including the Designation Report and all of the information on the proposed landmark designation of the Building; and

WHEREAS; the Building represents the achievements of Dr. John B. Murphy for the reform of surgical practice through the establishment of the American College of Surgeons (ACS). The ACS occupied the Building as an auditorium with office and library spaces from its completion in 1926 through the 1930s, and as an occasional professional meeting hall until 2003, and

WHEREAS; the Building was built as a memorial with donations from over 2,000 Chicagoans and was transferred as a gift to the ACS as part of their permanent home and headquarters in Chicago. Locating the ACS in Chicago was intended to make Chicago the center of both surgical research and of the surgical profession, and

WHEREAS; Dr. Murphy and the ACS are significant in Chicago's medical history for their contributions to the improvement, standardization, development, and advancement of surgical technique, and

WHEREAS; Dr. John B. Murphy was a critical and significant figure in helping reform and organize the practice of surgery in the United States. He was a founding member of the ACS, which was founded in 1913 to organize the profession and establish academic and professional standards, as well as standards for surgical practice and hospital design, and

WHEREAS; Dr. Murphy was a bold leader in surgery during the late-nineteenth century. He developed and improved many surgical procedures and also established a new way to teach surgical methods through clinical classroom operations on real patients and by publishing his lectures in his own non-commercial journal, and

WHEREAS; the Building is significant for its association with Dr. Franklin H. Martin, a well-regarded surgeon in Chicago, was a leading force in the establishment of standards in the surgical profession and in the founding of the ACS. Martin also was a leading organizer in the construction of a memorial to Dr. Murphy and the location of the ACS in Chicago, which made the city a center of surgical research and of the surgical professional, and

WHEREAS; the Building's exterior design represents a rare Chicago example of the French Renaissance style, a style of Beaux-Arts architecture that was quite popular in Paris during the late-nineteenth and early-twentieth centuries. This style was known for its classically inspired details, which reflect a high level of quality of design, materials, and craftsmanship, and

WHEREAS; the Building's interior is equally opulent in its high level of quality of design, its use of materials, and the execution of its finishes and ornament, and

WHEREAS; the Building is finely-crafted with traditional building materials. The exterior is of Bedford limestone with an exceptional set of bronze doors. The carved ornamental detailing is exceptional. It includes brackets, pediments, columns, capitals, garlands, cartouches, finials, and other classical ornament, and

WHEREAS; the interior of the Building is equally finely crafted with materials that include marble, highly ornate plasterwork, carved woodwork, cast and wrought metal, and stained glass, and

WHEREAS; the Building was designed by the firm of Marshall & Fox, which is significant in Chicago history for its involvement in the design of early apartment and commercial buildings that guided the development of Michigan Avenue and Lake Shore Drive. Some of their works include 1550 North State Parkway; and 179, 199, and 209 East and 999 North Lake Shore Drive among others, and

WHEREAS; the firm was also very popular for designing theaters, residences, hotels, and clubs. The firm, but Marshall especially, brought Classical elegance combined with modern luxury to these building types. Examples include, the Blackstone Hotel (1908), The South Shore Country Club (1908), The Drake Hotel (1920), the demolished Edgewater Beach Hotel (1923), and Sheridan Trust and Savings Bank Building (1924), and

WHEREAS; Benjamin Marshall, one of the architects who designed the memorial building, is acknowledged as one of the most important and influential architects in Chicago during the first decades of the twentieth century. His work in the design of theaters contributed to the overall interior design and layout of the Murphy Memorial's main auditorium, and

WHEREAS; Tiffany Studios, a renowned, nationally significant New York City firm, cast and finished the impressive bronze doors on the memorial building's facade, which were sculpted by Charles Keck, and

WHEREAS; Willet Studios, a nationally significant art-glass firm based in Philadelphia, designed and built the grand memorial window on the north wall of the main auditorium, and

WHEREAS; the Building's highly ornamented facade, monumental scale, and slight setback from the street make it a visually prominent building that is highly visible along Erie Street, between Rush Street and Wabash Avenue, and

WHEREAS; the Building's form as a memorial, with its symmetrical facade defined by paired stairs, grand bronze doors, and a carved limestone portico with paired columns and a pediment, makes it a highly unique and rare building type in Chicago, and

WHEREAS, consistent with Section 2-120-630 of the Municipal Code, the Building has significant historic, community, architectural, or aesthetic interest or 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; now, therefore,

THE COMMISSION ON CHICAGO LANDMARKS HEREBY:

1. Adopts the recitals, findings and statements of fact set forth in the preamble and Sections I and II hereof as the findings of the Commission; and
2. Adopts the Designation Report, as revised, and dated this March 7, 2024; and
3. Finds, based on the Designation Report and the entire record before the Commission, that the Building meets the criteria for landmark designation set forth in Section 2-120-620 (1), (3), (4), (5) and (7) of the Municipal Code; and

4. Finds that the Building satisfies the "integrity" requirement set forth in Section 2-120-630 of the Municipal Code; and
5. Finds that the significant historical and architectural features of the Building are identified as follows:
 - All exterior elevations, including rooflines, of the Building.
 - The major historic interior spaces of the building, at the *piano nobile* level above the ground floor, as depicted in the attached exhibit drawing, including:
 - The lobby leading to the auditorium from the bronze doors.
 - The anteroom to the west of the auditorium.
 - The auditorium.

Additional Guidelines—General

Pursuant to Section 2-120-740 of the Municipal Code, on June 8, 2023, the Permit Review Committee of the Commission approved, with conditions, a pre-permit submission, including drawings, for exterior and interior rehabilitation of the Building including a new rooftop addition (the "P.R.C. Project"). Notwithstanding the foregoing significant historical and architectural features listed above, the Building alterations and additions contained in the P.R.C. Project shall be permitted.

6. Recommends the designation of the Building a Chicago Landmark.

This recommendation was adopted 6-0 with one Commission member recusing herself.



