Will County Courthouse
14 West Jefferson Street
Joliet
Will County
Illinois

HIBS No. WI-2024-1

PHOTOGRAPHS
WRITTEN HISTORICAL AND DESCRIPTIVE DATA
FIELD RECORDS

HISTORIC ILLINOIS BUILDING SURVEY
State Historic Preservation Office
Illinois Department of Natural Resources
One Natural Resources Way
Springfield, Illinois 62702-1271

HISTORIC ILLINOIS BUILDING SURVEY

Will County Courthouse
14 West Jefferson Street
Joliet, IL

HIBS No. WI-2024-1

Location: 14 West Jefferson Street, Joliet, Will County, Illinois

The building is located at latitude: 41.52482, longitude: -88.082335. This point was obtained on March 1, 2024, using Google Earth (WGS84). There is no restriction on its release.

Present Owner: Will County

Present Use: Vacant

Significance: The Will County Courthouse

Historians: Emily Ramsey, Lara Ramsey, and John Cramer of Ramsey Historic Consultants, Inc. - April 2024

Project Information: This project was undertaken in compliance with Section 707 of the Illinois State Agency Historic Resources Preservation Act (20 ILCS 3420) and its implementing rules (17 IAC 4180). The Will County Courthouse was recorded as a stipulation of the Memorandum of Agreement among Will County, The Illinois Environmental Protection Agency, and the Illinois State Historic Preservation Officer regarding the demolition of the building and development of 14 W. Jefferson Street in Joliet, IL. The building is individually listed in the National Register of Historic Places and is locally significant under National Register Criterion C for architecture as a excellent example of Brutalist architecture designed by Otto Stark of C.F. Murphy Associates and completed in 1969.

Part I: Historical Information

A. Physical History:

1. *Date of construction*: 1969

2. *Architect*: C.F. Murphy Associates (Otto Stark, chief designer); Kruegel, Healy & Moore Architects

3. *Original and subsequent owners:* Will County

4. *Original and subsequent uses*: Courthouse

4. *Builder, contractor, suppliers*: Gawley Construction Company, Inc. (General Contractor)

5. *Original plans and construction*: Original plans (dated July 6, 1965) prepared by C.F. Murphy Associates and Kruegel, Healy, & Moore

6. *Alterations and additions*: The exterior of the building is largely intact, with no additions or alterations. On the interior, a comparison of the historic plans and the current condition indicates that non-historic partitions were added to separate the grid of public corridors on the first floor, and the meeting rooms on the first floor have been reconfigured. On the upper floors, similar changes appear to the historic plan to accommodate different office uses.

B. Historical Context:

"The New Brutalism" and the Origins of Brutalist Architecture

Brutalism was an international stylistic movement in architecture that spanned from the 1950s to the 1970s and was principally characterized through the use of bare, often roughly-textured concrete and bold geometric or sculptural forms. Its origins can be traced to the later work of Swiss-French architect Le Corbusier (1887-1965), and the writing and work of British architects Alison Smithson (1928-1994) and Peter Smithson (1923-2003). Although the Smithsons first used the term "New Brutalism" to define a specific set of architectural principles in the early 1950s, it was British architectural critic Reyner Banham

who first outlined the stylistic characteristics of Brutalism and identified its importance as a burgeoning architectural aesthetic.[1]

Alison and Peter Smithson, two young architects who had briefly worked at the Architect's Department of the London City Council before founding their own architecture firm in 1950, first developed an architectural philosophy they called "The New Brutalism"[2] in reaction to the austerity of post-World War II Britain, the emergence of a consumerist society, and what they perceived as the failure of the British architectural establishment to address the concerns of the time.[3] The couple were primarily inspired by recent American projects by Mies van der Rohe—particularly his designs for campus buildings at the Illinois Institute of Technology (IIT) in Chicago—and the *béton brut* work of Le Corbusier.

Le Corbusier had coined the term, which roughly translated to "raw concrete," while working on his design for the Unité d'Habitation at Marseilles. The architect was commissioned in 1947 to design the multi-family housing project for residents who had been displaced by the bombings in France during the war. Le Corbusier's design for the twelve-story building created what he called a "vertical garden city," which included private units for approximately 1,500 residents along with various common areas, shops, medical and educational facilities, and hotel accommodations for visitors.[4] Post-war shortages precluded Le Corbusier from implementing the steel structure of his original design, and the architect instead shifted to concrete. Faced with "80 contractors and such a massacre of concrete that one could not dream of making useful transitions through means of grouting," Le Corbusier opted to leave the concrete throughout the building

[1] Peter Reyner Banham, *The New Brutalism: Ethic or Aesthetic?* (New York: Reinhold Publishing Corporation, 1966), 10; Peter Reyner Banham, "The New Brutalism," *Architectural Review*, December 9, 1955, republished online July 210 at https://www.architectural-review.com/archive/the-new-brutalism-by-reyner-banham.

[2] Although the origin of the term "Brutalist" to describe the post-war architectural style is often attributed as a derivation of "The New Brutalism" of Alison and Peter Smithson, architectural historians also point to Le Corbusier's *béton brut* and the *art brut* of French artist Jean Dubuffet as additional inspirations for the name. In his 1966 book *The New Brutalism: Ethic or Aesthetic?*, Reyner Banham claimed that Swedish architect Hans Asplund had coined the term in January of 1950, when he jokingly referred to drawings for a house in Uppsala designed by colleagues Bengt Edman and Lennart Holm as "Neo-Brutalist." The Smithsons later rejected Banham's claim, stating that "the idea of New Brutalism was the spontaneous brainchild of Alison Smithson, ' a word play counterploy' to 'The New Empiricism,' with no knowledge of the people and events which Banham describes. The word 'brutal' had come from a disparaging article on Le Corbusier's Unité at Marseilles." Reyner Banham, *The New Brutalism: Ethic or Aesthetic?* , 10; Jürgen Joedicke, *Architecture since 1945: Sources and Directions* (London: Pall Mall Press, 1969, 109).

[3] Ann Lee Morgan. *Contemporary Architects, Second Ed.* (Chicago & London: St. James Press, 1987), 851.

[4] Jacques Guiton, ed. *The Ideas of Le Corbusier on Architecture and Urban Planning* (New York: George Braziller, 1981), 92.

unfinished, with the imprint of the wood forms exposed.[5] This frank expression of material had a monumental impact on young architects in England—Alison and Peter Smithson claimed that the building heralded "a new human architecture" in which "technique is seen once more as a tool: the machine as means."[6] In his history of The New Brutalism published over ten years later, British architecture critic Reyner Banham concurred, declaring it "the first genuinely post-war building, in the sense that its innovations separated it definitively from Modern Architecture before 1939."[7] After the completion of Unité in 1952, Le Corbusier continued to integrate *béton brut* into subsequent commissions, most notably in his designs for the Sainte Marie de La Tourette monastery in Éveux (1953) and the capitol complex for the City of Chandigarh in India (1951-1965).

In developing The New Brutalism, Alison and Peter Smithson initially looked to these established masters of the Modern Movement for guidance, and the couple's early writing and design work focused principally on a reverence for the innate character of materials and a clear expression of the building's structure. The first completed project to be categorized as an example of The New Brutalism was the Smithsons' design for the Secondary School at Hunstanton in Norfolk, which was completed in 1954. The design, which had been the winning entry in a competition in 1949, was loosely modeled on Mies's designs at IIT, and included a formal symmetrical plan and exposed steel structure. However, it was the complete exposure of the materials in their raw state on both the exterior and interior of the building, as well as the exposure of the service components (electrical conduits, plumbing pipes, etc.) that distinguished Hunstanton as the first Brutalist building.

As the Smithsons and other young architects grew disenchanted with the Modern Movement establishment of the Congrés Internationaux d'Architecture Moderne (CIAM)[8] and what they considered its outmoded ideas on functionalism, the New Brutalism in Britain quickly expanded from materiality and structural expression in individual buildings to larger issues around urban planning. In a 1957 article in *Architectural Review*, the Smithsons distinguished their idea of how to build a functional city from that of CIAM, which had been outlined earlier in the Athens Charter at its fourth congress in 1933:

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[5] Eduard F. Sekler and William Curtis, *Le Corbusier at Work: The Genesis of the Carpenter Center for the Visual Arts* (Cambridge, MA: Harvard University Press, 1978), 166.

[6] *Journal of the University of Manchester Architecture and Planning Society* 1, Summer 1954, p. 4. Reprinted in *October,* Vol. 136 (Spring 2011), p. 12-14.

[7] Banham, *The New Brutalism: Ethic or Aesthetic?*, 16.

[8] These tensions between some of the older architects of CIAM and the younger generation, represented by a small group of architects known as 'Team X,' which had first formed at CIAM IX in 1953, eventually resulted in a schism within CIAM at the organization's last official conference, CIAM X, in Dubrovnik. Banham, *The New Brutalism: Ethic or Aesthetic?,* 71-73.

> . . .today the word functional does not merely mean mechanical as it did thirty years ago. Our functionalism means accepting the realities of the situation, with all their contradictions and confusions, and trying to do something with them. In consequence we have to create an architecture and a town planning which—through built form—can make meaningful the change, the growth, the 'vitality' of the community.[9]

Through the social housing planned for bombed-out areas of London, these architects hoped to create buildings that responded directly to the contemporary needs of residents and gave them a sense of identity and belonging. In their unsuccessful 1952 submission for the new Golden Lane Estate project in London, Alison and Peter Smithson used the basic *béton brut* form of Le Corbusier's Unité d'Habitation in Marseilles as a starting point, but pulled the wide interior corridors to the edge of the buildings to create open-air walkways that were to serve as "streets in the sky"—places where residents could socialize and children could play, encouraging a sense of community within the complex. Although never built, the Smithsons' design for Golden Hill served as an early model for other housing estates constructed in England from the late 1950s through the 1970s, including Park Hill in Sheffield (completed 1961), and their own later design for Robin Hood Gardens in London (completed 1972).

Although the Smithsons developed the early aesthetic philosophy from which Brutalism ultimately emerged, it was British architecture critic and historian Peter Reyner Banham who codified the major tenets of the style in his article entitled "The New Brutalism," which was published in *Architectural Review* in 1955. In analyzing the Hunstanton School and the Smithson's unbuilt plans for Soho House (1953), as well as the Yale University Art Gallery by Louis Kahn (1953) Reyner identified three key elements of The New Brutalism: 1. Memorability as an Image; 2. Clear Exhibition of Structure; and 3. Valuation of Materials 'as found.'[10] Banham's addition of "Memorability as an Image" to the Smithson's earlier writings on structure and materials was significant, and in some ways anticipated the emphasis on monumentality that would become a hallmark of Brutalist architecture in North America. The elements outlined in Reyner's 1955 article became the foundation of the international understanding of Brutalism as a style, even as Peter and Alison Smithson asserted that "Any discussion of Brutalism will miss the point if it does not take into account Brutalism's attempt to be objective about 'reality' – the cultural

[9] Ibid, 72.
[10] Reyner Banham, "The New Brutalism.

objectives of society, its urges and so on. Up to now Brutalism has been discussed stylistically, whereas its essence is ethical."[11]

Outside of the Smithson's immediate circle in England, the term "Brutalist" was increasingly used as a stylistic label through the late 1950s for designs that embraced the new *béton brut* idiom of Le Corbusier and the subversion of current architectural conventions—but not necessarily the ethical or sociological emphasis—inherent in "The New Brutalism." By the mid-1960s, Brutalism had become an international style, having fully evolved from ethic to aesthetic. This shift was evident in the critical discourse around Brutalism at the time—in a 1964 article, German architecture critic and historian Jürgen Joedicke cautioned that "We must be careful, in fact, to make a distinction between brutalism in the narrower sense, as it was generally represented in Smithson's circle and England as a whole, and the brutalism which later developed at an international level."[12]

Brutalism in America

Working under very different circumstances than their British contemporaries, architects in America whose work was identified as Brutalist were largely unconcerned with the larger ethical and philosophical underpinnings of the New Brutalism as defined by Alison and Peter Smithson. Instead, they sought to use the aesthetic principles of the emerging style as a way to break out of the Miesian, steel-and-glass modernism that had become the standard for large-scale commercial and institutional architecture by the early 1960s. Like the Smithsons, American designers looked to Le Corbusier's *béton brut* buildings for inspiration, but they were also newly-drawn to the organic architecture of Frank Lloyd Wright, whose late-career renaissance culminated with the completion of the Guggenheim Museum in 1959. Also influential were the writings of architectural critics and academics like Vincent Scully, who championed a "historically informed, humanist modernism. . .imbued with human characteristics, such as dynamism and forcefulness," as well as calls for a "new monumentality" in American institutional and cultural architecture, first articulated in 1943 by Swiss architecture critic Sigfried Giedion, Spanish architect Joseph Lluís Sert, and French artist Fernand Léger and later expanded by in an essay by Louis Kahn the following year.[13]

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[11] Alison and Peter Smithson, "The New Brutalism," *Architectural Review*, April 1957. Republished in *October*, Volume 136 (Spring 2011), 37.

[12] Réjean Legault, "The Idea of Brutalism in Canadian Architecture," in *Architecture and the Canadian Fabric*, Rhodri Windsor Liscombe, ed. (Vancouver, Toronto: UBC Press, 2011), 319.

[13] Joan Ockman, "The School of Brutalism: From Great Britain to Boston (and Beyond)," in *Heroic: Concrete Architecture and the New Boston*, Mark Pasnik, Michael Kubo, and Chris Grimley, eds. (New York: Monacellie Press, 2015), 33-34.

This push against International-Style Modernism coincided with a period of unprecedented prosperity and development in the U.S., which had emerged from World War II in a new position of political and cultural power on the world stage. War-time frugality was followed by a wave of governmental and private spending that fueled the construction of everything from vast suburban housing tracks to planned governmental and educational campuses through the 1950s and 1960s. Instead of building on sites that had been devastated by bombing, American cities turned to "slum clearance" funded through federal urban renewal programs, which provided a blank canvas for ambitious designs. Turning away from the increasingly corporate image of the sleek, functionalist skyscrapers that proliferated in cities through the 1950s, America's governmental and institutional organizations instead looked to Brutalist architecture, with its air of solidity and individual expression, to project their authority and influence within the public sphere.

In the United States, Brutalism first emerged on university campuses in the northeast. The first Brutalist (or "proto-Brutalist")[14] structure to be built in America was the Yale University Art Gallery in New Haven, Connecticut. The building was designed by Louis Kahn (1901-1974), an Estonian-born architect who was based in Philadelphia and served as professor of architecture at Yale in the late 1940s and 1950s. Kahn's design for the gallery building, as well as his later designs for the Richards Medical Laboratories at the University of Pennsylvania (completed 1965) and the Salk Institute in La Jolla, California (completed 1965), had a substantial impact on American Brutalist architecture.

Like the Smithsons and the New Brutalist architects in England, Kahn had become disenchanted with much of the architecture of the Modern Movement, which he felt had become "too insubstantial, too cool and too machined."[15] In the years leading up to the construction of his art gallery at Yale, Kahn evolved a new architectural aesthetic that was inspired by movements in contemporary art, to which he was exposed through his teaching at the Yale School of Fine Art, and by his travels abroad, where he gained a new-found appreciation of the materiality and monumentality of historic architecture in Italy and Greece.[16]

Kahn's design for the Yale University Art Gallery, completed in 1953, retained the expression of structure, lack of ornamentation, and use of machine-age materials that were indicative of Modern Movement architecture but with a greater emphasis on materiality and the true inner workings of the building. Although the courtyard-facing elevations of the building are recognizably Miesian, the street-facing façade is clad almost entirely in brick broken only by simple horizontal stringcourses marking each level of the building,

[14] Marcus Whiffen, *American Architecture Since 1780: A Guide to the Styles* (Cambridge, MA: MIT Press, 1969), 279.
[15] Sarah Williams Goldhagen, *Louis Kahn's Situated Modernism* (New Haven: Yale University Press, 2001), 41.
[16] Ibid, 45-54.

giving the visitor an initial feeling of solidity. Inspired by the Smithsons' frank exposure of services in the Hunstanton School, Kahn placed the electrical wiring, lighting fixtures, and ductwork within the openings of a poured concrete, tetrahedral ceiling, where they remained visible. The triangular shapes of the ceiling grid were also used in the design of the main staircase, which was encased in a solid, unfinished concrete cylinder. The overall effect was one of "nearly overbearing" materiality and honesty.[17]

In his design for the Richards Medical Laboratories at the University of Pennsylvania (completed 1963), Kahn developed a distinctive method for handling the mechanical systems of the building in keeping with the Brutalist dictum of honestly revealing the inner workings of a structure, but in a way that was integral to the overall aesthetic of the design. The building consists of three concrete-frame laboratory towers arranged in a pin-wheel configuration around a central poured-concrete utility core containing elevators and principal stairs; vertical fume exhaust and utility runs are sequestered within blind concrete towers clad with red brick and placed around the laboratory towers, while the blind towers containing the air intake shafts are lined together along rear elevation. The exterior of the building presents as an intricate cluster of distinct geometric forms, with the functions of the laboratory towers and utility towers clearly expressed and differentiated from each other. Inside the building, exposed conduits branching out from the utility towers were woven into the concrete ceiling space frames. Kahn's treatment of the utilities in the building would be emulated in Brutalist designs by other architects through the 1960s and 1970s.

Along with Kahn, architect Paul Rudolph (1918-1997) also played an influential role in the development of Brutalism in the United States. In 1958, Rudolph was commissioned by Yale to prepare the design for its new Yale Art & Architecture Building, and shortly thereafter Rudolph accepted the position of chair of the university's architecture department, where he remained until 1965. The building was designed and constructed during Rudolph's tenure at Yale, and was completed in 1963.

A student of Walter Gropius at Harvard's Graduate School of Design in the 1940s, by the 1950s Rudolph had turned away from the strict functionalism of his education and began to develop his own unique aesthetic. In the design for one of his first major commissions, a downtown office building for Blue Cross/Blue Shield in Boston (1957-1960), Rudolph wrapped the 12-story structure in a boldly geometric concrete exo-structure. When asked why he had chosen a concrete façade over the typical glass curtain wall, Rudolph stated

[17] Ibid, 44.

that he preferred "buildings that respond to light and shade to buildings that are all reflection."[18]

Rudolph's interest in the interplay of light on surfaces also informed his treatment of the concrete exterior and interior walls of the Yale Art & Architecture Building. Moving a step beyond the *béton brut* of Le Corbusier and The New Brutalism, the architect developed a unique method of creating a rough, highly-textured concrete surface that would become a signature element of the design, as well as an identifying feature in several of his subsequent projects. To create the unique low-relief, vertical texture, concrete was first poured into corrugated forms, and the projecting ridges of the set concrete subsequently hammered to expose the aggregate. Although Vincent Scully declared the textured concrete of the Art & Architecture Building "inhospitable, indeed physically dangerous," it nevertheless had a profound visual impact. [19]

As head of the university's architecture department, Rudolph also carefully designed the interior of the building to encourage collaboration among students and faculty, arranging open studio spaces around a double-height space at the center of the building. As in Kahn's design for the Richards Medical Laboratories, Rudolph placed services within vertical towers pushed to the periphery of the building, resulting in a similar clustered massing.

Although their work would later diverge, both Kahn and Rudolph were at the leading edge of the shift away from International Style modernism in the post-war period, and their designs from the late 1950s and early 1960s defined the direction of Brutalism in America.

Brutalism as a "Diffuse Point of View"

In stark contrast to the relative uniformity of the Miesian idiom, the Brutalist architecture that emerged in the early 1960s as a reaction to it was widely varied, with many architects developing highly personalized styles that only very loosely shared "a diffuse point of view resulting in shared concerns."[20] Many architects rejected the label, even while acknowledging that their work was informed by aspects of the Brutalist aesthetic. Much of Louis Kahn's work, which displays a "harsh vigor" and "tough and raw" appearance, has often been categorized as Brutalist; the architect, however, was said to have been "opposed to what he regarded as the muscular posturing of most Brutalism."[21] Araldo Cossutta, a

[18] Timothy M. Rohan, "Rendering the Surface: Paul Rudolph's Art and Architecture Building at Yale," *Grey Room,* Autumn, 2000, No. 1, 89.
[19] Ibid, 86.
[20] William Jordy, *American Buildings and Their Architects: The Impact of European Modernism in the Mid-Twentieth Century* (New York, Oxford: Oxford University Press, 1973), 362
[21] John Jacobs, *Twentieth-Century Architecture: The Middle Years, 1940-65* (London: Thames and Hudson, 1966), 192; Jordy, 363.

partner in the firm I.M. Pei & Partners and designer of the Christian Science Church plaza complex in Boston (1964-1970) and the Third Church of Christ, Scientist in Washington, DC (1971, demolished), claimed that the firm never used the word "Brutalist" to describe their work, saying that "the word 'brutal' gives the impression of buildings created by wild people. I resent the word Brutalism being attached to my work in any way."[22] Architectural critics and historians have also held disparate views on how to categorize the work developed by architects in the post-war period, particularly those that shared an interest in working in concrete, which was seen as Brutalism's character-defining material. In his 1969 book *Architecture Since 1945: Sources and Directions*, Jürgen Joekicke placed Paul Rudolph's Art and Architecture Building at Yale, which was widely regarded as Brutalist, on a spectrum between Brutalism and Formalism, noting that the textured concrete was not "a consequence of the production process, but artificially contrived," and that the arrangement of certain elements of the structure were "based on formal considerations."[23] The diffuse nature of Brutalist architecture in the U.S. was also evident internationally, where it shared commonalities with other contemporary movements like Megastructure and Metabolism.[24]

In his 1969 book *American Architecture Since 1780: A Guide to the Styles*, architectural historian Marcus Whiffen attempted to provide a succinct summary of the common characteristics of Brutalism in America, while admitting that "individual buildings classifiable as of the same style differ from each other in more noticeable ways than they resemble each other," and that "styles possess an almost limitless capacity for hybridization."[25] Whiffen describes Brutalism as "flesh-and-bones architecture" that is defined primarily by "a look of weight and massiveness that immediately sets them apart from those of other predominantly rectangular, flat-roof styles," showing how Reyner Banham's initial concept of "memorability as an image" had evolved into a heavy monumentality that characterized many Brutalist designs in America and internationally.[26] Like Banham, Whiffen also note the exhibition of structure as a characteristic of the style, including the exposure of services. Although he calls out concrete as "the favorite material," of the style, noting that "it is always left exposed" or "textured by a hammer or other means," Whiffen includes brick examples in his entry, including architect Tasso Katselas' design for his own house in Pittsburgh (1962) and Paul Rudolph's design for Married Students' Housing at Yale (1962). Largely absent from Whiffen's assessment of

[22] Mark Pasnik, Michael Kubo, and Chris Grimley, "Becoming Heroic," in *Heroic: Concrete Architecture and the New Boston*, Mark Pasnik, Michael Kubo, and Chris Grimley, eds. (New York: Monacellie Press, 2015), 17.
[23] Joedicke, *Architecture Since 1945: Sources and Directions*, 146.
[24] National Register of Historic Places, Will County Courthouse, Joliet, Will County, Illinois, NR Reference #100009005, Section 8, Page. 14.
[25] Whiffen, *American Architecture Since 1780: A Guide to the Styles*, xii.
[26] Ibid, 275.

Brutalism as a style are any considerations of innovative space planning like that seen on Louis Kahn's Richards Medical Research Laboratories in Pennsylvania, although Kahn's solution of drawing the "servant" spaces to the outside of the building was noted by Jürgen Joedicke in his 1969 book *Architecture Since 1945: Sources and Directions*, as a distinguishing element in many more recent Brutalist buildings. At the end of his entry, Whiffen frankly admitted that not all the examples referenced may be considered "Brutalist in the full sense of the term," but concluded (with a slight air of defeat) that "it is convenient to have a name for the style of mass, weight, roughness and solidity that has become the most frequent medium of 'advanced' architectural expression."[27]

Brutalist Architecture in the Midwest and the Chicago Region

By the late 1960s, Brutalism was reaching its height in America as an avant-garde architectural movement. Although the style had move well beyond the east coast cities, Boston and New Haven—home to universities that acted as incubators for architectural innovation—continued to serve as centers for Brutalism in the United States. The ambitious and monumental Boston Government Center, constructed between 1961 and 1971 on a 60-acre lot in the heart of the city, was one of the major urban renewal projects of the postwar period, and included the John F. Kennedy Federal Office Building by The Architects Collaborative (1961-1966); the new City Hall (1962-1968) and Government Center Parking Garage (1962-1971) by Kallmann, McKinnell and Knowles; and the Government Service Center (1962-1971), a concrete megastructure whose design originally included three buildings, each housing various state government departments. The design for the Government Service Center was overseen by Paul Rudolph, who had served as an advisor to New Haven's downtown urban renewal program and designed the boldly sculptural Temple Street parking garage in that city in 1961. Rudolph devised a way of integrating the three separate buildings into a single triangular complex connected by a curved, stepped courtyard. Loss of funding in the early 1970s precluded the construction of the complex's 23-story tower, and the land on which the tower was to be built remained vacant until the completion of a new courthouse building in 1999.[28]

Although the Kennedy Federal Office Building hewed closer to International-Style modernism, the City Hall and Rudolph's Government Center were bold Brutalist designs meant to convey the progressive agendas of city and state government. Kallmann, McKinnell and Knowles' design for City Hall, modeled after Le Corbusier's Sainte Marie de la Tourette monastery, was widely considered as the centerpiece of the complex,

[27] Ibid, 279.

[28] Lizabeth Cohen, "Building Government Center: The Boston Redevelopment Authority, 1960-67," in *Heroic: Concrete Architecture and the New Boston*, Mark Pasnik, Michael Kubo, and Chris Grimley, eds. (New York: Monacellie Press, 2015), 58-59.

described by *The Boston Globe* in 1962 as "nothing but a whole-hearted affirmation of a new time, new social needs and the new technology and new aesthetics to declare faith in the civic instrument of the government."[29] Although praised by architects, the Government Center complex – and City Hall in particular—were unpopular with residents and city workers, and remain controversial buildings within the city's architectural history.

In much of the American Midwest, particularly in Chicago, the glass-and-steel influence of Mies van der Rohe and the Second Chicago School remained as a dominant force through the 1960s and 1970s, although the more eclectic modern designs of a group of architects working within the orbit of Eliel and Eero Saarinen near Detroit were also influential in the region.[30] Large corporate firms like Skidmore, Owings & Merrill (SOM), which employed many of Mies' acolytes from IIT, helped to spread International-Style modernism throughout the country in the post-war period and were responsible for many of the iconic skyscrapers in the city, including the Sears Tower (1970-1974) and Hancock Tower (1968).

At the same time, however, these larger firms also recognized the value of responding to current trends to remain relevant in a competitive market, and many began hiring designers who specialized in concrete and incorporating Brutalist elements into their projects. Walter Netsch, who had joined SOM in 1947, designed several Brutalist buildings at Northwestern University in the 1960s and 1970s, as well as the Regenstein Library (1970) at the University of Chicago. Netsch's largest and most complex project in Chicago was the master plan for the University of Illinois' new Circle Campus, one of the city's largest urban renewal projects. Constructed on a newly-cleared 100-acre lot directly west of downtown, the campus mixed Brutalist design tenets—all the buildings featured exposed concrete inside and out, and services were left exposed on the interior—with some of the classical aspects of New Formalism.

The most daring element of Netsch's original campus plan was a central, elevated concrete and granite walkway that connected most of the buildings in the complex. The walkway extended to include a massive central plaza installed on the roofs of the four lecture halls, which contained a large amphitheater and four outdoor classrooms. Students entered the buildings connected by this walkway through main entrances at the second story. Although the system was meant to efficiently move students through the campus and give them

[29] Ibid, 55.
[30] Michael Abrahamson, "North America," in *SOS Brutalism: A Global Survey,* Oliver Elser, Philip Kurz, and Peter Cachola Schmal, editors. (Park Books, 2017), *119.*

places to congregate, in practice the walkways proved hard to maintain and inhospitable, particularly in the winter months. [31]

In contrast to the savvy calculations of corporate firms, Chicago architects Harry Weese and Bertrand Goldberg developed highly individualistic design philosophies through their individual practices, and their designs also exhibited commonalities with some of the aspects of Brutalism. Goldberg's curving concrete forms were evident in many of his large-scale Chicago commissions, including the residential towers at Marina City (1959-1967), the senior towers at the Raymond Hilliard Homes (1963-1966), and Prentice Women's Hospital (1969-1975). Although he often used unfinished concrete in his designs, and many of his projects exhibited bold forms that met Banham's criteria for "memorability as an image," Goldberg's work often displayed a sense of refinement that was at odds with the Brutalist aesthetic. A more eclectic designer, Harry Weese also employed exposed concrete in his designs for the Metropolitan Correctional Center in downtown Chicago (1971-1975) and for the Metro in Washington, DC (1966-1969). Although the soaring, vaulted ceilings, with their square concrete coffers, have been categorized as Brutalist, architectural historian Robert Bruegmann recounts in *The Architecture of Harry Weese* that Weese's concept for the stations was approved by Washington DC's Commission of Fine Arts as "a dignified design in the 'spirit of the classical style.'"[32]

Otto Stark and C. F. Murphy Associates

Like SOM, C. F. Murphy Associates was among the most successful corporate architecture firms operating out of Chicago in the 1960s and 1970s. The firm was founded in 1936 by Charles Francis Murphy as Shaw, Naess, and Murphy. Murphy had no architectural background and began his career as a typist for D. H. Burnham & Company in 1911. After Burnham's death the following year, Murphy became personal secretary to firm partner Ernest Graham at Burnham and Burnham and later at Graham, Anderson, Probst and White, remaining in the position until Graham's death in 1936. Murphy then joined with Graham, Anderson, Probst and White's lead architect Alfred P. Shaw and its planning expert Sigurd E. Naess to form Shaw, Naess and Murphy. After Shaw's departure in 1946 and Naess' retirement in the late 1950s, the firm was renamed C. F. Murphy.[33]

Charles Murphy's firm gained prominence through its design of the Prudential Building in 1955, the first downtown office building constructed in Chicago since the Great

[31] Andrew Gottesman, "'Grotesque' Not a Look that UIC Campus Wants," *Chicago Tribune*, January 15, 1993, Section 2, Page 1.
[32] Robert Bruegmann, *The Architecture of Harry Weese* (New York: W. W. Norton & Company, 2010), 188.
[33] Ross Miller, "Helmut Jahn and the Line of Succession," in *Chicago Architecture and Design, 1923-1993: Reconfiguration of an American Metropolis*, John Zukowsky, ed. (Chicago and Munich: The Art Institute of Chicago and Prestel-Verlag, 1993), 304-305.

