Exhibit A

LANDMARK DESIGNATION REPORT

Erie Street Row

161 E. Erie St.

Final Landmark Recommendation Adopted by the Commission on Chicago Landmarks, on June 9, 2025.

CITY OF CHICAGO
Brandon Johnson, Mayor

Department of Planning and Development
Ciere Boatright, Commissioner

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Erie Street Row

161 E. Erie Street

Constructed: ca 1877; Significant Alterations ca 1920

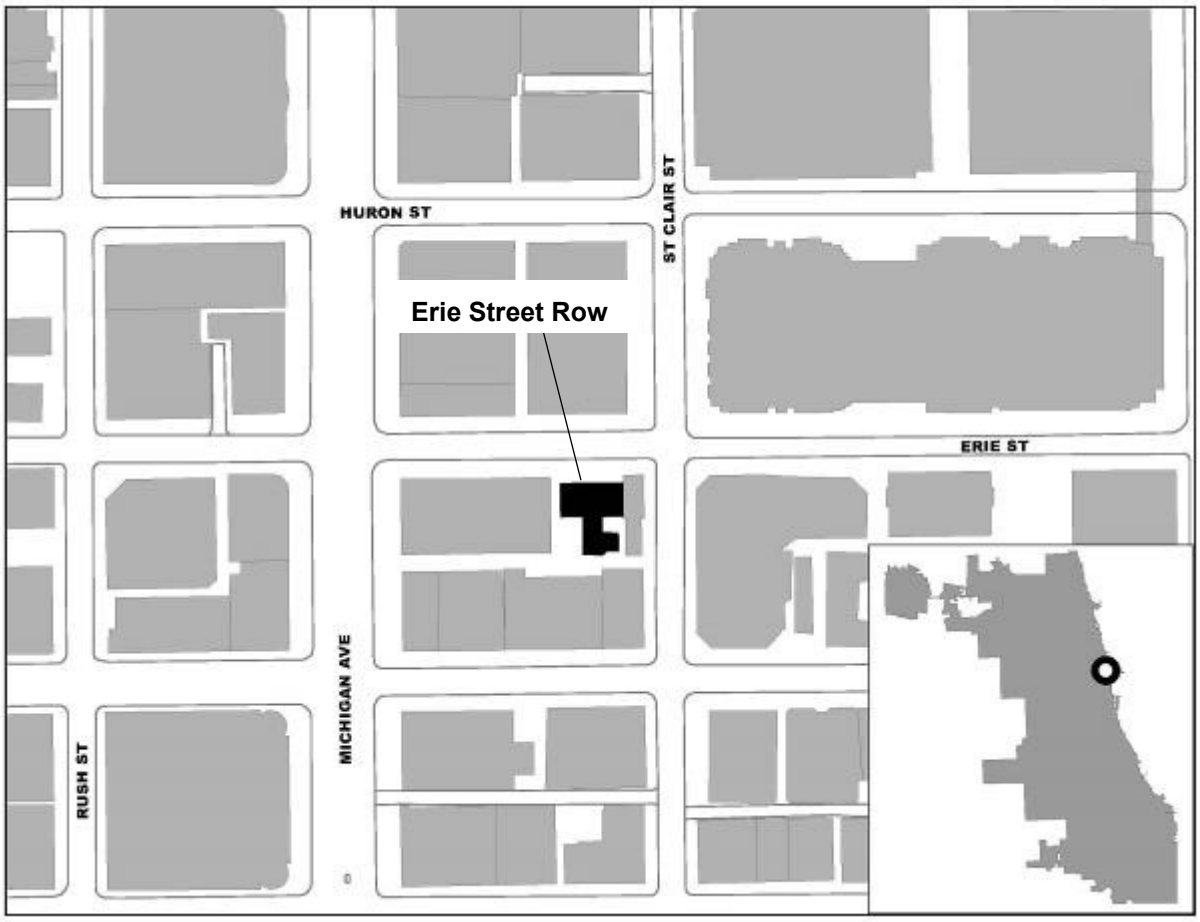
Architects: Unknown

The Erie Street Row consists of three rowhouses at 161 E. Erie Street built around 1877 as residences for Chicagoans who achieved success in professional and commercial endeavors. The row is faced with Joliet limestone, one of the earliest building stones used in Chicago after the Great Fire when fireproof construction was in need. The building's rusticated horizontal joints, arched windows with incised keystones and classical cornice places it in the Italianate Style of architecture, a nationally-significant design mode in the 19th century.

In addition to its architectural significance, the building conveys the historic evolution of the Near North Side in the 19th and 20th centuries. After the Great Fire destroyed the area in 1871, it rapidly rebuilt as a fashionable residential district of single-family homes and rowhouses like the Erie Street Row. The status of the neighborhood was overshadowed by the Gold Coast neighborhood to the north by early twentieth century and the Erie Street Row survived for a short time as a boarding house.

The Near North Side's fortunes reversed with the opening of the Michigan Avenue Bridge in 1920 and the development of what had been Pine Street into Michigan Avenue, a Parisian style commercial boulevard. In 1920 the Erie Street Row was converted from lodging to office and retail uses. At the same time, a bohemian and artist community, known as Towertown, had also taken root around Michigan Avenue and the Water Tower. Many of the tenants of the Erie Street Row in the 1920s and following decades reflect this cultural scene, as the row was occupied by numerous small creative enterprises, including advertising and publishing firms, designers, studios for artists and architects, and art galleries.