Gabriel Ignacio Dziekiewicz, Vice Chair
Commission on Chicago Landmarks

Dated: March 7, 2024

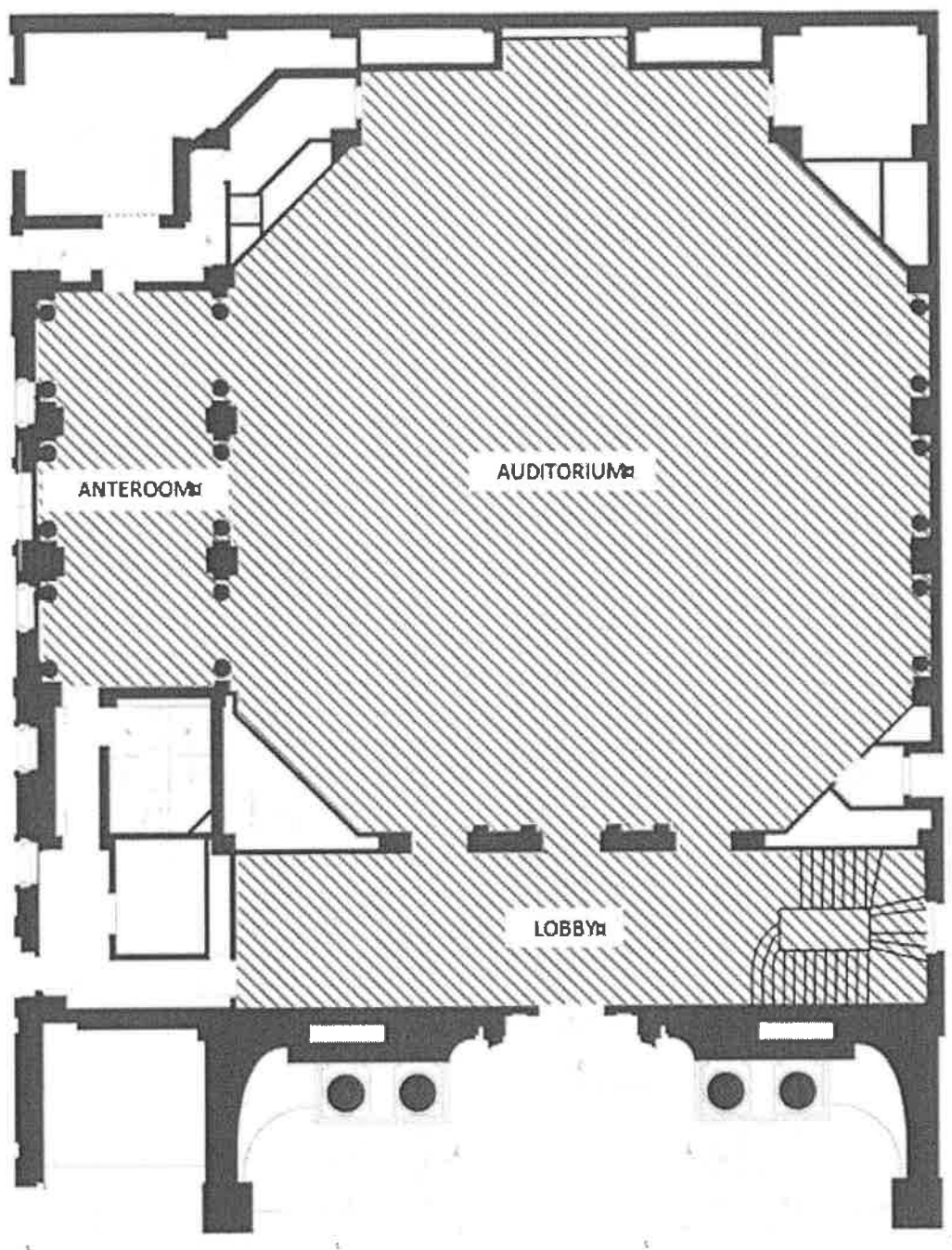


Exhibit-Drawing-¶

John-B.-Murphy-Memorial,-Plan-of-Piano-Nobile-Level¶

 Significant-Historical-and-Architectural-Features¶

LANDMARK DESIGNATION REPORT



THE JOHN B. MURPHY MEMORIAL

50 EAST ERIE STREET



CITY OF CHICAGO
Brandon Johnson, Mayor

Department of Planning and Development
Ciere Boatright, Commissioner

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THE JOHN B. MURPHY MEMORIAL

50 EAST ERIE STREET

DATE OF CONSTRUCTION: 1923 – 1926

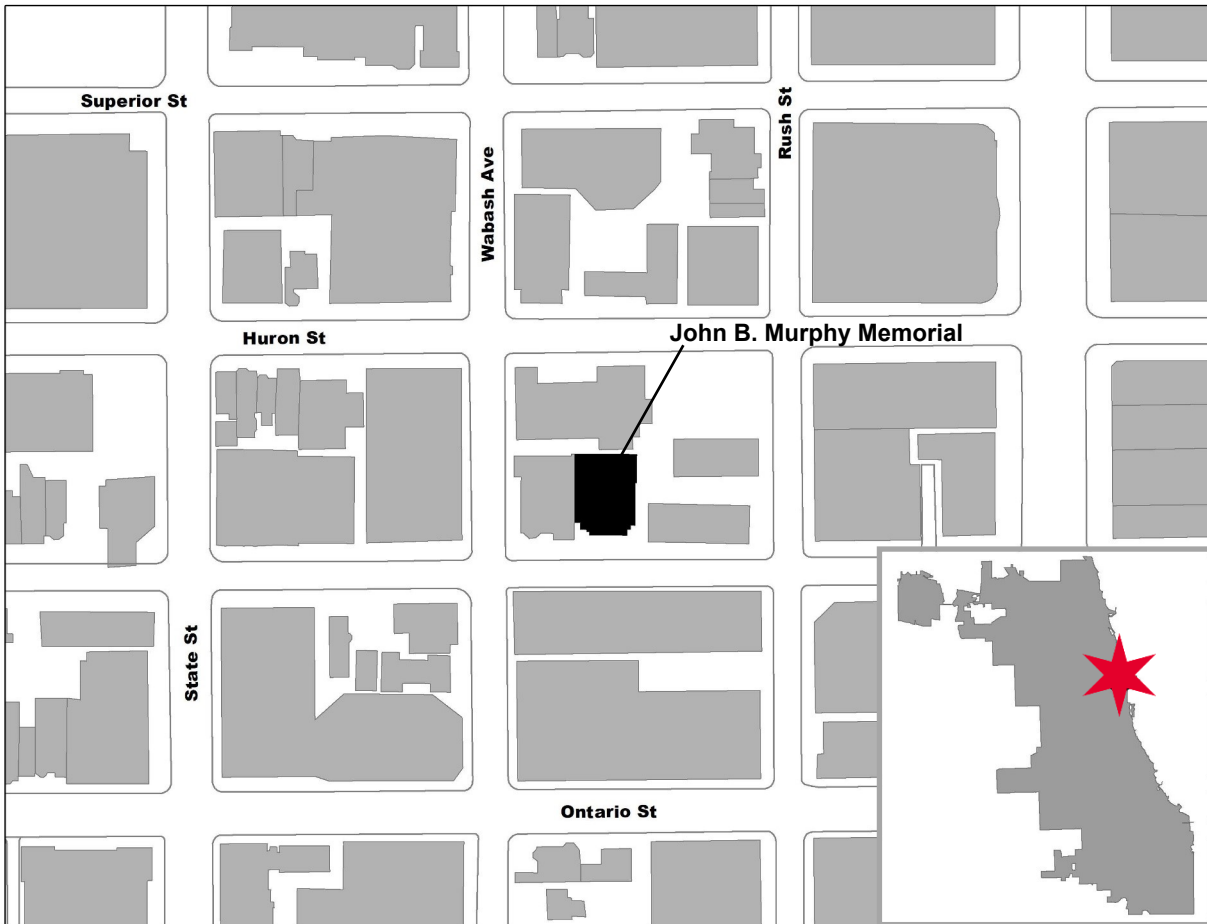
ARCHITECTS: MARSHALL & FOX

The John B. Murphy Memorial at 50 East Erie Street is an impressive and distinctive building in Chicago's Near North Side neighborhood. It was built for the American College of Surgeons (ACS) as a memorial to one of its founders, Dr. John B. Murphy, who was a surgeon and teacher committed to improving the art and science of surgical practice. The building established Chicago as the permanent symbolic home of the ACS and at the same time served a practical function. The auditorium and surgical research library of the building drew surgeons from all over the United States and Canada to further the goals of the founders of the ACS.

During the late-nineteenth century, the practice of surgery as a means to relieve disease and address medical conditions expanded rapidly as a new field, but it came at a cost. Conditions such as a lack of established surgical standards, inadequate facilities in hospitals, the need for specialized training of nurses, the lack of standardized requirements in medical schools, and disregard for surgical ethics held back the development of surgery as a reputable medical science. Beginning during surgery's rise in the 1880s, there was a recognition by many practitioners that standardization in teaching and practice was needed. In Chicago, doctors Franklin H. Martin and John B. Murphy were two leading surgeons who endeavored to improve the practice of surgery for the benefit of the public. With Murphy's support, Martin founded the journal of *Surgery, Gynecology, and Obstetrics* in 1905 and later co-founded the ACS in 1913 as a professional guild to organize the surgical profession.

The architectural firm of Marshall & Fox designed the elaborate memorial, which was completed in 1926 as a gift from the citizens of Chicago to the ACS. The significant firms of Tiffany Studios in New York and Willet Studios in Philadelphia supplied some of the finely-crafted ornament that adorns the memorial to Dr. Murphy.

Between 1985 to 1995 the *Chicago Historic Resources Survey* was undertaken to identify significant historical and architectural resources in the city. The Murphy Memorial was classified "red," which is the highest rating of significance given in the survey.



The John B. Murphy Memorial is located in Chicago's Near North Side Community Area at 50 East Erie Street.

THE DEVELOPMENT OF SURGERY DURING THE NINETEENTH CENTURY

As a memorial to Dr. John Benjamin Murphy, a nationally-renowned surgeon and teacher, and as the first home of the American College of Surgeons, the John B. Murphy Memorial conveys the development of modern surgical practice in American medicine.

Early Surgical History

Throughout history, until the early-nineteenth century, disease was understood as an individualistic process that was based on a variety of factors, including a patient's own moral and physical characteristics. This superficial view focused on external causes of maladies and relied on symptomatic treatments (known as "heroic therapy"), including blistering and bloodletting and the administering of toxic compounds of mercury, antimony, and other minerals as purgatives and emetics. Because external forces were seen as the cause of disease, the internal organs were largely untouched by physicians. Another reason that surgical procedures were limited was because any opening of the human body was painful and highly risky. Common procedures, such as amputations, were performed on conscious patients without anesthetics. While operating tables are common today, during the early-nineteenth century patients were often restrained upright by leather straps in an elevated chair. If patients survived a procedure and resulting blood loss, they also had to survive post-operative infections and other complications. Without a full understanding of the function of internal organs and the causes of disease, physicians focused on less risky therapy than invasive surgery.

During the late-eighteenth and early-nineteenth centuries, physicians in larger European hospitals began correlating symptoms of deceased patients with postmortem findings. These studies, supported by improvements in microscopic analysis, guided a new understanding of disease as originating locally in the body with specific organs and even at the cellular level. The revolutionary concept of "germ theory," which identified microbes as the causes of disease, furthered research and reinforced the connection between disease and internal organs. Only after this transformation in the understanding of disease could physicians consider the potential for relieving or reducing the symptoms of disease through surgical operation.

Despite these advances in thinking, the introduction of anesthesia in the 1840s, and Joseph Lister's antiseptic methods during the 1860s, surgical practice remained primarily concerned with the exterior of the body and its extremities. The abdomen, chest, and brain were complex regions of the body that were not well understood; few surgeons or physicians believed diseases localized in these regions could be successfully operated on. Instead, the practice of homeopathic medicine became widely popular, with societies, clinics, and dispensaries in cities across the country. It was not until the 1880s that the benefits of surgery, as an aggressive intervention, were more widely understood and accepted by surgeons, physicians, and the general public.



The Murphy Memorial reflects 19th century interest and advancements in surgical practice. Thomas Eakins's painting, *The Gross Clinic* (1875), from the collection of the Philadelphia Museum of Art (left), depicts the early surgical practices that the American College of Surgeons sought to reform: surgeons operating in black frock coats without nursing support or basic sanitation. Source: Philadelphia Museum of Art



Twelve years after Eakins; painting, a photographer captured this image of a surgery at St. Luke's Hospital in Chicago in 1887. Advances include nursing support at the operating table and personal protective equipment, albeit primitive, that were advocated for by the American College of Surgeons.

The Rise of Surgical Practice: 1880 – 1910

The use of surgical procedures expanded rapidly in the 1880s through the first decade of the twentieth century as physicians increasingly turned their attention to the practice. However, no formal mechanisms existed to train or accredit physicians in surgery; there existed few spaces where such complex treatments could be performed, and there were limited means for the dissemination of advances made by contemporaries. The rise of surgery as an accepted medical practice for addressing disease helped shift the location of primary medical care from the patient's home to the specialized environment of the hospital. Yet, without standards, regulations, or a means for spreading information on changing technical information, both the procedures and the hospitals in which they were performed varied widely.

State medical licensing requirements existed during the first decades of the Nineteenth century, but were eliminated in most states by the 1850s. Without regulations, a variety of competing private medical schools were founded following the United States Civil War, eager to graduate doctors in greater numbers. Early medical schools did not have educational standards to meet. The majority were inadequate in their offerings and few required students to train with experienced physicians through an internship. Additional specialized training through residency programs did not become formalized until the early-twentieth century. Even some of the most prestigious medical schools offered limited training. Most graduates became general practice physicians who performed only a few operations annually.