Depression. Murphy developed a close professional relationship with Chicago mayor Richard J. Daley beginning in the 1950s, and through Daley's patronage the firm received numerous high-profile civic and institutional commissions in the city, including the Chicago Civic Center/Richard J. Daley Center (1963-1965), McCormick Place (1967-1971), and the master plan and terminals for O'Hare Airport (1957-1963).[34]

Through the late 1950s and early 1960s, C. F. Murphy aggressively pursued talented designers who could take the lead on its large-scale commissions. Stanislaw Gladych, who headed the O'Hare project and was lead designer for the First National Bank Building in Chicago (1964-1969) and the J. Edgar Hoover FBI Building in Washington, DC (completed 1974), had come to the firm from SOM in 1956 after butting heads with Walter Netsch over the design of the Cadet Chapel for the United States Air Force Academy in Colorado Springs. Jacques Brownson, a student of Mies van der Rohe, joined the firm in 1959 and is credited with developing the final design for the Civic Center. Another IIT student, Gene Summers, worked closely with the Mies as his assistant until 1967, when he joined C. F. Murphy to work as lead designer for McCormick Place.[35]

Otto Stark, who served as lead designer at C. F. Murphy for the Will County Courthouse, came to the firm on the recommendation of Gladych, who had worked with the young architect at SOM during the design and construction of the Air Force Academy. Born in Chicago in 1928, Stark received a degree in Architecture from the University of Illinois at Urbana-Champaigne in 1954. After a period in the Army, during which he designed military bases in western Europe, Stark returned to Chicago, briefly working for Burke Associates before unexpectedly securing a position with SOM. While attending a presentation of the project with a fraternity friend who worked as Walter Netsch's assistant, Stark pointed out a flaw in the design to Netsch, who hired him on the spot.[36] Stark remained with SOM after Gladych's departure, serving as lead designer for the Air Force Academy project under Netsch until his own defection to C. F. Murphy in 1957.

At C. F. Murphy, Stark worked closely with Gladych on the design of O'Hare, and during the remainder of his time at the firm worked as lead designer on several commercial and institutional projects. An admirer of Frank Lloyd Wright and Paul Rudolph, Stark preferred working in concrete, and many of his designs for C. F. Murphy reflected his love of the material and distinguished his work from the firm's other Miesian buildings. At DePaul University, Stark's designs for a new academic center (completed 1967) and student union building (completed 1971, demolished) at DePaul University were both Brutalist, with

[34] Ibid, 304.
[35] Ibid, 305-306.
[36] Ali Gardezi, Patricia Stark, and Otto Stark, *Standing By Design: The Autobiography of Otto Stark* (Stark Associates Architects, 2017), 18.

exteriors of sand-blasted concrete and interior walls surfaces of aggregate concrete block. Because the buildings were located on either side of Seminary Avenue, which had not yet been closed to car traffic between Belden and Fullerton avenues, Stark raised both structures on berms so that they could later be connected with a pedestrian walkway.[37]

Among the most significant of Stark's Brutalist designs was the 15-story Blue Cross Blue-Shield Building (completed 1968) at 55 West Wacker Drive in downtown Chicago. One of a handful of high-profile office towers credited with beginning a renaissance for the city's struggling downtown, the Blue Cross-Blue Shield Building is a relatively rare and early example of a Brutalist high-rise commercial building in Chicago. The exterior of the building is dominated by pairs of bush-hammered concrete pillars that rise along each elevation and double as service shafts for the heating, ventilation, and plumbing stacks. The more textured surface of the pillars contrasts with the smoother sandblasted concrete of the spandrel tiers, which are recessed and alternate with horizontal bands of plate glass. To ensure a consistent texture on the pillars, Stark used specially-ordered Swedish Busch hammers that were mounted to a climbing rack, and later "realized I should have patented the idea when I found out that the contractor that had been hired began using the system I invented."[38] A concrete waffle-slab ceiling, elevator core, and sculptural sandblasted concrete staircase continued the Brutalist aesthetic into the first-floor lobby. The building was warmly received by the employees of the company and praised as "a muscular, positive architectural statement" in the July 1970 issue of *Architectural Record.*[39]

Planning and Construction of the Will County Courthouse

C. F. Murphy received the commission for the new Will County Courthouse around the same time as the Blue Cross-Blue Shield Building in Chicago. Discussions among local governmental agencies around the possible construction of a new county courthouse building Joliet had begun in the late 1950s. The county's existing courthouse in downtown Joliet, designed by Chicago architect J. C. Cochrane, had been built between 1884 and 1887, and a separate jailhouse had been constructed at the same time directly east of the courthouse. By the 1950s, the courthouse building was in a severe state of disrepair, and the courthouse offices and the adjacent jail were dangerously overcrowded. In 1960, Circuit Judge James V. Bartley complained in a letter to County Board chairman Meade P. Baltz about conditions at the courthouse and the nearby county jail building, claiming that the jail was "so inadequate that he felt no one should be sentenced to it."[40]

[37] Ibid, 42.
[38] Ibid, 49.
[39] "Three Office Buildings," *Architectural Record*, Vol. 148, No. 1 (July 1970), 122.
[40] "Will County to Eye Sites for Courthouse, Jail," *Chicago Tribune*, January 4, 1962, Part 5, Page 3.

In early 1962, the Will County Board of Supervisors officially moved forward with replacing the two buildings, voting to demolish both buildings. The Board gave the County Planning Commission permission to conduct a preliminary study for the project and indicated that the land occupied by the jail would be offered to Joliet's City Council, which was planning the construction of its first purpose-built city hall.[41] The city later chose a different site west of the courthouse, and commissioned C. F. Murphy to design the building, which would house the city council chambers and offices, as well as the city's fire and police departments. The County initially tapped Joliet architects Kruegel, Healey, and Moore for the design of the new courthouse building, but later brought on C. F. Murphy as lead architects, with Kruegel, Healey and Moore acting as the local firm.[42]

In early 1964, falling plaster in one of the courthouse building's courtrooms triggered an inspection by deputy state fire marshal John McFarland, who determined that "the building has deteriorated to a point where it has become very dangerous and is liable to collapse from within."[43] Employees were forced to evacuate the upper two floors of the building, and the county rented temporary quarters as plans for the new courthouse building moved forward. Otto Stark's design for the courthouse had been approved by the county board in late 1963; the proposed four-story building included jail facilities in the basement level, with courtrooms and administrative spaces on the upper floors. The new building was to be constructed directly south of the existing courthouse; once completed, the old courthouse would be demolished, and a memorial court established on that site.[44] The cost of the new combined courthouse and jail was estimated at $5.3 million; financing for the project was largely through the sale of tax-free revenue bonds by the Wil County Public Building Commission.[45]

Ground was broken for the project on May 1, 1965, and work was largely completed by late 1968. In early 1969, the old courthouse building was demolished—the outline of the building was preserved in brick pavers in the new memorial court to the north of the new courthouse, and a limestone keystone salvaged from the building was placed on the base of the Will County Civil War Memorial, which was relocated to the new court. Several other monuments, including the Samuel B. Reed Monument (1922) the 'Bomb with Eagle' obelisk erected by the Daughters of Union Veterans (1927), were also placed in the court.[46]

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[41] Ibid.
[42] "Will County Plans Legal Steps to Lease Courthouse, Sell Bonds," *Chicago Tribune,* March 15, 1964, Section 10, Page 2.
[43] Frank Starr, "Will County Board in Dilemma About Repairs of Old Courthouse," *Chicago Tribune*, April 16, 1964, Section 2A Page 9.
[44] *Chicago Tribune*, March 15, 1964, Section 10, Page 2.
[45] "Will County Courthouse Contracts Are Awarded," *Chicago Tribune*, August 29, 1965, Section 10, Page 1.
[46] National Register Nomination, Section 7, Page 4-6.

Design of the Will County Courthouse

When it opened in early 1969, the Will County Courthouse presented a profound visual contrast to the courthouse building that preceded it and to the surrounding late 19th and early 20th century buildings in Joliet's downtown core. In selecting a Brutalist design for the courthouse, officials in Will County sought to project the same forward-thinking but authoritative image that led other cities to embrace Brutalism for their civic structures in the 1960s and 1970s. This image was expressed most forcefully through the building's striking form. In a departure from other well-known Brutalist buildings that presented as a cluster of distinct shapes, the overall form of the Will County Courthouse was much more straightforward, exhibiting a unified massing rather than a series of accretions. The building's structure was clearly expressed through the concrete triangular braces that support the projecting upper floors and in the arrangement of punched window openings, and its inverted corners provided relief from the severely rectilinear form of the upper stories. Also distinctive were the pair of structural concrete walkways that were elevated above the north court, which clearly demarcated the symmetrical main entrances to the building along the north elevation. Carter Manny, who was a partner at C. F. Murphy in the 1960s, recalled the design as "a powerful form" in a 1992 interview with Franz Schulze, saying that "it almost looks like a blunted arrow going into the ground."[47]

The building's concrete exterior was also symbolically significant. Stark wrote in his autobiography that he chose concrete as the principal material in his design for the courthouse as "a sign of security for the jail. . . and a significant sign for the strength of justice as well."[48] In keeping with Brutalism's requirement for honest treatment of material, Stark left the joints and tie-holes on the exterior concrete unfinished and applied a subtle vertical brush treatment to the surface. The deep reddish-brown brick and butternut veneer paneling Stark chose for the interior were similar to materials used in the Blue Cross-Blue Shield Building, as was the concrete waffle ceiling on the first floor of the building.

The Decline of Brutalism and Later History of the Will County Courthouse

The decade following the construction of the Will County Courthouse marked the steep decline of Brutalism in the United States. Even during its height in the late 1960s and early 1970s, Brutalist architecture was favored more by architects and civic leaders than the public. Jürgen Joekicke put the matter bluntly in his 1966 history of post-war architecture: "The society for which they [the Brutalists] claim to build does not exist. It lives simply in

[47] "Oral History of Carter Manny," Interview by Franz Schulze, Chicago Oral History Project, Ernest R. Graham Study Center for Architectural Drawings, Department of Architecture, the Art Institute of Chicago, 1995, 314-315.
[48] *Standing By Design: The Autobiography of Otto Stark*, 38.

the architects' imagination. Present society stands for the most part in uncomprehending opposition to the aims of avant-garde architects."[49]

While their monumental forms and blunt materiality did undoubtedly deliver a visual and emotional punch, many Brutalist buildings suffered from functional issues that made them unpopular with the people who interacted with them daily. Scientists and lab technicians working in Louis Kahn's medical laboratory building at the University of Pennsylvania, who preferred working alone in private spaces, complained of the open laboratories, and the glazed corner offices grew stifling hot in the direct sunlight.[50] At Walter Nestch's UIC Circle Campus in Chicago, the architect's Field Theory buildings were notoriously difficult to navigate, and the elevated concrete walkway that connected the campus were later demolished amid safety and security concerns. Paul Rudolph's design for the Art and Architecture Building at Yale was widely disliked by the very students for which he developed it – when the upper floors of the building were severely damaged in a fire in 1967, it was rumored that it had been started by disgruntled architecture students as an expression of their displeasure with the building.[51] In his detailed history of the design and construction of the Art and Architecture Building, architectural historian Richard Pommer surmised that the functional failures of several Brutalist buildings of the period could "be attributed in part to the polarization of American architecture in the late 1950's between the advocates of glass lofts. . .and of heroic works of art that would give meaning to the lives of their users. It was the sharpness of that division which, I believe, made it possible for the apologists of Kahn, Rudolph *et al*. to discount mere physical failures in the buildings they admired as insignificant compared with the effort to satisfy profounder human needs. . .".[52]

The relatively swift demise of Brutalism in the US was also tied to a shift in the larger political and cultural climate – by the late 1960s, amid a growing student movement protesting the Vietnam War, rising crime rates in urban areas, and an increasing distrust of government and institutions, the Brutalist buildings constructed just a few years before as symbols of institutional optimism were now seen as representations of bureaucratic overreach. And to the thousands of residents who were displaced by the large-scale demolition of their neighborhoods, the Brutalist complexes that replaced them were also painful reminders of the failure of Urban Renewal in the post-war era.

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[49] Joekicke, 109.
[50] Wendy Lesser, *You Say Brick: The Life of Louis Kahn* (New York: Farrar, Straus and Giroux, 2017), 170.
[51] Tony Monk and Paul Rudolph, *The Art and Architecture of Paul Rudolph* (Chichester, West Sussex, UK: Wiley-Academy, 1999), 81.
[52] Richard Pommer, "The Art and Architecture Building at Yale, Once Again," *The Burlington Magazine,* Vol. 114, No. 837 (December 1972), 860.

The widespread unpopularity of Brutalist structures—born out of both legitimate issues around functionality and maintenance and a general lack of understanding around the architectural principles and innovations associated with them—have made them particularly vulnerable to demolition, and in recent decades architectural historians and historic preservations have made concerted efforts to educate the public on the value of Brutalist buildings as an important part of the country's architectural heritage.

Although it did not initially receive the same level of critical praise as the Blue Cross-Blue Shield Building in Chicago—Carter Manny remembered the building as "very extreme," saying that "most people criticized it"— Will County Courthouse in recent years has been considered an important and early example of Brutalist architecture in the Chicagoland area, exemplifying the significance of Otto Stark's contribution to the development of a concrete idiom through his work at C. F. Murphy. In their National Register of Historic Place nomination form for the building (listed 2023), Elizabeth Blasius and Jonathan Solomon noted that the building was "the only significant example of Brutalist architecture in downtown Joliet" and "the first civic building in the Brutalist style" in metropolitan Chicago.[53]

Like many civic and institutional structures built in the post-war period, by the end of the 20th century the Will County Courthouse was considered outdated by county officials. In need of expanded jail facilities, in 1989 the county constructed a new Adult Detention Facility south of the courthouse, which was later expanded in 2005.[54] In 2013, plans for a new ten-story courthouse were included in a county-wide comprehensive capital improvement plan. Construction began on the building in late 2017 on a lot directly west of the 1969 courthouse, and the building was completed in 2021. In April 2019, the Will County Board passed a resolution calling for the demolition of the 1969 courthouse building.[55] Despite efforts by Landmarks Illinois and other local preservation groups to propose an adaptive reuse for the building, the Will County Courthouse was demolished in early 2024.

[53] National Register Nomination, Will County Courthouse, Section 8, Page 1.
[54] "Adult Detention Facility," Will County Sheriff website (accessed May 31, 2024 at https://www.willcosheriff.org/corrections/adult-detention-facility).
[55] "Exploratory Request for Expressions of Interest (RFEI): Will County Courthouse, Joliet," Released by Landmarks Illinois 2023, 1.

Part II: Architectural Information

A. General Statement:

1. Architectural Character:

The Will County Courthouse, designed by Otto Stark of C.F. Murphy Associates with Kruegel, Healy, & Moore and completed in 1969, is a notable example of the Brutalist style of architecture, which emerged in the 1950s and 1960s as an extension of twentieth-century modernism. The building's imposing symmetrical massing, exposed structural elements, and rough concrete exterior, devoid of ornamentation and punctured by broad expanses of glazing, exemplify the three essential characteristics of Brutalism as defined in 1955 by architecture critic Reyner Banham—"Memorability as an image," "Clear exhibition of Structure," and "Valuation of Materials 'as found.'"[56]

On the exterior, the distinguishing features of the Will County Courthouse include the monumental, symmetrical massing of the building; its exposed concrete exterior walls with vertical textured finish, reveal joints, and exposed tie-rod holes; the triangular concrete braces that project from the base of the building to support the cantilevered upper floors; and the dramatic inverted corners of the building.

On the interior, distinguishing features include the textured brick walls, coffered concrete ceilings, and brick paved floors that reflect the Brutalist adherence to honesty in materials on both the exterior and interior.

2. Condition of Fabric:

The overall condition of the building is good. The exterior architectural elements are intact and do not exhibit any noticeable deterioration. The interior of the building is also intact. At the time of documentation, some elements (primarily flooring, built-in furnishing, light fixtures, etc.) had been removed.

B. Description of Exterior:

Note: The outline format recommended in the HIBS-HIER Guidelines has been modified to better fit the unique architectural elements of the courthouse.

1. Overall dimensions:

[56] Banham, "The New Brutalism," 361.

The Will County Courthouse is four stories tall above a full basement and rectangular in plan. A large mechanical penthouse is located at the center of the building's flat roof. The building is approximately 615' tall to the roof and 633' tall to the top of the penthouse. The rectangular base of the building is 218' 10" long (east to west) and 90' 7" wide (north to south). The upper floors of the building, which extend over the base and are supported by triangular exterior braces, are 250' 10" long (east to west) and 122' 7" wide (north to south).

2. Foundations and Plinth:

The foundation of the building is concrete, and the first story of the building sits on a concrete plinth. Glass block skylights on the south, east and west sides of the plinth provide light to the lower level.

3. Exterior Walls:

The exterior walls of the building are poured-in-place reinforced concrete, with reveal joints that form a simple geometric pattern between the upper floors and between window openings. The exterior walls and the triangular braces at the base of the building are textured with a vertical brush surface, and the regular spacing of the exposed tie-rod holes creates an additional subtle pattern across the exterior.[57]

North Facade
The primary façade of the building, facing north, is five structural bays long and bilaterally symmetrical. Regularly spaced triangular concrete braces project from the first story of the building to support the larger upper floors. The six braces at the structural bays are thicker than the braces between structural bays. Above the first story, the north-facing walls of the projecting east and west facades are set back from the main north façade to form the deep inset corners.

South Facade
The south façade of the building is identical to the north façade above grade.

West Façade
The west façade of the building is two structural bays long and symmetrical. Regularly spaced triangular concrete braces project from the first story of the building to support the larger upper floors. The three braces at the structural bays are thicker than the braces between structural bays. Above the first story, the north-

[57] Tie-rods are steel rods used in concrete formwork to keep the forms aligned and stable during the concrete pouring and curing process. After the forms are removed, the rods are cut or removed.

west-facing walls of the projecting north and south facades are set back from the main north façade to form the deep inset corners.

East Facade
The east façade of the building is identical to the west façade.

4. Structural system, framing:

The structural system of the building is poured in place concrete with steel reinforcements. Original structural drawings are included in the documentation package.

5. Entrance Bridges, Ramps, and Terraces:

North Entrance Bridges and Ramp
The two entrances on the north façade, situated at the center of the structural bays flanking the center structural bay, are accessed via concrete entrance bridges that project north and connect to the ground via a set of concrete steps. Continuous solid concrete balustrades with metal handrails extend along the length of these bridges. A concrete ramp with solid concrete balustrade and metal handrails extends east from the east bridge and runs parallel to the north façade.

South Entrance Bridges, Ramps, and Terrace
The two entrances on the south façade, situated at the center of the structural bays flanking the center structural bay, feature shorter concrete bridges that connect to a rectangular concrete terrace. Pedestrian ramps with solid concrete balustrades extending from the southeast and southwest corners of the terrace to the sidewalk. South of the terrace are wider vehicular ramps, accessed on the west from Ottawa Street and on the east from Chicago Street, that lead to the lower level service areas under the terrace. The vehicular ramps are screened from Washington Street by a concrete retaining wall.

6. Openings:

a. Doorways and Doors:

North Entrances
The two entrances on the north façade of the building are set in rectangular openings and framed by projecting concrete surrounds with angled sidewalls that connect seamlessly to the entrance bridges. Each entrance houses a pair of glass doors with bronze anodized frames, situated roughly at the outer edge of the concrete plinth that forms the base of the first story.

South Entrances
The two entrances on the south façade of the building are set in rectangular openings and framed by projecting concrete surrounds with angled sidewalls. The outer sidewall of each entrance connects seamlessly with the concrete balustrade surrounding the terrace; the inner sidewall of each opening continues down to the terrace deck. Each entrance houses a pair of glass doors with bronze anodized frames, situated roughly at the outer edge of the concrete plinth that forms the base of the first story.

Loading entrances are located under the south terrace, on the north side of the below-grade service area. At the east end of the service area is a large rectangular opening with a metal overhead door. Near the center of the service area is a narrower metal overhead door. On the west end of the service area is a recessed loading dock with two pedestrian entrances, both of which house painted hollow metal doors.

b. Windows:

The fenestration pattern is consistent along all elevations of the building. Above the first story, the window openings reduce in number but increase in size from the second to the fourth story. All window openings house fixed plate glass windows set in extruded bronze anodized aluminum frames.

On the first story, each opening between the concrete structural brackets houses full-height plate glass windows separated by thin bronze anodized aluminum mullions.

Second Story
The second story is regularly fenestrated with four rectangular window openings in each bay. Each opening contains two large vertical glass panes separated by a narrow mullion.

Third Story
The third story is regularly fenestrated with two larger rectangular window openings per bay. Each opening contains four vertical glass panes separated by narrow mullions.

Fourth Story

The fourth story features a single, wide rectangular opening in each bay. Each opening houses eight vertical glass panes separated by narrow mullions.

8. Roofs:

a. Shape, covering:

The roof of the building is flat with concrete parapets and covered with bitumen roofing material.

b. Penthouse:

The large rectangular penthouse that occupies the center of the building's roof is clad in textured concrete that matches the building's exterior walls and houses banks of aluminum louvers on each side. The roof of the penthouse is flat and covered with bitumen roofing material.

C. Description of Interior:

1. Floor Plans:

Lower Level
The lower level (basement) of the building houses back-of-house spaces for the courthouse, including mechanical, electrical, and equipment rooms systems and various spaces related to the processing and housing of individuals in custody. A double-loaded C-shaped corridor provides access to the various secure jail cells, dorms, day rooms, and recreation rooms for inmates, which line the north, east and west sides of the floor. The south center area of the floor houses larger mechanical, electrical and equipment rooms adjacent to the service/loading area under the south terrace. Spaces for officers and staff, including dining room and kitchen, laundry, clerical and record rooms, laboratory and doctor's office, wrap around the mechanical rooms and are accessed from the center elevators via an L-shaped corridor.

First Floor
The first floor of the building features a large central lobby arranged around two rectangular elevator/stair cores. The open spaces north and south of the cores, along the north and south exterior walls, have been altered with non-historic partitions. West of the main lobby, the historic floor plan (Sheet A4) shows a series of small, enclosed offices and conference rooms are arranged around a large central meeting

room. However, the existing conditions indicate that the plans were modified to create three smaller meeting rooms. East of the main lobby, the historic floor plan (Sheet A4) shows a large data processing room and a large clerical room, separated from each other and from the lobby by smaller enclosed offices. The data processing room is intact, as well as the smaller enclosed offices to the south. In the clerical room, additional enclosed offices are located along the east and south walls.

Second Floor
The second floor of the building is arranged around a wide central corridor that runs east and west from the central elevators. Short north-south hallways flank the central elevator and stair cores and connect the central corridor to the perimeter offices. Non-historic wood paneled partitions with doors have been installed across the central corridor, east and west of the north-south hallways. East and west of the central elevator/stair cores are large, rectangular vaults. The perimeter walls are lined with enclosed county offices.

Third Floor
The third floor is arranged around a wide central corridor and shorter north-south hallways framing the central elevator/stair cores. Although the historic floor plan (Sheet A8) shows a layout similar to the second floor, the third floor as built houses courtrooms and jury rooms east and west of the center elevator/stair cores, and smaller rooms along the east and west ends of the floor. Narrow corridors along the perimeter walls and around these courtrooms connect to the main corridor.

Fourth Floor
The fourth floor of the building appears to be largely consistent with the historic plans. This floor housed the functions of the court, including courtrooms, jury rooms, judges' offices, and small conference rooms. A wide corridor runs east-west through the center of the floor and connects to a narrower double-loaded corridor that extends around the entire perimeter of the floor. Narrow north-south hallways flanking the center elevator/stair cores also connect to the outer corridor. East and west of the center elevator/stair cores are courtrooms and jury rooms. Smaller judges' offices, jury rooms, and reception rooms are located along the east, west, and south perimeter walls.

2. Stairways/Elevators:

Elevators
The building contains a central bank of three passenger elevators (noted as No. 1-3 in the attached plans) within the north elevator/stair core. Elevators No. 1 and No. 3 provide access to all floors. Elevator No. 2 stops at the first floor. A separate

prisoner elevator (Elevator No. 4 in the attached plans) is located just north of these elevators, with no access to the first or third floors. All elevators have simple metal surrounds and flat painted metal doors.

Stairs
The building contains four enclosed switchback stairs (noted as No. 1-4 in the attached plans), housed within the two central cores. Stair No. 2 provides access from the lower level to the mechanical penthouse. The remaining stairs extend from the first floor to the fourth floor. All four stairs are concrete with painted metal railings and wall-mounted handrails.

3. Flooring:

Lower Level
The lower level flooring is primarily concrete, with tile flooring in the kitchens and bathrooms and vinyl asbestos tile in some of the smaller enclosed spaces.

First Floor
The flooring in the first floor lobby area consists of dark brown brick pavers laid in running bond. Finish schedules in the historic architectural plans (Sheet A4) document that original flooring in the remaining spaces on the first floor was primarily vinyl asbestos tile. More recent photographs indicate that much of this tile was replaced or covered with carpet. At the time of documentation, the finish flooring in these spaces had been removed to bare concrete.

Second Floor
Finish schedules in the historic architectural plans (Sheet A6) document that the original flooring throughout the second floor was vinyl asbestos tile. At the time of documentation, the finish flooring throughout the second floor had been removed to bare concrete.

Third Floor
Finish schedules in the historic architectural plans (Sheet A8) document that the original flooring throughout the third floor was vinyl asbestos tile. This floor was later replaced or covered with carpet. At the time of documentation, the finish flooring throughout the third floor had been removed to bare concrete.

Fourth Floor
Finish schedules in the historic architectural plans (Sheet A10) document that the original flooring in the corridors, courtrooms, jury rooms, judges' chambers and reception rooms on the fourth floor was carpet. Flooring in the restrooms was ceramic tile. The prisoner room and closets received vinyl asbestos tile. At the time

of documentation, the finish flooring throughout the fourth floor had been removed to bare concrete.

4. Wall Finish:

Lower Level
Partition walls throughout the lower level are painted concrete block.

First Floor
The walls throughout the first floor lobby are primarily rough textured, dark gray concrete block. The north and south walls at the central elevator lobby are clad in wood paneling. On the east and west sides of the lobby, wide openings in the concrete block walls are infilled with wood paneling and house doors that provide access to the east and west meeting rooms. Concrete structural columns remain exposed throughout the floor and feature the same textured finish as the exterior concrete. Partitions between meeting rooms and between enclosed offices east and west of the lobby are painted drywall.

Second Floor
The corridor walls, perimeter walls, and walls enclosing the large vaults on the second floor are rough textured, dark gray concrete block. As on the first floor, the north and south walls at the center elevator lobby are wood paneled. Concrete structural columns remain exposed throughout the floor and feature the same textured finish as the exterior concrete. Partition walls between offices are painted drywall.

Third Floor
The corridor walls and perimeter walls on the third floor are rough textured, dark gray concrete block. The interior walls of the courtrooms are clad in butternut veneer wood paneling, with some walls clad in butternut veneer wood batting. The judges' benches in the courtrooms are also clad in butternut veneer.

Partition walls between smaller offices are painted drywall. Concrete structural columns remain exposed throughout the floor and feature the same textured finish as the exterior concrete.

Fourth Floor
The corridor walls and perimeter walls on the fourth floor are rough textured, dark gray concrete block. The interior walls of the courtrooms are clad in butternut veneer wood paneling; walls flanking the entrances off the main corridor are clad in butternut veneer wood batting. Judges' benches in the courtrooms are also clad

in butternut veneer. Judges' chamber rooms feature wood paneled walls and built-in wood bookcases.

Partition walls between smaller offices are painted drywall. Concrete structural columns remain exposed throughout the floor and feature the same textured finish as the exterior concrete.

5. Ceiling Finish and Lighting:

Lower Level
Ceilings in the lower level are lay-in acoustical tile in varying sizes.

First Floor
The ceiling throughout the first floor is a waffle ceiling consisting of a regular grid of square 4'9" concrete coffers with a smooth finish. The center of each coffer features acoustical tile with a recessed light fixture. The ceilings within the two central cores are flat plaster.

Second Floor
The ceiling in the center corridor and north-south hallways on the second floor is 12" by 12" acoustical tile with a concealed spline. Recessed cove lighting extends along the perimeter of this ceiling. The elevator/stair cores have flat plaster ceilings. The large, enclosed vaults also have flat plaster ceilings. The remaining office spaces on the second floor feature 12" x 12" acoustical tile ceilings with concealed splines and a regular grid of rectangular fluorescent light fixtures.

Third Floor
The reflected ceiling plan included with the historic architectural drawings (Sheet A9) shows ceilings that are nearly identical to the second floor. The existing conditions show that the ceiling in the corridors is 12" x 12" acoustical tile with a concealed spline and recessed cove lighting. In the courtrooms, the ceilings are flat plaster with recessed can lights, and smaller offices are 12" x12" acoustical tile with a concealed spline and rectangular fluorescent light fixtures.

Fourth Floor
The ceilings in the main corridor and the perimeter corridor on the fourth floor are similar to the corridor ceilings on lower floors, with 12" x 12" acoustical tile set in a concealed spline and a continuous recessed light cove. The enclosed courtrooms, jury rooms, judges' chambers, and reception rooms feature flat plaster ceilings with recessed can lights.

6. Openings:

a. Doorways and doors:

Lower Level
The doorways and doors in the lower level offices are primarily utilitarian, painted, flat panel doors set in painted metal frames. Security cells, dorms, day rooms, and other spaces that housed prisoners are accessed by metal security gates.

First Floor
The interior vestibule doors at the four main entrances to the first floor are aluminum double doors with large glass panels. The interior doors are primarily single and double solid core, flat panel wood doors or wood doors with large glass panels. Doors at stairs are painted flat panel metal doors. The door frames throughout are painted metal.

Second Floor
At the time of documentation, most of the existing doors on the second floor had been removed. Doors at the stairs are painted flat panel metal doors. Door frames throughout are painted metal.

Third Floor
At the time of documentation, most of the existing doors on the third floor had been removed. Doors at the stairs are painted flat panel metal doors. Door frames throughout are painted metal.

Fourth Floor
The doors on the fourth floor are primarily flat solid core wood doors and wood doors with large glass panels. The entrances into the courtrooms, off the main corridor, are set in recessed openings with angled concrete block sidewalls. These entrances house pairs of wood frame doors with large dark glass panels.

7. Mechanical Equipment

The building's HVAC system includes furnaces located in the basement and cooling towers located in the rooftop penthouse. A system of ducts and diffusers (in-floor and in-ceiling) distributes the conditioned air throughout the building.

D. Site:

1. General Setting and Orientation:

The Will County Courthouse is located on the south end of a full city block in downtown Joliet, bound on the north by West Jefferson Street, on the south by West Washington Street, on the east by North Chicago Street, and on the west by North Ottawa Street. The primary north façade of the building faces onto a landscaped plaza that occupies the north end of the site. A low hedge separates the building from the plaza. Concrete sidewalks extend along the south, east, and west perimeter of the block. The first floor of the building is set back approximately 53' from the sidewalk on the east and west sides, and the open space is landscaped with lawn and rows of hedges. The first floor of the building is set back approximately 66' from the sidewalk on the south, to provide space for the terrace and ramps. A row of hedges extends between the sidewalk and the vehicular ramps.