In 1920, when the building was converted to commercial use, two steel-framed bay windows were added to the front façade to serve storefronts at the raised basement level, and the elevated



The Erie Street Row is located on East Erie Street just east of Michigan Avenue on the Near North Side.

entrances to the three rowhouse were consolidated into a single entrance at grade. This physical evolution of the row has significance in its own right.

Since 1952, the building's primary occupant and owner has been the Human Engineering Laboratory of the Johnson O'Connor Research Foundation, a national nonprofit educational and scientific organization specializing in aptitude testing to help young people and adults identify their inherent strengths. The foundation traces its origins to 1922 when engineer Johnson O'Connor developed a successful aptitude testing program for the General Electric Company, and later expanding it into a national network that exists today. O'Connor was supported in his work by his wife Eleanor Manning O'Connor, A.I.A., who encouraged her husband to promote his research on women's aptitude which indicated success in careers in science, medicine, engineering and architecture. Eleanor Manning O'Connor herself was a successful architect, and likely influenced the locations of several early branches of the foundation, which like the Erie Street Row, tended to be historic residential buildings with architectural merit.

Building Design and Construction

In The Erie Street Row stands on Chicago's Near North Side. The land was originally platted for development between 1834 and 1860 making it one of the oldest neighborhoods in the city. The Great Chicago Fire tore through the area in 1871, destroying most of the buildings there with a few exceptions like the Chicago Water Tower. After the Fire, the Near North Side was rapidly rebuilt with housing constructed of fireproof materials.

The Erie Street Row dates from the post-Fire era of reconstruction, yet permit records for the row are incomplete. On October 29, 1877, the City of Chicago issued a permit to William J. Quan for the construction of a three story with basement, stone and brick dwelling measuring 25 feet wide and 40 feet deep at address number 163 E. Erie Street (formerly number 386), the easternmost house in the row.

The permit's description of number 163 and its owner, William J. Quan, are consistent with other records for this address. While the row houses have a unified design, physical signs on the building, specifically a horizontal joint and cornice inconsistencies between number 163 and the rest of the row indicate that number 163 may have been built first, with the rest of the row added later to match. Lacking records for the rest of the row, its overall Italianate style, Joliet limestone facade and the larger development patterns of the Near Norths Side all suggest that the entire was built around 1877. The earliest map for the area, Robinson's Atlas of the City of Chicago of 1886 shows the Erie Street Row much as it exists today. Research has not uncovered the architect for the row.

When the row was built, the setting around it was residential, however today the neighborhood is dominated by much taller hotel, office and health care buildings. Indeed, the construction of the Blair Building, an 11-story glass-and-steel office building at 645 N. Michigan Avenue, resulted in the loss of the two westernmost row houses (numbers 153 and 157) in 1960.

The three row houses that remain include numbers 159, 161 and 163 (though as discussed below, the building was internally connected in the 1920s and now largely functions as a single address at number 161 E. Erie Street). The lot on which they stand extends from the Erie Street sidewalk on the north to an alley at the south. Immediately to the east is a 3-story residence at 650 N. St. Clair Street, and to the west is the aforementioned Blair Building.

Each row house measures 25 feet across its front with the entire row spanning 75 feet on Erie Street. The front façade has a 12-foot setback from the sidewalk creating a narrow-landscaped area though this was originally intended for stone stairs leading from the sidewalk that led to the entrance of each house. The depth of each house is 40 feet, though the middle of the row includes a rear 3-story brick boiler house and a 1-story garage that were added to the rear of the row.

The 45-foot-tall structure includes 3-stories on a raised basement supported by a brick

The Erie Street Row is a fine example of a very early party wall row house with a uniform design. Though painted, the front elevation is constructed of Joliet Limestone, Chicago's earliest building stone.

Window and door openings are arched and topped with projecting keystones. Horizontal joints in the limestone are exaggerated, and the row retains its original pressed-metal cornice, all features of the Italianate style of architecture.

foundation. The load-bearing masonry walls are constructed of Joliet limestone at the front elevation and Chicago common brick used for party walls between the row houses at the rear elevation. The floor and flat roof plates are constructed of wood joists.

The Joliet limestone front façade of the building is the only elevation given architectural treatment as it is the only elevation visible from the public way. It features rusticated or exaggerated horizontal joints between the blocks of stone which provides visual relief and unifies the entire row horizontally. The horizontal joints are flush. The limestone facade has been painted at least since 1986 when the building was identified as "Orange" in the Chicago Historic Resources Survey. Aside from the façade's rustication and keystones, another decorative feature of the building's original construction is its pressed metal cornice with paired brackets on a paneled band.

The window openings at the front elevation are aligned vertically across each floor. All have segmental arch tops with projecting keystones. The top of each window opening is rusticated with stone joints radiating from the arched head. Historic photos of the building show that the original windows were one-over-one double hung windows and most of these survive.

As originally designed in the 1870s, there were three window openings on each floor of each house with the exception of the raised first floor where there were two window openings. The other opening at that level is marked with a larger incised keystone. This originally served as the raised entrance to each house in the row. Historic photographs of the building from before 1920 show that these raised entrances were accessed by stone stairways with iron railings leading from the sidewalk up to paired entrance doors. As discussed below, the entrance sequence to the building was changed in the 1920s and the openings that once served as entrances are now windows.