During the late-nineteenth century the medical field became saturated with graduates with varying levels of training. In 1907, the American Medical Association published a report by medical reformer and educator Abraham Flexner, who found that:

For twenty-five years past, there had been an enormous overproduction of uneducated and ill-trained medical practitioners. This had been in absolute disregard of the public welfare . . . due in the main to the existence of a very large number of commercial schools, sustained in many cases by advertising methods through which a mass of unprepared youth is drawn out from industrial occupations into the study of medicine.

Increasingly, more graduates elected to become surgeons as surgical procedures became more widely accepted. Surgery attracted students who wanted not only prestige through specialization, but also a chance at potential financial rewards. William J. Mayo, one of the founders of the Mayo Clinic in Minnesota, reflected in 1926, "Surgically speaking, we were becoming a nation of operators attempting by facile technique to gloss over serious errors in surgical understanding."

Overcrowding and financial panics strained the market and prompted some surgeons to organize lucrative referral systems with doctors with whom they would split their fees. This often resulted in unnecessary referrals and surgeries fueled by profit.

During the decade of the 1880s alone, the number of operations performed rose dramatically and over one-hundred new procedures were developed. Many operations, especially in smaller towns, were performed by general physicians with little or no training in surgical technique. During the nineteenth century, most medical care took place in the home and was administered by a visiting doctor or physician. However, larger more specialized spaces with improved lighting, a variety of tools, and greater nursing staff were needed to perform the increasingly complex surgical procedures. Medical practices limited to only surgery did not begin to appear until the 1880s in the largest and most medically sophisticated cities, such as Philadelphia, Boston, and New York. New private hospitals were founded during the late-nineteenth and early-twentieth centuries for paying middle-class patients in contrast to public city, county, and state hospitals, which had developed during the mid-nineteenth century as charitable institutions to care for the indigent. Only 178 hospitals existed in the US in 1878. By 1909, there were over 4,300 hospitals. Of those, hospitals founded between 1880 and 1909 included some larger public and private institutions, but the majority consisted of smaller proprietary establishments, some specializing in surgery. Without regulations or standards, these hospitals ranged greatly in quality, depending on the experience of the physicians, from well-regarded institutions and centers of medical advance to dubious facilities that were a danger to the public.

The advancement of surgical practices was limited not only by the challenges of education and an effective workplace, but also suffered from limited dissemination of surgical knowledge and technical advances. Few surgeons were aware of the successes or technical advances made by contemporaries in other regions. Instead, surgeons often experimented with technique and developed their own procedures individually. Procedures were often published by less rigorous medical journals that were financed and printed by commercial firms. The American Medical Association (AMA), founded in 1847, was one of the largest physician associations in the United States and founded its non-commercial, peer-reviewed journal in 1883 as a means to promote carefully evaluated medical knowledge and progress. While the AMA journal served the general medical field, a similar journal for the widening field of surgical practice was also needed.

REFORM AND THE FOUNDING OF THE AMERICAN COLLEGE OF SURGEONS

By the beginning of the twentieth century, physicians and surgeons recognized that there was a great need to reform medical and surgical education and to organize and standardize the professions. However, no existing organizations or societies had the resources to pursue such reform. Instead, the formation of a new organization, the ACS, was guided by Chicago surgeon and teacher Dr. Franklin H. Martin with strong support from fellow surgeon and teacher Dr. John B. Murphy.

Dr. Franklin Henry Martin (1857 – 1934)

Dr. Franklin H. Martin was born in Ixonia, Wisconsin and in 1877 enrolled in the Chicago Medical College (later becoming the Northwestern University Medical School), which unlike other medical schools at the time had instituted a graded curriculum of study. The school was also only one of two in Chicago, the second being Rush Medical College, from which students were selected for competitive internships at Cook County Hospital or Mercy Hospital. Martin completed his internship at Mercy. When he graduated in 1880, the outcomes of surgery were decidedly against the patient. Nearly 90 percent of surgical incisions became infected and 75 percent of all abdominal operations were fatal. Most practitioners, including one of Martin's professors, did not accept "germ theory" or believe in antiseptics. Martin founded his own practice and embraced Lister's antiseptic treatments; he rose to become a talented surgeon specializing in gynecology and obstetrics. Through his career, he contributed significantly to the development of surgery and was instrumental in the organization of the profession. Martin was a proponent of reform in surgery through education, standardization, and regulation.

In 1889, he co-founded the Chicago Post-Graduate Medical School, which offered continuing medical education and clinical work to graduates who could not afford to attend elite European medical schools. The school was located in a non-extant four-story building at 31 East Washington Street (currently the site of the Marshall Field Annex built in 1914). It was one of the first such institutions in Chicago to offer clinical studies at a time of rapidly increasing specialty knowledge. Most students were for the first time given the opportunity to study surgical procedures performed on real patients.

Martin recognized the educational power of demonstrating surgical procedures and believed there was a need in the profession for a scholarly scientific journal that presented both the advances in surgical technique and practical technical information through well-written articles and clear illustrations. The journal would stand as a window into clinical classroom operating theaters across the country.

Martin's vision was supported by Dr. Murphy who convinced him in 1905 to begin editing and publishing *Surgery, Gynecology, and Obstetrics* (later the *Journal of the American College of Surgeons*). The journal was published in the same building as Martin's Chicago Post-Graduate Medical School on Washington Street. It grew rapidly in popularity among practicing surgeons outside of the academic elite and served as an early organizing agent for the professional surgical field. Practitioner contributors included Dr. Murphy, who also helped finance the journal; George W. Crile, who is credited with performing the first surgery using a direct blood transfusion in 1906; William and Charles Mayo, who were co-founders of the Mayo Clinic in Rochester, Minnesota; and dozens of other collaborators from cities across the country. Murphy later became the managing editor of Martin's journal.

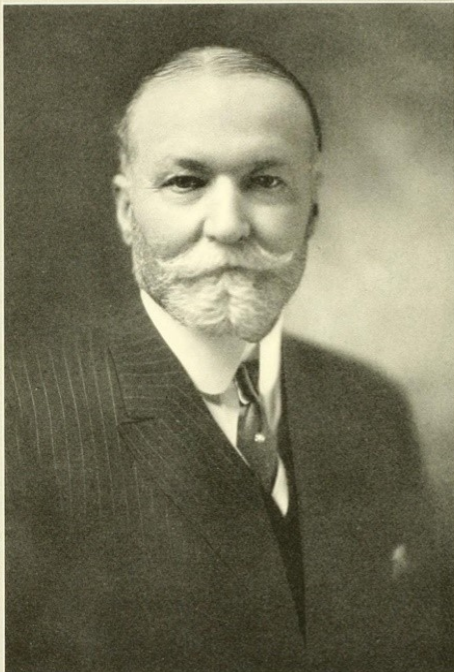


Moffett-Russell

Franklin H. Martin

Dr. Franklin H. Martin (1857-1934) was a Chicago surgeon and teacher who recognized a need for scholarly information on surgical technique. He was one of the founders of the American College of Surgeons and he was a friend of Dr. Murphy, in whose memory he recommended dedicating the Erie Street building.

Franklin H. Martin, *The Joy of Living: An Autobiography* (Garden City, New York: Doubleday, Doran & Co. 1933).



John B. Murphy

Dr. John Benjamin Murphy (1857-1916) was an internationally-recognized surgeon who developed numerous surgical procedures and was a popular lecturer who published instructive guides of his innovative procedures through his own publication *Surgical Clinics*. The Erie Street memorial is named after Dr. Murphy.

Bulletin of the American College of Surgeons, 10(3) July 1926: frontispiece.

Dr. John Benjamin Murphy (1857 – 1916)

Dr. John Benjamin Murphy was born near Appleton, Wisconsin and studied medicine at Rush Medical College and graduated at age 22 in 1879. Murphy received a highly competitive post-graduate internship with Cook County Hospital. He continued his surgical studies in Europe with some of the leading surgeons in Vienna, Berlin, and Heidelberg. In 1884 he returned to Chicago and the following year married Jeanette Plamondon, the daughter of wealthy Chicago machinery manufacturer Ambrose Plamondon.

Murphy became well known for lecturing during his clinical operations and was sought out by visitors. In 1889, he opened his own office and became a lecturer in surgery at Rush Medical College. In 1892, he became professor of clinical surgery at the College of Physicians and Surgeons (later the University of Illinois College of Medicine). His clinical lectures were often well-attended with over one-hundred visitors. Most were widely published in the publication *Surgical Clinics*, which detailed his careful operations and identified an international roster of significant contemporary surgeons as visitors to his operating room. British surgeon Sir Berkeley George Andrew Moynihan (1865 – 1936) believed that, "Murphy was beyond question the greatest clinical teacher of his day."

Much of Murphy's work was supported by his extensive research and experimentation with using technical methods using animals. In the late-1880s, he established an animal laboratory, where he conducted his work primarily with dogs, in a large remodeled barn behind his home at 115 South Throop Street, across from Jefferson Park (later renamed Skinner Park). He later had a large laboratory constructed behind his home at 3305 South Michigan Avenue. Both homes and laboratories have been demolished. He recommended:

For those of you who expect to follow surgery in practice . . . do regularly some experimental dog work, and do it with the same care that you would use on the human patient and with the same consideration for the feelings of the dog so far as pain is concerned; and after operation give the dog the same care as a patient.