2. Landscape Design[58]:

The north plaza is divided into three sections—a large, open center plaza flanked by smaller landscaped areas. Walkways of concrete pavers frame the three sections, and a wide band of red brick pavers laid in a herringbone pattern extends along the north edge of the plaza, with trees planting along the center.

The building's north entrance bridges terminate in the center plaza, which features concrete pavers and a center landscaped island with grass and one mature tree. A metal sign for Will County, which references the shape of the courthouse, sits near the center of the island. Within the pavers is a red line of concrete that marks the outline of the 1887 courthouse that was demolished to allow for construction of the current courthouse. An 1889 Civil War memorial is situated on the west side of the center plaza, and a smaller 1999 memorial for Will County veterans (The Eternal Flame) is located at the northwest corner of the landscaped island. Benches are located along the east and west sides of the center plaza.

The east and west landscaped areas feature irregular planting beds, small areas of lawn, and mature plantings. Additional monuments on the east landscaped area include the Samuel B. Reed Monument, dedicated by the Chicago Rock Island and Union Pacific railroads in 1922, the Will County Law Enforcement Memorial, dedicated in 1999 to honor fallen members of Will County law enforcement, a metal cannon monument of unknown attribution and date, and six commemorative plaques.

[58] It is the consultant's understanding that the north plaza and associated landscape features, memorials, and commemorative plaques will not be demolished or relocated as part of the proposed demolition of the Will County Courthouse.

Additional monuments on the west landscaped area include the "Bomb with Eagle" memorial, erected by the Daughters of Union Veterans in 1927, and one commemorative plaque.

Part III: Sources of Information

A. Original Architectural Drawings

B. Historic Photos from Joliet Historical Museum

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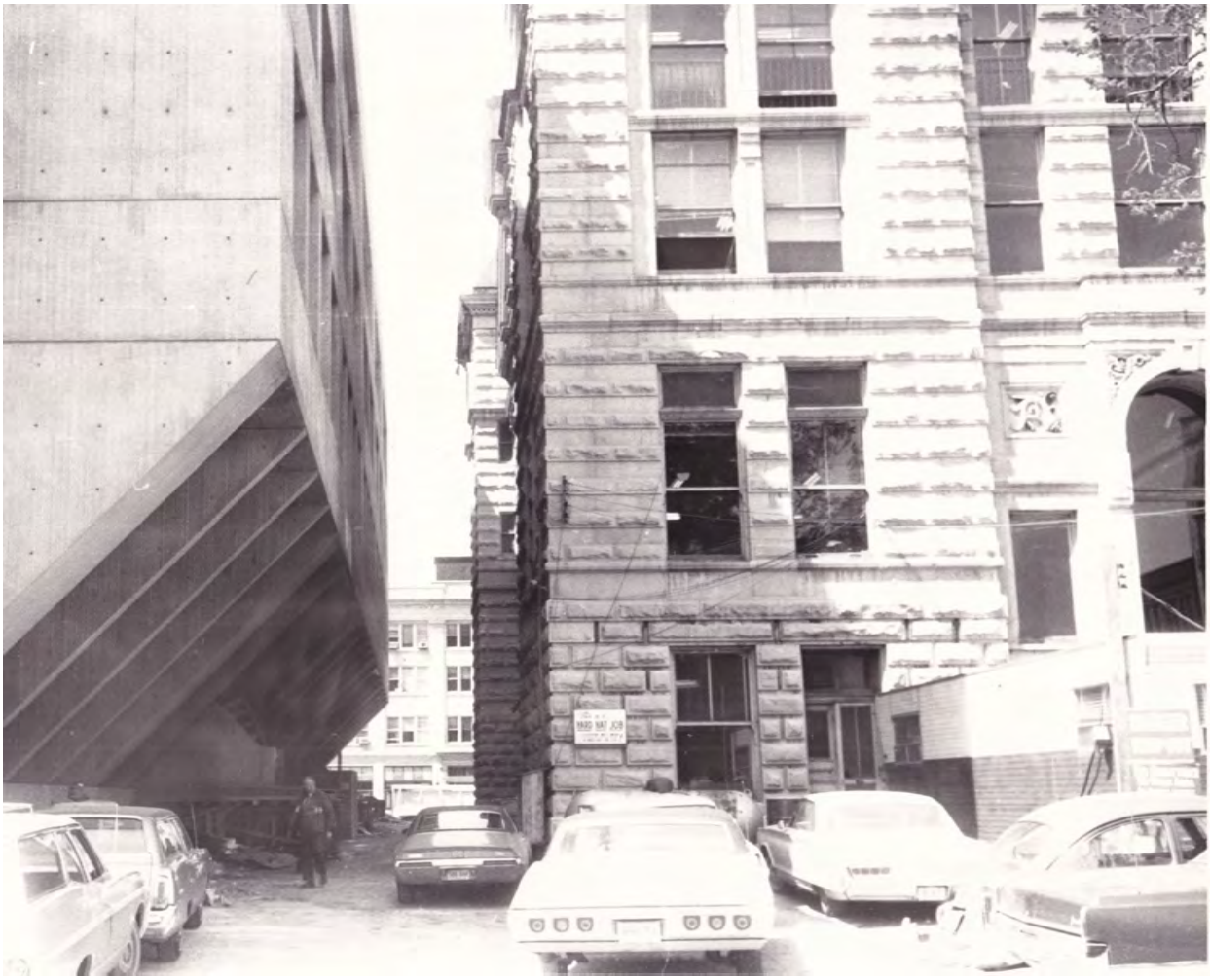

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John Cramer, photographer, November 2023

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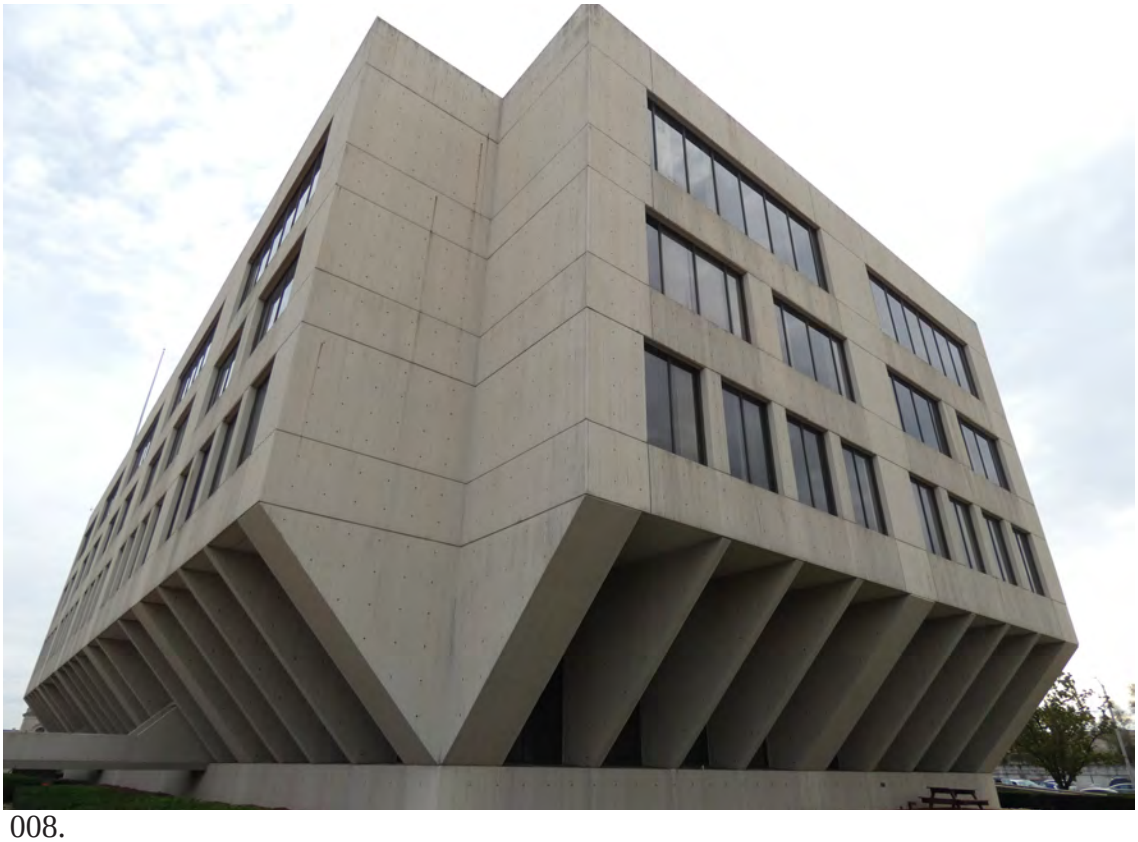

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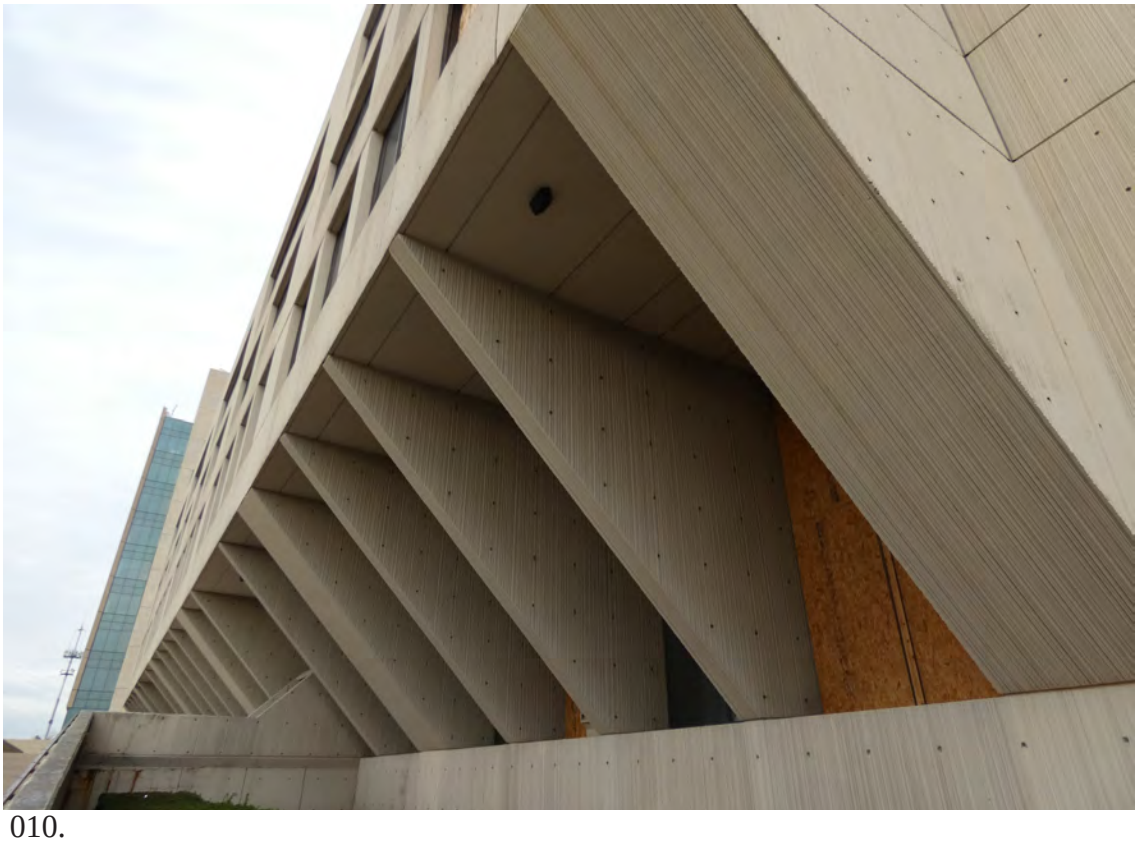

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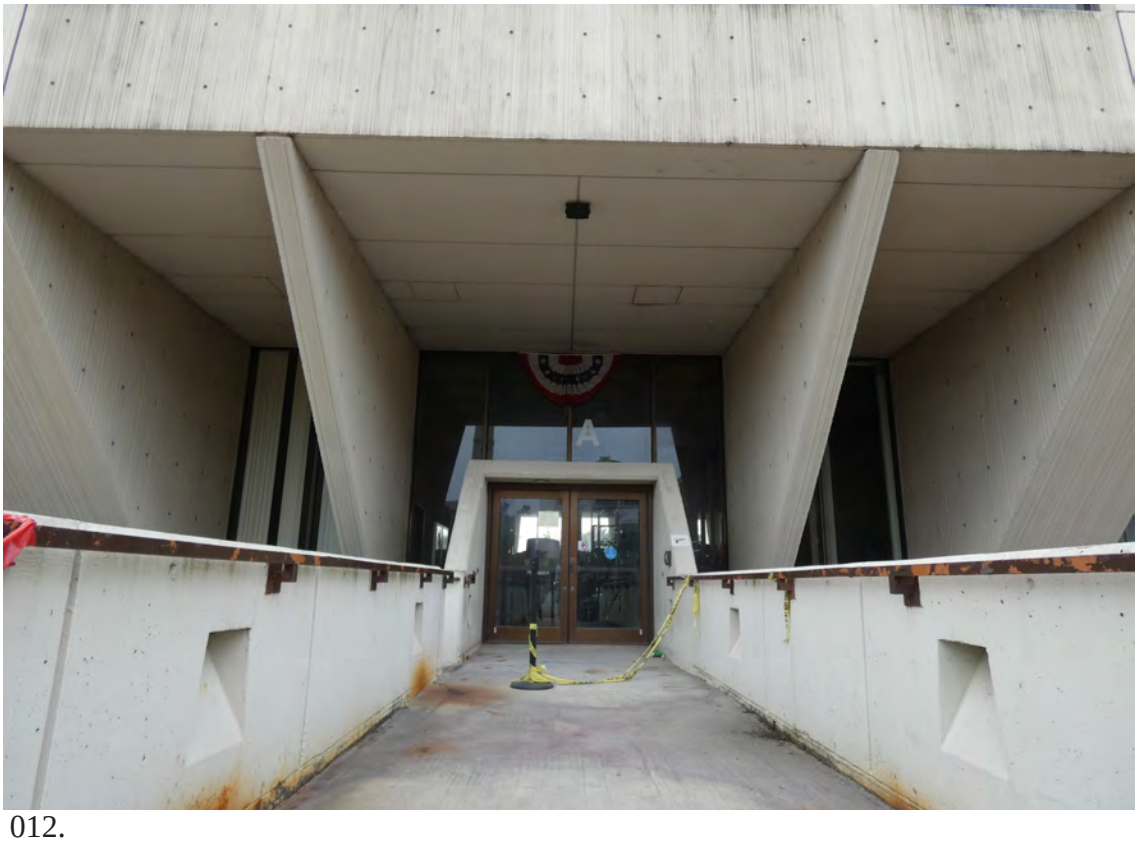

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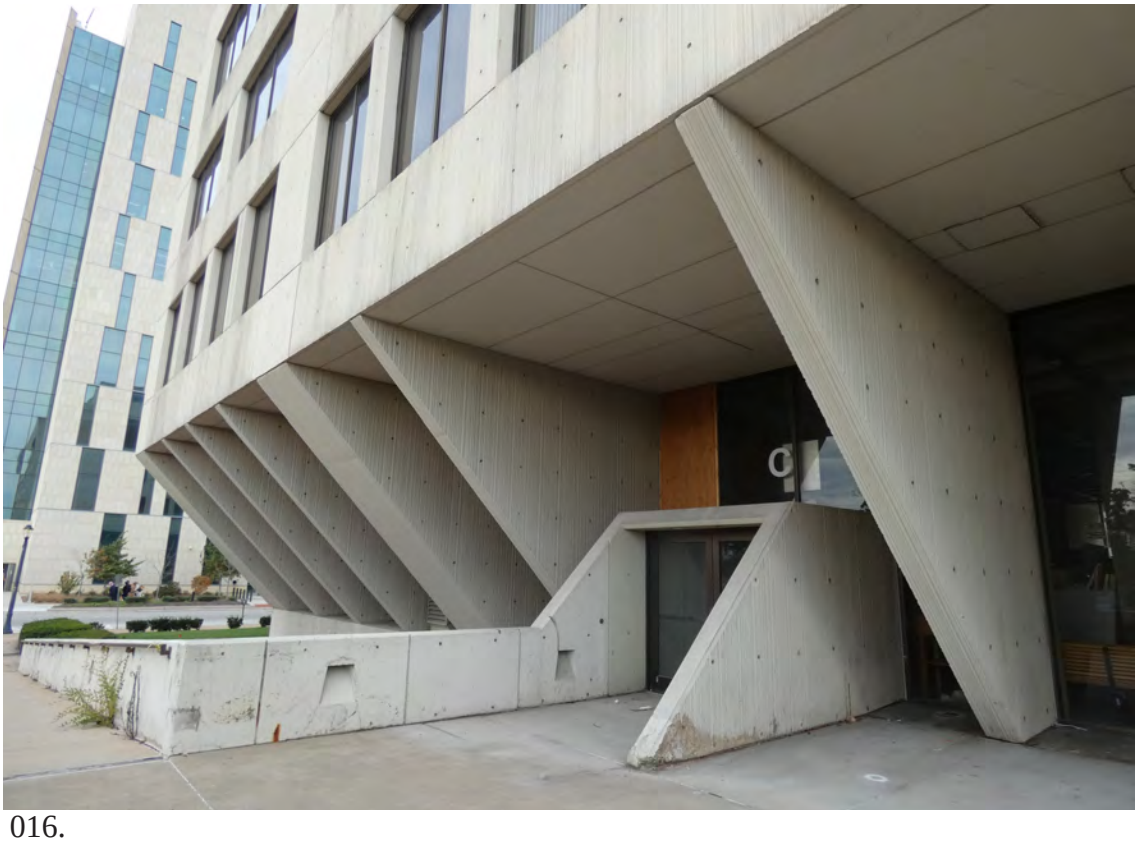

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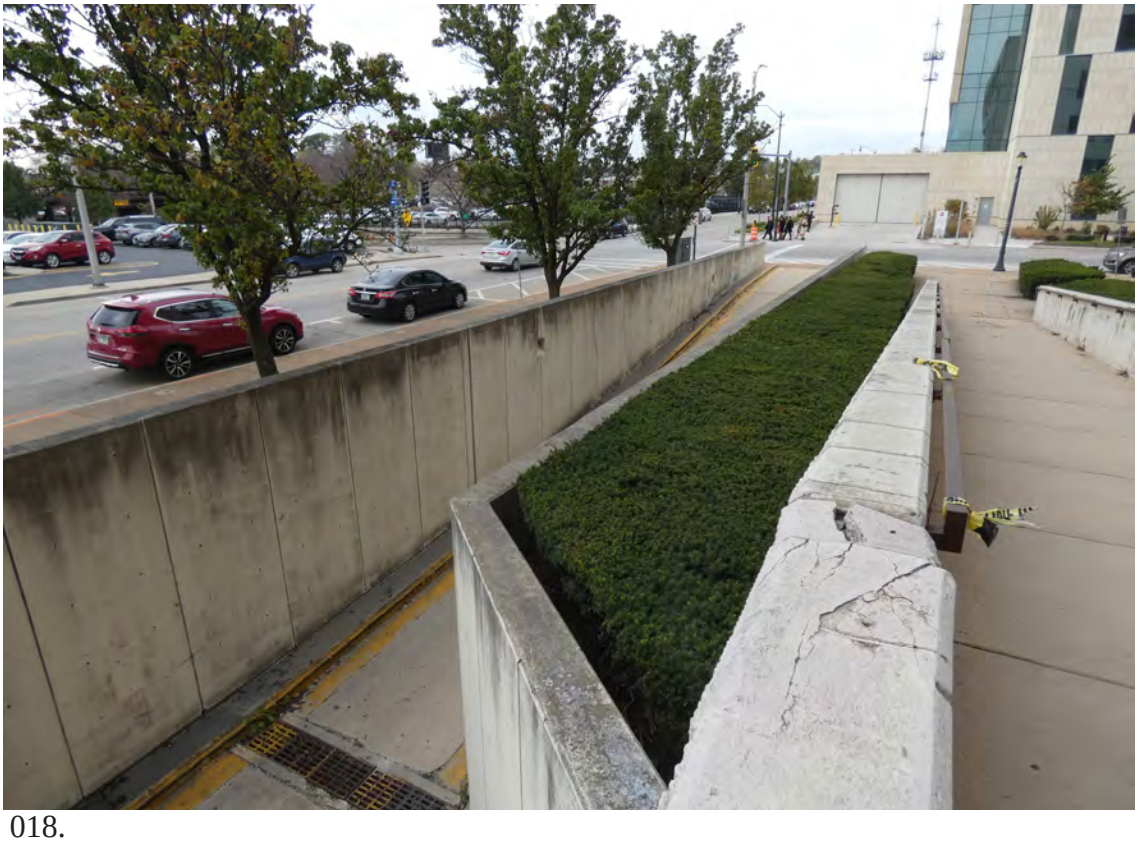

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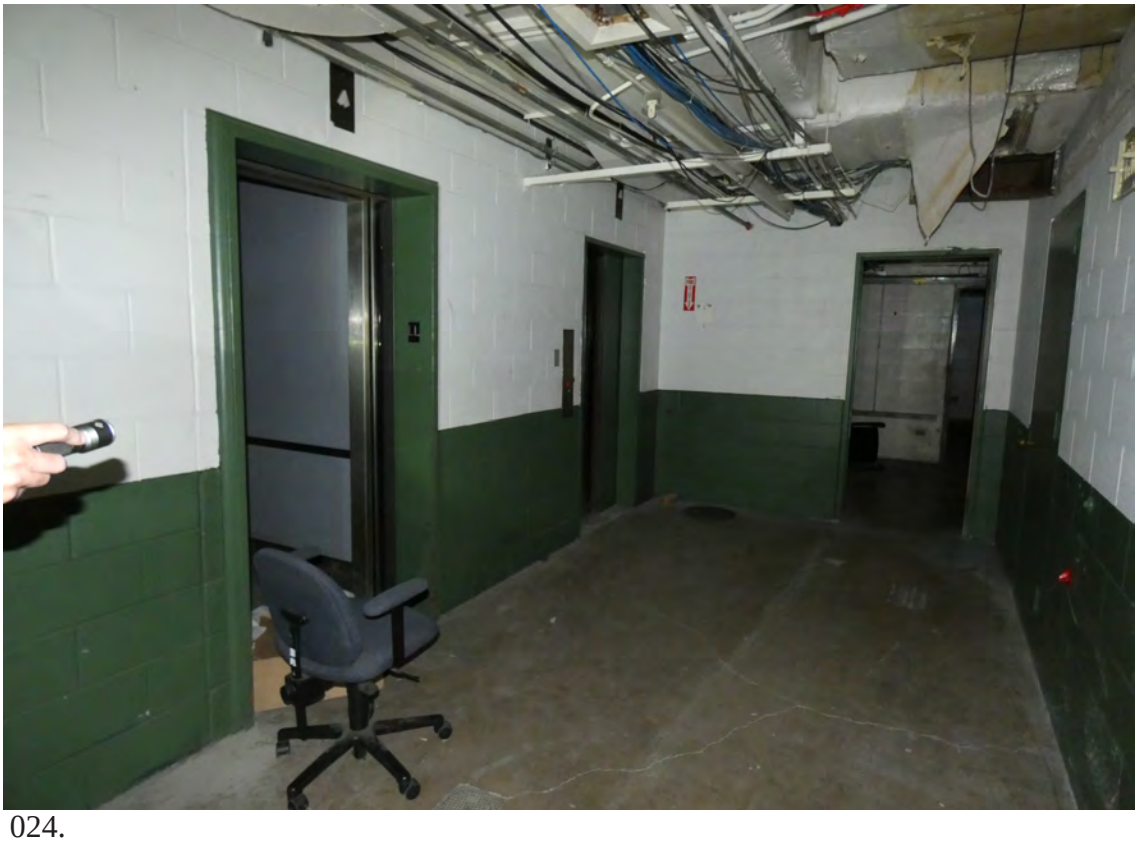

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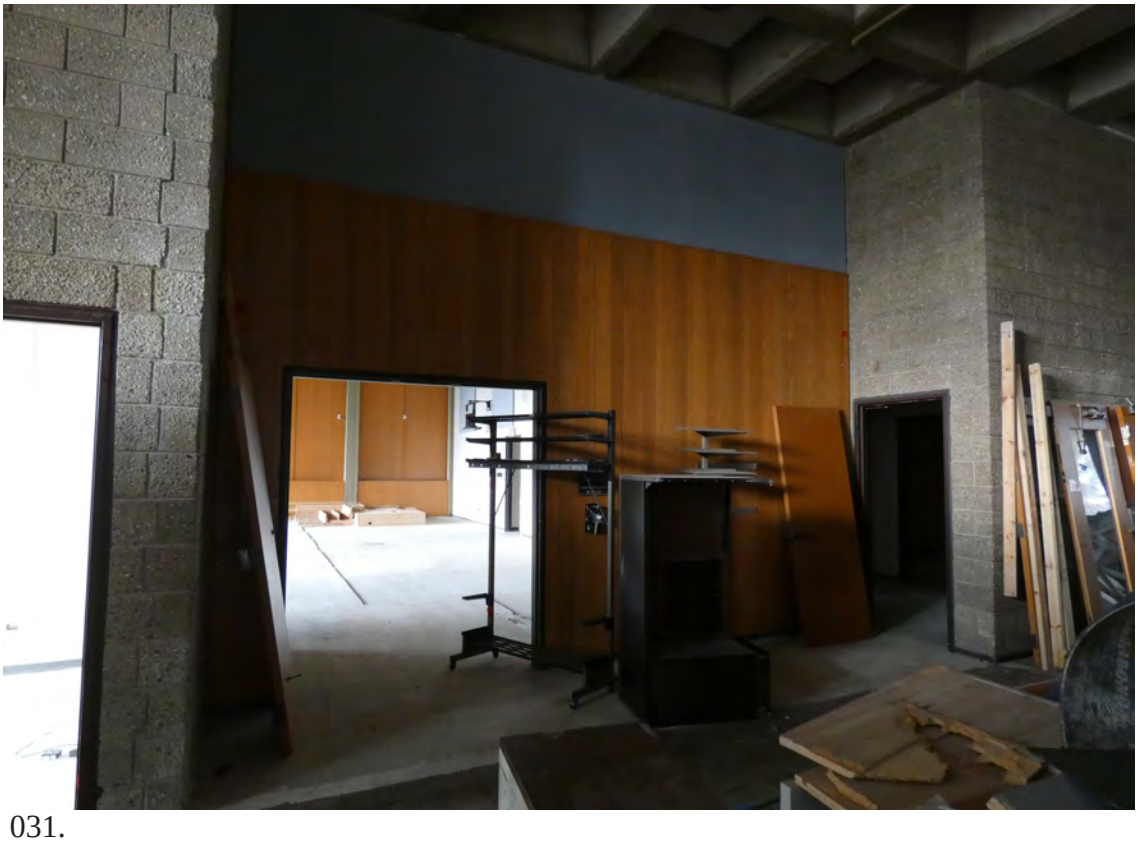

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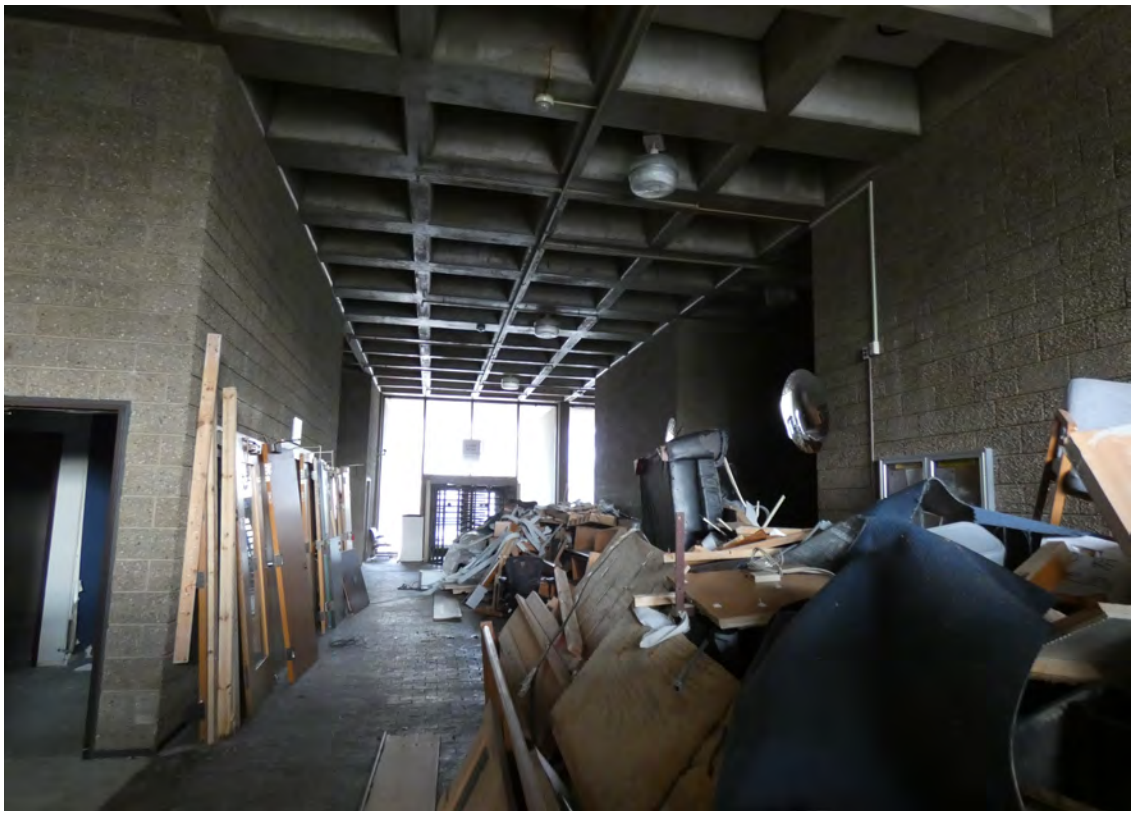