The unadorned rear elevation facing south towards the alley is Chicago common brick as are the boiler house and garage addition extending from this elevation. The destruction of the two westernmost houses in the row in 1960 exposed the common brick party wall of the surviving portion of the building facing west. This elevation, partially visible from Erie Street, has been parged.

The Erie Street Row physically evolved in 1920 when it converted from residential to office uses for J. Roland Kay Company, an international advertising firm which occupied the first three floors of the building. The company created openings in the party walls dividing the row houses to internally connected the floors. As discussed above, the separate raised entrances to each of the houses were eliminated in lieu of a single grade level entrance near the center of the row. The 1920 double door entrance is set within a classical frame in carved limestone. At the raised basement, retail storefronts were added at this time. A significant alteration from this time is the addition of two projecting window bays opening onto these storefronts in the raised basement. These bays are constructed of steel with large divided-light windows. The top of each bay forms a balcony with iron railings accessible from first floor windows. Each balcony

is illuminated with a sconce fixture in wrought iron, these fixtures likely dates from the 1920 alterations based on historic photos. These 1920 alterations reflect changes in the building's use and the neighborhood's development discussed further below.

The Italianate Architectural Style and Joliet Limestone

The Erie Street Row is designed in the Italianate architectural style, one of the most significant styles used for 19th-century Chicago architecture. The style was originally inspired by the villas of northern Italy. The 19th-century architect Andrew Jackson Downing helped popularize the style during the 1840s and 1850s with the publication of influential pattern books that included Italianate-style country and suburban houses. The style's easy adaptability in terms of materials and detailing made it a nearly national style by the Civil War era and it remained fashionable into the 1880s.

The Italianate was Chicago's predominant architectural style during the 1870s and 1880s, widely used for residential and commercial buildings. When used for masonry houses such as the Erie Street Row, the style was characterized by decorative lintels, sometimes with keystones, pressed-metal cornices with brackets and paneling, and raised stoops.

The Erie Street Row is fronted with Joliet limestone, the most popular type of building stone used for Chicago architecture in the years before 1890. It was quarried largely to the southwest of Chicago in quarries located near Lemont and Joliet and became readily available for Chicago building after the opening of the Illinois & Michigan Canal in 1848 which provided easy transportation of the stone to the burgeoning city. When originally quarried, it was white in color, leading many contemporary reports to refer to it as "Athens marble" in tribute to the marble used for ancient Greek temples (as well as an earlier name for Lemont), and Chicago buildings with facades made of it came to be called "marble-fronts." Exposure to air caused the stone to turn the butter-yellow color that is familiar to Chicagoans.

Joliet limestone was used for a wide range of buildings, including office and institutional buildings, as well as residences. Many have been demolished over time. Among the more prominent buildings built of Joliet limestone that survive are the Chicago Water Tower and churches such as Holy Name Cathedral, St. James Episcopal Cathedral, and First Baptist Congregational Church. Commercial buildings with Joliet limestone fronts can be found on the 400-block of N. Clark St. in the River North neighborhood. Residential buildings clad with Joliet limestone remain, among other places, on W. Bowler St. in the Tri-Taylor neighborhood and on W. Maypole Ave. in the East Garfield Park community area, both on Chicago's West Side.

Chicago Row House Design and Construction

The Erie Street Row exemplifies the high-quality residential row houses constructed in many Chicago neighborhoods in the late 19th and early 20th centuries. Through their compact forms

and historic detailing, they reflect the taste of Chicagoans of the period for well-crafted houses based on traditional architectural styles.

As early as the 1860s, "row houses," or groups of adjacent houses built with common "party walls" and usually with a unified design, were built in or near downtown Chicago where property values encouraged more intensive use of land. Row houses began to give Chicago a more urban character, similar to that of more established Eastern cities such as Baltimore, Boston, New York, and Philadelphia. Almost all of these earliest row houses were destroyed in the Chicago Fire of 1871 or lost subsequently to redevelopment.

As the City rebuilt and land values increased in the aftermath of the Fire, real estate investors subdivided ever-larger sections of land into residential lots usually 20 to 25 feet in width. In order to maximize the use of ever-more expensive land, architects began to alter their designs from the free-standing dwellings of the pre-Fire era to more compact, though often equally elaborate, row houses. In fashionable and densely developed lakefront neighborhoods such as the Near North Side, Lincoln Park, and Hyde Park, row houses were a common building type built in the 1880s through the early 1900s.

