

United States Department of the Interior
National Park Service

National Register of Historic Places
Registration Form

SENT TO D.C.

4-5-2008

This form is for use in nominating or requesting determinations for individual properties and districts. See instructions in *How to Complete the National Register of Historic Places Registration Form* (National Register Bulletin 16A). Complete each item by marking "x" in the appropriate box or by entering the information requested. If an item does not apply to the property being documented, enter "N/A" for "not applicable." For functions, architectural classification, materials, and areas of significance, enter only categories and subcategories from the instructions. Place additional entries and narrative items on continuation sheets (NPS Form 10-900a). Use a typewriter, word processor, or computer, to complete all items.

1. Name of Property

historic name Holy Name Cathedral

other names/site number n/a

2. Location

street & number 735 North State Street not for publication

city or town Chicago vicinity

state Illinois code IL county Cook code 031 zip code 60611

3. State/Federal Agency Certification

As the designated authority under the National Historic Preservation Act, as amended, I hereby certify that this nomination request for determination of eligibility meets the documentation standards for registering properties in the National Register of Historic Places and meets the procedural and professional requirements set forth in 36 CFR Part 60. In my opinion, the property meets does not meet the National Register criteria. I recommend that this property be considered significant nationally statewide locally. (See continuation sheet for additional comments.)

William L. Wheeler / SHPO 4-1-08
Signature of certifying official/Title Date

Illinois Historic Preservation Agency
State of Federal agency and bureau

In my opinion, the property meets does not meet the National Register criteria. (See continuation sheet for additional comments.)

Signature of commenting official/Title Date

State or Federal agency and bureau

4. National Park Service Certification

I hereby certify that the property is:

<input type="checkbox"/> entered in the National Register. <input type="checkbox"/> See continuation sheet.	Signature of the Keeper	Date of Action
<input type="checkbox"/> determined eligible for the National Register <input type="checkbox"/> See continuation sheet.	_____	_____
<input type="checkbox"/> determined not eligible for the National Register.	_____	_____
<input type="checkbox"/> removed from the National Register.	_____	_____
<input type="checkbox"/> other, (explain): _____	_____	_____

Holy Name Cathedral
Name of Property

Cook County, IL
County and State

5. Classification

Ownership of Property
(Check as many boxes as apply)

- private
- public-local
- public-State
- public-Federal

Category of Property
(Check only one box)

- building(s)
- district
- site
- structure
- object

Number of Resources within Property
(Do not include previously listed resources in the count.)

Contributing	Noncontributing	
<u>1</u>	<u>0</u>	buildings
<u>0</u>	<u>0</u>	sites
<u>0</u>	<u>0</u>	structures
<u>0</u>	<u>0</u>	objects
<u>1</u>	<u>0</u>	Total

Name of related multiple property listing
(Enter "N/A" if property is not part of a multiple property listing.)

n/a

Number of contributing resources previously listed in the National Register

0

6. Function or Use

Historic Functions
(Enter categories from instructions)

RELIGION: religious facility

Current Functions
(Enter categories from instructions)

RELIGION: religious facility

7. Description

Architectural Classification
(Enter categories from instructions)

Late Victorian/Gothic

Materials
(Enter categories from instructions)

foundation Limestone
walls Limestone

roof Slate

other Windows: Glass (Stained)

Narrative Description

(Describe the historic and current condition of the property on one or more continuation sheets.)

Holy Name Cathedral
Name of Property

Cook County, IL
County and State

8. Statement of Significance

Applicable National Register Criteria

(Mark "x" in one or more boxes for the criteria qualifying the property for National Register listing.)

- A Property is associated with events that have made a significant contribution to the broad patterns of our history.
- B Property is associated with the lives of persons significant in our past.
- C Property embodies the distinctive characteristics of a type, period, or method of construction or represents the work of a master, or possesses high artistic values, or represents a significant and distinguishable entity whose components lack individual distinction.
- D Property has yielded, or is likely to yield, information important in prehistory or history.

Criteria Considerations

(Mark "x" in all the boxes that apply.)

Property is:

- A owned by a religious institution or used for religious purposes.
- B removed from its original location.
- C a birthplace or grave.
- D a cemetery.
- E a reconstructed building, object, or structure.
- F a commemorative property.
- G less than 50 years of age or achieved significance within the past 50 years.

Narrative Statement of Significance

(Explain the significance of the property on one or more continuation sheets.)