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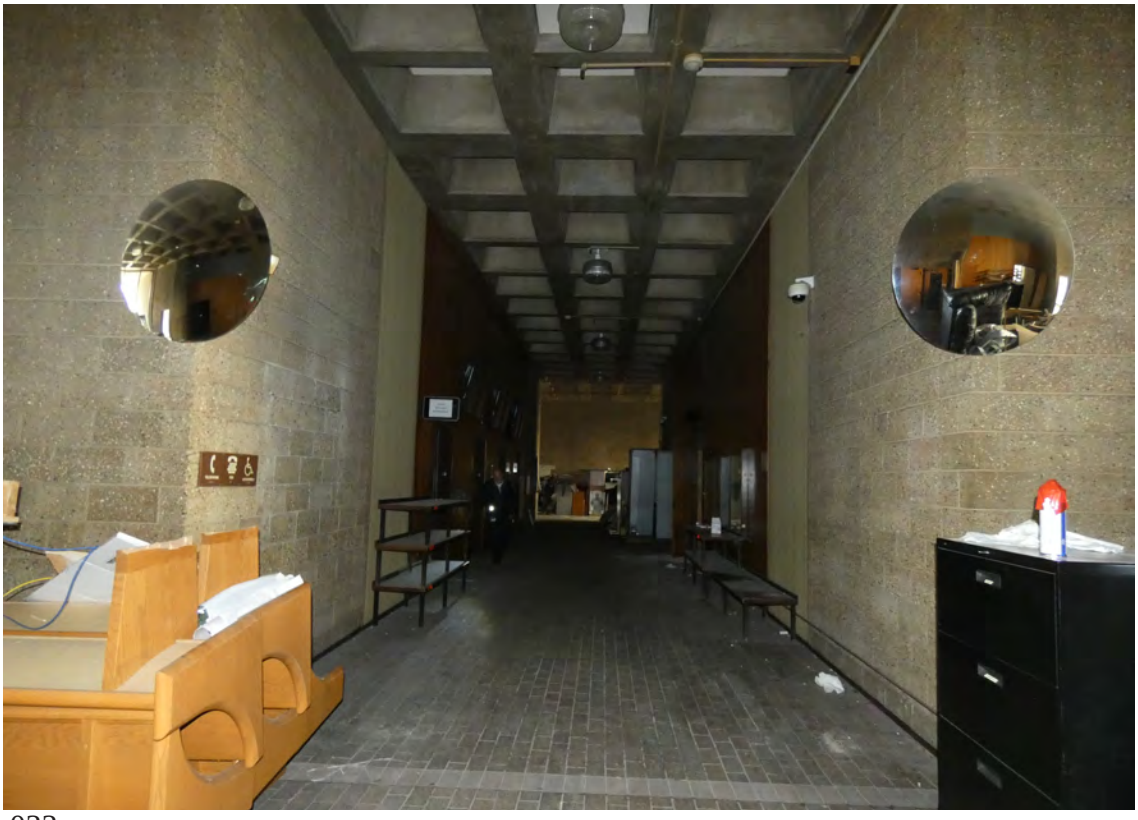

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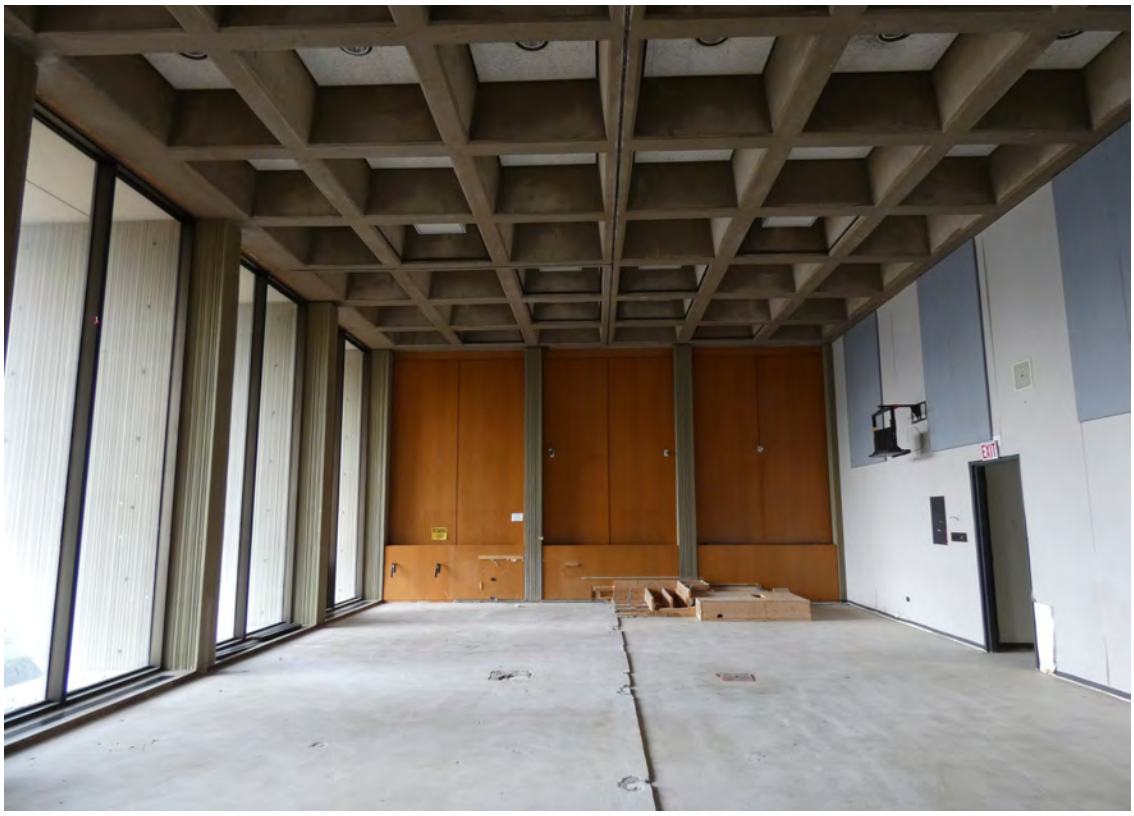

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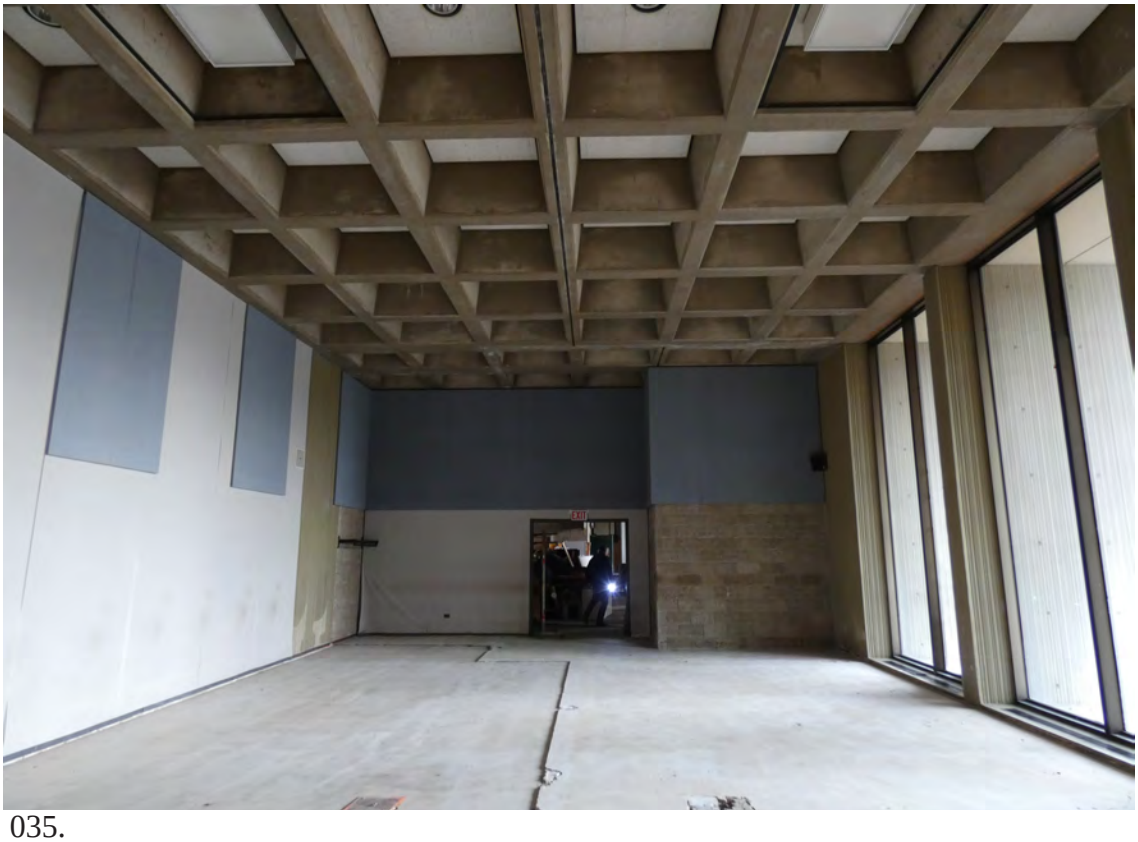

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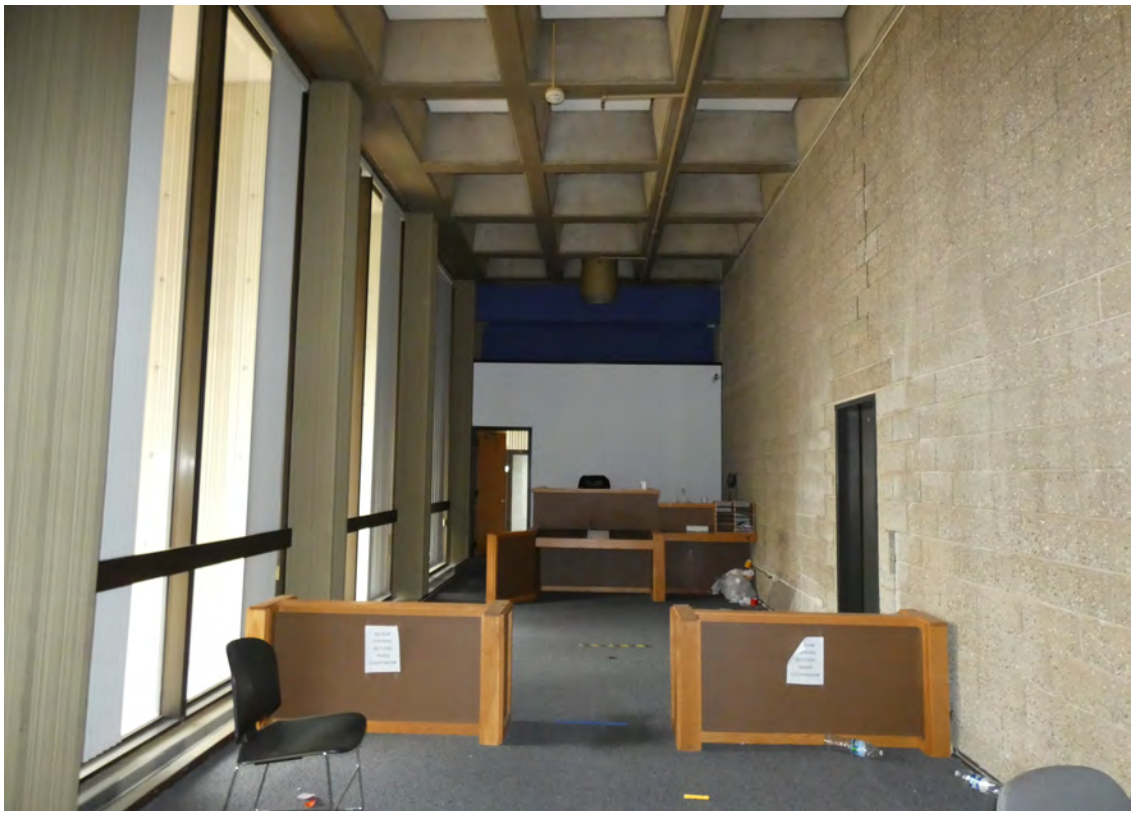

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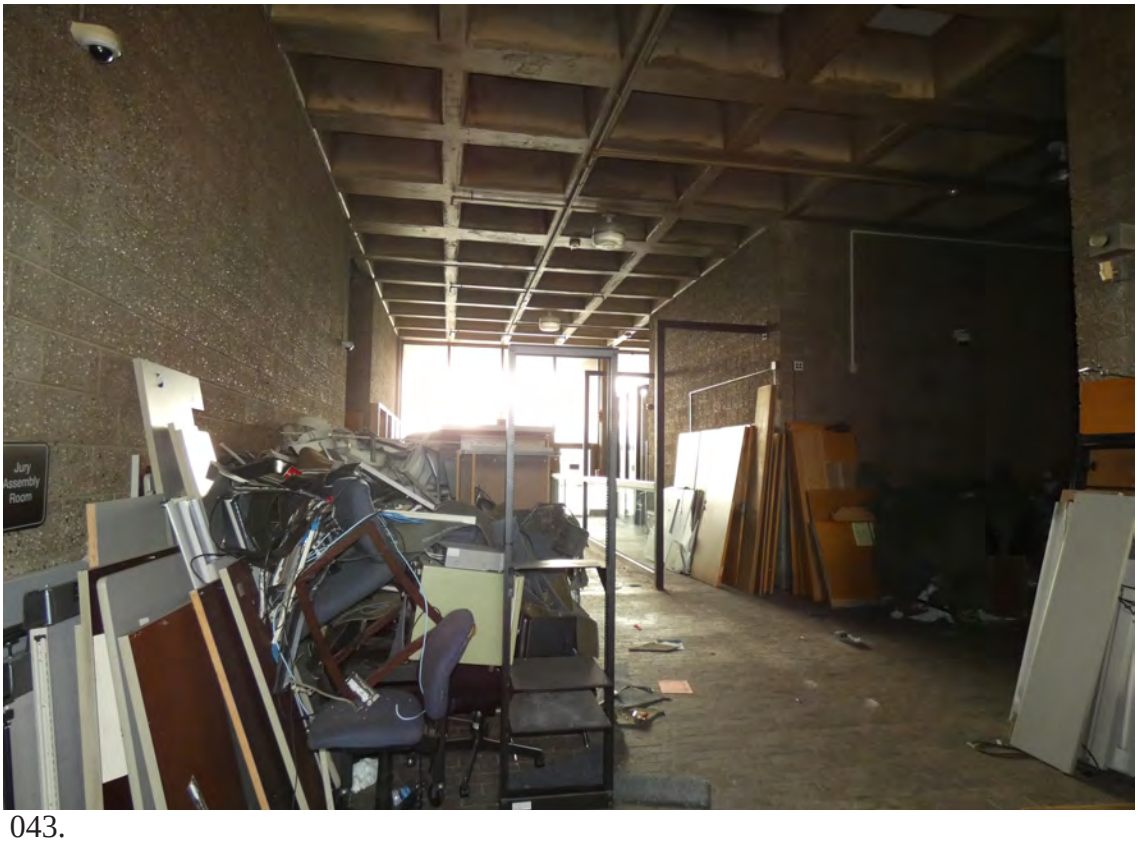

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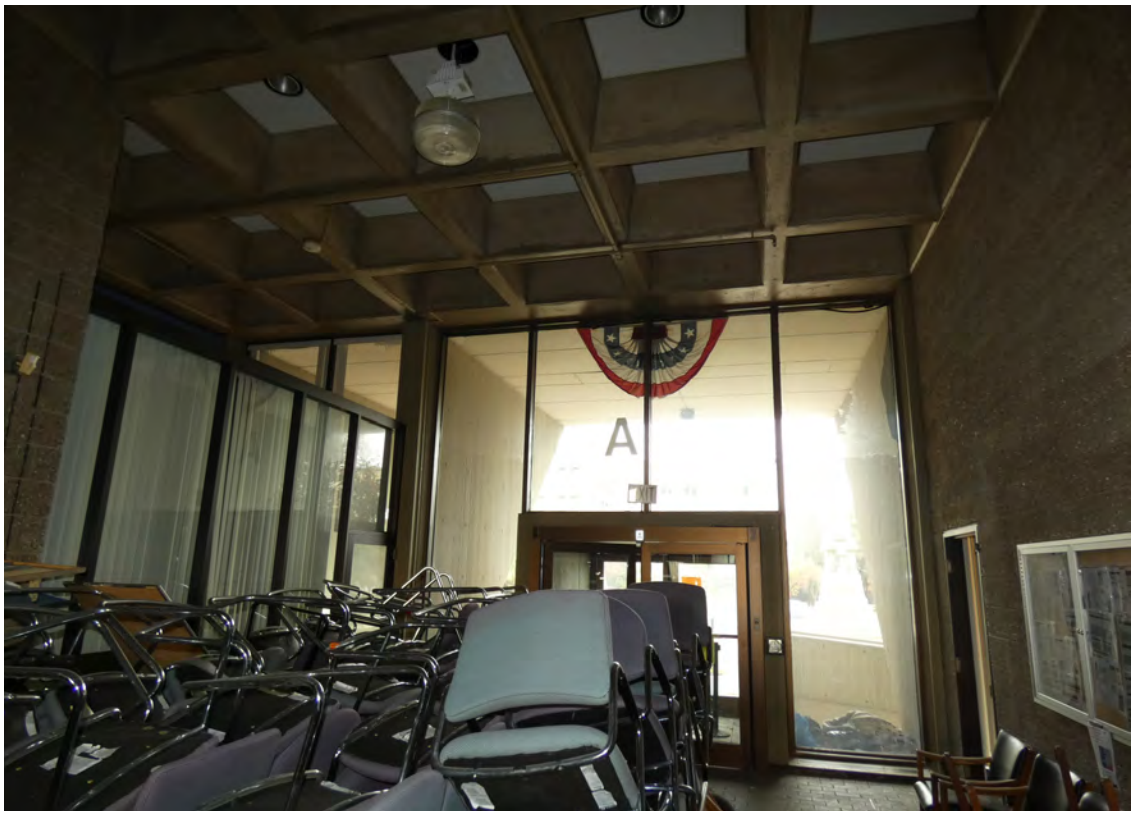

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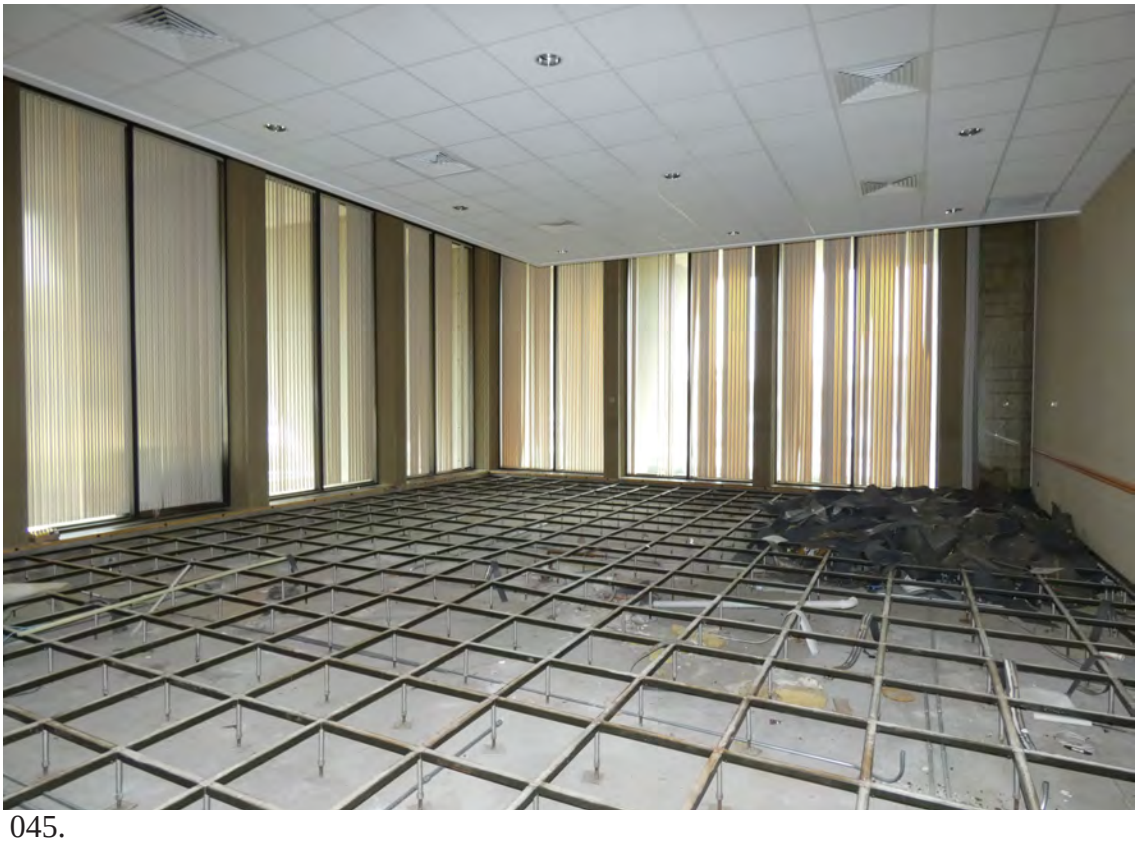

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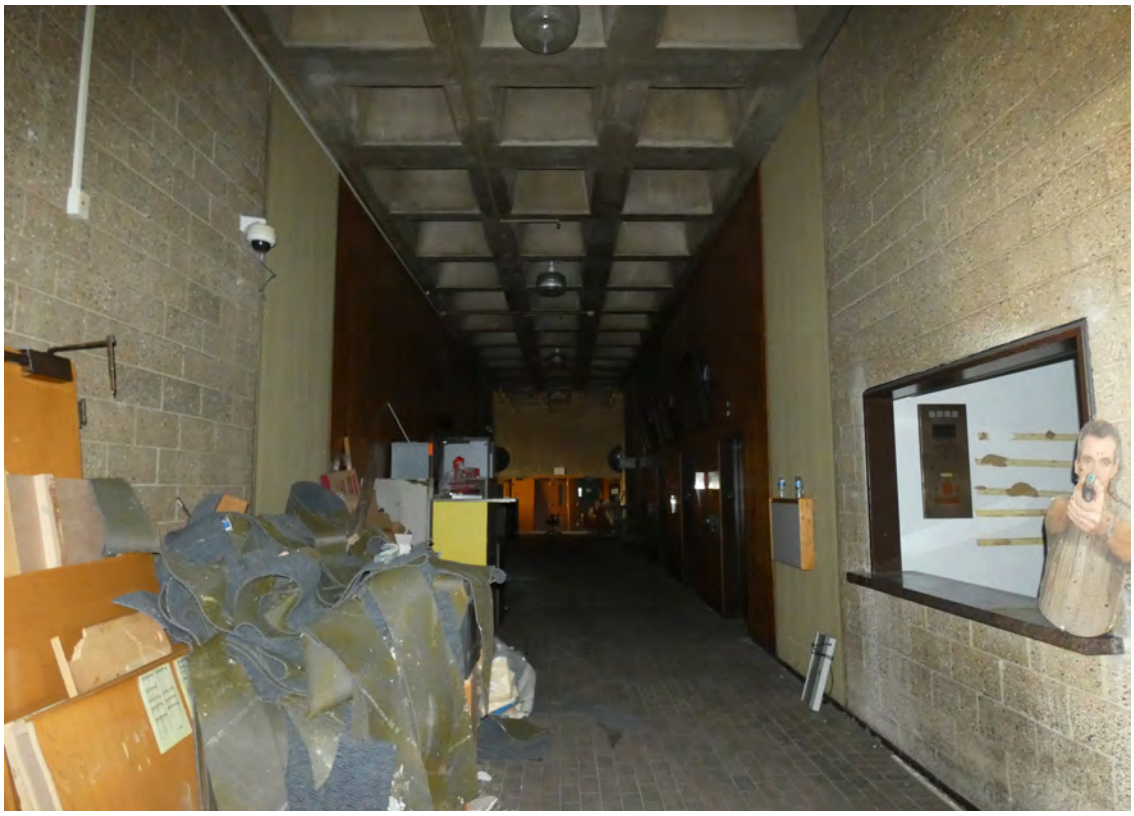

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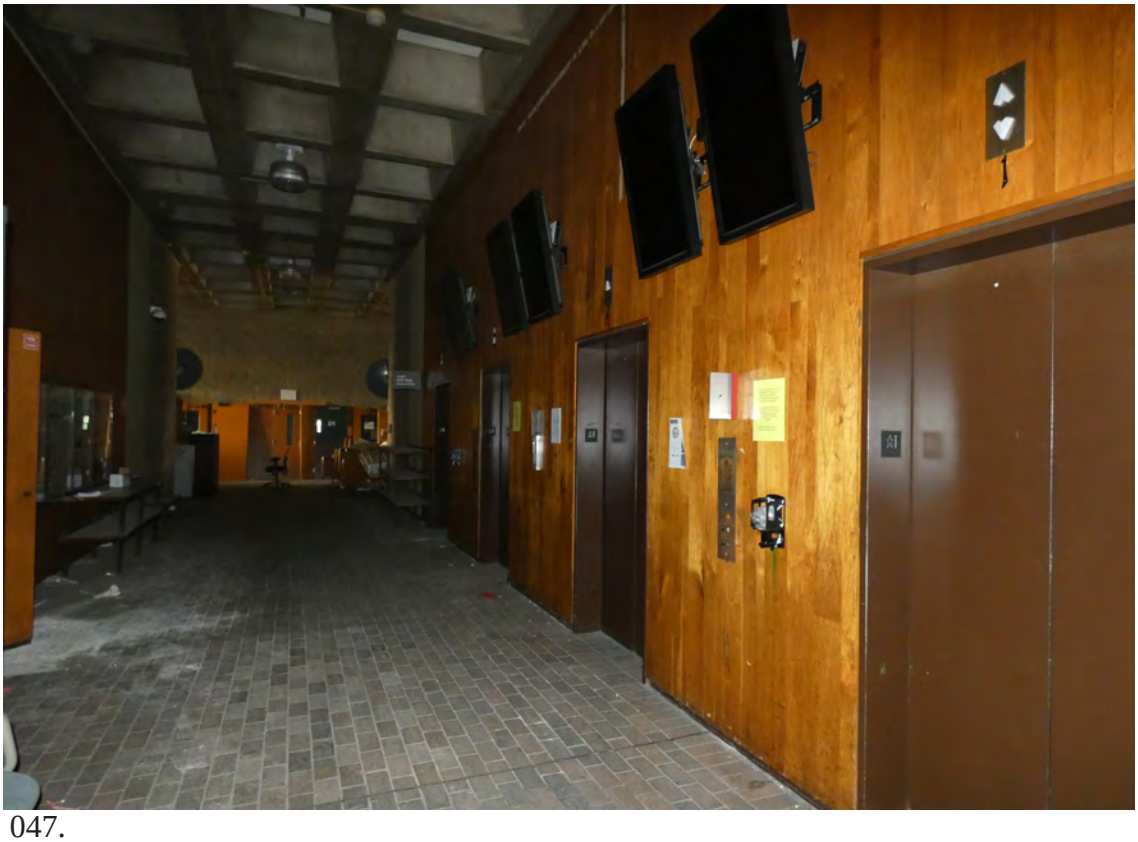

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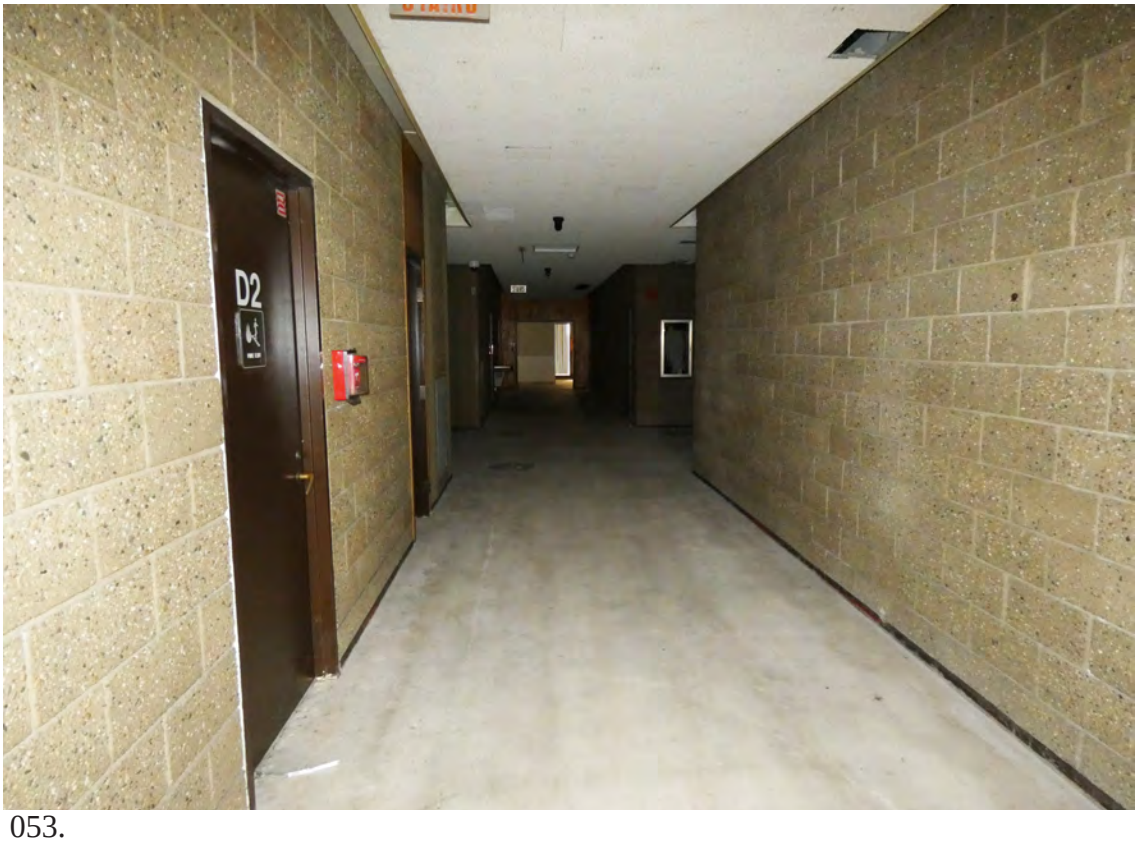