Through his work, he contributed to techniques for surgery on the appendix and wrote widely recognized essays on several types of abdominal surgeries, including gunshot wounds, appendicitis, and the gall bladder; he introduced specialized devices, such as the "Murphy Button" for gastrointestinal surgery and the Murphy-Lane bone skid for femoral head procedures. In addition, he contributed significantly to surgical procedures in neurosurgery, orthopedics, gynecology, urology, plastic surgery, thoracic surgery, and vascular surgery. He also pioneered his own techniques in arthroplasty, prostatectomy, nephrectomy, hysterectomy, and bone grafting. He is credited in 1896 with being the first surgeon to successfully connect a severed femoral artery. In 1898, he was the first in the United States to use pneumothorax (partial collapsing of the lung) procedure for the treatment of tuberculosis. From 1895 until his death in 1916 he was on staff with Mercy Hospital, becoming president of medical staff in 1900.



Dr. John Benjamin Murphy taught at several medical schools and gave popular lectures demonstrating surgical procedures. In this photo, Dr. Murphy is conducting a clinic in an operating theater at Chicago's Mercy Hospital in 1902.

Source: Mercy Hospital, Special Collections, Galter Health Sciences Library, Northwestern University Feinberg School of Medicine.

Perhaps because of his great success, Dr. Murphy's career was not without detractors who found his bold demeanor disagreeable and accused him of being an opportunist and a sensationalist. Two events guided these opinions. In 1886, the bomb blast in Haymarket Square on Des Plaines Street near Randolph Street resulted in dozens of fatalities and injuries primarily to police officers. Murphy entered the scene and attended to many of the injured, later providing a critical analysis of injuries for the Haymarket trial. His efforts were thoroughly portrayed in the press, with Murphy described as a lone young surgeon operating all night to save the wounded. In 1912, President Theodore Roosevelt survived an assassination attempt and proceeded to give a campaign speech in Milwaukee as planned. With a bullet lodged in his chest, the president was taken to Mercy Hospital in Chicago and attended by Dr. Murphy who released daily bulletins of the president's progress. Murphy's detractors accused him seeking publicity.

In 1903, Murphy served as vice-president of the American Roentgen Ray Society, which was founded in 1900 for the study of radiology. He served as president of the American Medical

Society in 1905, and in 1911 he served as president of the American Medical Association. In 1902, the University of Notre Dame awarded him the Laetare Medal. The University of Sheffield (England) awarded him a Doctor of Science degree in 1908. In June 1916, just prior to his death, Murphy was knighted with the Order of St. Gregory the Great by Archbishop George Mundelein of Chicago at the direction of Pope Benedict XV.

There are two buildings in Chicago dedicated in memory of Dr. Murphy in addition to the Murphy Memorial. In 1921, a new hospital designed by Giaver & Dinkelberg was built at 628 West Belmont Avenue for the Sisters of Mercy; only the east wing was completed and remains standing. In 1925, an extant Chicago Public School was built on Grace Street and Central Park Avenue and dedicated to Murphy.

The Clinical Congress of Surgeons and the American College of Surgeons

The enthusiasm among surgeons for new methods of teaching, generated by Dr. Murphy's articles and operative lectures, led to clinical demonstrations for surgical specialists. In 1910, under the leadership of Dr. Martin, these annual meetings, mainly comprised of subscribers to Dr. Martin's journal, developed into the Clinical Congress of Surgeons of North America. The annual meeting provided participants with active demonstrations hosted by leading surgeons instead of paper presentations. Martin later wrote, "It was far better to have a practicing surgeon demonstrate his work than to have him tell about it." Martin anticipated that the first meeting would attract two-hundred physicians, but with a great interest in surgery, over 1,300 attended. In 1912, the annual meeting was held in New York City with over 3,000 participants.

Although teaching methods were the focus of these meetings, there developed an awareness of other aspects of the surgical practice which needed improvement. Conditions such as a lack of established surgical standards, inadequate facilities in hospitals, the need for specialized training of nurses, lack of standardized requirements in medical schools, and disregard for surgical ethics held back the development of surgery as a reputable medical science. In order to deal with these problems, Dr. Martin developed the concept of a threefold organization, which would incorporate the establishment of standards, the publication of the journal, and the convening of the Clinical Congress. He conceived of an organization of surgeons as a guild, similar to the Royal College of Surgeons of England, which was founded in the fourteenth century.

In 1913, Martin and Murphy helped establish the American College of Surgeons (ACS). Its ideological goals reflected those Dr. Murphy largely helped to engender among his fellow surgeons by his zealous support of the aims of both the journal and the Clinical Congress. The ACS's yearbook expressed its purpose:

The American College of Surgeons is a society of surgeons of North and South America which aims to include within its Fellowship all who are of worthy character and who possess a practical knowledge of the science and art of surgery. The College is concerned fundamentally with matters of character and



In 1919, a group of over one-hundred Chicago citizens bought the former Samuel M. Nickerson mansion (left, a Designated Chicago Landmark) and side yard and presented the property to the ACS for their permanent headquarters. The side yard provided space for the young organization to grow and became the site of the Murphy Memorial.

Dr. Martin acquired the former R. Hall McCormick double house on the northwest corner of Rush and Erie streets and moved the office of his journal *Surgery, Gynecology, and Obstetrics* into the former coach house (right, not-extant). Source: The Richard H. Driehaus Museum.



EXECUTIVE OFFICES, AMERICAN
COLLEGE OF SURGEONS

JOHN B. MURPHY MEMORIAL

OFFICES, "SURGERY, GYNECOLOGY
AND OBSTETRICS"

The Murphy Memorial (center) was built on the open side yard of the Nickerson Mansion (left) between 1923 and 1926. The memorial served as a lecture hall, library, and event space, while the former mansion served as the ACS offices. Source: Franklin H. Martin, *The Joy of Living: An Autobiography* (Garden City, New York: Doubleday, Doran & Co. 1933) 454b.

of training, with the betterment of hospitals, with the laws which relate to medical practice and privilege, and with an unselfish protection of the public from incompetent medical service.

To the last point, the ACS required that all candidates for Fellowship serve five to eight years after graduation from medical school in a hospital internship and actual practice, reflecting modern residency requirements. The ACS admitted 1,059 Fellows at its first convocation in 1913 and continued to grow annually. By 2020, ACS had over 82,000 members and oversaw dozens of advocacy and continuing medical education programs.

CONSTRUCTION OF THE JOHN B. MURPHY MEMORIAL

The John B. Murphy Memorial Association

The death of Dr. Murphy in August 1916 was a turning point for the newly formed ACS. At the time, the organization held its annual meetings in different cities, but was considering establishing a permanent home. Martin initially insisted that the ACS be located in Washington, D.C. or any city besides Chicago, which was already home to the American Medical Association. However, Dr. Murphy's death roused demand for a memorial to commemorate his distinguished contributions to the science and art of surgery. Because Murphy had co-founded with Martin both the journal *Surgery, Obstetrics, and Gynecology* and the ACS, it was fitting that his name be permanently associated with the ACS in the form of a memorial that could serve as a research center and as ACS's permanent home. Chicago was chosen as the location for such a memorial and home of ACS because Murphy's rise as an influential surgeon was tied with the city and because the ACS had grown sufficiently so as to stand apart from the AMA.

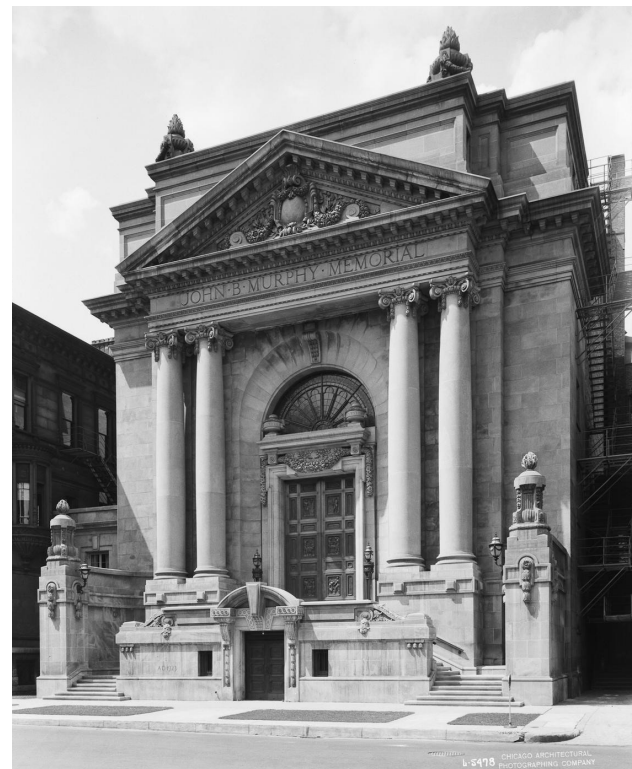
Martin found strong financial support among the citizens of Chicago for a memorial to Murphy. In September 1916, the John B. Murphy Memorial Association was established to raise funds for the construction of a memorial for Dr. Murphy that it was hoped could house research facilities and offices for ACS. Murphy's widow promised a gift of \$100,000 toward the founding of a memorial facility devoted to the types of surgical research that Murphy had begun. Despite fundraising progress, the objectives of the Memorial Association were put on hold as the United States entered World War I.

After the war, the John B. Murphy Memorial Association resumed plans in 1919 and was reorganized with Mr. Leroy A. Goddard as president and Mr. Charles H. Wacker as treasurer. Mr. W. A. Evans, Mr. Walter E. Carr, and Dr. Martin were also instrumental in securing the funds, determining the location, and putting the plans for the memorial into tangible form. The result of their hard work complied with the ideals which the original plan encompassed. The Association wanted a prominent location where the ACS could house its activities and that had enough space for the future addition of a library, museum, and a monument to Murphy.

In order to build a monument of suitable architectural stature, it was estimated that funds of \$500,000 were needed. However, because feelings about locating the ACS in Chicago had run



Dr. William J. Mayo gave an address at the laying of the cornerstone of the Murphy Memorial. Mayo was one of seven founders of the Mayo Clinic in Minnesota. Source: *The Chicago Daily Tribune*, October 24, 1923: 36.