9. Major Bibliographical References

Bibliography

(Cite the books, articles, and other sources used in preparing this form on one or more continuation sheets.)

Previous documentation on file (NPS):

- preliminary determination of individual listing (36 CFR 67) has been requested
- previously listed in the National Register
- previously determined eligible by the National Register
- designated a National Historic Landmark
- recorded by Historic American Buildings Survey # _____
- recorded by Historic American Engineering Record # _____

Areas of Significance

(Enter categories from instructions)

Architecture

Period of Significance

1874 - 1929

Significant Dates

1874

1890-1893; 1914

1929

Significant Person

(Complete if Criterion B is marked above)

n/a

Cultural Affiliation

n/a

Architect/Builder

Keely, Patrick Charles

Schlacks, Henry J.

Murphy, Charles F.

McCarthy, Joseph (rectory)

Primary location of additional data:

- State Historic Preservation Office
- Other State agency
- Federal agency
- Local government
- University
- Other

Name of repository:

Archdiocese of Chicago Archives

Holy Name Cathedral
Name of Property

Cook County, IL
County and State

10. Geographical Data

Acreage of Property less than 3 acres

UTM References

(Place additional UTM references on a continuation sheet.)

1	16	447920	4638220
Zone	Easting	Northing	
2			

3			
Zone	Easting	Northing	
4			

See continuation sheet

Verbal Boundary Description

(Describe the boundaries of the property on a continuation sheet.)

Boundary Justification

(Explain why the boundaries were selected on a continuation sheet.)

11. Form Prepared By

name/title Caleb Christopher & James Guelcher; Preservation Consultants
organization CG Consultants date 15 November 1999
street & number 3052 W. Palmer Boulevard telephone 312.498.5775
city or town Chicago state IL zip code 60647-2817

Additional Documentation

Submit the following items with the completed form:

Continuation Sheets

Maps

- A **USGS map** (7.5 or 15 minute series) indicating the property's location.
- A **Sketch map** for historic districts and properties having large acreage or numerous resources.

Photographs

Representative **black and white photographs** of the property.

Additional items

(Check with the SHPO or FPO for any additional items)

Property Owner

(Complete this item at the request of SHPO or FPO.)

name Catholic Bishop of Chicago; Corporation Sole
street & number 155 East Superior telephone 312.751.8200
city or town Chicago state IL zip code 60611

Paperwork Reduction Act Statement: This information is being collected for applications to the National Register of Historic Places to nominate properties for listing or determine eligibility for listing, to list properties, and to amend existing listings. Response to this request is required to obtain a benefit in accordance with the National Historic Preservation Act, as amended (16 U.S.C. 470 et seq.)

Estimated Burden Statement: Public reporting burden for this form is estimated to average 18.1 hours per response including time for reviewing instructions, gathering and maintaining data, and completing and reviewing the form. Direct comments regarding this burden estimate or any aspect of this form to the Chief, Administrative Services Division, National Park Service, P.O. Box 37127, Washington, DC 20013-7127; and the Office of Management and Budget, Paperwork Reductions Projects (1024-0018), Washington, DC 20503.

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HOLY NAME CATHEDRAL

Holy Name Cathedral
Cook County, IL

Narrative Description

Holy Name Cathedral, built between 1874-75 by the prolific religious architect Patrick Charles Keely, is one of the largest Gothic Revival style cathedrals in Chicago. Situated in the Strecterville neighborhood, the Cathedral faces west. Its proximity to Chicago Transit's subway and elevated trains, and the Magnificent Mile, place the cathedral in a dynamic area, bordered by residential and commercial buildings alike. As the seat of the Chicago Archdiocese, Holy Name Cathedral's prominence in both the religious and social community is physically accentuated by its size and placement within the cityscape. The north side of the lot features an educational/parish complex designed in the vernacular Modern style in the 1959. Although the surrounding neighborhood has changed significantly since 1874, the sidewalk on the south side of the Cathedral still features tree cover.

The cathedral is 233 feet long, 126 feet wide and 70 feet high, with the spire reaching a height of 210 feet. Two stories tall and five bays wide at its transept, the cathedral's exterior is masonry construction of rusticated Lemont limestone, designed in the Gothic Revival style. A slate gable roof tops the cathedral, while bronze cross finials accent the entrances and spire.