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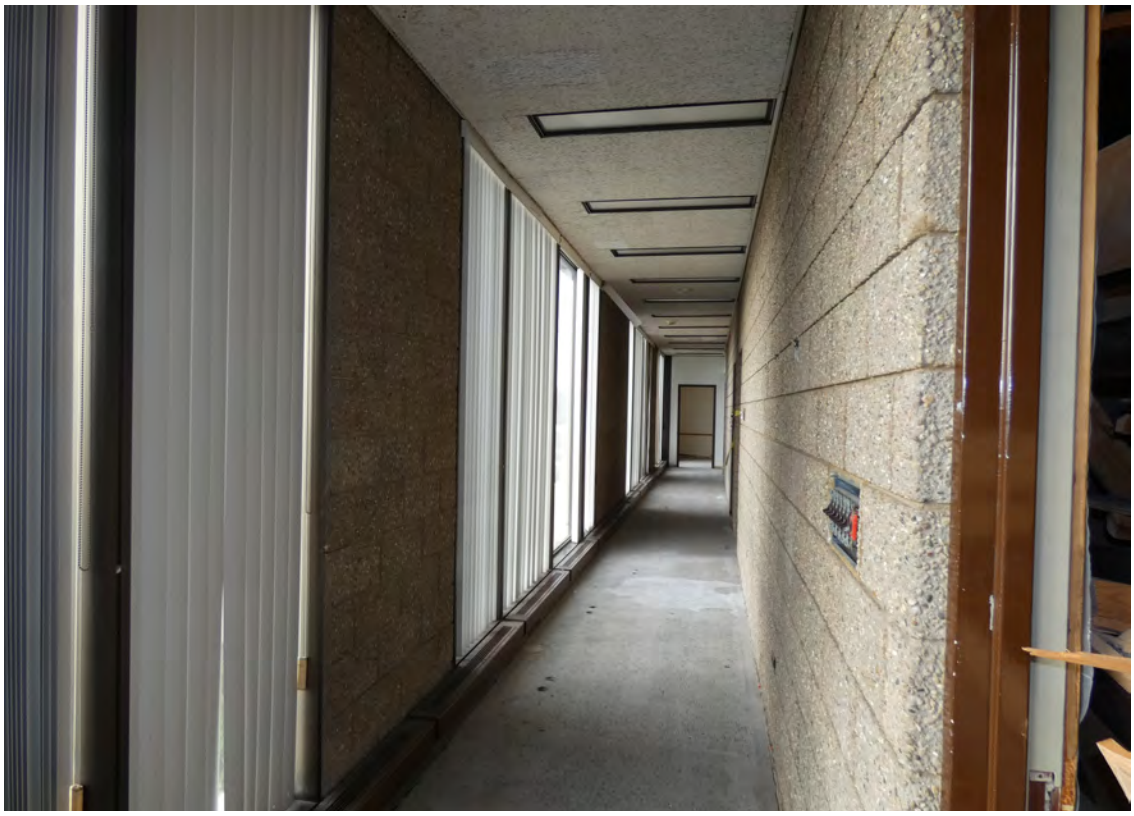

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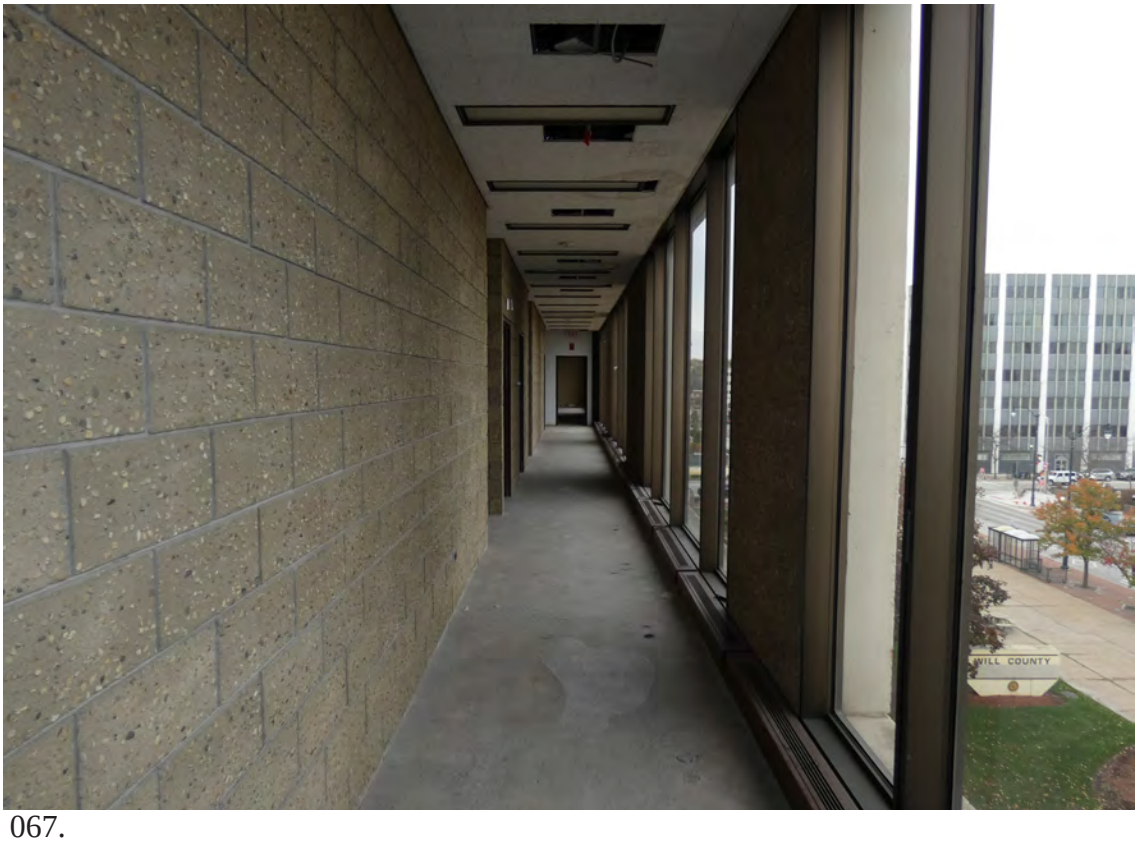

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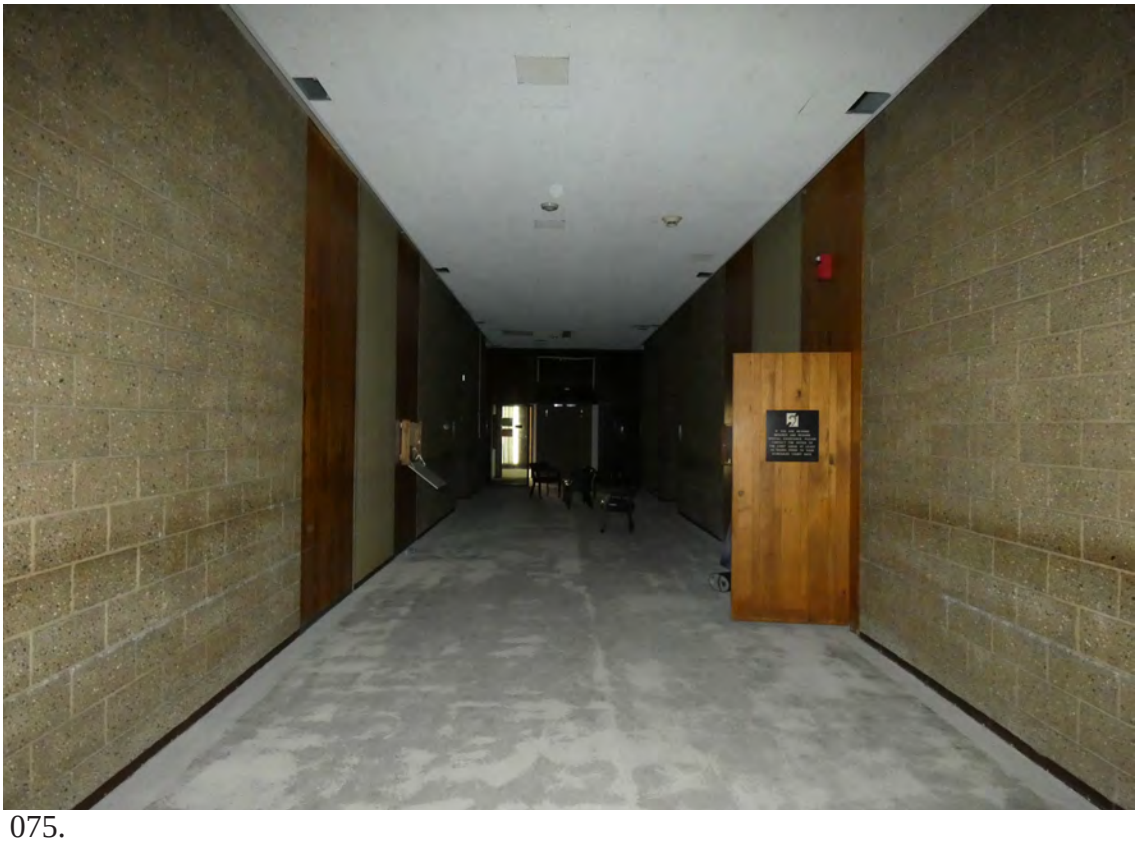
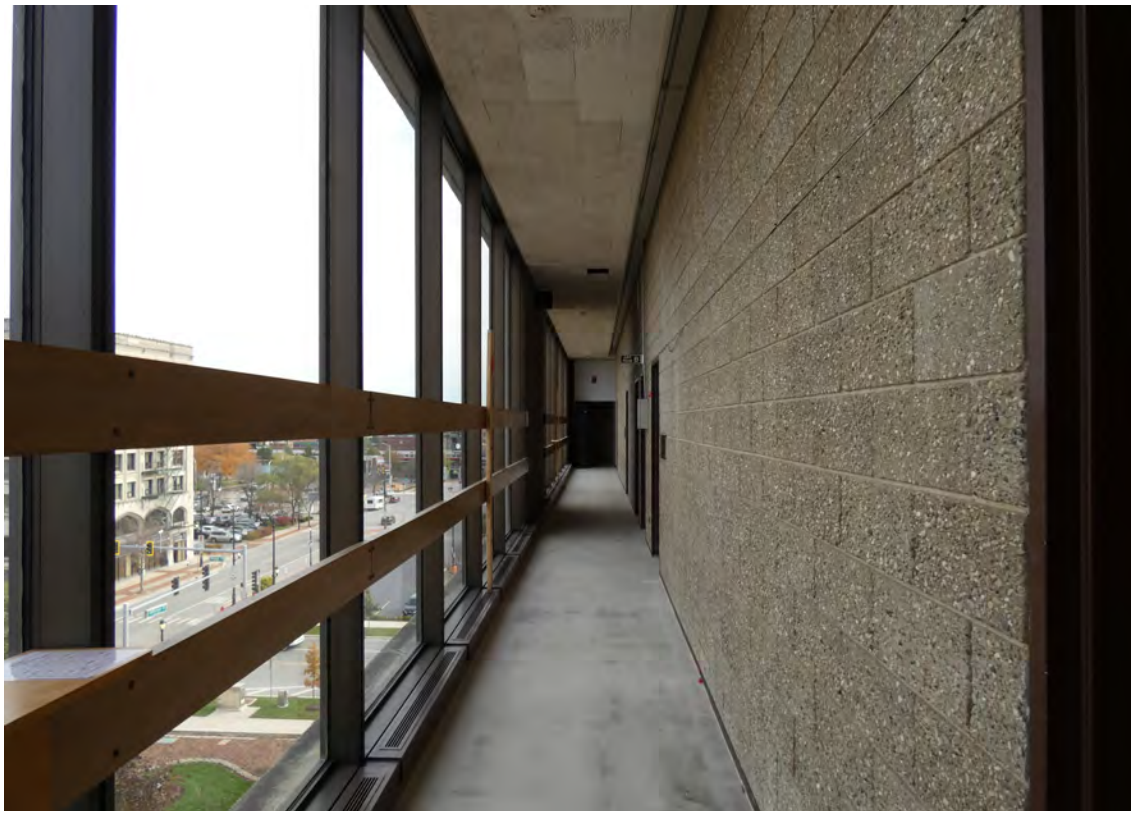
14 West Jefferson Street, Joliet, Will County, IL

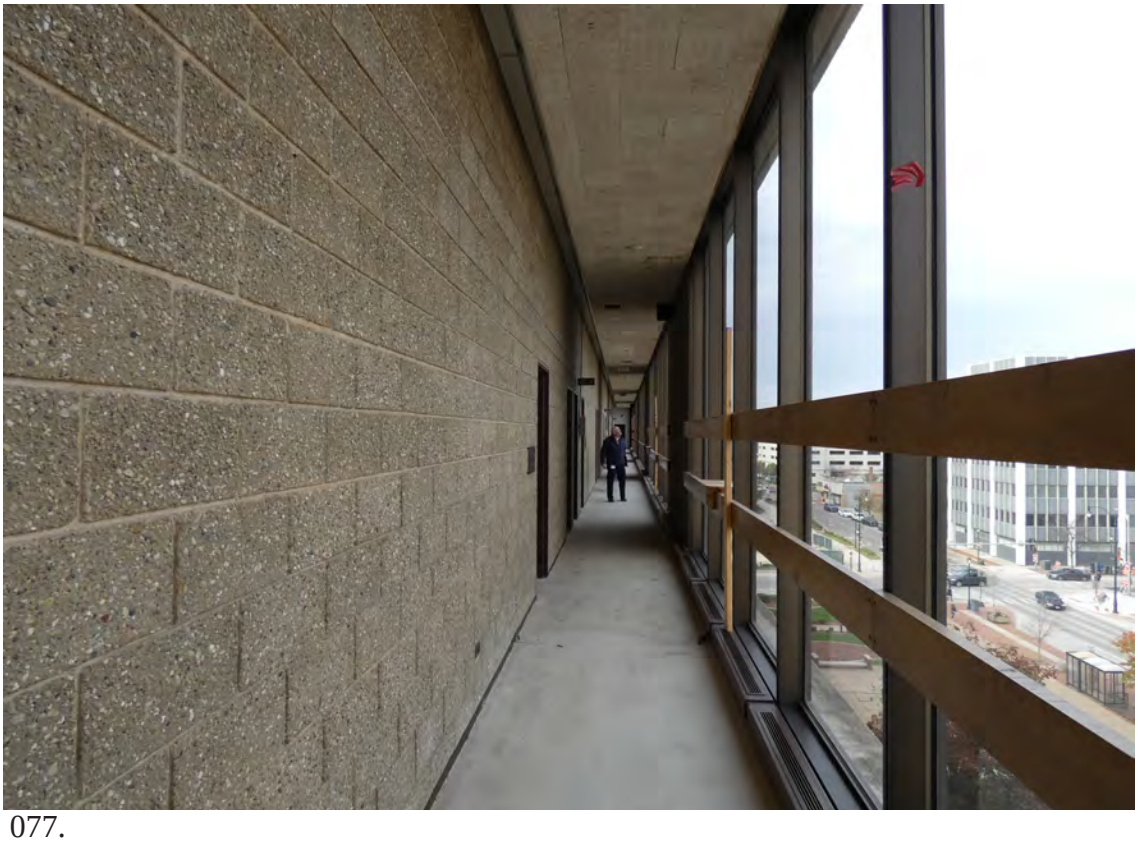
074.


075.

HIBS No. WI-2024-1
Field Photography
Will County Courthouse
14 West Jefferson Street, Joliet, Will County, IL



076.



077.

HIBS No. WI-2024-1
Field Photography
Will County Courthouse
14 West Jefferson Street, Joliet, Will County, IL

078.

079.

HIBS No. WI-2024-1
Field Photography
Will County Courthouse
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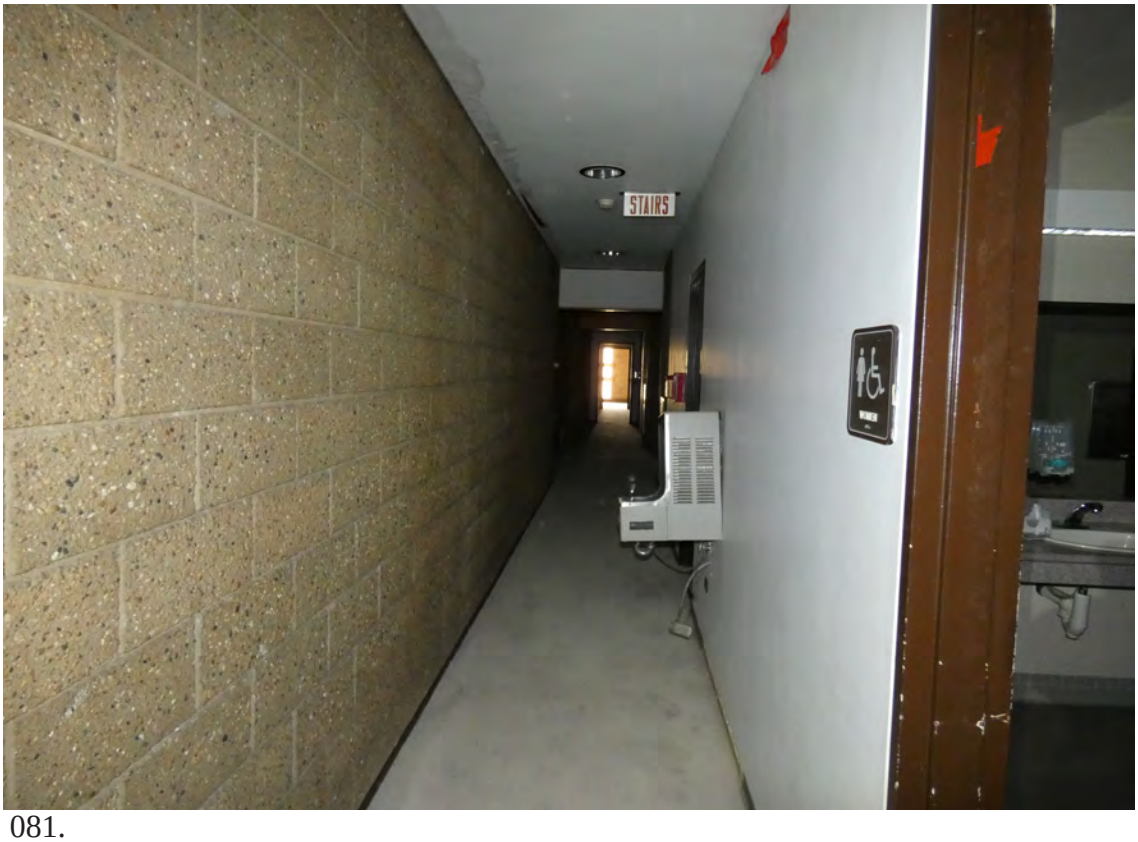
080.



081.

HIBS No. WI-2024-1
Field Photography
Will County Courthouse
14 West Jefferson Street, Joliet, Will County, IL

082.

083.

HISTORIC ILLINOIS BUILDING SURVEY

INDEX TO PHOTOGRAPHS

Will County Courthouse HIBS No. WI-2024-1
Joliet
Will County
Illinois

INDEX TO BLACK AND WHITE PHOTOGRAPHS

Leslie Schwartz, photographer, December 2023

WI-2024-1 -1	North and west facades, view southeast
WI-2024-1 -2	South and east facades, view northwest
WI-2024-1 -3	North façade with entrances, view southeast
WI-2024-1 -4	South façade, ground floor, view east
WI-2024-1 -5	Southwest corner detail, view east
WI-2024-1 -6	Lower level elevator lobby, view east
WI-2024-1 -7	Lower level day room, view north
WI-2024-1 -8	Ground floor elevator lobby, view east
WI-2024-1 -9	Ground floor lobby, north side, view west
WI-2024-1 -10	Ground floor lobby, east of elevator lobby, view north
WI-2024-1 -11	Ground floor meeting room, west side, view north
WI-2024-1 -12	Second floor offices, east side, view northeast
WI-2024-1 -13	Second floor offices, south side, view southwest

WI-2024-1 -14	Typical stair
WI-2024-1 -15	Third floor, center corridor west of elevator lobby, view north
WI-2024-1 -16	Third floor, north corridor, view west
WI-2024-1 -17	Third floor, northeast courtroom, view south
WI-2024-1 -18	Fourth floor, central corridor and elevator lobby, view west
WI-2024-1 -19	Fourth floor, central corridor, view west
WI-2024-1 -20	Fourth floor, north corridor, view west
WI-2024-1 -21	Fourth floor, south corridor, view east
WI-2024-1 -22	Fourth floor, typical courtroom, view north
WI-2024-1 -23	Fourth floor, typical courtroom, view south
WI-2024-1 -24	Fourth floor, south meeting room, view northwest
WI-2024-1-25	South and west elevations of new Will County Courthouse, c. 1970 (Joliet Area Historical Museum)
WI-2024-1-26	North and east elevations of Will County Courthouse, c. 1970 (Joliet Area Historical Museum)


hicago st


EXIT


STAIRS


EXIT

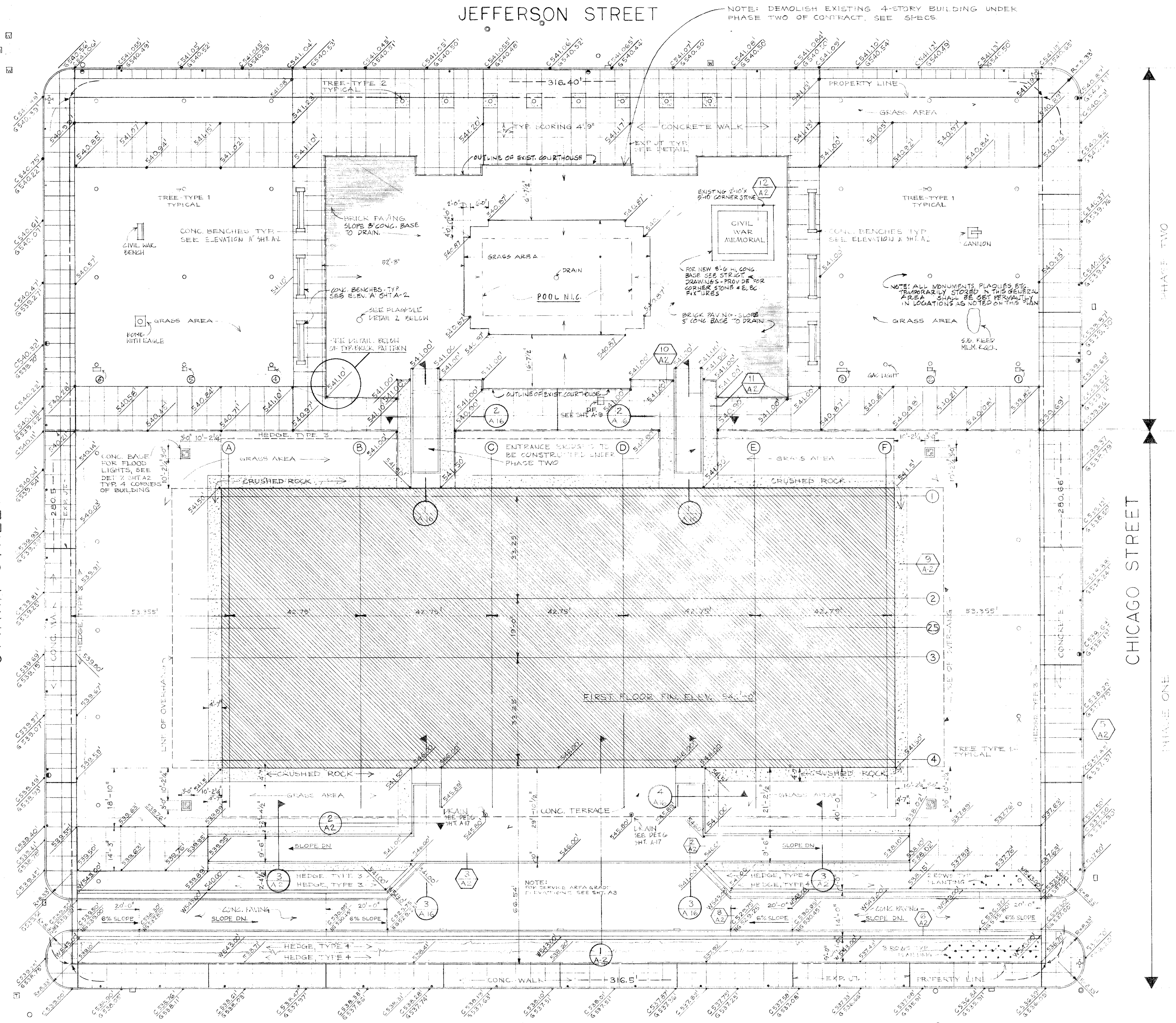

C

COUNTY BUILDING

PUBLIC BUILDING COMMISSION
JOLIET · WILL COUNTY · ILLINOIS

KRUEGEL · HEALY · MOORE — architects · engineers
C. F. MURPHY ASSOCIATES — architects · engineers

drawing index



GENERAL NOTES

1. VERIFY SITE DIMENSIONS AND BUILDING LOCATION WITH SURVEY BY BELING ENGINEERING CONSULTANTS - DATED 12 APRIL 1965.
2. VERIFY LOCATIONS AND GRADE ELEVATIONS WITH SURVEY BY H.F. ALBERT DATED 31 OCTOBER 1962.
3. REMOVE ALL EXISTING PAVING, TREES, SHRUBS, ETC. UNDER PHASE TWO OF CONTRACT.
4. REMOVE AND REPLACE ALL EXISTING LIGHT POLES, PARKING METERS, DRAINS, HYDRANTS, ETC.
5. PLANTING SCHEDULE:

TYPE	NAME	COMMON NAME	SIZE	NUMBER	SPACING
1	PLATANUS AMERICANUS	SYCAMORE	5" DIA.	36	AS SHOWN
2	CERCIS CANADENSIS	REDBUD	3-3½" DIA.	8	AS SHOWN
3	TAXIS DENSIFORMIS	YEW	24" HIGH	AS SHOWN	30" O.C.
4	EUONYMUS "SARCOXIE"		18" HIGH	AS SHOWN	24" O.C.

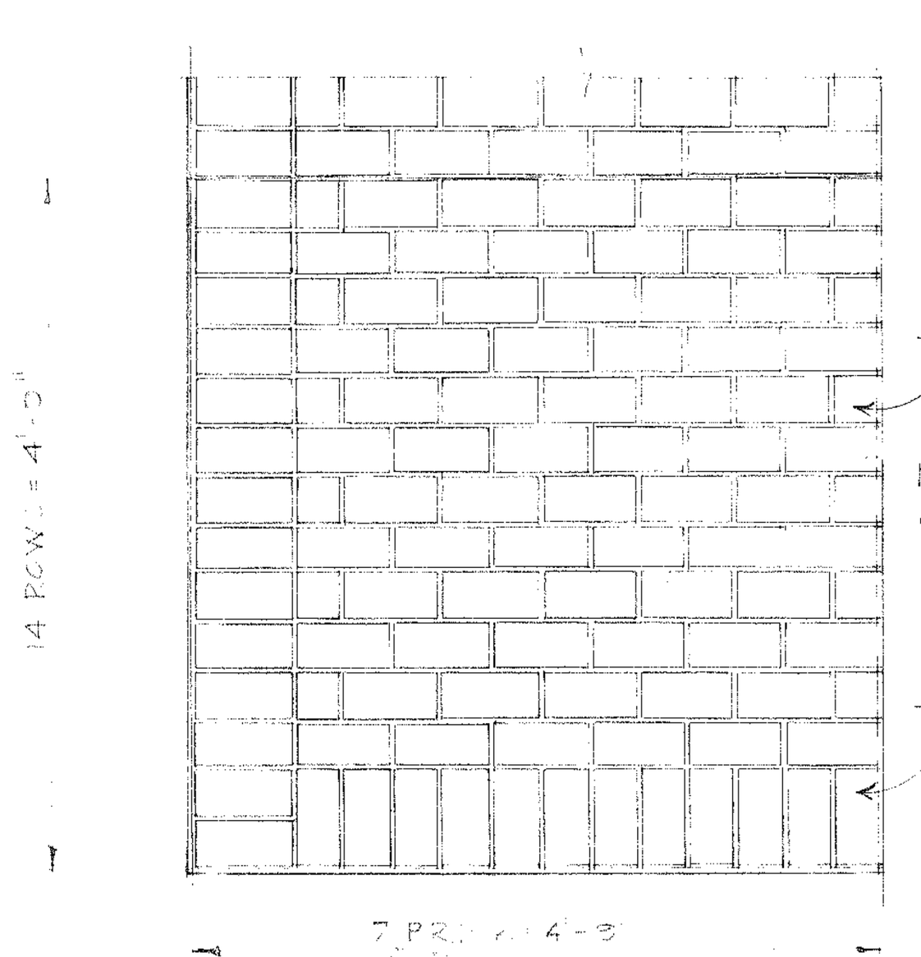
LEGEND & TOPO. ELEVATIONS

- G538.75' EXIST. GUTTER ELEVATION
- NG529.25' NEW GUTTER ELEVATION
- C539.25' NEW CURB ELEVATION
- W544.00' FINISHED RETAINING WALL ELEVATION
- 546.00' NEW FINISHED ELEVATION
- EXIST. PARKING METER (REINSTALLED)
- EXIST. MANHOLE (SEWER)
- EXIST. CATCH BASIN
- EXIST. INLET
- EXIST. LIGHT POLE (TO REMAIN)
- EXIST. HYDRANT
- W WATER GATE VALVE
- T TELEPHONE MANHOLE
- E ELECTRIC MANHOLE

MONUMENTS.
1. K.S. FLOWER MEM. PLAQUE
2. W.E. HARWOOD MEM. PLAQUE
3. N.D. ELWOOD MEM. PLAQUE
4. WORLD WAR BOYS MEM. PLAQUE
5. L. DIBELL MEM. PLAQUE
6. BARTLESON POST G.A.R. PLAQUE