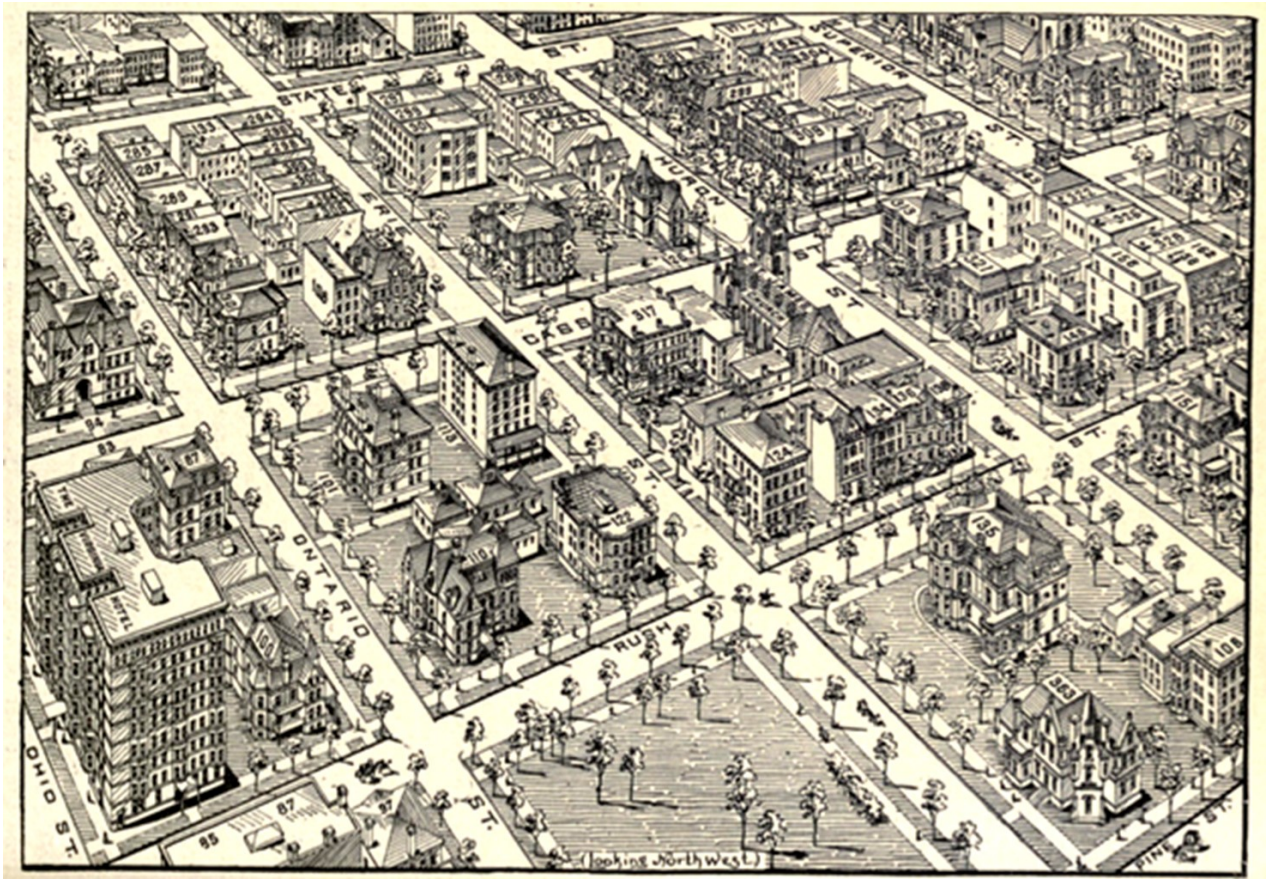
The History and Development of the Near North Side Community Area

The circa 1870 construction and 1920 alteration of the Erie Street Row reflects the evolution of Chicago's Near North Side, one of the city's oldest neighborhoods. After the Fire of 1871, the development pattern for the neighborhood began as a high style residential area in the late 19th century. The neighborhood's residential desirability declined in the early decades of the 20th century with the rise of the Gold Coast neighborhood to the north, however this was offset by the development of North Michigan Avenue in the 1920s which transformed the into a commercial and shopping district which persists today. In its physical evolution, uses and occupants the Erie Street Row reflects these developments.

The Near North Side developed prior to the Great Chicago Fire of 1871 as one of the city's significant clusters of upper- and upper-middle-class residents and families. Buildings from this phase almost completely disappeared in the 1871 Chicago Fire. Only the limestone Water Tower survived and remains intact today. Despite the Fire, which essentially leveled the neighborhood, its residents rebuilt and attracted new families to the area and enabled its continued growth. East of Pine Street, today's North Michigan Avenue, Erie Street as well as Superior, Huron, and Ontario Streets developed with upper-middle-class houses, some free-standing but many row houses, like the Erie Street Row.

City Directories, census records and historic newspapers shed some light on the middle-class and upper-middle class families that lived at the Erie Street Row in the late-19th century. A few were merchants like William Joseph Quan (1826-1906) who was discussed above as being one of the first residents of the row. He immigrated to the United States from Ireland at age 20. After working in the wholesale grocery business in St. Louis, Missouri and Galena, Illinois, he

Photo of the Near North side captured after the Fire looking southwest from the Water Tower .



The Great Fire destroyed the neighborhood in 1871, yet it was soon rebuilt as pictured in this bird's eye view of the neighborhood in 1893..

The Erie Street Row was part of the post-Fire reconstruction of the Near North Side. Here is the oldest photograph we have of the Erie Street Row, probably from the 1910s based on the automobile.

came to Chicago in 1864 to ply his trade. After the Great Fire destroyed his business, he rebuilt it into one of the largest wholesale grocers in the city. Another merchant and Irish immigrant residing at the row in the early years was Thomas J. Shay, head of a wholesale show and boot interest. Other noteworthy early residents of the Erie Street Row included Albert Morgan Day (1846-1933) and his family. Day served as president of the Chicago Stock Exchange. Attorney John T Noyes (1844-1905) lived in one of the row houses demolished in 1960. Noyes served several terms as alderman of the 21st Ward.