The west façade of the cathedral, fronting State Street, exemplifies the Gothic Revival style in its massing and verticality. As the main entrance and principle façade, the gradual progression of height in this area culminates in the cathedral's spire and bell tower. The gabled composition of the main entrance, with superimposed pointed arches and lancet windows, highlight a pair of bronze doors. Flanking the entrance are two false lancet windows. The gabled points over each door and window contain crockets and are capped with finials. A quatrefoil medallion is inset within each gable, over the pointed arch. A smaller, identical door in the northernmost bay balances the double lancet windows and oculus on the southernmost bay. Double and triple lancet windows continue above the doors, separated by a stringcourse. The rose window above the main entrance, an integral part of the Gothic tradition, balances the composition and leads the eye up to the spire, where louvered lancet windows and an oculus, framed by a pointed arch, reveal the site of the bell. A smaller oculus, framed within a gable and flanked by the buttressing pinnacles, cap the masonry part of the bell tower. An octagonal spire covered in slate, with hooded lancet dormers and pinnacled with a cross, rises above.

The south façade contains another entrance to the cathedral. Fronting the transept, the doors here are less massive and less ornamented. The doorway itself is gabled,

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HOLY NAME CATHEDRAL

Holy Name Cathedral
Cook County, IL

Narrative Description, Continued

flanked by heavy graduated masonry buttresses and engaged columns. A stringcourse of corbelling breaks up the heavy rustication of the masonry of the transept with its organic ornament. Above the doorway, on either side, a decorative medallion is inset into the façade. Again, a rose window highlights the façade, framed in a pointed arch with a row of six lancet windows serving as its visual base. The lancet windows of the nave are repeated in shorter form in the clerestory. Buttress piers flank each window of the nave. There is a small, one story bapistry (1914) which largely mirrors the sacristy on the north façade. The bapistry features lancet windows. The bapistry does not disrupt the complex geometry of the Cathedral's massing, but continues the vertical proportions crucial to Gothic Revival design.

The Cathedral's north façade largely mirrors the construction of the South façade. The expansion of the sacristy (1968) is the only fundamental difference in an otherwise duplication of the South façade's massing. The sacristy matches the bapistry on the South façade. The sacristy does not disrupt the complex geometry of the Cathedral's massing, but continues the vertical proportions crucial to Gothic Revival design. A smaller, unadorned entrance is on the west end of the sacristy. A ramped service entrance to the basement is on the north side of the sacristy. The larger Cathedral entrance, which faces north, also features the same stringcourse of corbelling with floral ornament, the rose window framed in a pointed arch with lancet windows as its base, flanked again by the buttress piers.

The interior of the cathedral is divided longitudinally by nave, aisle and laterally by the transept and crossing. The dark bronze doors of the entrance open up into a large vestibule with marble panel walls and an acoustic tile soffit ceiling. Crossing through a small corridor, the southern segment of the vestibule reveals stairs to the rostrum and choir gallery. This segment is also adorned with marble panels and a glass door which opens up into the Cathedral. The northern segment of the vestibule largely mirrors the proportion and design of the southern segment, although without stairs. The northern vestibule segment also features a glass door which opens up into the Cathedral. The central segment of the vestibule features a rectangular glass door which opens up into the Cathedral, and a glass and bronze decorative Modernist

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HOLY NAME CATHEDRAL

**Holy Name Cathedral
Cook County, IL**

Narrative Description, Continued

screen. Upon entering the Cathedral, there are four wooden columns which support the rostrum and choir gallery, to the right and left are marbled staircases leading to the basement. The rostrum and choir gallery is wooden with a string course of carved floral ornamentation beneath the railing. The rostrum and choir gallery features a large organ and a rose window. The most striking feature of the interior space is the sense of verticality created by the ceiling. A pointed, arched colonnade runs the length of the arcade. Engaged buttress returns support the wood paneled vaulted ceiling, from which the ribs spring forth. The highly decorated wood paneling highlight the transverse ribs of the vaults, creating the effect of soaring verticality. Each side of the arcade features five lancet stained glass windows with abstract designs. There are six bronze decorations, detailing religious themes, which flank the windows on either side of the arcade. The floor throughout is a glossy stone-aggregate composite. The pews are wood with sparse adornment. There are six marble columns which support the colonnade on either side of the arcade. The walls are white plaster with a course of marble panels, approximately four feet tall, at the base, which continue around the Cathedral. Although only two stories high, the black marble panels inset under the clerestory windows allude to the traditional Gothic triforium.