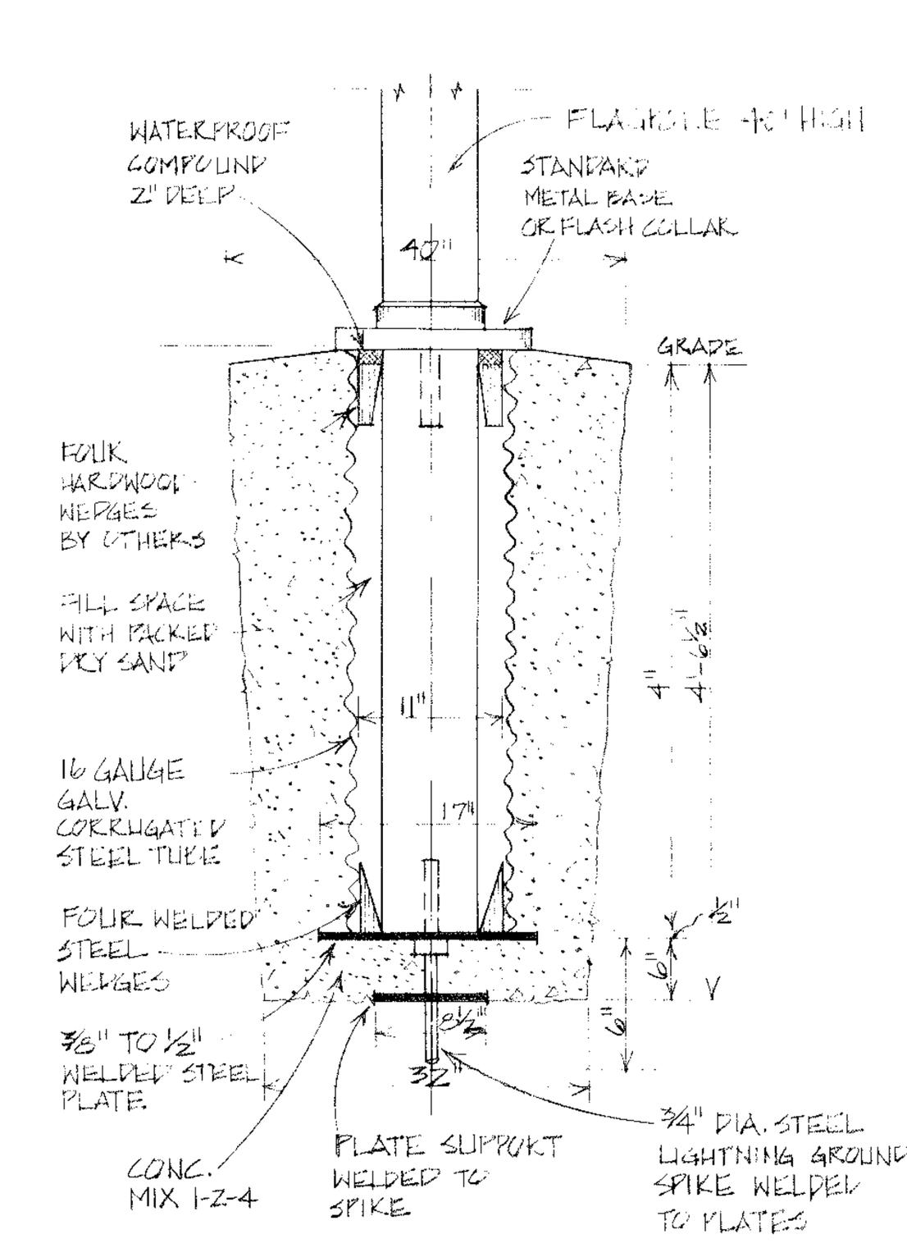
SITE PLAN

SCALE 1/16" = 1'-0"



DETAIL 1 TYPICAL BRICK PAVING PATTERN

SCALE 3/4" = 1'-0"



DETAIL 2 FLAGPOLE FOUNDATION

NO SCALE

MATERIAL LEGEND

- EARTH
- COMPACTED FILL OR GRAVEL
- SAND OR LIGHTWEIGHT CONCRETE FILL
- CONCRETE
- CONCRETE BLOCK — NOTE: SEE ROOM FINISH SCHEDULE AND SPECIFICATIONS FOR SPECIAL FINISH
- BRICK
- STEEL GRILLE
- STEEL STUD PARTITION WITH GYPSUM WALLBOARD
- RIGID INSULATION
- JOINT FILLER AS NOTED
- WOOD BLOCKING
- FINISHED HARDWOOD
- PLYWOOD VENEER
- STEEL
- ALUMINUM
- PLASTER
- ACOUSTICAL TILE
- [illegible]

ABBREVIATIONS

[illegible]	ACOUSTICAL TILE	[illegible]	[illegible]
AP.	ACCESS PANEL	[illegible]	[illegible]
ALUM	ALUMINUM	[illegible]	[illegible]
BRK.	BRICK	M	[illegible]
[illegible]	CERAMIC TILE	[illegible]	[illegible]
[illegible]	CONCRETE BLOCK	[illegible]	[illegible]
CLG.	CEILING	[illegible]	[illegible]
COMP	COMPOSITION	MET	METAL
CONC.	CONCRETE	MIN.	MINIMUM
CONT	CONTINUOUS	N.I.C.	NOT IN CONTRACT
CONTR.	CONTRACTOR	PLAS	PLASTER
CARP.	CARPET	PT	PAINT
DET.	DETAIL	[illegible]	[illegible]
EXP. JT.	EXPANSION JOINT	SP	[illegible]
EXP.	EXPOSED	[illegible]	[illegible]
EXT.	EXTRUDED	[illegible]	[illegible]
F.D.	FLOOR DRAIN	W.P.	WOOD PANELING
FIN.	FINISH	WD	WOOD

SYMBOL DESIGNATIONS

SYMBOL	TITLE
SECTION NUMBER; DIRECTION TAKEN; DRAWING NUMBER (1 / A-6)	SECTION 2
DETAIL NUMBER; AREA DETAILED; DRAWING NUMBER (1 / A-5)	DETAIL 5
DIRECTION OF ELEV.; ELEVATION; DRAWING NUMBER (A / A-5)	ELEVATION A
'B' LABEL; DOOR NO.-SEE SCHEDULE (333); SEE SHT. A-21	WOOD COUNTER AS NOTED ON PLAN; WOOD COUNTER TYPE-SEE SHT A-27

NO.	DATE	REMARKS

REVISIONS

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4 EAST CLINTON STREET · JOLIET, ILLINOIS

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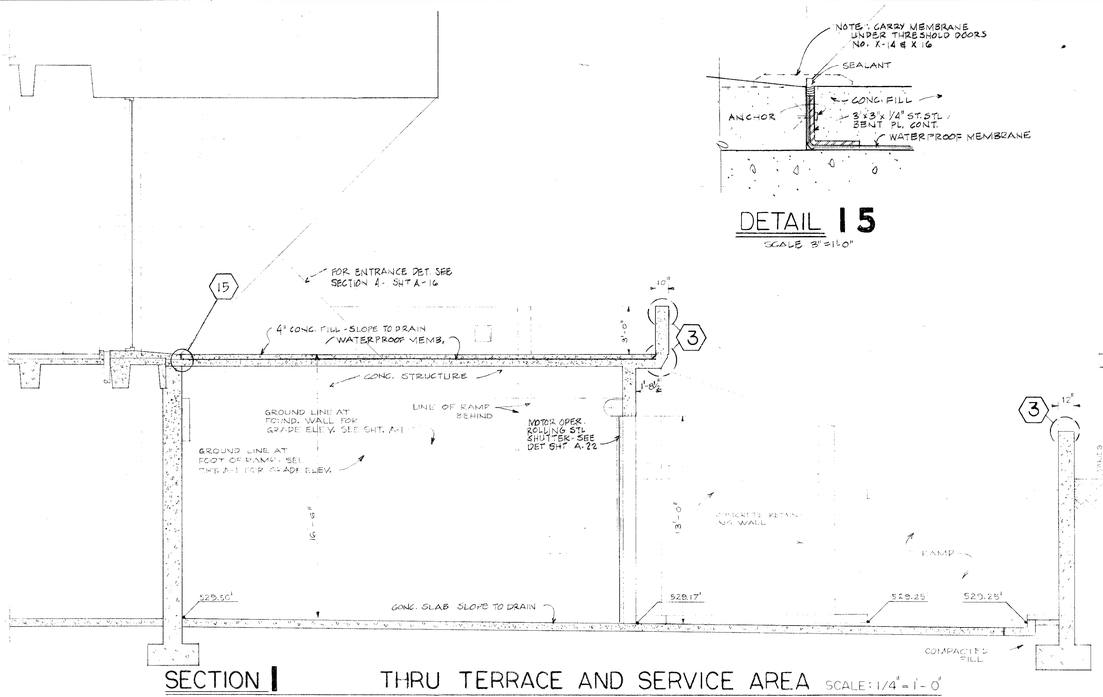
ARCHITECTS · ENGINEERS
224 SOUTH MICHIGAN AVENUE · CHICAGO 4, ILLINOIS

SITE PLAN & GENERAL NOTES

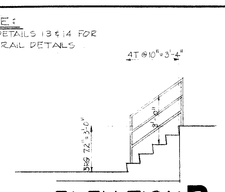
JOB NUMBER	SCALE	DRAWN	CHECKED	APPROVED	DATE	SHEET NUMBER
2070E	1/16" = 1'-0"	D.N.W	H.N	C.F.M.	JULY 6, 1965	A1



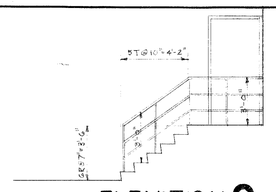
SECTION 1 THRU TERRACE AND SERVICE AREA SCALE: 1/4"=1'-0"

DETAIL 15
SCALE 3"=1'-0"

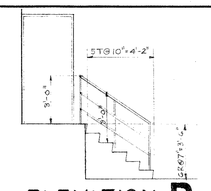
NOTE:
SEE DETAILS 13 & 14 FOR HANDRAIL DETAILS



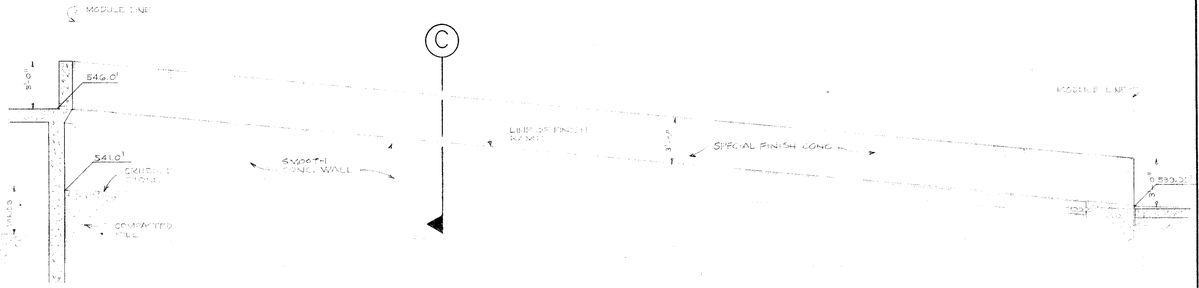
ELEVATION B
SCALE 1/4"=1'-0"



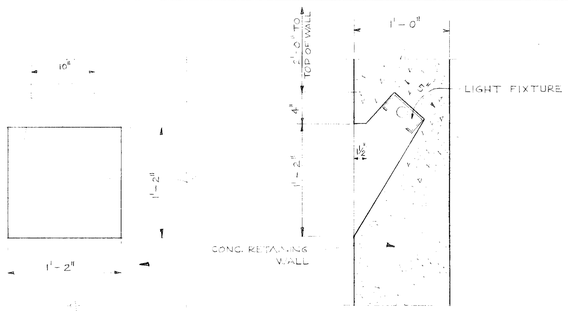
ELEVATION C
SCALE 1/4"=1'-0"



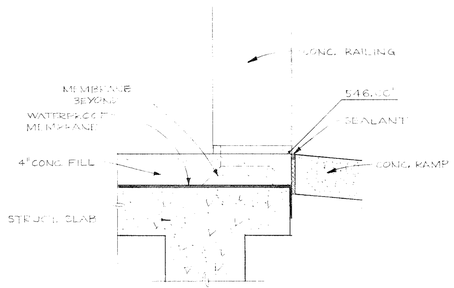
ELEVATION D
SCALE 1/4"=1'-0"



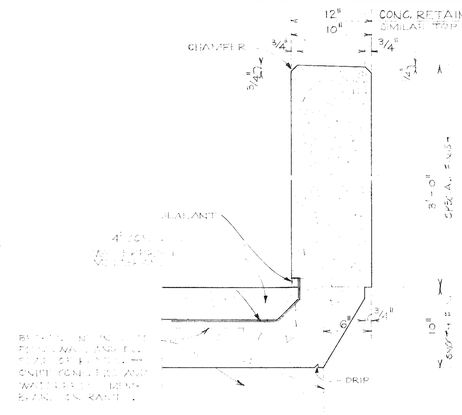
SECTION 2 THRU TERRACE WALL LOOKING AT RAMP SCALE: 1/4"=1'-0"
EAST RAMP SIMILAR



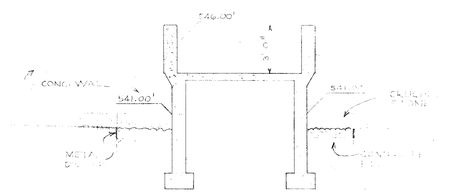
DETAIL 1 RECESSED LIGHT SCALE: 1 1/2"=1'-0"



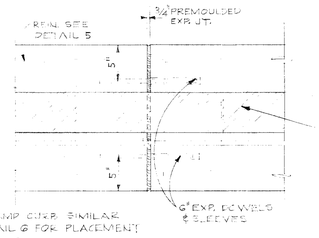
DETAIL 2 SCALE: 1 1/2"=1'-0"



DETAIL 3 THRU RAILING SCALE: 1 1/2"=1'-0"

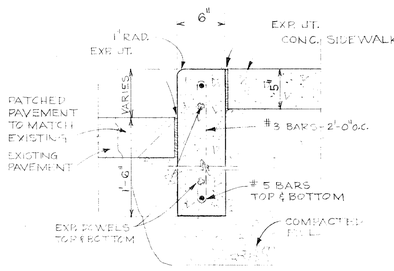


SECTION 3 THRU RAMP SCALE 1/4"=1'-0"

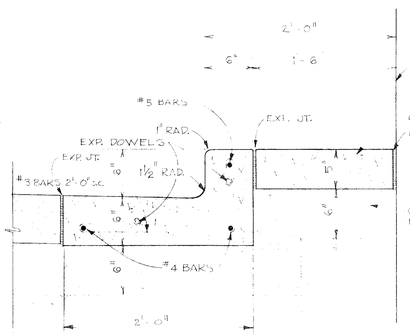


NOTE: RAMP CURB SIMILAR SEE DETAIL 6 FOR PLACEMENT OF DOWELS.

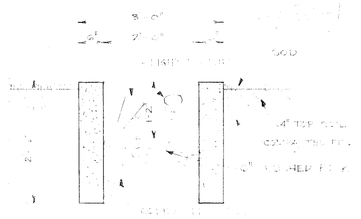
DETAIL 4 CURB EXP. JT.
SCALE: 1 1/2"=1'-0"



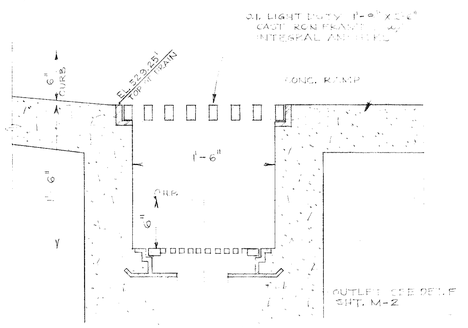
DETAIL 5 CURB
SCALE 1 1/2"=1'-0"



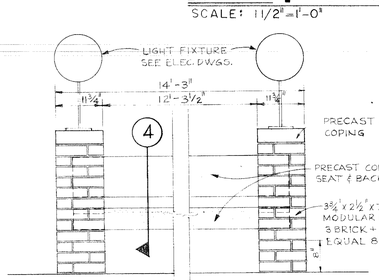
DETAIL 6 RAMP CURB & WALK
SCALE: 1 1/2"=1'-0"



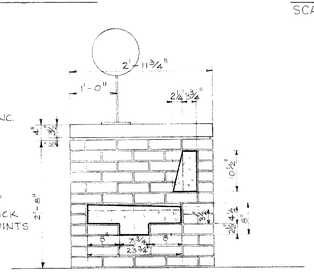
DETAIL 7 CORNER LIGHT
SCALE: 3/4"=1'-0"



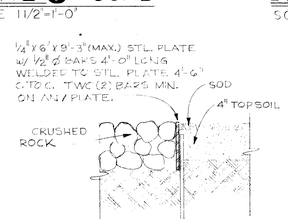
DETAIL 8 TRENCH DRAIN SCALE: 1 1/2"=1'-0"



ELEVATION A BENCH
SCALE 3/4"=1'-0"

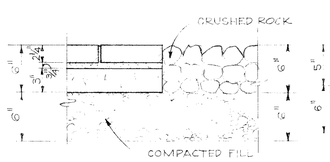


SECTION 4
SCALE 3/4"=1'-0"



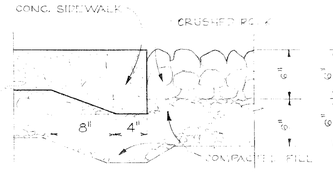
METAL EDGING

DETAIL 9
SCALE: 1 1/2"=1'-0"



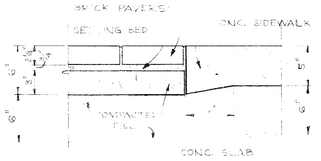
BRICK & ROCK

DETAIL 10
SCALE: 1 1/2"=1'-0"



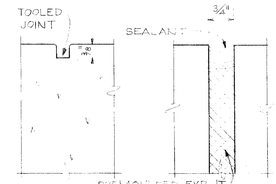
SIDEWALK & ROCK

DETAIL 11
SCALE: 1 1/2"=1'-0"

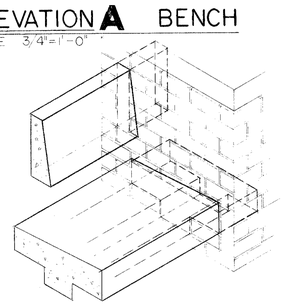


BRICK & SIDEWALK

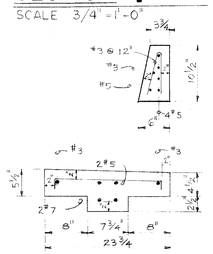
DETAIL 12
SCALE: 1 1/2"=1'-0"



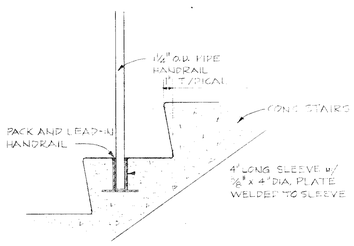
CONTROL JT. EXP. JT.
SIDEWALK DETAILS
SCALE HALF FULL SIZE



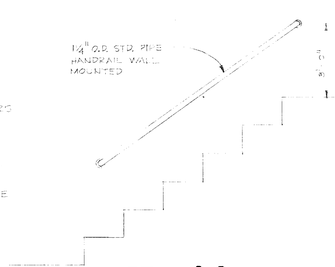
BENCH DETAIL
NO SCALE



REIN. DIAGRAMS
SCALE 1"=1'-0"



DETAIL 13
SCALE 1 1/2"=1'-0"



DETAIL 14
NO SCALE

NO.	DATE	REMARKS

REVISIONS

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PUBLIC BUILDING COMMISSION
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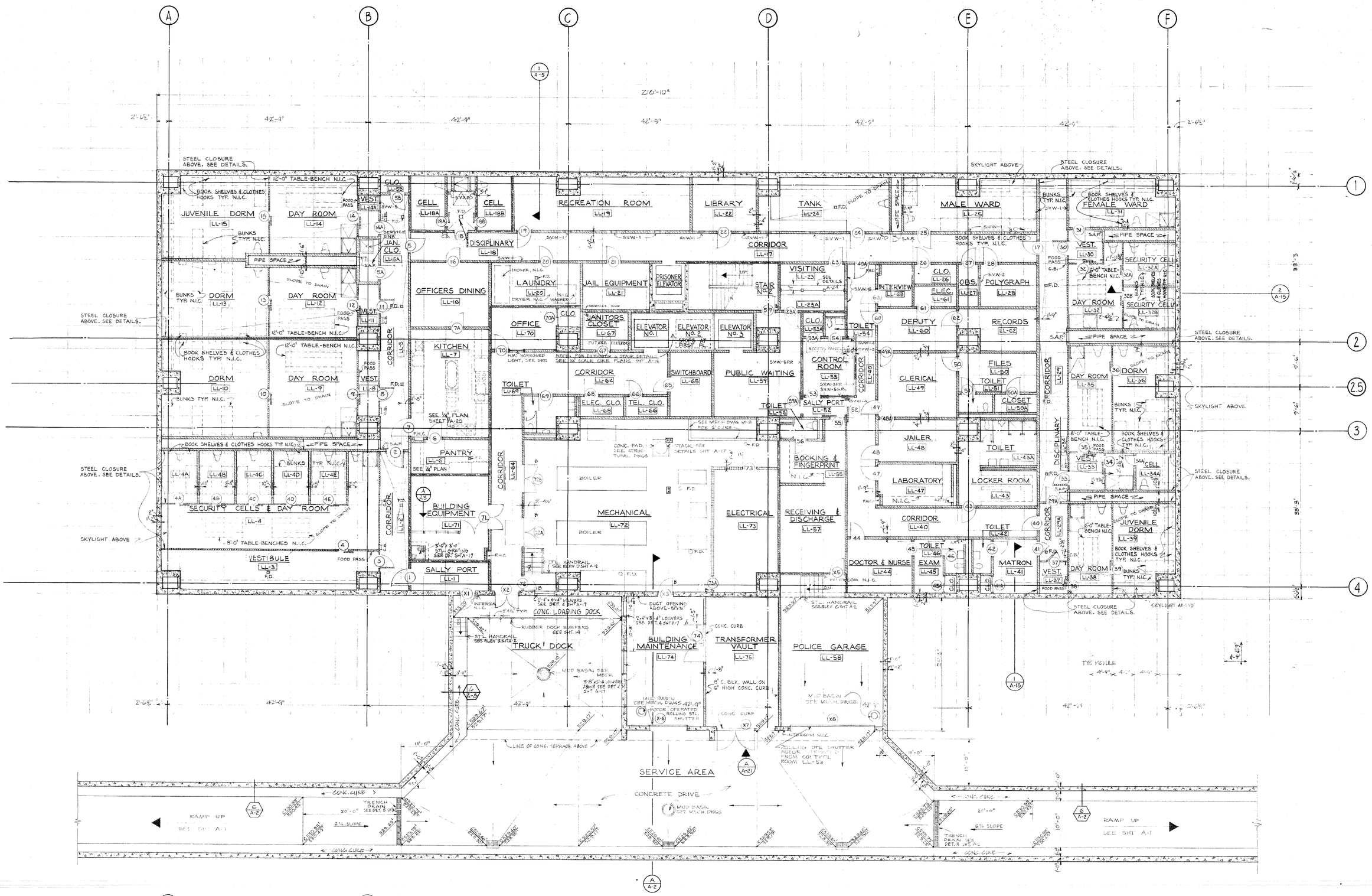
C. F. MURPHY ASSOCIATES
ARCHITECTS · ENGINEERS
224 SOUTH MICHIGAN AVENUE · CHICAGO 4, ILLINOIS

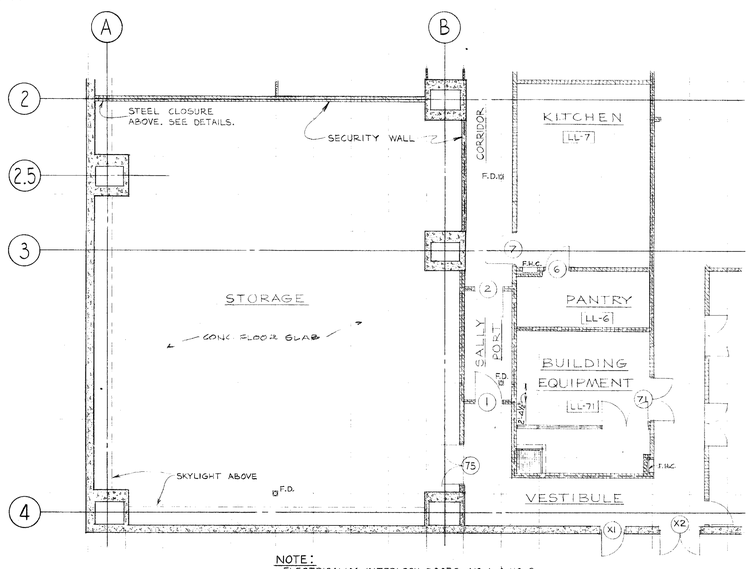
SITE PLAN DETAILS

DRAWN:	CHECKED:	APPROVED:
D.N.W.	H.N.	C.F.M.

JOB NUMBER 2070E
SCALE: AS NOTED
DATE: JULY 6, 1965

SHEET NUMBER A2

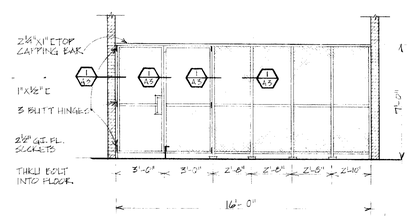




NOTE:
ELECTRICALLY INTERLOCK DOORS NO. 1 & NO. 2.

PARTIAL PLAN ALTERNATE SECURITY EQUIPMENT

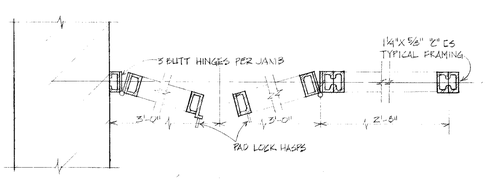
SCALE: 1/8" = 1'-0"



NOTE:
ACORN WIRE & IRON WORKS INC. NO. 150A OR APPROVED EQUAL. WIRE MESH PARTITION TO INCLUDE ALL BOLTS, HARDWARE & ACCESSORIES FOR COMPLETE INSTALLATION

ELEVATION A

SCALE: 1/2" = 1'-0"



DETAIL 1

SCALE: 3" = 1'-0"

LOWER LEVEL PLAN

SCALE 1/8" = 1'-0"

N

NOTES:
1. SEE SHT-A-23 FOR ROOM FINISH SCHEDULE AND SECURITY DOOR SCHEDULE.
2. ALL FINISHED CEILING HEIGHTS 8'-0" UNLESS OTHERWISE NOTED.
3. PROVIDE DIVIDER STRIPS AS REQUIRED AT CHANGES IN FLOOR FINISHES.
4. PROVIDE A WIRE MESH PROTECTION SCREEN BEHIND CONTROL BOXES AS REQUIRED TO PREVENT ACCESSIBILITY TO BOXES FROM LOCKUPS.
5. SEE MECHANICAL DRAWINGS FOR LOCATIONS OF ACCESS PANELS.
6. ALL CLOSETS EXCEPT LL-26 & LL-58 TO HAVE SHELF W/ ROD BELOW

NO.	DATE	REMARKS

REVISIONS

COUNTY BUILDING
FOR THE
PUBLIC BUILDING COMMISSION
JOLIET · WILL COUNTY · ILLINOIS

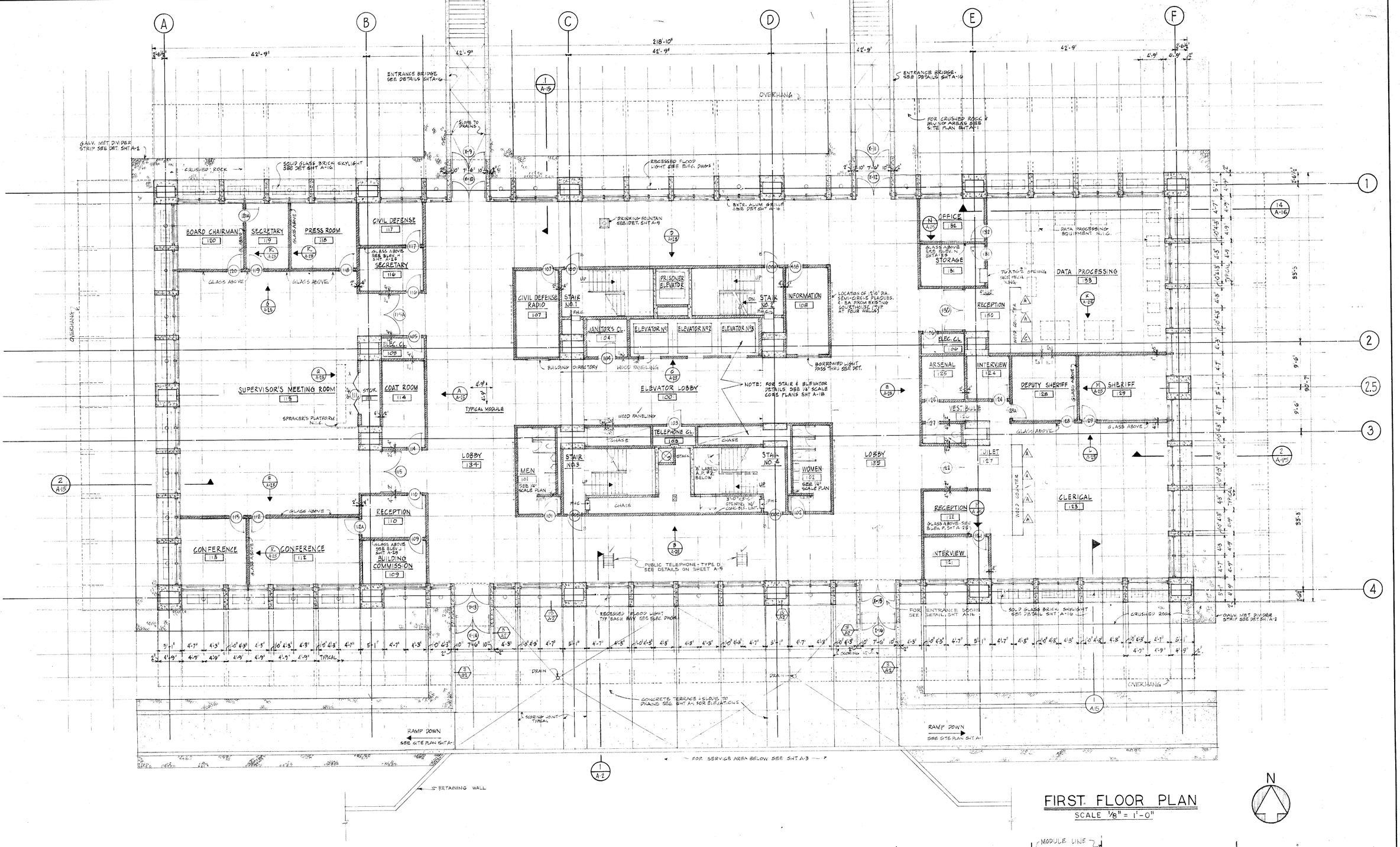
KRUEGEL · HEALY · MOORE
ARCHITECTS · ENGINEERS
4 EAST CLINTON STREET · JOLIET, ILLINOIS

C. F. MURPHY ASSOCIATES
ARCHITECTS · ENGINEERS
224 SOUTH MICHIGAN AVENUE · CHICAGO 4, ILLINOIS

LOWER LEVEL PLAN

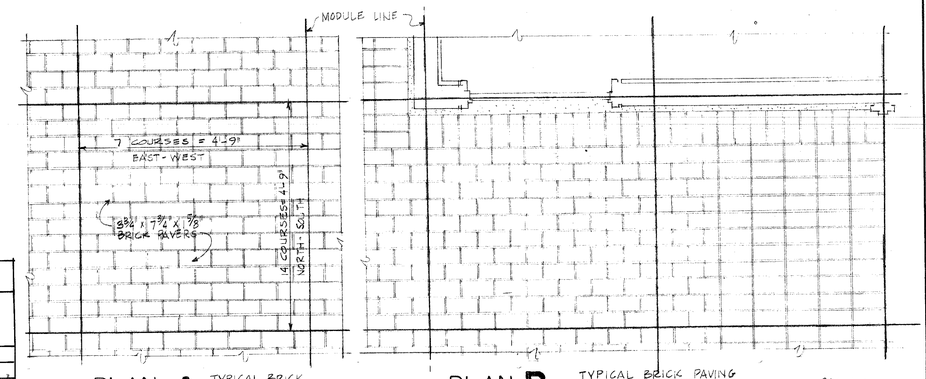
DRAWN:	CHECKED:	APPROVED:
O.J.M. GAR.	H.N.	C.F.M.