These families began to leave the Erie Street Row around 1910, and the row was transformed into lodging. In 1910, number 161 of the row housed The Parkway and The Sinnott, small hotels. By 1913, the entire row had been converted to the Gray Stone Inn, advertised as a small "homelike family hotel" near the lake and shopping. Despite the advertising of the hotel, 1910 census records show that most of the occupants of the buildings were single adult boarders. The Erie Street Row's transformation from single family residences to lodging reflects the neighborhood's waning popularity in the early 20th century.

Nearly as soon as the Erie Street Row converted from single family residences to lodging, the Near North Side evolved again. The opening of the Michigan Avenue Bridge in 1920 transformed Pine Street and its extension, Lincoln Parkway, into North Michigan Boulevard, a wide Parisian-style boulevard lined with fine shop buildings, clubs, offices, and other prestigious buildings.

Buildings east of Michigan Avenue increasingly were converted to commercial use or demolished altogether. The Erie Street Row avoided demolition by converting from lodging to commercial and retail uses catering to creative enterprises that coalesced around North Michigan Avenue in the 1920s. As early as 1894, a concentration of artists existed on the Near North Side in when Anna and Lambert Tree built Tree Studios at 601 N. State Street (a designated Chicago Landmark). Located five blocks to the west of the Erie Street Row, the Tree Studios was an oasis for painters, muralists, illustrators and actors. By the 1920s, a bohemian enclave was well established on the Near North Side. It was known as Towertown for its proximity to the Chicago Water Tower. The Encyclopedia of Chicago describes it as a concentration of artists, writers, and poets that supported bookshops and coffeehouses.

The first creative industry tenant in the Erie Street Row came in 1920. That year, the J. Roland Kay Company, an international advertising firm, leased the three row houses at numbers 159, 161 and 163. In June 1920, a building permit was issued for alterations to the buildings which transformed the three rowhouse from residential to offices. Openings were created in the party walls demising the three row houses to connect floors one, two and three. It also consolidated the three raised entrances into the existing single entrance at grade at number 161. The bay windows at the raised basement level were also likely added at this time. A circa 1930 photograph of the building shows all of these changes in place.

J. Roland Kay did not remain at the Erie Street Row for long. By 1926 a number of new tenants

In the 1920s transformation of the Erie Street Row, bay windows topped with balconies were added and the raised entrances to each townhouse were consolidated to a single entrance at grade.

A circa 1930 photo of the row after its conversion to commercial use.

occupied the row, for the most these were small creative businesses. These included a number of architects including Paul Schweikher, Sloan & Johnson, Howard Emsley Erwin, Huggett & Irwin, Frank J. Ellert, F. B. Schmidt and Richard V. Murison. And there were firms allied with architecture, including the studios of architectural renderer Edgar L. Bloomster, decorator Martin Huggett, lighting equipment designer Segar Studios, sign company Munn-Fortman, and the Cook Estate, a real estate and development firm. Other creative enterprises at in the row in the late 1920s included publishers Harcourt, Brace & Co. (tenants from 1926-1933); commercial artist Valera McColn, and fine artist D. E. McMillan.

As noted above, the two westernmost row houses have been demolished, though information about their tenants helps paint a picture of the row's commercial transformation. One of those tenants was architect Philip B. Maher who maintained his firm at number 157 from the 1920s until at least 1955. He had extensively refurbished his studio, including installing art glass windows and possible changing the entrance exterior. The makeover was so extensive that Maher saw fit to commission architectural photographers Hedrich-Blessing to document it in 1930.

Another occupant of the demolished portion of the row (number 153) was the Vassar House, a restaurant established in 1926 by alumnae of Vassar College. Profits from the restaurant established a scholarship fund to help young women attend Vassar who might not otherwise be able to afford it. On the occasion of its opening the Chicago Tribune's society page enthused:

> *Over there on Erie Street just east of Michigan avenue those clever Vassar girls are starting a restaurant which will be the chic-est, best thing of the king imaginable . . . It is to be a smart place, not only for the palate, but also for the eye, as Mrs. Howard Lin and Au Paradis are decorating the rooms in what promise to be a most alluring manner, gay colors in a French peasant style.*

Au Paradise was an early interior design company in Chicago, operated and owned by three women. The Vassar House was so such a hit that by 1930 it moved to the newly opened and highly fashionable Diana Court, an Art Deco gem at 540 N. Michigan Avenue designed Holabird & Root (demolished 1973).

From the 1930s until 1952, the extant portion of the Erie Street Row continued to house creative enterprises, including businesses such as the Society Exchange which offered women's fashion, the Manley School of Fashion, Arts Center Gallery, and the studios of painter Charles Wilimovsky, illustrator Phoebe Moore and architect C. McKinley. In 1952, the row became home to the Human Engineering Lab of the Johnson O'Connor Research Foundation which remains the primary occupant of the building.

Human Engineering Laboratory and the Johnson O'Connor Research Foundation

The Erie Street Row is significant for its association with the Human Engineering Laboratory of the Johnson O'Connor Research Foundation, a nonprofit educational and scientific organization, which has occupied most of the building since 1952. It is the Chicago branch of its national network of aptitude testing and research centers. The organization traces its origins to 1922 when Johnson O'Connor (1891-1973) established an aptitude testing program for the General Electric Company (GE). The testing program at GE proved successful by fitting employees into positions best suited to their inherent aptitudes, as distinct from their intelligence or educational attainments. In 1931, O'Connor established the Johnson O'Connor Research Foundation to offer testing to a wider audience of young people and adults that includes branch testing centers throughout the United States.