There are three small wooden confessional booths on either side of the transept. These booths are also mirrored by the large rose and lancet window treatments described above. There is an exterior entrance of plain glass with a drop pointed arch beneath the rose and lancet windows. The typical crossing square has been elongated to a wide rectangle, to accommodate the altar, a monolithic block of red-black granite. There are several steps to the crossing (whose floor is marble), and the area around the altar is sparsely decorated with three bronze friezes depicting religious themes, and a tall course at the base of unornamented wooden panels mimicking the lancet window treatment. On either side of the crossing are the respective entrances of the baptistry and sacristy, and a shrine and bronze screen are to the left and right of the altar. The windows flanking the ambulatory are larger, without the marble panels, but still pointed. The windows directly above the ambulatory are taller lancet windows.

The sacristy and baptistry are smaller functional spaces with interior wooden closets, and feature smaller lancet windows. To the right of the ambulatory is a door which leads to the corridor that connects the Rectory and Cathedral. This corridor features a staircase which leads to the basement.

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HOLY NAME CATHEDRAL

Holy Name Cathedral
Cook County, IL

Narrative Description, Continued

The basement of the Cathedral was constructed in 1969 to accommodate a new heating and air conditioning system. Walking down stairways on either side of the rostrum, one reaches an interior lobby with marble panels. There is a narrow corridor which extends the length of the Cathedral. On either side of the lobby are restrooms. The corridor is interrupted by a heavy metal door, and then continues. On either side are a series of functional rooms. On the northwestern corner of the corridor is a confessional room, and on the southwestern corner is a dressing room for brides. While the corridor features a cement floor, both of these spaces feature thick, dark carpeting. The walls in the corridor and utility rooms are white plaster and have no ornamentation. The corridor then features two pairs of nearly identical storage and utility rooms. At the eastern end of the corridor is a large mechanical room and an alcove which leads to additional mechanical space. All of the storage and utility rooms are either cement or plaster, and do not contribute to the Gothic Revival design of the Cathedral. The corridor ends with another metal door, and a staircase which connects the Cathedral and Rectory building.

The Cathedral is joined at the east end to a limestone Rectory building (1929).

The Rectory, joined to the Cathedral by a short hallway and staircase, was designed by architect Joseph McCarthy, a specialist in religious structures, and built for anniversary of the Cardinal in 1929. It was dedicated on September 22, 1929. The Rectory, at its highest point, is 88 feet tall, 138 feet long, and 49 feet wide. The exterior is faced with Joliet limestone. The building is six stories tall with a penthouse level, and faces east. The windows are double hung with carved stone molding. The first story of windows feature ornamental grillwork, and the roof cornice throughout features a battlement, crenelles and long, horizontal merlons. The building's facade throughout maintains a string course of carved stone which segments the third and fourth stories. The foundation is concrete with steel reinforcement. An account from 1929 describes the building's construction:

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HOLY NAME CATHEDRAL

**Holy Name Cathedral
Cook County, IL**

Narrative Description, Continued

“The building... is constructed of steel and concrete, with a fire wall between the rectory and convent. The exterior is of Joliet stone, and the trim is of Indiana limestone. The Joliet stone is difficult to obtain, and in order to finish the job in time for the anniversary, the contractor, Mr. W.J. Lynch of the W.J. Lynch Construction Company, obtained the stone from eight different sources.”¹

The east facade is an irregular geometry, and divided into five graduated segments. The northernmost segment is four bays wide and features a peaked slate roof at the penthouse level mimicking the bell tower of the Cathedral. The upper two stories feature windows with pointed drop arches. The first floor features a secondary entrance to the convent portion of the Rectory building. There is a paneled door with a leaded glass transom and a carved stone frieze. The next segment is three bays wide. The next two segments are four and five bays wide, respectively, and feature pointed drop arches on the upper story. The first story features the primary entrance, which is a paneled door with a compound pointed arch portal, molded archivolt and foliated capitals. The southern most segment is two bays wide and five stories tall. The uppermost story also features a window with a pointed drop arch. The second story window features a carved stone spandrel.

The southern facade is five stories tall and maintains the same massing, pointed drop arches, and spandrels as the eastern facade's southernmost segment. The facade is six bays wide. In the center of the first floor, in place of the central window, there is a carved stone panel which states the address of Thirty East Superior.