Construction on the Murphy Memorial's elaborate Bedford limestone façade and opulent interior continued for over two years. The photograph at left shows construction progress in July 1924. The photograph at right shows the completed memorial building sometime after 1926. Source: (left) Neenah (Wisconsin) Historical Society, (right) Chicago Architectural Photographing Co. Collection (Erie Street, Folder 221, Sheet 7), University of Illinois.

high, the Regents of the ACS decreed that no ACS funds be devoted to the acquisition and construction of the Murphy Memorial. Mrs. Murphy agreed to contribute her promised \$100,000, if the rest was contributed half by members of the medical profession and half by the public. Unfortunately, she died in 1921 before construction commenced. The fundraising as planned was not wholly successful and Dr. Murphy's daughters agreed to contribute the remaining \$30,000 to finance the Murphy Memorial. The entire project cost \$550,000, a tribute both to Dr. Murphy and to those who made contributions to the Memorial Association.

The problem of determining the location of the Murphy Memorial had by 1920 solved itself. The plan called for the memorial to be built between two existing buildings, which, it was hoped, would eventually be acquired by the ACS when funds were available. The ACS could then use these adjoining buildings for libraries, office space, and a medical museum. Of three possible sites considered, the block between Wabash and Rush on Erie Street was the most logical site for the ACS. At the east end of the block at Rush was the McCormick Double House (a designated Chicago Landmark), which was owned by Martin's own Surgical Publishing Company of Chicago. At the west end of the block at Wabash was the Samuel M. Nickerson Mansion (also a designated Chicago Landmark), which was for sale. The idea of moving a business or an organization into a residence was not without precedent. At the time, the Near North Side, which had been a center of Chicago's social elite during the late-nineteenth century, was experiencing rapid commercialization as offices and retail shops moved into former residences. A group of over one hundred citizens contributed to acquire the venerable Nickerson Mansion and presented it and the adjoining vacant lot to the ACS in 1919. It was their hope that the gift of this property would be an incentive to locate the headquarters of the ACS in Chicago.

In August 1922, Martin acquired the former R. Hall McCormick mansion (the McCormick Double House) on the northwest corner of Erie and Rush streets as a new home for his Surgical Publishing Company, which published the journal *Surgery, Gynecology, and Obstetrics*. In 1924, Martin engaged the architectural firm of Marshall & Fox, which ultimately designed the Murphy Memorial, to remodel the Erie elevation of the former McCormick house's four-story coach house. Publication offices were added to the building and a new Classical Revival style ground level entrance was created. The coach house was demolished in 1996, but the form of the Classical Revival style limestone-pedimented doorway was incorporated into a new wall. Martin bequeathed the property to the ACS in 1929 while also serving as president of the ACS. Erie Street between Wabash and Rush Streets became the center of activities of the ACS.

Building the Murphy Memorial

The ACS moved into the Nickerson Mansion in May 1920 and planned for the construction of a memorial to Murphy to the east of the house on the site of the house's garden and carriage house. However, a year later the residence proved too small for the growing ACS, and expansion for the construction of the Murphy Memorial was urged. In 1922, the Memorial Association engaged Prairie School architect George W. Maher to draft designs for the

proposed memorial building, however the ACS ultimately chose the architectural firm of Marshall & Fox to design the memorial. Ground was broken in June 1923 following the demolition of the Nickerson Mansion's original carriage house and the removal of two projecting bays on the east side of the mansion. By October, the cornerstone was laid in a ceremony attended by Martin, Charles H. and William J. Mayo, Dr. Murphy's three daughters, and Chicago Mayor William E. Dever.

The Murphy Memorial took two years to build and finish. Dedication ceremonies were held in its 1,000-seat main auditorium over two days on June 10 and 11, 1926. Hundreds of guests, including surgeons and physicians, clubs and societies, and government officials and university presidents attended. The occasion marked the passing of the completed building from the John B. Murphy Memorial Association to the ACS. Over 2,000 individuals and institutions raised approximately \$600,000 toward the completion of the Murphy Memorial. Chicago was to become the center of the surgical profession in the United States and the Western Hemisphere.

DESIGN AND CONSTRUCTION OF THE MURPHY MEMORIAL

Exterior

The John B. Murphy Memorial has a grand presence on Erie Street. The elaborate treatment of the French Renaissance style facade, which is faced with Bedford limestone, creates a feeling of monumentality and permanence. It is located mid-block on the north side of the street and is flanked by the adjoining Nickerson mansion to the west and the McCormick Double House to the east.

The memorial has a ground-level entrance that is flanked by two dog-leg staircases that rise and return to a central porch at a *piano nobile*. Above the porch, the elevation is punctuated by a pair of twenty-foot-tall bronze memorial doors that are set within a stone doorway, which is topped by a rounded arch transom. The whole is framed by a stone portico featuring pairs of tapered stone columns on square bases with composite order capitals. Above the columns, the architrave is engraved with the name JOHN B. MURPHY MEMORIAL. An ornamented pediment features a fronton with a grand carved cartouche flanked by scrolls and floral garland. It is framed by a projecting raking cornice with plain modillions, egg-and-dart molding, and bead-and-reed molding. Above and behind the pediment is a parapet with recessed panels and topped with large stone torches at the corners.

Generally the details that ornament the windowless facade are borrowed from the classical orders. The ground-level entrance features paneled quarter-sawn oak double doors with bronze hardware. Framing the doors are wide pilasters with a carved bell flower pattern that support large brackets carved with oak leaves, which in turn carry a heavy entablature with a guilloche pattern and curved pediment set with a massive keystone. Flanking the doorway are small inset windows with decorative bronze grilles. On each side of the facade there are tall stone walls



The John B. Murphy Memorial is designed in the French Renaissance style with an ornately carved limestone façade that has a grand presence on Erie Street.



The building is abundantly detailed with high crafted cut limestone ornament. The building features a tall carved pediment (top), carved floral swags (bottom) are drawn from classical architectural traditions.

that border the porch stairs and are topped by carved stone torches. At the porch level, the magnificent ceremonial entrance doorway is crowned by a floral garland and entablature with carved stone urns. The divided light rounded transom is set behind the urns. Twin bronze torchieres flank the doorway.

The smooth limestone facade and projecting cornice wrap around and continue for several feet along the east elevation. The remainder of the elevation is clad in common brick. The rear north elevation and the obscured west elevation are similarly finished with common brick. Two additional floors are located at the rear or north end of the roof.

The facade of the Murphy Memorial was finished on a grand scale and designed to stand out on its mid-block location. Elaborately carved limestone clads the entire front elevation. The smooth and uniform stone was quarried from Bedford, Indiana by the Fürst-Kerber Cut Stone Company, which had offices in Chicago. Bedford stone became the cladding stone of choice, following the Chicago World's Columbian Exposition of 1893, for its uniform consistency and light-grey color and its ability to be carved and machined. Fürst-Kerber supplied Bedford limestone for many Chicago buildings, including several on the University of Chicago Campus, such as Harper Library in 1912, Ida Noyes Hall in 1916, and the Rockefeller Memorial Chapel in 1926, among others.

An exterior focal point of the Murphy Memorial is the pair of twenty-foot-tall cast bronze doors that mark the ceremonial entrance to the building. The doors were once highly polished but have over the years developed a rich green patina. In January 1925, oil industrialist Edward L. Doheny lost his close friend Dr. Norman M. Bridge, who was a Chicago physician and a close friend of Dr. Murphy. Bridge was also an investor who made a fortune in bonds of the American Petroleum Company. Franklin Martin approached Bridge before Bridge's death to fund a pair of grand doors for the Murphy Memorial, but later turned to Doheny who contributed the \$19,650 as a memorial to Dr. Bridge.

The doors were artfully sculpted in New York City by German-American sculptor Charles Keck (1875 – 1951) and cast by Tiffany Studios. The doors feature six panels that depict important figures in the history of medicine. At the top left is a panel featuring Aesculapius, the Ancient Greek god of medicine, holding a staff entwined by a single serpent, signifying the healing service he offers mankind. He stands beside the Tree of Knowledge picking a branch. The upper right panel features chemist Louis Pasteur (1822 – 1895) experimenting in his laboratory. His discovery that microorganisms cause disease and his "germ theory" set the foundation for microbiology. The middle left panel depicts Ephraim McDowell (1771 – 1830), who conducted the first successful ovariectomy in 1809 and set a precedent for abdominal surgery. The middle right panel illustrates English surgeon Joseph Lister (1827 – 1912) conducting a surgical procedure according to his antiseptic methods, which helped reduce infections and deaths following surgery. The lower two panels depict two physicians who had recently died. The bottom left panel portrays English physician and professor Sir William Osler (1849 – 1919) who was influential in his writings and in inspiring young doctors. Finally, the



Centered on the Murphy Memorial is a monumental pair of memorial bronze doors, which feature six reliefs by sculptor Charles Keck that depict important figures in the history of medicine. The doors were cast by Tiffany Studios and were a gift in memory of Chicago physician Dr. Norman Bridge.

The bronze doors at the John B. Murphy Memorial depict important figures in the history of medicine.

The panel below is dedicated to pioneering surgeon Ephraim McDowell (1771-1830) who performed the first removal of an ovarian tumor on Jane Todd Crawford in 1809, the surgery depicted.

British surgeon Joseph Lister (1827-1912) is depicted in the panel at right. His promotion of antiseptic surgery drastically reduced post-operative infection.