Johnson O'Connor (1891-1973)

Johnson O'Connor was born into a prosperous Chicago family in 1891, his father being a successful attorney. He was educated at the John Dewey Experimental School (now known as the University of Chicago Laboratory Schools) and then Harvard University where he earned bachelor's and master's degrees in 1913 and 1914 respectively. Upon graduation from Harvard, O'Connor conducted post-graduate research with Percival Lowell (founder of the Lowell Observatory in 1894) in mathematical astronomy until 1918 and then metallography, or the microscopic study of the physical structure of metals until 1920.

In 1920, O'Connor joined the electrical engineering staff of the West Lynn Works of GE in suburban Boston. The plant was managed by F. P. Cox who observed employee promotions and job applicants were selected with less scientific study than GE's materials. He established a new department named the human engineering department, and placed O'Connor in charge. Neither Cox nor O'Connor had any experience in fledgling field of aptitude testing, or industrial psychology, so they began to educate themselves.

To place the right employees and applicants in the right position, applicants and employees seeking transfers were offered tests that sampled the requirements of the job, instead of merely their training, experience and interview performance. While at GE, O'Connor published his first book, *Born That Way*, which proposed that aptitudes were innate and largely could not be acquired. In a 1961 interview, O'Connor recalled that "we called it 'human engineering' because I was an engineer. I went at it as an engineer would, making up a sample of the job and then getting a man we knew was good at the job to come in and try. If he did poorly, then we knew it wasn't a good test."

The first tests at GE in 1922 were for shop floor positions in assembly and mechanical jobs. The tests measured finger dexterity for electrical meter assembly, and tweezer dexterity for instrument assembly, tests still used by the Johnson O'Connor Research Foundation. Johnson recalled the case of a GE employee who did not perform well in several positions at the company. All of the positions she had tried required manual dexterity. Upon testing, she was found to have excellent observation skills, and she was transferred to an inspection job where she performed well. She benefitted from testing with promotions and salary increases, and GE enjoyed increased efficiency and employee retention. By 1928, O'Connor was developing tests for executive positions at GE. That same year he was appointed to the American Academy of Arts and Sciences, as a psychometrician, educator and executive.

In 1930, O'Connor left GE for the Stevens Institute of Technology, a technological university in Hoboken, New Jersey. There he opened an aptitude testing laboratory for students and where he also lectured in psychology. The following year he joined the faculty of the Massachusetts Institute of Technology as a part-time assistant professor of industrial research. And in 1931, he married Eleanor Manning (1884-1973), an accomplished architect who specialized in historic preservation, public housing and urban planning.

In addition to being a pioneering woman architect, Eleanor Manning shared her husband's interest in psychology, and she clearly influenced her husband to publish his research on aptitudes possessed by women in the press and his 1941 book, *The Too-Many-Aptitude Woman* which encouraged women to pursue careers in architecture – as she had –, engineering, and the sciences. Another consideration is that Eleanor Manning O'Connor appears to have cultivated in Johnson O'Connor an appreciation of architecture as several of the foundation's branches were located in significant historic structures as we shall see below.

She was born and raised in Lynn, Massachusetts to Irish immigrant parents. In 1906, she was the first woman to graduate from the architecture program at the Massachusetts Institute of Technology. Upon graduation she went to work as a draftsman for Lois Lilley Howe, also an MIT architecture alumna until 1912 when she took a grand tour of Europe with classmate Eliza J. Newkirk Rogers.

Back home in Boston in 1913, she formed a partnership Lois Lilley Howe to create Howe & Manning, the country's fourth female architecture firm. In the 1920s, Howe & Manning were

Eleanor Manning (1884-1973) married Johnson O'Connor in 1931. She was a pioneering women architect and influenced her husband to publish research on women's aptitude to encourage them to pursue professional careers. Source: Source: MIT Museum GCP-00019009

part of a collaborative of architects that designed the Village of Mariemont near Cincinnati, which is listed in the National Register of Historic Places. Mariemont was a planned residential community designed along the principles of the Garden City Movement, which called for limited density, incorporation of social amenities, preservation of natural features, and a cooperative ownership model.

In 1926, Mary Almy, also of MIT, joined the practice creating Howe, Manning & Almy which survived until 1937. During this period, Eleanor Manning O'Connor focused on rehabilitation of historic Colonial and Georgian houses in New England. From 1935 to 1936, Manning O'Connor joined another collaboration known at the Seventeen Associated Architects, commissioned by the Works Progress Administration (WPA) to design affordable public housing in South Boston known as the Old Harbor Project. Completed in 1938, the design provided 1,100 apartments, mostly in modernist three- and four-story brick buildings with balconies set in landscaped courtyards. Eleanor Manning O'Connor's housing experience landed her an appointment to the Massachusetts Civic League where she served as Chair of its Housing Commission from 1930-1945, a period of great housing demand.