The western facade maintains the massing, pointed drop arches, and geometry of the eastern facade. The center of the first two stories is interrupted by the staircase and hallway which connects the Cathedral and Rectory building. There are three carved stone ornamental panels on the top story.

The northern facade features only a single, central vertical course of windows with the exception of the sixth story which has five windows and is six bays wide. There is a carved stone spandrel separating the fifth and sixth stories. There are four carved stone ornamental panels beneath the sixth story.

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HOLY NAME CATHEDRAL

**Holy Name Cathedral
Cook County, IL**

Narrative Description, Continued

The Rectory building's interior consists of office space on the first three floors, residential space on the fourth and fifth floors, and a refectory and dining area on the sixth floor. The interior features plain wood molding around all doorways and hallways. The interior plan, largely replicated on the first five floors, features a small vestibule on the first floor which opens up into a carpeted hallway with white plaster walls. The hallway ends at the southern segment of the Rectory building in a larger space which is subdivided into four offices and a vault on the first floor, a meeting room (with a decorative plaster ceiling) on the second floor, and larger communal areas on the subsequent floors, all with wood paneled walls and attached bedrooms. The hallway extends to the northern end of the building, and is separated by a thick firewall which distinguishes the northernmost segment and separated the men's rectory and the women's convent. On either side of the hallway are a series of residential and office spaces, with a staircase and elevator on the southeastern side of the hallway. The northeasternmost section also features a stairway and elevator. Again, the walls for both the hallway and residential/office spaces are white plaster. The basement is a long central corridor with mechanical features. The interior, with the exception of the meeting areas, are relatively sparse and reflect little Gothic ornamentation or design.

Extensive alterations and renovations took place from 1890 to 1893. The original architect, Patrick Charles Keely, supervised the renovation which was carried out by local architects Alfred Pashley and Maj. James Willett. The original zinc and wood framing was replaced with solid stone and masonry, and the foundations were strengthened. On the interior "wooden panels gave place to clustered pillars of tinted and veiled marble." The ceiling was covered with an intricate wood paneling, carried out by a Mr. Scatleglia, a Philadelphia craftsman. A new choir gallery was designed by Pashley & Willett. Other aspects of this "transfiguration" included four new stained glass windows in the transepts, a new heating system, and the addition of interior elaborate decoration.

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HOLY NAME CATHEDRAL

Holy Name Cathedral
Cook County, IL

Narrative Description, Continued

Further alterations, both structural and aesthetic, were undertaken in 1908 and 1914 by architect Henry Schlacks, an architect responsible for several other Chicago Catholic churches including St. Boniface on Chicago's Near Northwest side. In 1908 Schlacks provided a new foundation under the tower. In 1914, the entire interior was redecorated, the baptistry was built, and the eastern portion of the building was enlarged. The enlargement involved "the cutting in two of the sanctuary back of the transepts and the moving of the rear portion of a distance of 14 ft. 2 in., with the insertion of a new panel. The part moved had a width of 130 feet and a height of 100 feet to the highest point of the roof." The move was accomplished by the use of seven-foot screws manned by two men. "The altar, furniture and statuary was moved with the structure without being disturbed."² The enlargement took place at the suggestion of Schlacks, who would have rather expanded the Cathedral than move the communion railing into the transept (the suggestion of the parish). In addition to the enlargement, Schlacks was asked to examine the foundations of the interior marble columns, which had stress fractures. All of the interior columns were leaning towards the direction of the tower, which itself had moved out of perpendicular nine inches to the south and fourteen inches to the west. The foundations of the tower had settled improperly, pulling all the walls "in a manner such as to disturb every interior column." Schlacks, worried about the expansion of the State Street subway, rebuilt the tower's foundation on four caissons going to bedrock (about 140 feet), which were at the time the deepest caisson foundations in Chicago.