The panel at the lower right depicts American physician William Crawford Gorgas (1854-1920). He successfully used mosquito control measures to reduce yellow fever and malaria infections that were critical in construction of the Panama Canal.



bottom right panel shows military surgeon William C. Gorgas (1854 – 1920) standing in Panama during the construction of the Panama Canal where he succeeded in eradicating mosquito-borne yellow fever and malaria through mosquito control and sanitation methods. In addition to the six panels, the doors contain two inscriptions that are set above the bottom panels. The left inscription dedicates the doors to Dr. Bridge, while the right inscription credits the presentation of the doors to Doheny.

Interior

The Murphy Memorial's interior is divided into three main levels. The ground floor originally contained a small, 250-seat lecture hall, other smaller meeting rooms, and mechanical spaces hidden at the north end of the floor. Above the ground floor is the *piano nobile*, or the primary floor of the memorial. It includes a 1000-seat domed, auditorium, an anteroom to the west of the auditorium and a grand lobby. The top floor of the building was originally designed to hold the ACS's library and reading rooms, which were naturally illuminated by large skylights.

The impressive bronze doors of the facade open onto the main floor of the Murphy Memorial and lead into the grand lobby, which is a long, opulently finished space that runs parallel to the facade. Opposite the main entrance are three double doorways that lead into the main auditorium. An open stair is located at the east end of the lobby, while a single door leading to the non-historic elevator lobby is at the west end. A checkerboard patterned marble floor contrasts with finely crafted plaster walls and ceiling. All ornamental plasterwork was completed by Zander, Reum & Company, which was well known for their finely crafted plaster ornament. Projecting pilasters with recessed panels, crowned by brackets with garland swags, line the walls and support ornate plaster box beams that cross the width of the ceiling. Cove moldings composed of multitude profiles, including reed-and-bead and dentil, border the ceiling. Plaster rosettes ringed with projecting acanthus leaves appear to support original brass and clear glass lanterns. The three auditorium doorways are framed by elaborate surrounds topped by cartouches with flowing garland swags. At the east end, the open stair has treads and risers of pale red Tennessee marble and an uninterrupted bronze baluster with a wood railing that follows the stair to the top floor. A second foyer to the west of the auditorium is finished in similar style. Throughout the building, the walls of spaces provide niches and areas for memorial busts, paintings, and tablets in keeping with the function of the hall and creating a feeling of dignity.

The majority of the main floor is occupied by an auditorium of acclaimed acoustical perfection. The auditorium seats 1,000 people, and was meant to provide space for meetings of the Clinical Congress. It is a lavishly finished three-story space with a square open main floor, a U-shaped second-floor balcony against the south end, and a spectacular vaulted ceiling. The plaster walls and ceiling are festooned with Classical style ornament. The lower, main floor walls have plain panels outlined by raised plaster moldings. At the north end of the space, opposite the main entrance, is a small stage with a built-in row of sixteen carved walnut chairs designed for the ACS's Board of Regents and their president. Above the Regents' seats is a monumental stained



The lobby between the bronze entrance doors and the auditorium.



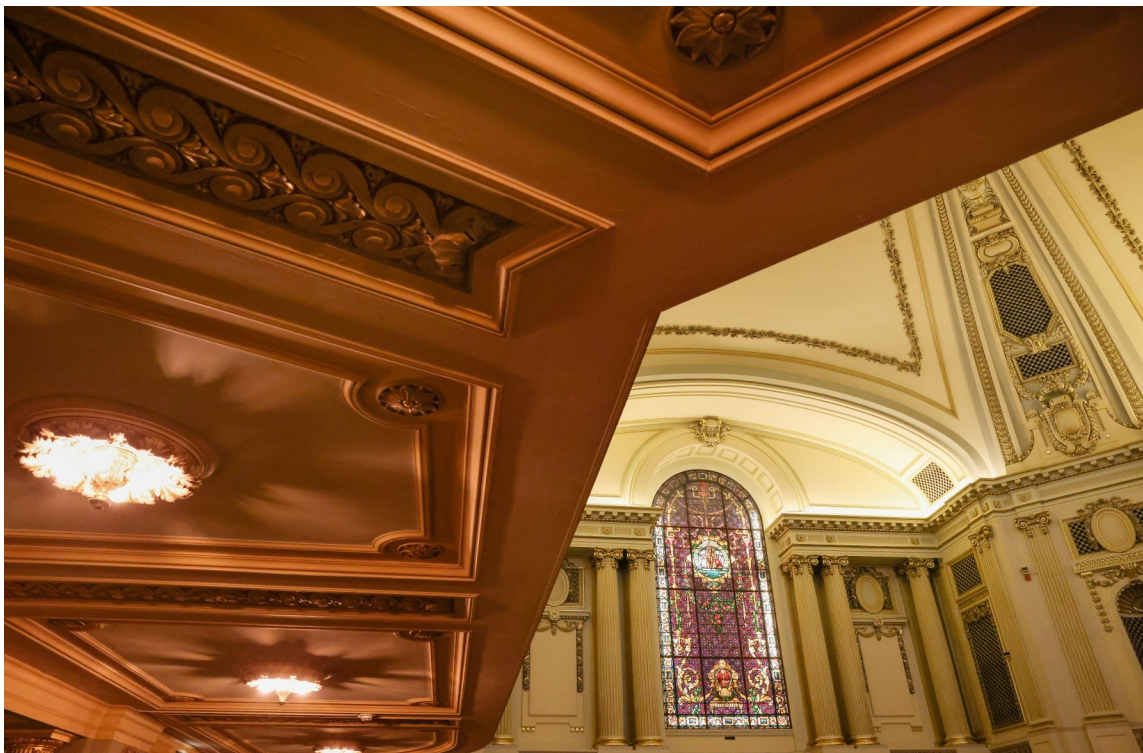
The anteroom to the west of the auditorium.



The focal point of the interior is the elaborately carved Regents chairs set below a large stained glass window depicting the seal of the American College of Surgeons with its Latin motto *Omnibus per artem fidemque prodesse* which means "To heal all through skill and trust." The window also depicts a *caduceus*, a symbol from Greek mythology associated with medicine and an operating table. The window was designed by Ann Lee Willet of the Willet Stained Glass and Decorating Company of Philadelphia.



The balcony and domed ceiling with its oculus.



The second-level walls of the auditorium are lined with recessed panels and fluted pilasters, which visually support a continuous projecting plaster cornice.

glass window that is flanked by engaged pairs of fluted columns. The second-level walls of the auditorium are lined with recessed panels and fluted pilasters, which visually support a continuous projecting plaster cornice. The vaulted ceiling is ornamented with foliate patterns, cartouches, and garlands. Ornamental plaster grilles in the four corners of the ceiling conceal air ducts. An anteroom is located adjacent the auditorium.

The Memorial Window

A memorial stained-glass window is opposite the main entrance and positioned above a row of built-in Regents' chairs. The substantial north-facing window is illuminated from behind and features the seal of the ACS. It was donated by Mr. C. H. Matthiessen in appreciation of his friend, Dr. Murphy, and executed by Willet Stained Glass and Decorating Company of Philadelphia. The Willet Company was founded in Philadelphia in 1898 by artist William Willet and his wife Ann Lee Willet. The firm designed and produced stained glass for dozens of churches, schools, and residences in cities across the country. In a 1921 publication, the studio described itself as, "an association of artists devoted to the making of windows and decorations in the spirit and technique of the best European work of the middle ages." The memorial window is attributed to Ann Willet and was designed with subdued colors in the French Renaissance style that predominates the building. Overall, it features a lattice background of red and blue glass with a patterned border, foliate Renaissance style scrolls of golden glass, and a central medallion depicting the seal of the ACS.

The Murphy Memorial and the French Renaissance Style

The Murphy Memorial's opulently carved facade and its ornate plasterwork reflect magnificent Baroque works covered with Classical ornament that were completed in France during the sixteenth and early-seventeenth centuries. This French Renaissance style was revived in France beginning in the early-nineteenth century. Its idealized Classical forms were taught at the nation's schools of fine art, the most prominent of which was the École des Beaux-Arts in Paris.

The Beaux-Arts style influenced architecture in the United States during the late-nineteenth and early-twentieth centuries, when many American architects studied at the École des Beaux-Arts and started the Beaux-Arts architectural movement in the United States, which gained significant momentum following the World's Columbian Exposition (World's Fair) of 1893 in Chicago. Although not based on one specific historical precedent, the style promotes certain aspects of general massing and form, and includes elements derived from French Classicism and later eighteenth-century Baroque and Neoclassical movements.

The World's Fair, also known as the "White City," helped popularize white or light-toned architecture, which was created for the temporary fair buildings using plaster. Permanent works turned to white or light colored exterior cladding materials, including Bedford limestone and in the twentieth century white or cream-toned glazed terra cotta. Bedford stone's smooth and even finish was ideal for producing the elaborate cartouches, garland swags, pediments, cornices,

keystones, modillions, columns, and torch finials that had come to define the Beaux-Arts interpretation of the French Renaissance style.

The symmetrical facade of the Murphy Memorial is similar in form and design to the Chapelle de Notre-Dame de Consolation, a memorial building built in Paris in 1901 and designed by architect Albert Guilbert (1866 – 1949). The Chapelle memorializes the victims of a fire in 1897 that destroyed the Bazar de la Charité. The Bazar was a popular annual event with stores and boutiques set in a series of temporary market structures. The Chapelle is modest in size, but has a grand presence on the narrow Rue Jean Goujon, a street between the Seine River and the Avenue des Champs-Élysées. The stone exterior of the Chapelle bears a striking resemblance to the Murphy Memorial. Its facade is composed of a ground-level entrance flanked by twin stairs that meet at a central porch. The upper portion of the facade is defined by paired columns that are surmounted by pediment with a cartouche and frame a grand doorway. The doorway, with its stone frame, carved floral garland and urns, and rounded transom, is nearly identical to the Murphy Memorial's main entrance. Marshall & Fox's original proposed design for the Murphy Memorial included a tall statue atop the pediment, which was to be identical to the gilded statue of the Virgin Mary atop the Chapelle's central dome. However, this detail was removed from the design, possibly to make the building less ecclesiastical.