She also was an educator, teaching at Pine Manor Junior College, Garland College and Simmons College where she focused on housing from 1919 to 1933. In 1934, that college's journal, *The Simmons Review* published an article written by Manning O'Connor titled "Architecture as a Profession for Women." By this time, she had been married to Johnson O'Connor for three years and had absorbed his research on aptitude to encourage women to pursue a career in architecture. In her article she outlined these aptitudes as "creative imagination . . . common to both men and women in all the arts," "engineering aptitude . . . lacking in some men and sometimes found in a high degree in some women," "accounting aptitude . . . inherent in women more than men," and "personality" where women excelled at persuasion, a critical skill for the architect in dealing with clients.

In 1938, Johnson O'Connor left academia to offer the testing program he developed at GE to the public. His goal was to help young people and adults to identify their inherent strengths and weaknesses in the world of work. He called his testing facilities Human Engineering

Laboratories, and each was associated with the Johnson O'Connor Research Foundation through which O'Connor published research on the data uncovered through the testing program.

As an historic residential building with architectural merit, the Erie Street Row, where the foundation has operated since 1952, reflects a larger pattern of where the O'Connor's tended to locate their facilities in its early years. While research has not confirmed this, the possibility cannot be excluded that Eleanor Manning O'Connor's architectural practice in historic architecture influenced the selection of these locations. The first branch of the Human Engineering Laboratory was in the couple's hometown of Boston. It was and remains at 347 Beacon Street, an 1885 mansion in Boston's Back Bay landmark district (and a 2-minute walk from the O'Connor's residence, an 1869 row house in the same district).

Also in 1938, the foundation opened a second branch in Chicago. That year, Frances Glessner Lee, daughter of John and Frances Glessner donated the family's house at 1800 S. Prairie Avenue to the Armour Institute of Technology (now the Illinois Institute of Technology: Illinois Tech) which would sponsor O'Connor's work in Chicago. The designated Chicago Landmark, designed in 1886 by renowned architect Henry Hobson Richardson, the Glessner House is famous for its site development, innovative floor plan, and rugged Romanesque Revival-style facade.

Correspondence from 1938 from Johnson O'Connor to Frances Glessner Lee has been preserved at the archives of the Illinois Institute of Technology. In these letters, O'Connor reveals that the testing facility was well adapted to the Glessner House. And like the facility in Boston, the residential setting seemed to set his younger clients at ease: "so many boys and girls who have had trouble in school are prejudiced against a classroom that we try to make the testing laboratories look like living rooms or studies."

In 1938, the Glessner House was not a designated Chicago Landmark as it now is, yet O'Connor wrote to Lee that architects and classes of architectural students were showing up at the testing center to tour the interior. He also wrote that the design of the building may be shaping his clients: "every day a number of the younger generation, who would not otherwise take an interest in architecture, are coming to Glessner House to be tested and in so doing are certain to be influenced by it." The letters also reveal that Eleanor Manning O'Connor assisted her husband in developing an architectural library at the Glessner House that they opened "to students and to young persons considering architecture as a profession."

For unknown reasons, the foundation made plans to leave the Glessner House in 1945. Their preferred new location was to be 1444 N. Astor Street, a superb Art Deco residence designed in 1930 by Holabird and Root (in the Astor Street District, a designated Chicago Landmark). The residential zoning of the area prevented that move, and the foundation settled into 675 N. Rush Street, a Second Empire mansion built in 1879 by Cyrus H. McCormick of International Harvester fame. The Human Engineering Lab remained in the mansion for 7 years when it was slated for demolition by the Metropolitan Water Reclamation District for its offices. In 1952 the

laboratory moved three blocks east to the less grand but still dignified Erie Street Row where it remains. In addition to the foundation's offices, the O'Connor's established an apartment in the Erie Street Row that they occupied while in Chicago.

1952 also saw the Johnson O'Connor Research Foundation open its third branch in New York City. Here again a fine historic residence was selected, the Beaux Arts Fabbri Mansion built by the Vanderbilt family at 11 E. 62nd Street from 1899 in a New York City landmark district. In 1998, the foundation sold the building to the Japanese government which occupies it for its ambassador to the United Nations.

The decade between 1929 and 1939 was a period of steady growth for the Johnson O'Connor Research Foundation. In that time, the laboratory staff grew from 2 to 52 and the annual number of tests administered grew from 433 to 3,874. By 1941 the foundation was 7,000 people per year.

At that time the test cost between $10 and $20 and measured ten characteristics: Personality, Structural visualization, Accounting aptitude, Creative imagination, Inductive reasoning, Observation, Number memory, Finger dexterity, Tweezer dexterity and Tonal memory. Tests were administered to children as young as nine as well as adults. O'Connor noted that tests seldom resulted in a specific career path, rather it furnished "each boy, each girl, and each adult, with as exact an inventory of his or her measurable traits as time allows, believing that one who know his own distinct characteristics faces more intelligently each important decision as it arises throughout life."

The work of the Chicago branch of the Human Engineering Laboratory was picked up in the local press, particularly by the Chicago *Tribune* in a career advice column for women written by Ruth MacKay's known as *The White-Collar Girl*. In 1940s and 1950s MacKay promoted Johnson O'Connor's research that showed in several of aptitudes, women consistently scored higher than men, including inductive reasoning, which he noted was normally referred to as women's intuition. In 1953, she wrote of Jeanne Foley taking charge of the Chicago lab after seven years rising through the ranks. Foley reported that while women scored high in aptitudes related to office work, "actually they score as high as men in other abilities and may be restless because they are not using their natural assets . . . In several cases when we tested the executive personnel of a company, we found the secretary ranked second to the president in vocabulary, which we consider a measure of acquired knowledge"

In 1973, the Johnson's died a week apart in Mexico City where they had travelled to study the indigenous Zapotec people in Oaxaca. At the time, the foundation had 11 branches in the United States and one in Mexico. Currently, the Johnson O'Connor Research foundation maintains 15 branches in the United States and has tested hundreds of thousands of people.