In 1940, extensive interior redecoration was carried out, although the details and extent of this effort are undocumented an interior statue was removed to St. Mary of the Lake Seminary in Mundelein, Illinois. In 1968, the Cathedral's foundations were again found to

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HOLY NAME CATHEDRAL

**Holy Name Cathedral
Cook County, IL****Narrative Description, Continued**

be structurally unstable. Cardinal Cody planned an extensive renovation, which was directed by Father (later Bishop & Pastor emeritus) T.J. Lync. Charles F. Murphy (principal of C.F. Murphy & Associates), was selected to direct the renovation. In 1968 the 1914 interior was largely removed to allow for the placement of a steel and concrete foundation, and the interior sanctuary was rebuilt in accordance to the Catholic Church's 2nd Vatican Council. The directives of the 2nd Vatican Council specifically required that the altar be reversed so the priest could face the parishioners, encouraged simplicity over ornamentation. The elaborate vaulted ceiling of 1871 and woodwork installed in 1893 were highlighted by the removal of chandeliers installed in 1914. C.F. Murphy restored much of the interior to what he believed to be the "original" appearance intended by Keely, which combined aspects of the 1893 and 1871 interiors, as well as a considerable amount of new liturgical art coordinated by the International Institute of Liturgical Art in Rome, Italy. The renovation also included the expansion of the sacristy, the addition of a small chapel on the southeast side of the cathedral and the construction of a full basement. The new altar was constructed of six tons of red-block granite quarried in Argentina and carved by Eugenia de Courten, an Italian craftsman working with the International Institute of Liturgical Art in Rome, Italy. The new stained glass windows were crafted in Milan and were designed to make maximum use of light while visually portraying movement from darkness into light, as dark blues and reds dominate the western windows, which progress to white and gold behind the altar. The bronze doors, each weighing 1,200 pounds, and a bronze-and-glass screen between the vestibule and nave, were designed by Albert J. Friscia, an Italian craftsman working with the International Institute of Liturgical Art in Rome, Italy. A lectern was placed by the sanctuary and main altar and was built of cast bronze by Eugenio de Courten, an Italian craftsman working with the International Institute of Liturgical Art in Rome, Italy. Sculptor Luca Lucetti, an Italian craftsman working with the International Institute of Liturgical Art in Rome, Italy, designed a shrine and bronze screen to the right and left of the altar. The gallery organ was replaced in 1989. While some religious art, such as the stained glass windows (which had been replaced in 1914), the altar, and the shrine, was replaced during the renovation, the general look of the interior was restored to its nineteenth century design with its original materials largely remaining.

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HOLY NAME CATHEDRAL

**Holy Name Cathedral
Cook County, IL**

Narrative Description, Continued

The building maintains a high degree of historic integrity and is in good physical condition. There is no significant deterioration due to neglect, vandalism, lack of use or weather. However, the exposure of the Lemont limestone led to the failure of deteriorated coping stones in 1999, which were replaced with matching Silverdial limestone. The Rectory has also replaced several deteriorated carved stone panels with cast stone replications in 1999.

Statement of Significance

Holy Name Cathedral is locally significant for Criterion C for architecture. The Cathedral is a work by architect, Patrick Keely, and is of a design that embodies the distinctive characteristics of Gothic Revival architecture. Holy Name Cathedral meets Criterion Consideration A for religious properties because its significance is due to its architecture.

Holy Name Cathedral is an important piece of architectural history in Chicago. It is an excellent example of Gothic Revival religious architecture with design elements typifying the soaring verticality essential to Gothic Revival design. It fits well within the context of other local examples of Gothic Revival design. The Cathedral is a masterwork originally designed by an architect who was prolific in designing Gothic Revival churches and who, although unrecognized by his peers, help to define that style.

Holy Name Cathedral was designed by a master builder and architect, Patrick Charles Keely (1816-1896). Little is known of Keely's formal training, except that Keely's father, Charles Patrick Keely, was the builder and architect for the College of Saint Patrick in Thurles, Ireland. Patrick Charles Keely immigrated to the United States in 1842, changing the spelling of the family name, and began to design Catholic churches in and around New York City. Keely's reputation as a designer of Catholic churches grew as "the Catholics knew that they had available an architect who could give them the designs that satisfied their aspirations"³ rather than copies

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HOLY NAME CATHEDRAL

Holy Name Cathedral
Cook County, IL

Statement of Significance, Continued

of Protestant designs. Patrick Charles Keely went on to design over six hundred churches, sixteen cathedrals, and numerous schools, hospitals and colleges, all for the rapidly growing Catholic Church. Because of his Irish background, Keely was virtually unrecognized by his contemporaries in the architectural profession; "it was of course inconceivable that an Irishman could become an architect."⁴ Keely's work was carried out without mention in period architectural journals. His sole award, the Laetare Medal, was granted by the University of Notre Dame in recognition of the number of churches and hospitals he designed for communities too poor to pay. Despite the lack of recognition within the architectural profession, Keely was among the principal designers of Nineteenth Century religious architecture; "probably no architect had an opportunity to build so many."⁵ Holy Name Cathedral, at the time of its construction, was the one of the largest cathedrals west of New York City. Two other important designs of Keely are also in Chicago; St. Stanislaus Kostka (1877) at 1321 North Noble, and St. James Church at 2940 South Wabash Avenue (1880). The construction of Holy Name Cathedral typifies elements of Keely's design and of Gothic Revival architecture as a whole. It is an excellent example of both master craftsmanship and the typification of an important building style.