JOB NUMBER 2070E
SCALE: 1/8" = 1'-0"
DATE: JULY 6, 1963
SHEET NUMBER A 3



FIRST FLOOR PLAN

SCALE 1/8" = 1'-0"



NOTE:
1. ALL CARPET - N.I.C.
2. SEE REFLECTED CEILING PLAN SHT A-9 FOR CEILING HEIGHT & CEILING FINISH
3. ALL WALLS ON MODULE CENTER UNLESS OTHERWISE NOTED

FIRST FLOOR ROOM FINISH SCHEDULE

RM. NO.	ROOM NAME	FLOOR	BASE	WALLS NORTH MAT	WALLS NORTH FIN	WALLS EAST MAT	WALLS EAST FIN	WALLS SOUTH MAT	WALLS SOUTH FIN	WALLS WEST MAT	WALLS WEST FIN	CEILING MAT	CEILING FIN	REMARKS
100	ELEVATOR LOBBY	BRK.	V.	C.BLK. W.P.	SP.	-	-	C.BLK. W.P.	SP.			EXP.	AC.T.	
101	MEN	C.T.	C.T.	C.T.	-	C.T.	-	C.T.	-	C.T.	-	PLAS.	PT.	
102	WOMEN	C.T.	C.T.	C.T.	-	C.T.	-	C.T.	-	C.T.	-	PLAS.	PT.	
103	TELEPHONE CLOSET	CONC.	-	C.BLK.	EXP.	C.BLK.	EXP.	C.BLK.	EXP.	C.BLK.	EXP.	EXP.	-	
104	JANITOR'S CLOSET	C.T.	C.T.	C.BLK. W.P.	PT.	C.BLK.	PT.	C.BLK.	PT.	C.BLK.	PT.	PLAS.	PT.	*C.T. OVER SINK SEE DETAIL
105	ELECTRICAL CLOSET	CONC.	-	C.BLK.	EXP.	C.BLK.	EXP.	C.BLK.	EXP.	C.BLK.	EXP.	EXP.	-	
106	ELECTRICAL CLOSET	CONC.	-	C.BLK.	EXP.	C.BLK.	EXP.	C.BLK.	EXP.	C.BLK.	EXP.	EXP.	-	
107	CIVIL DEFENSE RADIO	V.A.T.	V.	PLAS.	PT.	PLAS	PT	PLAS	PT	PLAS	PT	PLAS.	PT.	
108	INFORMATION	V.A.T.	V	PLAS	PT.	PLAS	PT.	PLAS	PT.	PLAS	PT	PLAS.	PT	
109	BUILDING COMMISSION	V.A.T.	V.	PLAS. GL.	PT	PLAS	PT	CONC.	SP.	PLAS.	PT.	EXP.	AC.T	
110	RECEPTION	V.A.T.	V.	PLAS.	PT.	PLAS.	PT.	PLAS. GL.	PT.	PLAS	PT.	EXP.	AC.T	
111	STORAGE	V.A.T.	V.	CONC.	SP.	C.BLK.	EXP.	CONC.	SP.	WD.PT.	-	EXP.	AC.T	
112	CONFERENCE	V.A.T.	V.	PLAS. GL.	PT	C.BLK.	SP	CONC.	SP	PLAS. GL.	PT	EXP	AC.T	
113	CONFERENCE	V.A.T.	V.	PLAS. GL.	PT	PLAS. GL.	PT	CONC.	SP	CONC.	SP	EXP	AC.T	
114	COAT ROOM	V.A.T.	V.	PLAS.	PT.	PLAS	PT	PLAS	PT	PLAS.	PT.	EXP	AC.T	
115	SUPERVISORS MEETING ROOM	CARP.	V.	W.P. GL.	-	W.P. C.BLK.	- SP	W.P. GL.	- -	CONC	SP.	EXP	AC.T	
116	SECRETARY	V.A.T.	V.	PLAS. GL.	PT.	PLAS	PT.	PLAS.	PT	PLAS	PT	EXP	AC.T	
117	CIVIL DEFENSE	V.A.T.	V.	CONC	SP	PLAS.	PT.	PLAS. GL.	PT.	PLAS. GL.	PT.	EXP	AC.T	
118	PRESS ROOM	V.A.T.	V.	CONC	SP	PLAS.	PT	PLAS. GL.	PT.	PLAS. GL.	PT.	EXP	AC.T	
119	SECRETARY	V.A.T.	V.	CONC	SP	PLAS. GL.	PT	PLAS. GL.	PT	PLAS. GL.	PT	EXP	AC.T	
120	BOARD CHAIRMAN	V.A.T.	V.	CONC	SP	PLAS. GL.	PT	PLAS. GL.	PT	CONC	SP	EXP	AC.T	
121	INTERVIEW	V.A.T.	V.	PLAS. GL.	PT	PLAS.	PT	CONC.	SP	PLAS	PT	EXP	AC.T	
122	RECEPTION	V.A.T.	V.	PLAS	PT.	WD**	-	PLAS.	PT.	PLAS.	PT	SKP	AC.T.	*WOOD COUNTER
123	CLERICAL	V.A.T.	V	CORK GL.		CONC.	SP	CONC.	SP.	C.BLK	SP.	EXP	AC.T	
124	INTERVIEW	V.A.T.	V.	PLAS	PT.	PLAS	PT	PLAS	PT.	PLAS	PT.	PLAS	PT.	
125	ARSENAL	V.A.T.	V	PLAS	PT.	PLAS.	PT.	PLAS.	PT.	PLAS.	PT.	PLAS	PT	
126	VESTIBULE	V.A.T.	V	PLAS.	P.T.	PLAS.	PT.	PLAS.	PT.	PLAS.	PT.	EXP.	AC.T	
127	TOILET	C.T.	C.T.	C.T.	-	C.T.	-	C.T.	-	C.T.	-	C.T.	-	PLAS.	PT.	
128	DEPUTY SHERIFF	V.A.T.	V.	PLAS.	PT	PLAS GL.	PT	PLAS GL.	PT	PLAS GL.	PT	PLAS.	PT.	EXP.	AC.T.	
129	SHERIFF	V.A.T.	V.	PLAS	PT.	CONC.	SP	PLAS GL.	PT.	PLAS GL.	PT			EXP.	AC.T	
130	RECEPTION	V.A.T.	V.	C.BLK.	S.P.	WD**	-	CONC.	SP.	-	-	EXP.	AC.T	*WOOD COUNTER
131	STORAGE	V.A.T.	V	PLAS. GL.	PT	PLAS	PT	PLAS.	PT	PLAS	PT	EXP	AC.T	
132	OFFICE	V.A.T.	V.	CONC	SP	PLAS.	PT	PLAS. GL.	PT	PLAS.	PT	EXP	AC.T.	
133	DATA PROCESSING	V.A.T	V.	CONC.	SP	CONC.	SP	CORK	-	C.BLK	S.P.	EXP	AC.T	
	STAIRWAY NO. 1	CONC	-	C.BLK	PT	CONC	PT.	C.BLK	PT	C.BLK	PT	-	-	PAINT ALL EXP CONC. TYP.
	STAIRWAY NO. 2	CONC	-	C.BLK	PT	C.BLK	PT.	C.BLK	PT	CONC	PT.	-	-	
	STAIRWAY NO. 3	CONC	-	C.BLK	PT	CONC	PT.	C.BLK	PT	C.BLK	PT	-	-	
	STAIRWAY NO. 4	CONC	-	C.BLK	PT.	C.BLK	PT	C.BLK	PT.	CONC	PT	-	-	
134	LOBBY	BRK.	V	CONC	SP.	C.BLK	SP.	CONC	SP	C.BLK	SP	EXP.	AC.T	
135	LOBBY													

NO.	DATE	REVISIONS

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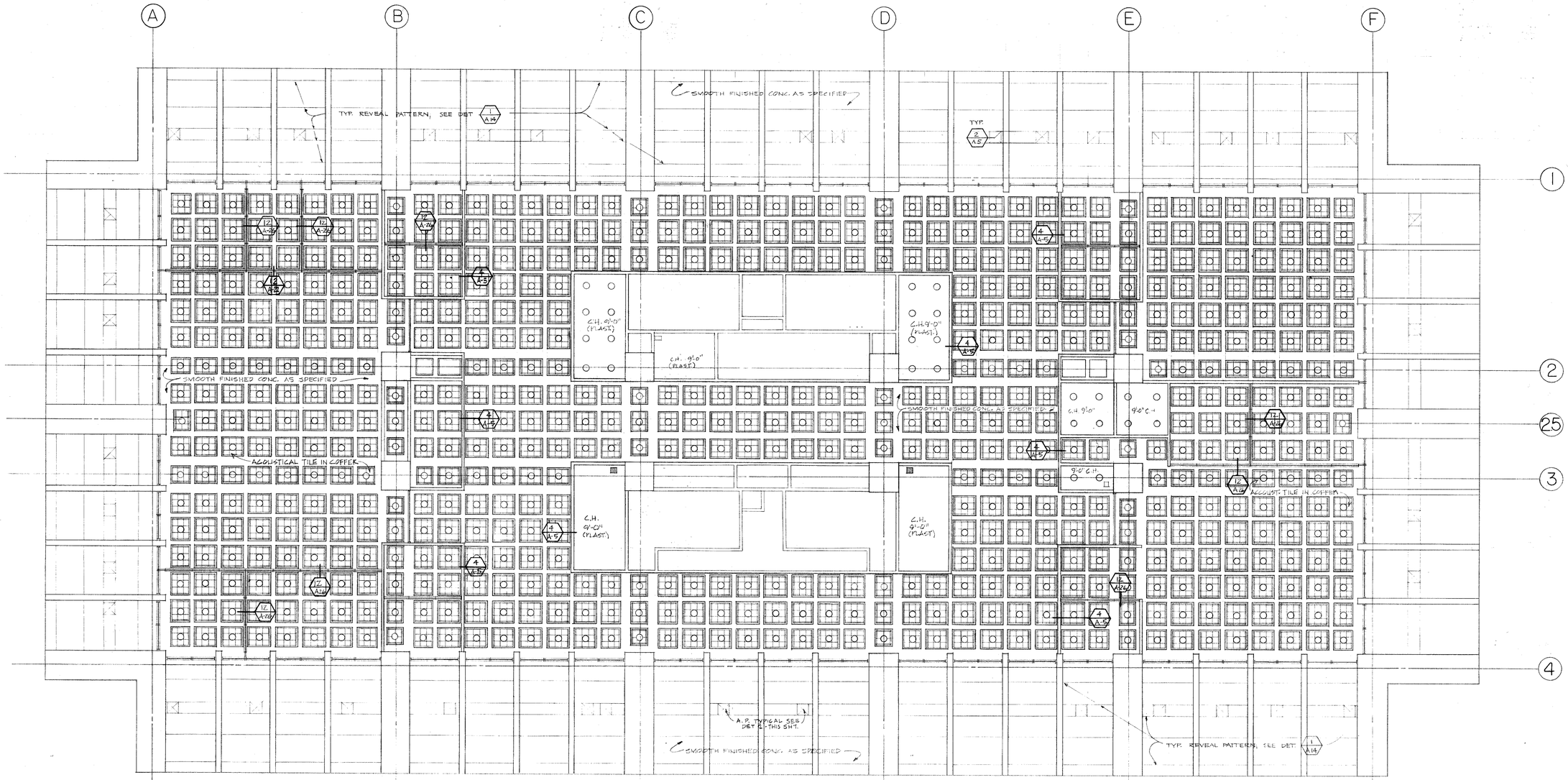
224 SOUTH MICHIGAN AVENUE · CHICAGO 4, ILLINOIS

FIRST FLOOR PLAN & ROOM FINISH SCHEDULE

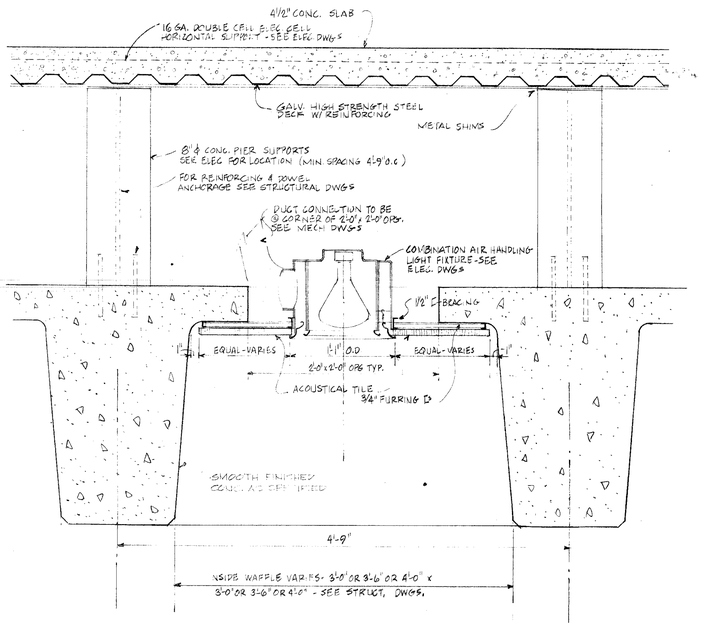
DRAWN:	CHECKED:	APPROVED:	DATE:
G.A.R.	H.N.	C.F.M.	JULY 6, 1965

JOB NUMBER 2070E
SCALE: 1/8" = 1'-0"
SHEET NUMBER A 4



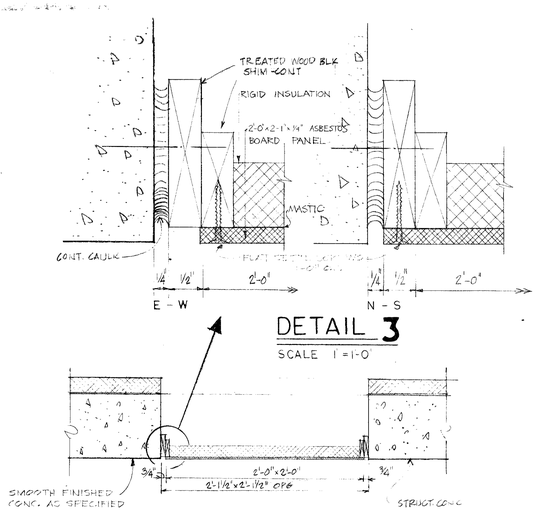
FIRST FLOOR REFLECTED CEILING PLAN

SCALE 1/8" - 1'-0"



DETAIL 1

SCALE 1-1/2 = 1-0"

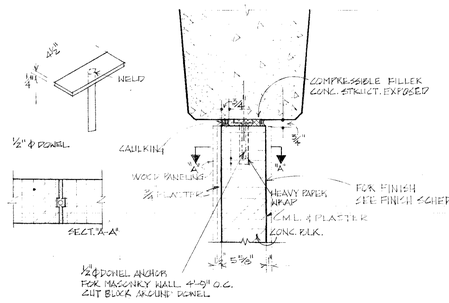


DETAIL 3

SCALE 1 = 1-0

DETAIL 2

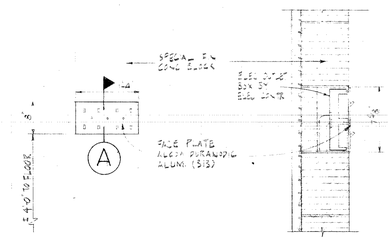
SCALE 1/8 = 1-0"



DETAIL 4

SCALE 1 = 1-0"

NOTE: TYPICAL MASONRY PARTITION DETAIL - ALL FLOORS.



ELEVATION A

SCALE 3/4" = 1'-0"

ELEVATION OF ELECTRICAL SWITCHES IN SPECIAL BLOCKS IN FL. SUPERVISORS MEETING ROOM & 9TH FL. COURT ROOMS.

SECTION A

SCALE 1½" = 1'-0"

NOTE:
ALL CEILING HEIGHTS 16'-0" TO BOTTOM OF STRUCTURE UNLESS OTHERWISE NOTED

NO.	DATE	REMARKS
		REVISIONS

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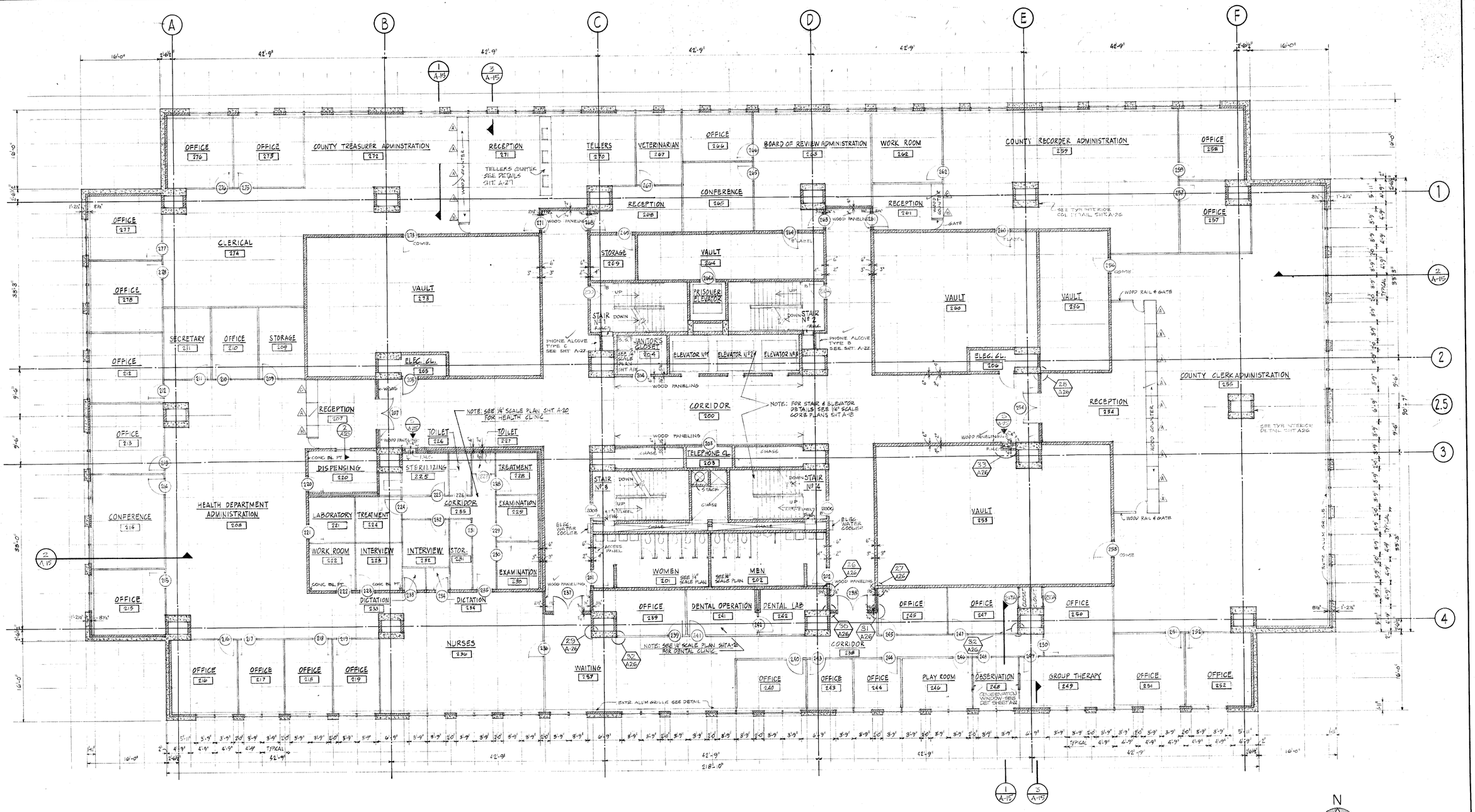
224 SOUTH MICHIGAN AVENUE · CHICAGO 4, ILLINOIS

FIRST FLOOR
REFLECTED CEILING PLAN

JOB NUMBER	SHEET NUMBER
2070E	A 5
SCALE: AS NOTED	

DRAWN:	CHECKED:	APPROVED:	DATE:
D.N.W. GAR.	H.N.	C.F.M	JULY 6, 1965



SECOND FLOOR PLAN

SCALE 1/8" = 1'-0"

SECOND FLOOR ROOM FINISH SCHEDULE

RM. NO.	ROOM NAME	FLOOR	BASE	WALLS NORTH MAT.	NORTH FIN.	EAST MAT.	EAST FIN.	SOUTH MAT.	SOUTH FIN.	WEST MAT.	WEST FIN.	CEILING MAT.	CEILING FIN.	REMARKS
200	CORRIDOR	V.A.T.	V.	C.BLK	SP.	WD	—	C.BLK	SP.	WD	—	AC.T.*	–	WOOD PANELING SEE PLAN
201	WOMEN	C.T.	–	C.T.	–	C.T.	–	C.T.	–	C.T.	–	PLAS	PT.	
202	MEN	C.T.	–	C.T.	–	C.T.	–	C.T.	–	C.T.	–	PLAS.	PT.	
203	TELEPHONE CLOSET	CONC.	–	C.BLK	–	C.BLK	–	C.BLK	–	C.BLK	–	EXP.	–	
204	JANITOR'S CLOSET	Q.T.	Q.T.	C.BLK*	PT.	C.BLK	PT.	C.BLK	PT.	C.BLK	PT.	PLAS.	PT.	*C.T. AROUND SINK SEE DETAIL
205	ELECTRICAL CLOSET	CONC.	–	C.BLK	–	C.BLK	–	C.BLK	–	C.BLK	–	EXP.	–	
206	ELECTRICAL CLOSET	CONC.	–	C.BLK	–	C.BLK	–	C.BLK	–	C.BLK	–	EXP.	–	
207	RECEPTION	V.A.T.	V.	C.BLK	SP.	PLAS	PT.	C.BLK	SP.	WD*	–	AC.T.	–	*WOOD COUNTER
208	HEALTH DEPARTMENT ADMIN.	V.A.T.	V.	D.W.	PT.	C.BLK	SP.	D.W.	PT.	D.W.	PT.	AC.T.	–	
209	STORAGE	V.A.T.	V.	D.W.	PT.	C.BLK	SP.	D.W.	PT.	D.W	PT.	AC.T.	–	
210	OFFICE	V.A.T.	V.	D.W.	PT	D.W.	PT.	D.W	PT.	D.W.	PT.	AC.T	–	
211	SECRETARY	V.A.T.	V.	D.W.	PT.	D.W.	PT.	D.W.	PT.	D.W.	PT.	AC.T	–	
212	OFFICE	V.A.T.	V.	D.W.	PT	D.W	PT.	D.W.	PT	C.BLK	SP	AC.T	–	
213	OFFICE	V.A.T	V.	D.W.	PT.	D.W	PT.	D.W.	PT.	C.BLK	SP	AC.T	–	
214	CONFERENCE	V.A.T.	V	D.W.	PT.	D.W.	PT.	D.W	PT.	C.BLK	SP	AC.T.	–	
215	OFFICE	V.A.T.	V.	D.W	PT.	D.W	PT.	C.BLK	SP	C.BLK	SP	AC.T	–	
216	OFFICE	V.A.T	V.	D.W.	PT.	D.W	PT	C.BLK	SP	C.BLK	SP	AC.T	–	
217	OFFICE	V.A.T	V	D.W	PT	D.W	PT	C.BLK	SP	D.W.	PT	AC.T	–	
218	OFFICE	V.A.T	V	D.W.	PT	D.W	PT.	C.BLK	SP	D.W	PT	AC.T	–	
219	OFFICE	V.A.T.	V.	D.W.	PT.	D.W.	PT.	C.BLK	SP	D.W	PT	AC.T	–	
220	BIOLOGY LABORATORY	VAT	V.	C.BLK*	PT	GMU	-	GMU	-	C.BLK	PT	PLAS	PT	*VIEW WINDOW
221	LABORATORY	VAT	V.	GMU	–	D.W.	PT	D.W.	PT.	C.BLK	PT.	PLAS.	PT.	
222	WORK ROOM	V.A.T.	V.	D.W.	PT.	D.W.	PT.	C.BLK	PT.	C.BLK	PT.	PLAS	PT.	
223	INTERVIEW	V.A.T.	V.	D.W.	PT.	D.W	PT.	C.BLK	PT	D.W.	PT	PLAS	PT	
224	TREATMENT	V.A.T.	V.	GMU	–	D.W	PT.	D.W.	PT.	D.W	PT.	PLAS.	PT	
225	STERILIZING	V.A.T.	V.	GMU	–	D.W	PT.	D.W.	PT.	GMU	–	PLAS.	PT.	
226	TOILET	V.A.T.	V	GMU	–	D.W	PT	D.W	PT	D.W.	PT.	PLAS.	PT.	
227	TOILET	V.A.T.	V.	GMU	–	D.W.	PT	D.W.	PT.	D.W.	PT	PLAS.	PT.	
228	TREATMENT	V.A.T.	V.	GMU	–	GMU	–	D.W	PT.	D.W.	PT	PLAS	PT.	
229	EXAMINATION	V.A.T.	V.	D.W	PT.	GMU	–	D.W	PT.	D.W.	PT	PLAS.	PT.	
230	EXAMINATION	V.A.T.	V.	D.W	PT.	GMU	–	C.BLK	PT	D.W.	PT.	PLAS	PT	
231	STORAGE	V.A.T	V.	D.W.	PT.	D.W.	PT.	C.BLK	PT.	D.W.	PT	PLAS	PT.	
232	INTERVIEW	V.A.T.	V.	D.W.	PT.	D.W	PT.	D.W.	PT.	D.W.	PT.	PLAS.	PT.	
233	DICTATION	V.A.T	V.	D.W.	PT.	D.W.	PT	C.BLK.	PT	D.W	PT	PLAS	PT.	
234	DICTATION	V.A.T.	V	D.W.	PT.	D.W.	PT	C.BLK	PT.	D.W.	PT.	PLAS.	PT.	
235	CORRIDOR	V.A.T.	V.	D.W.	PT.	D.W.	PT.	D.W./C.BLK	PT/PT	D.W.	PT.	PLAS.	PT	
236	NURSES	V.A.T.	V.	C.BLK	SP	PLAS./D.W.	PT/PT	C.BLK	SP.	D.W.	PT.	AC.T.	–	
237	WAITING	V.A.T.	V.	PLAS./D.W.	PT/PT	D.W.	PT.	C.BLK	SP	D.W.	PT.	AC.T	–	
238	CORRIDOR	V.A.T.	V.	PLAS./D.W.	PT/PT	D.W.	PT.	D.W.	PT.	—	—	AC.T.	–	
239	OFFICE	V.A.T.	V.	GMU	—	D.W.	PT.	D.W.	PT.	PLAS	PT	AC.T.	–	
240	OFFICE	V.A.T.	V.	D.W.	PT	D.W.	PT	C.BLK	SP.	D.W.	PT.	AC.T.	–	
241	DENTAL OPERATION	V.A.T.	V.	GMU	–	GMU/D.W.	–/PT	D.W.	PT.	D.W.	PT.	AC.T.	-	
242	DENTAL LABORATORY	V.A.T.	V	GMU	–	PLAS.	PT	D.W.	PT	GMU/D.W.	–/PT	AC.T.	–	
243	OFFICE	V.A.T.	V.	D.W.	PT	D.W.	PT	C.BLK	SP	D.W.	PT	AC.T	–	
244	OFFICE	V.A.T.	V.	D.W	PT	D.W	PT	C.BLK	SP	D.W.	PT	AC.T	–	
245	OFFICE	V.A.T.	V.	C.BLK	SP.	D.W.	PT.	D.W.	PT.	PLAS./D.W.	PT/PT	AC.T.	–	
246	PLAY ROOM	V.A.T.	V.	D.W.	PT	D.W.*	PT.	C.BLK	SP	D.W.	PT	AC.T	–	*VIEW WINDOW
247	OFFICE	V.A.T.	V.	C.BLK	SP	D.W	PT.	D.W	PT.	D.W.	PT	AC.T	–	
248	OBSERVATION	V.A.T.	V.	D.W.	PT	D.W*	PT.	C.BLK	SP.	D.W.*	PT.	AC.T.	–	*VIEW WINDOW
249	GROUP THERAPY	V.A.T.	V.	D.W.	PT.	D.W.	PT.	C.BLK	SP	D.W.*	PT.	AC.T.	–	*VIEW WINDOW
250	OFFICE	V.A.T.	V.	C.BLK	SP	D.W.	PT.	D.W.	PT.	D.W.	PT.	AC.T.	–	
251	OFFICE	V.A.T.	V.	D.W.	PT	D.W.	PT	C.BLK	SP.	D.W.	PT.	AC.T.	–	
252	OFFICE	V.A.T.	V	D.W.	PT.	C.BLK	SP.	C.BLK	SP	D.W	PT	AC.T	–	
253	VAULT	V.A.T.	V.	C.BLK.	PT.	C.BLK	PT.	C.BLK	PT.	C.BLK	PT.	PLAS.	PT.	
254	RECEPTION	V.A.T.	V.	C.BLK	SP	WD*	—	C.BLK	SP.	PLAS	PT	AC.T.	–	*WOOD COUNTER
255	COUNTY CLERK ADMINISTRATION	V.A.T.	V.	C.BLK/D.W.	SP/PT	C.BLK	SP.	C.BLK/D.W.	SP/PT	C.BLK/D.W.	SP/PT	AC. T.	–	
256	VAULT	V.A.T.	V.	C.BLK	PT.	C.BLK	PT	C.BLK	PT	C.BLK	PT	PLAS	PT	
257	OFFICE	V.A.T.	V.	D.W.	PT.	D.W.	PT	D.W.	PT	D.W.	PT	AC. T.	–	
258	OFFICE	V.A.T.	V.	C.BLK	SP.	C.BLK	SP	D.W.	PT.	D.W.	PT.	AC. T.	–	
259	COUNTY RECORDER ADMIN.	V.A.T.	V.	C.BLK	SP.	D.W.	PT.	C.BLK/D.W.	SP/PT	D.W.	PT	AC.T.	–	
260	VAULT	V.A.T.	V.	C.BLK	PT.	C.BLK	PT	C.BLK	PT	C.BLK	PT	PLAS.	PT.	
261	RECEPTION	V.A.T.	V.	D.W.	PT.	WD*	—	C.BLK	SP.	PLAS./D.W.	PT/PT	AC.T.	–	*WOOD COUNTER
262	WORK ROOM	V.A.T.	V.	C.BLK	SP.	D.W.	PT.	D.W.	PT.	D.W.	PT.	AC.T.	–	
263	BOARD OF REVIEW ADMIN.	V.A.T.	V.	C.BLK	SP	D.W.	PT	CONC./PLAS.	SP/PT	D.W.	PT.	AC.T.	–	
264	VAULT	V.A.T.	V.	C.BLK	PT.	C.BLK	PT	C.BLK	PT	C.BLK	PT	PLAS.	PT.	
265	CONFERENCE	V.A.T.	V.	D.W.	PT.	D.W.	PT.	C.BLK	SP	D.W.	PT.	AC.T.	–	
266	OFFICE	V.A.T.	V.	C.BLK	SP.	D.W.	PT.	D.W.	PT.	D.W.	PT.	AC.T.	–	
267	VETERINARIAN	V.A.T.	V.	C.BLK	SP.	D.W.	PT.	D.W.	PT.	D.W.	PT.	AC.T.	–	
268	RECEPTION	V.A.T.	V.	D.W.	PT.	D.W.	PT.	C.BLK.	SP.	PLAS	PT.	AC.T.	–	
269	STORAGE	V.A.T.	V.	C.BLK	PT.	C.BLK.	PT.	C.BLK	PT.	C.BLK	PT.	PLAS.	PT.	
270	TELLERS	V.A.T.	V.	C.BLK	SP.	D.W.	PT.	PLAS./D.W.	PT/PT	D.W.*	PT.	AC. T	–	*BOOTHS
271	RECEPTION	V.A.T.	V.	C.BLK	SP.	D.W.	PT.	C.BLK	SP.	WD*	–	AC.T.	–	*WOOD COUNTER
272	COUNTY TREASURER ADMIN.	V.A.T.	V.	C.BLK	SP.	WD*	—	C.BLK	SP.	D.W.	PT.	AC.T	–	*WOOD COUNTER
273	VAULT	V.A.T.	V	C.BLK.	PT.	C.BLK	PT	C.BLK	PT	C.BLK	PT	PLAS.	PT	
274	CLERICAL	V.A.T.	V.	D.W.	PT.	C.BLK	SP.	D.W	PT.	D.W.	PT.	AC.T.	–	
275	OFFICE	V.A.T.	V.	C.BLK	SP	D.W.	PT.	D.W.	PT.	D.W.	PT.	AC.T	–	
276	OFFICE	V.A.T.	V	C.BLK	SP	D.W.	PT.	D.W.	PT.	C.BLK	SP.	AC.T	–	
277	OFFICE	V.A.T.	V.	C.BLK	SP.	D.W.	PT.	D.W.	PT.	C.BLK	SP.	AC.T	–	
278	OFFICE	V.A.T.	V.	D.W.	PT.	D.W.	PT.	D.W	PT.	C.BLK	SP.	AC.T	–	
	STAIRWAY NO 1, NO 2, NO 3, NO 4	CONC.	–	C.BLK	PT.	C.BLK	PT.	C.BLK	PT.	C.BLK	PT.	–	–	PAINT ALL EXPOSED CONC.