ARCHITECTS MARSHALL & FOX

The Chicago architecture firm of Benjamin Marshall and Charles Fox was selected by the Murphy Memorial Association to design the memorial building. Marshall & Fox's long demolished office at 721 North Lincoln Parkway (now Michigan Avenue) was but two blocks away from the ACS's home on Erie Street. A proposal was drafted early in 1923 for the highly ornamented edifice, which borrowed heavily on the Beaux-Arts style and French Classicism. This style was repeatedly employed by Marshall in his theater and apartment building designs.

The ever-stylish man of luxury **Benjamin Howard Marshall (1874 – 1944)** was both an architect and developer who designed functional modern buildings with every conceivable luxury of the time and finished them with fine materials and well executed traditional details. Marshall was influential in transforming the image of apartment life from informal and affordable to private and lavish. He designed mansions in the sky, which with numerous conveniences could rival the grand homes that affluent Chicagoans' had long desired and built. His theater spaces were equally grandiose yet intimate and were frequently embellished with French Renaissance ornament.

Marshall was born into an affluent family on Chicago's South Side in 1874. After studying at the prestigious Harvard School in Kenwood he entered the firm of Marble & Wilson as a clerk in 1893. Marshall became Horatio R. Wilson's partner in Wilson & Marshall after Oliver W. Marble's death in 1895. One early project with Wilson was the renovation in 1898 of Hooley's



The Murphy Memorial's design was inspired by Albert Guilbert's *Chapelle de Notre-Dame de Consolation* in Paris in 1901, which was built in memory of the victims of a fire that destroyed a popular outdoor market in 1897.

Massiot, G., and cie.

1910. *Chapelle Notre Dame De Consolation*, Paris: Raking View of the Small Chapel with Wall with Advertisements.

<https://curate.nd.edu/show/xk81jh3785s>.



Architects Marshall & Fox drew significantly from Guilbert's Chapelle. At left is an early proposal for the Murphy Memorial's design. It features more elaborate stonework and is topped by a statue similar to the Chapelle.

The Chicago Daily Tribune, June 3, 1923: 9-27.

Opera House, which stood on Randolph Street near Clark Street. The firm modernized the theater with fireproofing, better exits, and a new French Renaissance style interior, complete with rococo relief work, silk damask, green marble, and ample gilding, to replace an 1880s remodeling by Adler & Sullivan.

In 1902, Marshall opened his own firm and designed numerous buildings and several theaters, including the ornate yet ill-fated Iroquois Theater (1903). Despite the Iroquois tragedy, which led to stronger building and fire safety codes, Marshall continued successfully in private practice. He travelled Europe and the world extensively early in his career, before returning to Chicago and partnering with architect and structural specialist Charles Eli Fox in 1905.

Charles Eli Fox (1870 – 1926) was born in Reading, Pennsylvania in 1870 and studied at the Massachusetts Institute of Technology. Upon arriving in Chicago in 1891 he entered the offices of Holabird & Roche where he developed innovative steel construction methods that made the firm one of the most successful builders of towers in the city.

Marshall and Fox remained in partnership from 1905 until 1924. Benjamin Marshall focused on design and on building relationships with developers and clients through his extensive social network, while Charles Fox created exacting plans that gave their buildings a rigid, lasting structure. Marshall & Fox designed a range of buildings in Chicago and across the country, including warehouses, commercial office buildings, banks, theaters, and mansions. These include many designated Chicago Landmarks such as The South Shore Country Club (1908), now the South Shore Cultural Center, the Blackstone Hotel (1908-1910), the 1550 North State Parkway apartment building (1911), the Steger Building (1911), and the Drake Hotel (1920). Other notable buildings include the demolished Edgewater Beach Hotel (1924) and its Mississippi Gulf Coast sister hotel the Edgewater Gulf Hotel (1924), and the Sheridan Trust and Savings Bank Building (1924). Many of the firm's prominent buildings were completed along Chicago's growing North Side skyline along Lake Shore Drive and the newly opened and widened



Benjamin Marshall, 1922.
Familysearch.org



Charles E. Fox, 1923.
Familysearch.org



Marshall & Fox designed a range of buildings in Chicago and across the country, including warehouses, commercial office buildings, banks, theaters, and mansions.

The Drake Hotel, 1920. A Designated Chicago Landmark.

Indiana Geologic and Water Survey, Indiana University



The Blackstone Hotel, 1908-1910. A Designated Chicago Landmark.

chuckmanchicagonostalgia.wordpress.com



1550 N. State, 1911.

Ryerson and Burnham Library



Sheridan Trust and Savings Bank Building, 1924. A Designated Chicago Landmark.

Uptown Historical Society

Michigan Avenue. An extant example is the limestone-clad and columned Lake Shore Trust and Savings Bank at 605 North Michigan Avenue from 1922.

The firm's apartment buildings east of Michigan Avenue on Lake Shore Drive helped spur development and transform new land created with lake fill into some of the most valuable real estate in the city. These buildings gave affluent residents the feel of a private, well-staffed home, but with many modern conveniences. Technology and the many mechanical and electrical contraptions developed at the time fascinated Marshall, who implemented many gadgets into his buildings—from a car turntable in the porte-cochere of Drake Tower (1928-31, 179 East Lake Shore Drive, contributing building in the East Lake Shore Drive Landmark District), to central vacuum systems, retractable roofs, and garbage chutes in other buildings. Marshall & Fox designed buildings for a lifestyle that was ahead of its time.

By the 1920s, Benjamin Marshall was quite well known as an architect and for his lavish lifestyle. He lived in a unit in the elaborate apartment building of his design at 1550 North Lake Shore Drive until 1921, when he moved to a large newly completed mansion in Wilmette. In 1924, Marshall sued Fox for keeping architectural fees, which led to the dissolution of the firm. Marshall established his own practice at his Wilmette estate, while Fox moved to the newly completed Tribune Tower. During this turbulent time, the firm was working on several projects, including the Sheridan Trust and Savings Bank at 4753 North Broadway, the Edgewater Beach Hotel, and the Murphy Memorial.

LATER HISTORY OF THE MURPHY MEMORIAL AND THE AMERICAN COLLEGE OF SURGEONS

The American College of Surgeons has grown considerably since Dr. Murphy first aided Dr. Martin in his initial efforts to upgrade the practice of surgery. Many of the objectives of the ACS have been realized through the establishment of standards of quality among surgeons, hospitals, and medical schools. These are highly regarded. A surgeon possessing the title "Fellow of the American College of Surgeons" earns his reputation by complying with the high standards of the ACS, and this ensures the public of the surgeon's ethical practice of surgery. This was the goal Dr. Murphy was striving for when he advocated for clinical methods of teaching. The memorial to John B. Murphy established Chicago as the center of this development.

The ACS continued to hold its meetings and lectures in the Murphy Memorial and allowed other institutions to use the space as well. As the ACS grew with new Fellows, the annual meetings of the Clinical Congress could no longer be held in the auditorium when it came to Chicago. However, it remained adequate in size for meetings of the Board of Regents of the ACS, the Committee of Traumatic Surgery, and the staff of the ACS.

The space above the large auditorium fulfilled one of the primary goals of the Murphy Memorial Association, that of creating library space and a surgical research center. Stacks on the floor above the hall held the ACS's collection of reference material. A large part of this library was comprised of Dr. Murphy's extensive private collection containing much of his own work. It was presented to the ACS by his widow. In 1964, the ACS moved into a new building across the street at 55 East Erie that contained a new larger library and meeting spaces. The Murphy Memorial was renovated in 1987 by the ACS to create new departmental space. In 2003, the ACS moved its headquarters from Erie Street to a new building at 633 North Saint Clair.

CRITERIA FOR DESIGNATION

According to the Municipal Code of Chicago (Sections 2-120-690), the Commission on Chicago Landmarks has the authority to make a 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 integrity to convey its significance.

The following should be considered by the Commission on Chicago Landmarks in determining whether to recommend that the John B. Murphy Memorial 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 John B. Murphy Memorial represents the legacy and lasting ideals of Dr. Murphy for the reform of surgical practice through the establishment of the American College of Surgeons (ACS). The ACS occupied the building as an auditorium with office and library spaces from its completion in 1926 through the 1930s, and as an occasional professional meeting hall until 2003.
- The memorial building was built with donations from over 2,000 Chicagoans and was transferred as a gift to the ACS as part of their permanent home and headquarters in Chicago. Locating the ACS in Chicago was intended to make Chicago the center of both surgical research and of the profession.
- Dr. Murphy and the ACS are significant in Chicago's medical history for their contributions to the improvement, standardization, development, and advancement of surgical technique.

Criterion 3: Significant Person

Its identification with a person or persons who significantly contributed to the architectural, cultural, economic, historic, social, or other aspect of the development of the City of Chicago, State of Illinois, or the United States.

- The memorial building is named for Dr. John B. Murphy, who was a critical and significant figure in helping reform and organize the practice of surgery in the United States. He was a founding member of the ACS, which was founded in 1913 to organize the profession and establish academic and professional standards, as well as standards for surgical practice and hospital design.
- Dr. Murphy was a bold leader in surgery during the late-nineteenth century. He developed and improved many surgical procedures and also established a new way to teach surgical methods through clinical classroom operations on real patients and by publishing his lectures in his own non-commercial journal.
- Dr. Franklin H. Martin, a well-regarded surgeon in Chicago, was a leading force in the establishment of standards in the surgical profession and in the founding of the ACS. Martin also was a leading organizer in the construction of a memorial to Dr. Murphy and the location of the ACS in Chicago, which made the city a center of surgical research and of the surgical professional.