Henry J. Schlacks, the architect who was responsible for moving the sanctuary and structural improvements in 1914, was a prominent figure in Chicago's religious architecture. Schlacks was responsible for numerous Chicago churches built in the early twentieth century, including the St. Boniface complex on the corner of Noble and Chestnut Street. While Schlacks originally worked on churches for Catholic parishes, he expanded his practice to include education structures and churches for non-Catholic parishes.

Charles F. Murphy, the architect responsible for the basement, interior redecoration and structural improvements in 1968-1969, was a prominent architect in the second Chicago School of late International style designers. Murphy's architectural career witnessed a transformation in architectural design from Neoclassicism to Modernism, having started as a typist under Daniel Burnham and continuing under the firm of Graham, Anderson, Probst & White. As principal of C.F. Murphy Associates, Charles Murphy oversaw the design of notable Chicago skyscrapers

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HOLY NAME CATHEDRAL

**Holy Name Cathedral
Cook County, IL**

Statement of Significance, Continued

such as the Richard J. Daley Center (1965) bounded by Randolph, Washington, Dearborn and Clark, and the First Chicago Bank of Chicago (1969) building at 1 First National (now One Bank One) Plaza on West Monroe. C.F. Murphy Associates also worked with the Office of Mies van der Rohe on the IBM Building (1971) at 330 N. Wabash, and on the Federal Center complex (1968-1975) at 219 S. Dearborn.

Joseph McCarthy, the architect associated with the Rectory (1929), was an architect whose primary work was for the Catholic Church. McCarthy's most significant commission was the undertaking of the design and construction of St. Mary of the Lake Seminary (1920) in Mundelcin, Illinois. St. Mary of the Lake Seminary was an expansive campus of red-brick, NeoClassical buildings modeled after the 1st Congregational Church in Old Lyme, Connecticut. While working without substantial notice of the architectural profession, McCarthy was a capable architect.

The Gothic Revival style was an immensely popular, varied and influential building type in both the United States and Europe during the nineteenth century. It was a highly malleable style, used for everything from vernacular cottages to massive stone castles. Due to this wide variety of building types, there is a tremendous amount of variation within the parameters of the style. Some indicative characteristics include steeply pitched roofs with complex gables, finials and soaring pinnacles. While residential homes were often built using a variety of stylistic elements, most civic and religious architecture adapted medieval Gothic forms and principles with a higher degree of accuracy.

Whenever a style is "revived," an overt attempt is being made to bring the aesthetics of a bygone era back to life. Formal Gothic Revival architecture sought to recapture the majesty and grandeur of imposing medieval buildings on structural, visual and symbolic levels. Defining characteristics of Gothic Revival architecture are heavy masonry construction, vertical proportions, tall pointed windows, carved stone ornament, and soaring bell towers. Structurally, Gothic Revival churches and cathedrals were masterpieces of engineering logic by creating expansive and vertical interior spaces. Visually, they were massive icons which dominated

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HOLY NAME CATHEDRAL

Holy Name Cathedral
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Statement of Significance, Continued

nineteenth century cityscapes. Symbolically, these structures, whether civic or religious, acted as pillars of the community in the most literal sense of the word. These towering masonry behemoths lent an air of permanence and pride to the institutions which inhabited them.

Holy Name Cathedral is an excellent example of Gothic Revival architecture for many reasons. The steeply pitched roof and lancet windows on all facades are indicative of the style, as is the transept on the rear of the structure. The west (primary) façade is a study in Gothic symmetry and balanced massing. The main entry is set beneath a massive pointed head, with a gabled projecting motive, and is flanked by much smaller doors that incorporate the same design. The pointed heads above the doors draw the eye upward to the dual sets of three lancet windows on either side of the large gable. Set between two stringcourses, these windows help to frame the dramatic rose window above. All of these geometric forms are inset in a large pointed arch, lending a completeness to the façade's symmetry. The gabled roof above the rose window echoes the geometric appearance of the entryway, and the eye is brought to rest, fittingly, on the cross.