Criteria for Designation

According to the Municipal Code of Chicago (Section 2-120-690), the Commission on Chicago Landmarks has the authority to make a recommendation for an area, district, place, building, structure, work of art, or other object within the City of Chicago if the Commission determines it meets two or more of the stated "criteria for designation" and that it 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 Erie Street Row 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 Erie Street Row was built around 1877 when the Near North Side was being rebuilt as a desirable residential neighborhood after it was devastated by the Great Chicago Fire of 1871.

- From the 1870s to the 1910s, the families of successful merchants and professionals lived in the Erie Street Row, reflecting the social fabric of the Near North Side.

- The development of North Michigan Avenue as a commercial boulevard in the 1920s transformed the Near North Side from a residential to commercial district. During this time the Erie Street Row was converted to offices for small creative businesses like advertising, publishing, architecture and commercial and fine arts.

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 Erie Street Row is significant for its association with Johnson O'Connor and Eleanor Manning O'Connor, husband and wife, who in 1952 opened the Chicago branch of the Human Engineering Laboratory of the Johnson O'Connor Research Foundation, a nonprofit educational and scientific organization.

- Trained as an engineer, Johnson O'Connor developed a testing program for the General Electric Company in 1922 that proved successful in placing employees in the positions that matched their inherent aptitudes.

- In 1938, OConnor expanded his testing program to the general public, opening branches across the country to help young people and adults make informed decision about their

education and career.

- Eleanor Manning O'Connor was a pioneering woman architect who specialized in historic preservation, public housing and urban planning.

- Beginning in the 1930s, Eleanor Manning O'Connor influenced Johnson O'Connor to publish his research on women's aptitude that encouraged women to pursue careers in architecture, engineering and the sciences.

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 Erie Street Row is a visually distinctive group of row houses, a building type of importance to Chicago architectural history. Built around 1877, this set of row houses is a particularly early, surviving group.

- The row distinctive its fine use of the Italianate architectural style, a style of importance to Chicago architecture in the 1850s through early 1880s.

- The Erie Street Row exhibits fine detailing and craftsmanship in Joliet limestone, a historically significant building material in the context of Chicago architecture and the most popular building stone used for Chicago buildings from the 1830s until the 1880s.

- Alterations to the building, including added bay windows and the consolidated entrance at grade reflect its transition from residential to commercial use in 1920 and these changes are significant in their own right.

INTEGRITY CRITERION

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.

As a The Erie Street Row retains good integrity from both its original construction in 1877 and alterations in 1920 that have significance in their own right. Granted, two of the westernmost rowhouses in the group were demolished in 1960, the three that remain continue to convey the building's architectural and heritage values.

The building remains in its original location. Though the setting around it has changed dramatically since the building's construction in 1877, it remains a rare survivor of the Near North Side's early residential development.

The Joliet limestone façade is intact and appears to be in good condition after nearly 150 Chicago winters. Two keystones have been replaced and the stone has been painted, but the overall Italianate design intent is clearly expressed. The building's pressed metal cornice has areas of corrosion but is remarkably intact. Most of the original wood sash windows remain, though these exhibit deterioration typical for their age.

As noted above, exterior alterations were made to the building in 1920 when it converted from residential to commercial functions. The three, elevated separate entrances to the individual rowhouses were consolidated into a single entrance at grade. The elevated stairways were removed, and the entrance door openings were converted into windows. Two steel-frame window bays were added at this time as storefront window displays for retail tenant at the raised basement level. These alterations have achieved significance as they reflect the buildings transition to new uses for creative businesses in the 20th century.

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 on its evaluation of the Erie Street Row, the Commission recommends that the significant features be identified as:

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

  The three-story common brick boiler house addition and one-story common brick garage at the rear (south) elevation of the Building are devoid of architectural treatment. The Commission may approve demolition of these additions to support new uses of the Building. The foregoing is not intended to limit the Commission's discretion to approve other changes.

  For the purposes of Section 2-120-740 of the Municipal Code governing permit review, the following additional guidelines shall also apply:

  In recognition of the Building's location in the urban core with some of the city's highest building density including high-rises adjacent and within close proximity of the Building, the Commission may approve visible additions to the Building. The Commission's review of proposed work should ensure that the historic features and form of the Building are preserved long-term while allowing reasonable change and flexibility to meet continuing and new needs, whether related to the continued current uses of the Building or accommodating future uses.

  Visible additions may be approved that are substantially set back from the front facade so

that the historic Building retains sufficient depth to read as a whole structure. Any visible addition should appear distinct from the historic building when viewed from a pedestrian perspective along the public way. The overall setback, height and mass of any proposed addition shall be evaluated based on its visibility and resulting impact on the historic structure.

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Phillip Maher's private office. Phillip Maher's private office at 157 East Erie Street, Chicago, Illinois, November 15, 1930. HB-00595-E, Chicago History Museum, Hedrich-Blessing Collection.

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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.

COMMISSION ON CHICAGO LANDMARKS

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