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 Murphy Memorial's exterior design represents a rare Chicago example of the French Renaissance style, a style of Beaux-Arts architecture that was quite popular in Paris during the late-nineteenth and early-twentieth centuries. This style was known for its classically inspired details, which reflect a high level of quality of design, materials, and craftsmanship.
- The memorial building's interior is equally opulent in its high level of quality of design, its use of materials, and the execution of its finishes and ornament.
- The memorial building is finely-crafted with traditional building materials. The exterior is of Bedford limestone with an exceptional set of bronze doors. The carved ornamental detailing is exceptional. It includes brackets, pediments, columns, capitals, garlands, cartouches, finials, and other classical ornament.
- The interior is equally finely crafted with materials that include marble, highly ornate plasterwork, carved woodwork, cast and wrought metal, and stained glass.

Criterion 5: Important Architect

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.

- The Murphy Memorial was designed by the firm of Marshall & Fox, which is significant in Chicago history for its involvement in the design of early apartment and commercial buildings that guided the development of Michigan Avenue and Lake Shore Drive. Some of their works include 1550 North State Parkway; and 179, 199, and 209 East and 999 North Lake Shore Drive among others.
- The firm was also very popular for designing theaters, residences, hotels, and clubs. The firm, but Marshall especially, brought Classical elegance combined with modern luxury to these building types. Examples include, the Blackstone Hotel (1908), The South Shore Country Club (1908), The Drake Hotel (1920), the demolished Edgewater Beach Hotel (1923), and Sheridan Trust and Savings Bank Building (1924).
- Benjamin Marshall, one of the architects who designed the memorial building, is acknowledged as one of the most important and influential architects in Chicago during the first decades of the twentieth century. His work in the design of theaters contributed to the overall interior design and layout of the Murphy Memorial's main auditorium.
- Tiffany Studios, a renowned, nationally significant New York City firm, cast and finished the impressive bronze doors on the memorial building's facade, which were sculpted by Charles Keck.
- Willet Studios, a nationally significant art-glass firm based in Philadelphia, designed and built the grand memorial window on the north wall of the main auditorium.

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.

- The Murphy Memorial's highly ornamented facade, monumental scale, and slight setback from the street make it a visually prominent building that is highly visible along Erie Street, between Rush Street and Wabash Avenue.
- The building's form as a memorial, with its symmetrical facade defined by paired stairs, grand bronze doors, and a carved limestone portico with paired columns and a pediment, makes it a highly unique and rare building type in Chicago.
- The building's design was modeled after the 1901 Chapelle Notre Dame de Consolation in Paris, which itself is a memorial to a fire tragedy in that city.

INTEGRITY CRITERIA

The integrity of the proposed landmark must be preserved in light of its location, design, setting, materials, workmanship and ability to express its historic community, architecture or aesthetic interest or value.

The John B. Murphy Memorial possesses excellent physical integrity in its exterior and interior. The building has retained its original location on Erie Street from its completion in 1926 until the present. The building's historic materials remain in place, including finely-crafted carved Bedford limestone accented by the building's magnificent cast bronze memorial doors and its common brick-clad side and rear elevations. The overall French Renaissance style-design of the memorial remains intact as expressed by its finely-carved Classical ornament, including doorways, pediments, columns, cartouches, and garlands. The overall quality of the limestone masonry exhibits a high degree of craftsmanship.

The building also retains excellent interior physical integrity in its primary significant interior spaces, including the entry lobby and west lobby, stairwells, and the main three-story auditorium. These areas retain their overall spatial volumes and historic decorative features, including sumptuous plasterwork, marble and stone floor finishes and columns, wood trim, decorative-metal light fixtures, doors, pipe organ, stained-glass window, and stairs.

Overall, the building displays a high level of integrity, with the design intent clearly evident in the Murphy Memorial as it continues to express its historic associations and character-defining architectural features. The most significant alterations occurred in 2003 when two elevators and three-story additions were built between the memorial building's west elevation and the east elevation of the Nickerson Mansion. New windows were also added on the top level of the east elevation.

Alterations to the interior lobbies, stairwells, and the auditorium include select new lighting and some audio-visual equipment. Despite these changes, the building retains its ability to express its architectural and historical value.

SIGNIFICANT HISTORICAL AND ARCHITECTURAL FEATURES

Whenever an area, district, place, building, structure, work of art or other object is under consideration for landmark designation, the Commission on Chicago Landmarks is required to identify the "significant historical and architectural features" of the property. This is done to enable the owners and the public to understand which elements are considered most important to preserve the historical and architectural character of the proposed landmark.

Based upon its evaluation of the John B. Murphy Memorial, the Commission recommends that the significant features be identified as:

- All exterior elevations, including rooflines, of the Building.
- The major historic interior spaces of the building, at the piano nobile level above the ground floor, including:
 - The lobby leading to the auditorium from the bronze doors.
 - The anteroom to the west of the auditorium.
 - The auditorium.

Additional Guidelines—General

Pursuant to Section 2-120-740 of the Municipal Code, on June 8, 2023, the Permit Review Committee of the Commission approved, with conditions, a pre-permit submission, including drawings, for exterior and interior rehabilitation of the Building including a new rooftop addition (the “P.R.C. Project”). Notwithstanding the foregoing significant historical and architectural features listed above, the Building alterations and additions contained in the P.R.C. Project shall be permitted.

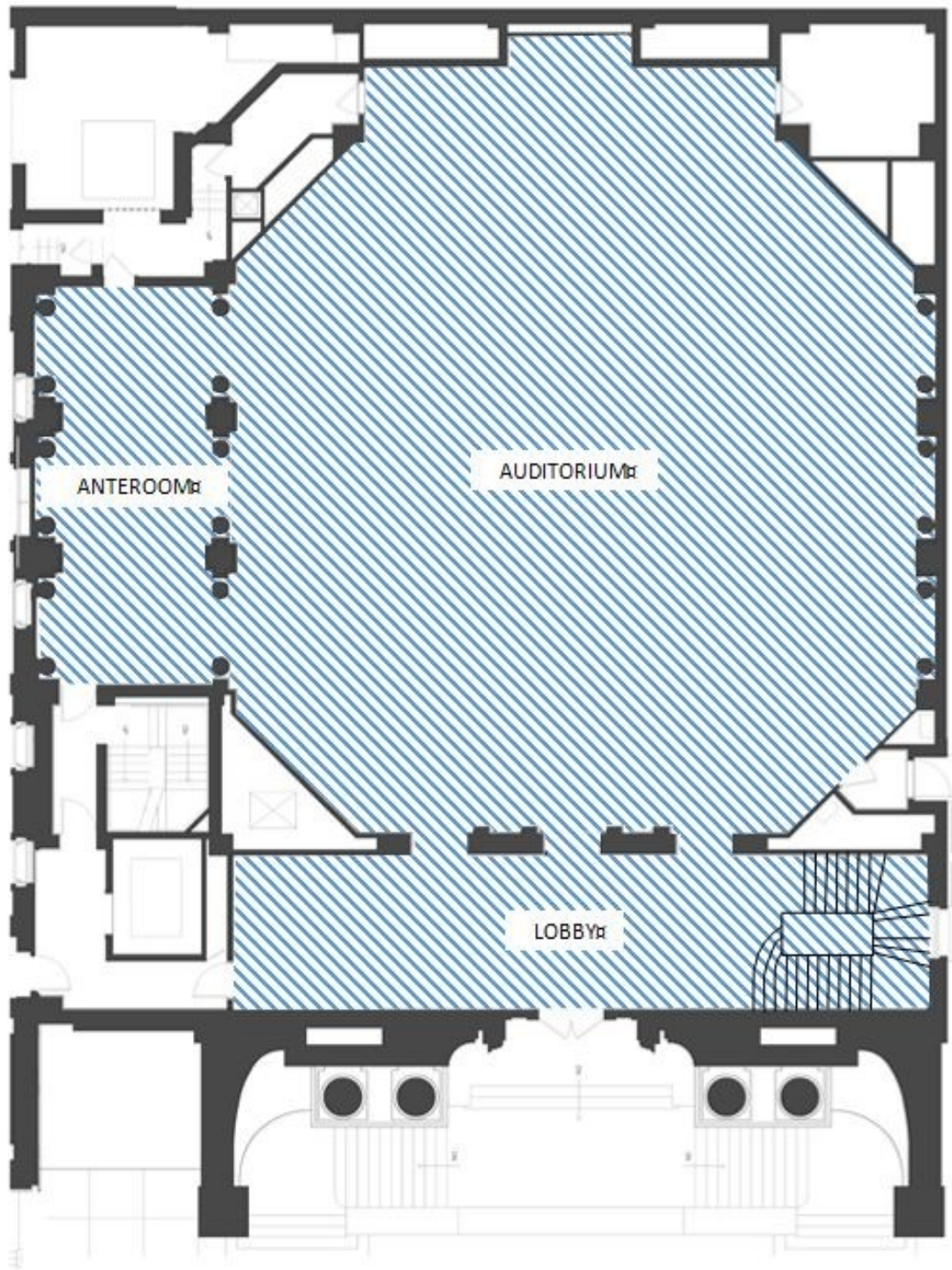


Exhibit Drawing 11

John B. Murphy Memorial, Plan of Piano Nobile Level 11



Significant Historical and Architectural Features 11

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The Commission on Chicago Landmarks, whose nine members are appointed by the Mayor and City Council, was established in 1968 by city ordinance. The Commission 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 Planning and Development, Bureau of Citywide Planning, Historic Preservation Division, City Hall, 121 North LaSalle Street, Room 905, Chicago, IL 60602; (312-744-3200); www.cityofchicago.org/landmarks

This Landmark Designation Report is subject to possible revision and amendment during the designation process. Only language contained within a designation ordinance adopted by the City Council should be regarded as final.

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