The bell tower and spire also reflect the same graceful, flowing verticality essential to Gothic Revival design. Inset between three tapered columns on the west and south facades, the lower story's coupled lancet and door are set within pointed arches of the same height as the main entrance. As the eye is drawn upward, coupled lancet windows are followed by fortress-like slit-windows and a set of two small circular sashes. Four gables are offset by squat battlements frame the octagonally terminating dormered spire, which is again adorned with a cross.

The Rectory, built by Joseph McCarthy in 1929, contributes to the architectural significance of Holy Name Cathedral. While failing to capture key elements of Gothic Revival design as seen in Keely's Cathedral, the Rectory nonetheless pays tribute to its neighbor's architectural style. While lacking the soaring verticality, tall pointed windows or bell tower of the Cathedral, the Rectory was constructed with a skin of thick, heavy limestone masonry and carved stone ornamental panels which reflect elements of Gothic Revival design.

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HOLY NAME CATHEDRAL

**Holy Name Cathedral
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Statement of Significance, Continued

Holy Name Cathedral is a stellar example of Gothic Revival architecture in Chicago. It shares elements of design with several other surviving examples in the area.

The Cathedral of St. James at 65 East Huron was designed in the Gothic Revival style in 1870. The Cathedral of St. James, like Holy Name Cathedral, also features a bell tower, although it lacks a spire. The Cathedral of St. James lacks a rose window, important in Gothic Revival, and features a tripartite façade division which is more apparent than that of Holy Name Cathedral. St. James features a massive gabled façade.

Holy Family Church at 1080 West Roosevelt Road was designed by the firm of Dillenberg & Zuch in the Gothic Revival style, and was built in 1857. Holy Family Church has far more of a screen façade than Holy Name Cathedral, and features an oculus window in place of a rose window. There is no clerestory, and the Church, unlike Holy Name Cathedral, features a quatrafoil on top.

St. James Church at 2940 South Wabash Avenue was also designed by Patrick Charles Keely in the Gothic Revival style, and was built in 1880. St. James Church has, unlike Holy Name Cathedral, a central orientation. The two designs share similar tapered stringcourses, although the exterior flying buttresses at St. James Church are more apparent than those of Holy Name Cathedral.

The First Baptist Congregational Church at 60 North Ashland was designed by Gurdon Randall in the Gothic Revival style, and built in 1869. The First Baptist Congregational Church has a similar set of gables and tower orientation, but lacks a rose window. It is a larger mass of façade which is not broken by a stringcourse as at Holy Name Cathedral.

All of these designs share similar methods of construction and overall design elements, and rough-cut limestone facades. Holy Name Cathedral is an excellent surviving example of design elements and construction techniques particular to Late Victorian Gothic Revival architecture.

Holy Name Cathedral is a significant building because of its contributions to Chicago's architecture. It has undergone very few exterior changes, even as the land around it has dramatically transformed. Despite its skyscraper neighbors, Holy Name Cathedral continues as a well preserved example of Gothic Revival architecture.

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HOLY NAME CATHEDRAL

Holy Name Cathedral
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HOLY NAME CATHEDRAL

Cook County, IL

Verbal Boundary Description

Verbal Boundary Description:

Kinzie's addition to Chicago, of the subdivision of the North Section 10-39-14,
South ½ of Lot 51.

Verbal Boundary Justification

The nominated property is connected to a limestone rectory (1929) that is listed in the nomination as a contributing addition. Both buildings are historically associated with the Catholic Church and are located on the southern half of a lot which is owned in full by the Catholic Bishop of Chicago, Corporation Sole.

Endnotes

¹ Skerett, Ellen. *Catholicism Chicago Style*. (Chicago: Loyola University Press). 1993. 20.

² *Illustrated Souvenir of the Archdiocese of Chicago*. Chicago: R.H. Fleming Publishing Co., 1916. unpagiated

³ *100 Years: The History of the Church of the Holy Name – The Chapel that Became a Cathedral and the Story of Catholicism in Chicago*. (Chicago: Holy Name Cathedral). 1949 unpagiated

⁴ ibid

⁵ ibid