NOTE:
1. SEE REFLECTED CEILING PLAN SHT. A-5 FOR CEILING HEIGHTS AND CEILING FINISH.
2. ALL CLOSETS TO BE FINISHED AS ADJOINING ROOM UNLESS OTHERWISE NOTED.
3. ALL WALLS ON CENTERLINE OF MODULE UNLESS OTHERWISE NOTED.
4. VENTILATING ACOUSTICAL TILE IN CORRIDOR.
5. ALL CLOSETS TO HAVE A SHELF W/ROD BELOW
6. ALL MASONRY PARTITIONS TO CARRY TO UNDERSIDE OF STRUCT.

NO.	DATE	REMARKS
		REVISIONS

COUNTY BUILDING
FOR THE
PUBLIC BUILDING COMMISSION
JOLIET · WILL COUNTY · ILLINOIS

KRUEGEL · HEALY · MOORE
ARCHITECTS · ENGINEERS
4 EAST CLINTON STREET · JOLIET, ILLINOIS

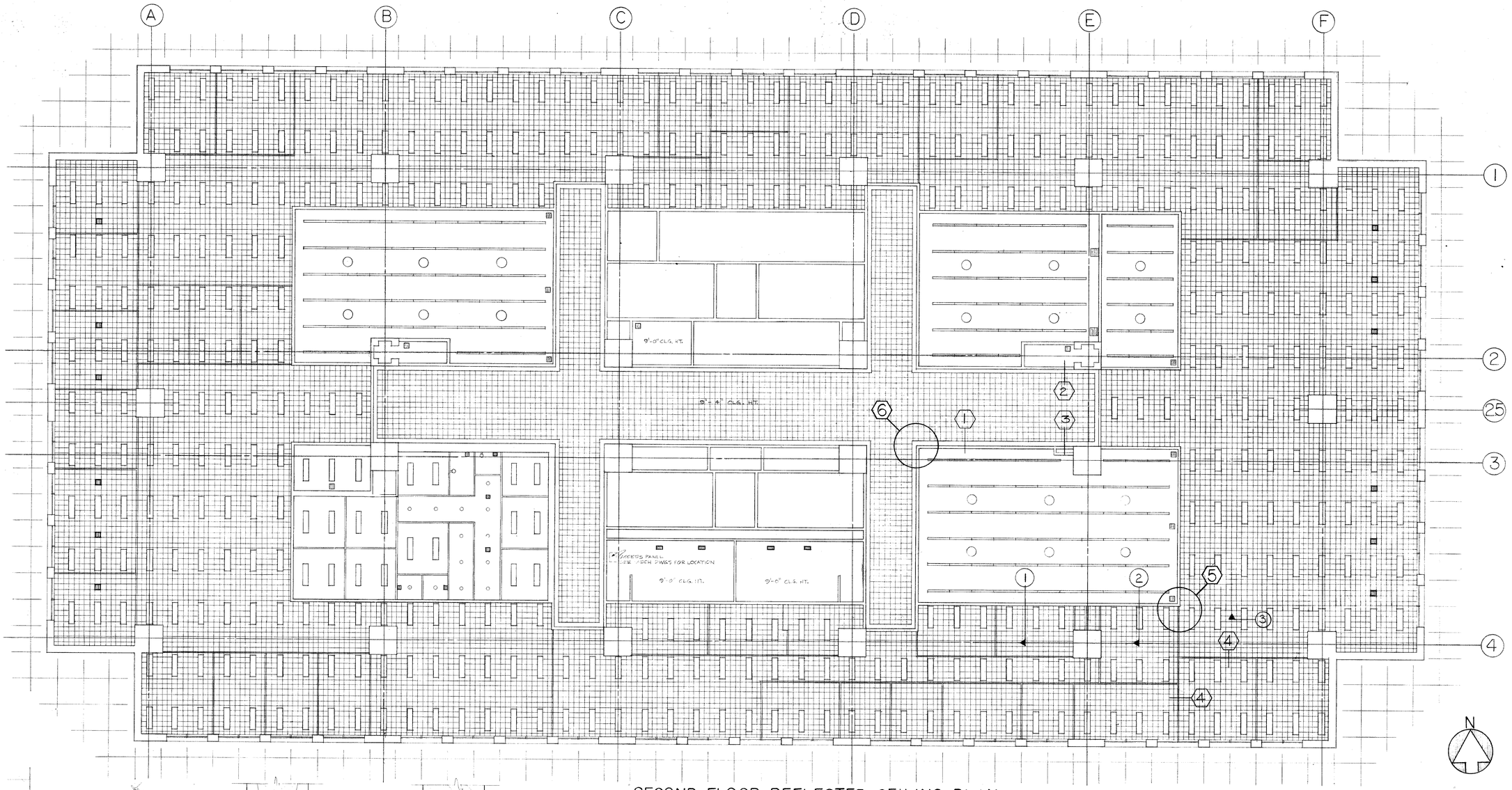
C. F. MURPHY ASSOCIATES
ARCHITECTS · ENGINEERS
224 SOUTH MICHIGAN AVENUE · CHICAGO 4, ILLINOIS

SECOND FLOOR PLAN & ROOM FINISH SCHEDULE

DRAWN: G.A.R. | CHECKED: H.N. | APPROVED: C.F.M.

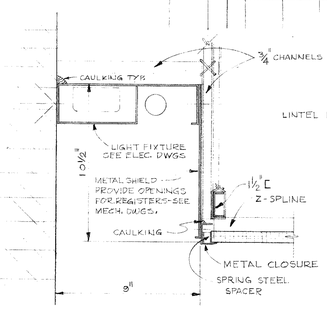
JOB NUMBER 2070E
SCALE: 1/8"-1'-0"
DATE: JULY 6, 1965

SHEET NUMBER A 6



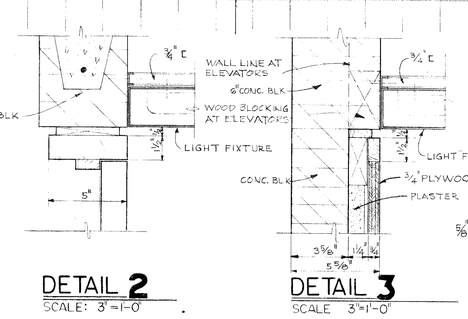
SECOND FLOOR REFLECTED CEILING PLAN

SCALE 1/8"=1'-0"



DETAIL 1 COVE LIGHT

SCALE: 3"=1'-0"

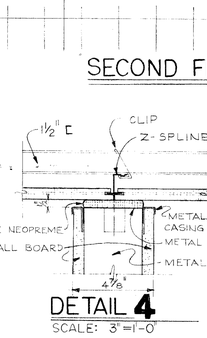


DETAIL 2

SCALE: 3"=1'-0"

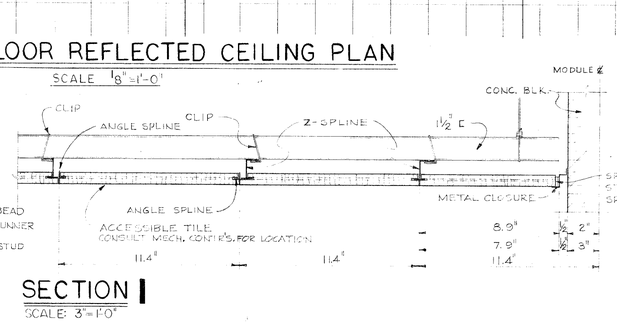
DETAIL 3

SCALE 3"=1'-0"



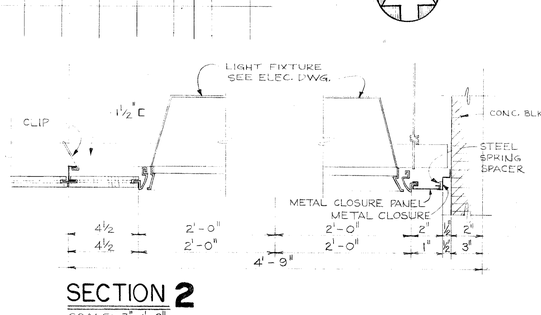
DETAIL 4

SCALE: 3"=1'-0"



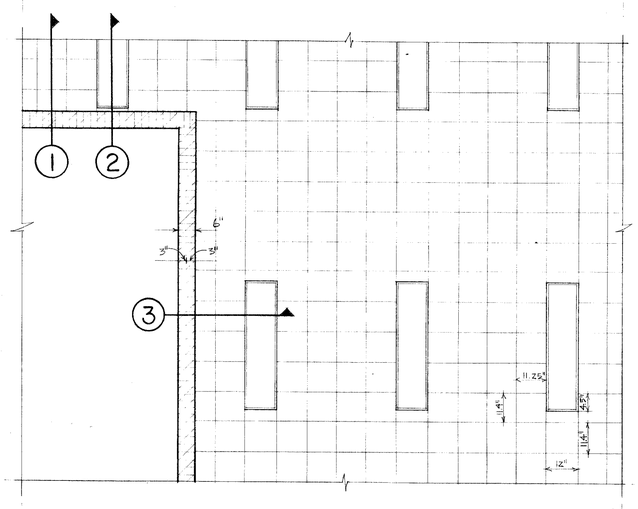
SECTION 1

SCALE: 3"=1'-0"

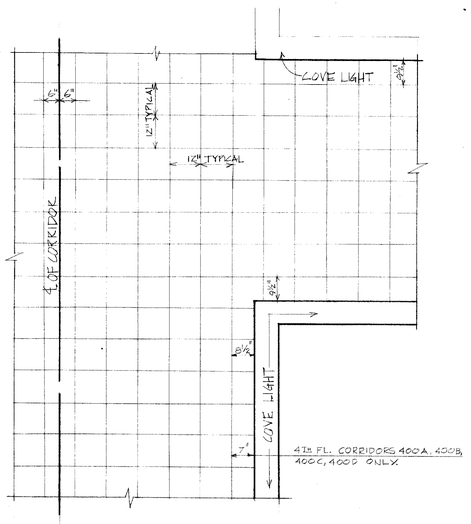


SECTION 2

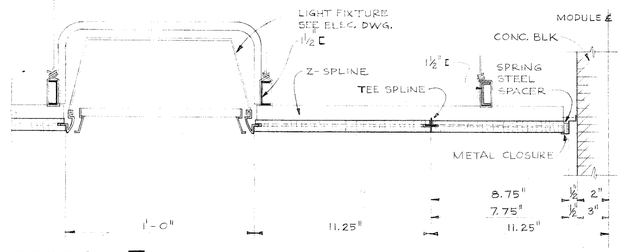
SCALE: 3"=1'-0"



DETAIL 5



DETAIL 6



SECTION 3

SCALE: 3"=1'-0"

NOTE:
ALL CEILING HEIGHTS 10'-0" UNLESS OTHERWISE NOTED

NO.	DATE	REMARKS
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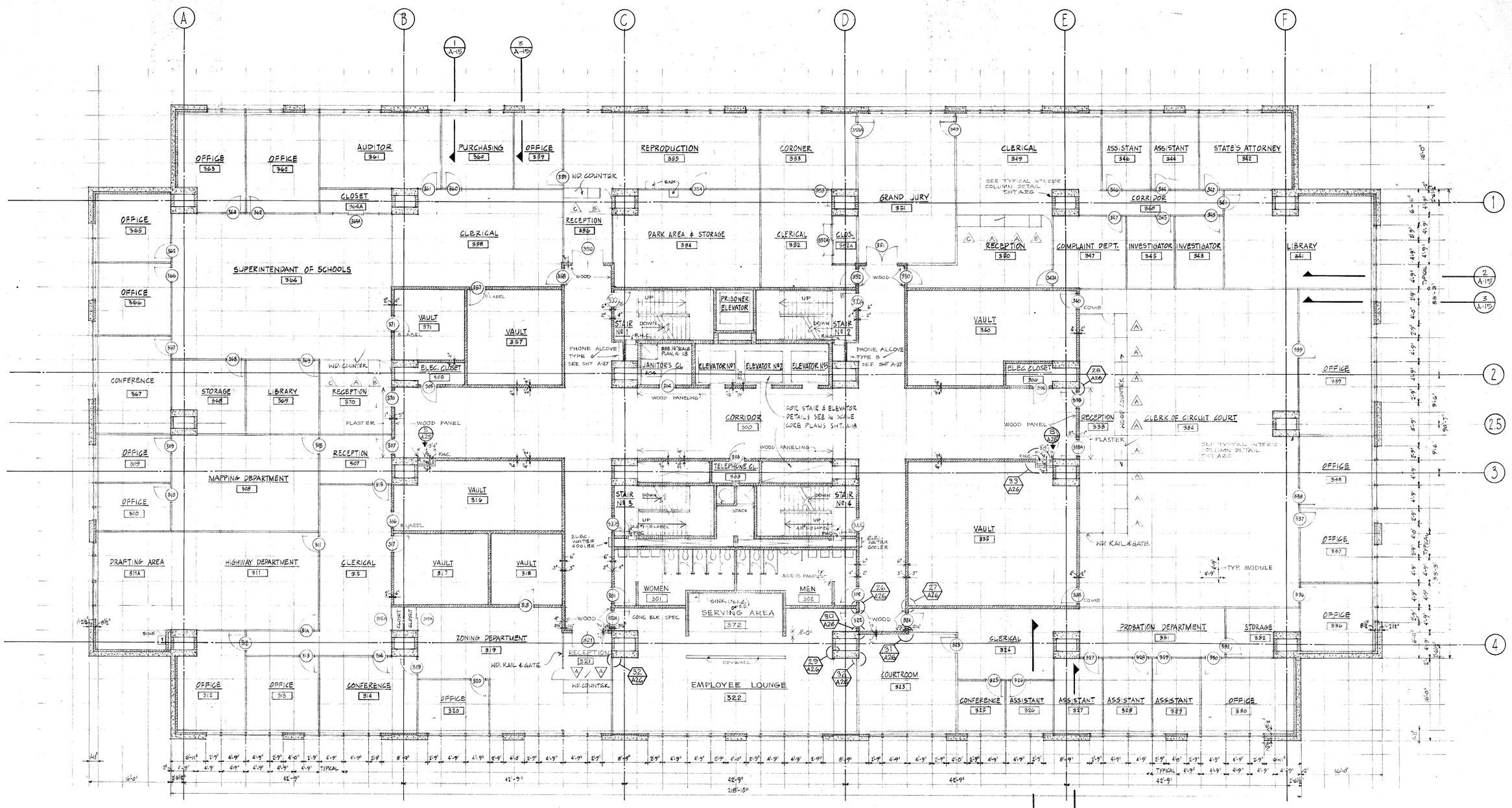
224 SOUTH MICHIGAN AVENUE · CHICAGO 4, ILLINOIS

SECOND FLOOR
REFLECTED CEILING PLAN

DRAWN:	CHECKED:	APPROVED:
D.N.W.	H.N.	C.F.M.

JOB NUMBER: 2070E
SCALE: AS NOTED
DATE: JULY 6, 1965
SHEET NUMBER: A 7



THIRD FLOOR PLAN

SCALE 1/8" = 1'-0"

THIRD FLOOR ROOM FINISH SCHEDULE

RM. NO.	ROOM NAME	FLOOR	BASE	WALLS NORTH MAT.	NORTH FIN.	EAST MAT.	EAST FIN.	SOUTH MAT.	SOUTH FIN.	WEST MAT.	WEST FIN.	CEILING MAT.	CEILING FIN.	REMARKS
300	CORRIDOR	V.A.T.	V.	C.BLK.	SP.	C.BLK.	SP.	C.BLK	SP.	C.BLK	SP	AC.T. 4	–	WOOD PANELING - SEE PLAN
301	WOMEN	C.T.	C.T.	C.T.	–	C.T.	–	C.T.	–	C.T.	–	PLAS.	PT.	
302	MEN	C.T.	C.T.	C.T.	–	C.T.	–	C.T.	–	C.T.	–	PLAS.	PT.	
303	TELEPHONE CLOSET	CONC.	–	C.BLK.	–	C.BLK.	–	C.BLK.	–	C.BLK.	–	EXP.	–	
304	JANITOR'S CLOSET	C.T.	C.T.	C.BLK.	PT.	C.BLK.	PT.	C.BLK.	PT.	C.BLK.	PT.	PLAS.	PT.	*C.T. OVER SINK-SEE DETAIL
305	ELECTRICAL CLOSET	CONC.	–	C.BLK.	–	C.BLK.	–	C.BLK.	–	C.BLK.	–	EXP.	–	
306	ELECTRICAL CLOSET	CONC.	–	C.BLK.	–	C.BLK.	–	C.BLK.	–	C.BLK.	–	EXP.	–	
307	RECEPTION	V.A.T.	V.	D.W.	PT.	PLAS.	PT.	D.W.	PT.	D.W.	PT.	AC.T.		
308	MAPPING DEPARTMENT	V.A.T.	V.	D.W.	PT.	D.W.	PT.	D.W.	PT.	D.W.	PT.	AC.T.		
309	OFFICE	V.A.T.	V.	D.W.	PT.	D.W.	PT.	D.W.	PT.	C.BLK.	SP.	AC.T.		
310	OFFICE	V.A.T.	V.	D.W.	PT.	D.W.	PT.	D.W.	PT.	C.BLK.	SP.	AC.T.		
311	HIGHWAY DEPARTMENT	V.A.T.	V.	D.W.	PT.	D.W.	PT.	D.W.	PT.	–	–	AC.T.		
311A	DRAFTING AREA	V.A.T.	V.	D.W.	PT.	–	–	C.BLK.	SP.	C.BLK.	SP.	AC.T.		
312	OFFICE	V.A.T.	V.	D.W.	PT.	D.W.	PT.	C.BLK.	SP.	C.BLK.	SP.	AC.T.		
313	OFFICE	V.A.T.	V.	D.W.	PT.	D.W.	PT.	C.BLK.	SP.	D.W.	PT.	AC.T.		
314	CONFERENCE	V.A.T.	V.	D.W.	PT.	D.W.	PT.	C.BLK.	SP.	D.W.	PT.	AC.T.		
315	CLERICAL	V.A.T.	V.	D.W.	PT.	C.BLK.	SP.	D.W.	PT.	D.W.	PT.	AC.T.		
316	VAULT	V.A.T.	V.	C.BLK.	PT.	C.BLK.	PT.	C.BLK.	PT.	C.BLK.	PT.	PLAS.	PT.	
317	VAULT	V.A.T.	V.	C.BLK.	PT.	C.BLK.	PT.	C.BLK.	PT.	C.BLK.	PT.	PLAS.	PT.	
318	VAULT	V.A.T.	V.	C.BLK.	PT.	C.BLK.	PT.	C.BLK.	PT.	C.BLK.	PT.	PLAS.	PT.	
319	ZONING DEPARTMENT	V.A.T.	V.	C.BLK.	SP.	PLAS.	PT.	D.W.	PT.	D.W.	PT.	AC.T.	–	
320	OFFICE	V.A.T.	V.	D.W.	PT.	D.W.	PT.	C.BLK.	SP.	D.W.	PT.	AC.T.		
321	RECEPTION	V.A.T.	V.	PLAS.	PT.	D.W.	PT.	C.BLK.	SP.	–	–	AC.T.		*WOOD COUNTER - SEE PLAN
322	EMPLOYEES LOUNGE	V.A.T.	V.	C.BLK*	SP.	D.W.	PT.	C.BLK.	SP.	D.W.	PT.	AC.T.		
323	COURTROOM	V.A.T.	V.	PLAS. D.W.	PT. PT.	D.W.	PT.	C.BLK.	SP.	WD P.		AC.T.		
324	CLERICAL	V.A.T.	V.	C.BLK.	SP.	D.W.	PT.	D.W.	PT.	D.W.	PT.	AC.T.		
325	CONFERENCE	V.A.T.	V.	D.W.	PT.	D.W.	PT.	C.BLK.	SP.	D.W.	PT.	AC.T.		
326	ASSISTANT	V.A.T.	V.	D.W.	PT.	D.W.	PT.	C.BLK.	SP.	D.W.	PT.	AC.T.		
327	ASSISTANT	V.A.T.	V.	D.W.	PT.	D.W.	PT.	C.BLK.	SP.	D.W.	PT.	AC.T.		
328	ASSISTANT	V.A.T.	V.	D.W.	PT.	D.W.	PT.	–	–	D.W.	PT.	AC.T.		
329	ASSISTANT	V.A.T.	V.	D.W.	PT.	D.W.	PT.	C.BLK.	SP.	D.W.	PT.	AC.T.		
330	OFFICE	V.A.T.	V.	D.W.	PT.	C.BLK.	SP.	C.BLK.	SP.	D.W.	PT.	AC.T.		
331	PROBATION DEPARTMENT	V.A.T.	V.	D.W.	PT.	D.W.	PT.	D.W.	PT.	–	–	AC.T.		
332	STORAGE	V.A.T.	V.	D.W.	PT.	D.W.	PT.	D.W.	PT.	D.W.	PT.	AC.T.		
333	RECEPTION	V.A.T.	V.	–	–	WD*	–	–	–	C.BLK. PLAS.	SP. PT.	AC.T.		*WOOD COUNTER
334	CLERK OF CIRCUIT COURT	V.A.T.	V.	D.W.	PT.	D.W.	PT.	D.W.	PT.	C.BLK.	SP.	AC.T.		
335	VAULT	V.A.T.	V.	C.BLK.	PT.	C.BLK.	PT.	C.BLK.	PT.	C.BLK.	PT.	AC.T.		
336	OFFICE	V.A.T.	V.	D.W.	PT.	C.BLK.	SP.	C.BLK.	SP.	D.W.	PT.	AC.T.		
337	OFFICE	V.A.T.	V.	D.W.	PT.	C.BLK.	SP.	D.W.	PT.	D.W.	PT.	AC.T.		
338	OFFICE	V.A.T.	V.	D.W.	PT.	C.BLK.	SP.	D.W.	PT.	D.W.	PT.	AC.T.		
339	OFFICE	V.A.T.	V.	D.W.	PT.	C.BLK.	SP.	D.W.	PT.	D.W.	PT.	AC.T.		
340	VAULT	V.A.T.	V.	C.BLK.	PT.	C.BLK.	PT.	C.BLK.	PT.	C.BLK.	PT.	PLAS.	PT.	
341	LIBRARY	V.A.T.	V.	C.BLK. D.W.	SP. PT.	C.BLK.	SP.	D.W.	PT.	D.W.	PT.	AC.T.		
342	STATE'S ATTORNEY	V.A.T.	V.	C.BLK.	SP.	C.BLK.	SP.	D.W.	PT.	D.W.	PT.	AC.T.		

RM. NO.	ROOM NAME	FLOOR	BASE	WALLS NORTH MAT.	NORTH FIN.	EAST MAT.	EAST FIN.	SOUTH MAT.	SOUTH FIN.	WEST MAT.	WEST FIN.	CEILING MAT.	CEILING FIN.	REMARKS
343	INVESTIGATOR	V.A.T.	V.	D.W.	PT.	D.W.	PT.	D.W.	PT.	D.W.	PT.	AC.T.		
344	ASSISTANT	V.A.T.	V.	C.BLK.	SP.	D.W.	PT.	D.W.	PT.	D.W.	PT.	AC.T.		
345	INVESTIGATOR	V.A.T.	V.	D.W.	PT.	D.W.	PT.	D.W.	PT.	D.W.	PT.	AC.T.		
346	ASSISTANT	V.A.T.	V.	–	–	D.W.	PT.	D.W.	PT.	D.W.	PT.	AC.T.		
347	COMPLAINT DEPARTMENT	V.A.T.	V.	D.W.	PT.	D.W.	PT.	C.BLK. D.W.	SP. PT.	D.W.	PT.	AC.T.		
348	CORRIDOR	V.A.T.	V.	D.W.	PT.	D.W.	PT.	—	—	—	—	AC.T.		
349	CLERICAL	V.A.T.	V.	C.BLK.	SP.	D.W.	PT.	WD*	—	D.W.	PT.	AC.T.		*WOOD COUNTER - SEE PLAN
350	RECEPTION	V.A.T.	V.	WD*	—	D.W.	PT.	C.BLK.	S.P.	D.W.	PT.	AC.T.		*WOOD COUNTER - SEE PLAN
351	GRAND JURY	V.A.T.	V.	C.BLK.	SP.	D.W.	PT.	PLAS. W PT.	PT.	D.W.	PT.	AC.T.		
352	CLERICAL	V.A.T.	V.	D.W.	PT.	D.W.	PT.	C.BLK.	SP.	D.W.	PT.	AC.T.		
352A	CLOSET	V.A.T.	V.	CONC.	SP.	D.W.	PT.	D.W.	PT.	D.W.	PT.	AC.T.		
353	CORONER	V.A.T.	V.	C.BLK.	SP.	D.W.	PT.	D.W.	PT.	D.W.	PT.	AC.T.		
354	DARK AREA & STORAGE	V.A.T.	V.	D.W.	PT.	D.W.	PT.	C.BLK.	SP.	PLAS. D.W.	SP. PT.	AC.T.		
355	REPRODUCTION	V.A.T.	V.	C.BLK.	SP.	D.W.	PT.	D.W.	PT.	D.W.	PT.	AC.T.		
356	RECEPTION	V.A.T.	V.	WD*	–	D.W.	PT.	PLAS.	PT.	D.W.	PT.	AC.T.		*WOOD COUNTER - SEE PLAN
357	VAULT	V.A.T.	V.	C.BLK.	PT.	C.BLK.	PT.	C.BLK.	PT.	C.BLK.	PT.	PLAS.	PT.	
358	CLERICAL	V.A.T.	V.	D.W.	PT.	D.W.	PT.	C.BLK.	SP.	D.W.	PT.	AC.T.		
359	OFFICE	V.A.T.	V.	C.BLK.	SP.	D.W.	PT.	D.W.	PT.	D.W.	PT.	AC.T.		
360	PURCHASING	V.A.T.	V.	C.BLK.	SP.	D.W.	PT.	D.W.	PT.	D.W.	PT.	AC.T.		
361	AUDITOR	V.A.T.	V.	C.BLK.	SP.	D.W.	PT.	D.W.	PT.	D.W.	PT.	AC.T.		
362	OFFICE	V.A.T.	V.	C.BLK.	SP.	D.W.	PT.	D.W.	PT.	D.W.	PT.	AC.T.		
363	OFFICE	V.A.T.	V.	C.BLK.	SP.	D.W.	PT.	D.W.	PT.	C.BLK.	SP.	AC.T.		
364	SUPERINTENDANT OF SCHOOLS	V.A.T.	V.	D.W.	PT.	C.BLK. D.W.	SP. PT.	D.W.	PT.	D.W.	PT.	AC.T.		
364A	CLOSET	V.A.T.	V.	D.W.	PT.	CONC.	SP.	D.W.	PT.	D.W.	PT.	AC.T.		
365	OFFICE	V.A.T.	V.	C.BLK.	SP.	D.W.	PT.	D.W.	PT.	C.BLK.	PT.	AC.T.		
366	OFFICE	V.A.T.	V.	D.W.	PT.	D.W.	PT.	D.W.	PT.	C.BLK.	SP.	AC.T.		
367	CONFERENCE	V.A.T.	V.	D.W.	PT.	D.W.	PT.	D.W.	PT.	C.BLK.	SP.	AC.T.		
368	STORAGE	V.A.T.	V.	D.W.	PT.	D.W.	PT.	D.W.	PT.	D.W.	PT.	AC.T.		
369	LIBRARY	V.A.T.	V.	D.W.	PT.	D.W.	PT.	D.W.	PT.	D.W.	PT.	AC.T.		
370	RECEPTION	V.A.T.	V.	WD*	–	PLAS.	PT.	D.W.	PT.	D.W.	PT.	AC.T.		*WOOD COUNTER - SEE PLAN
371	VAULT	V.A.T.	V.	C.BLK.	PT.	C.BLK.	PT.	C.BLK.	PT.	C.BLK.	PT.	PLAS.	PT.	
	STAIRWAY NO 1	CONC.		C.BLK.	PT.	C.BLK.	PT.	C.BLK.	PT.	C.BLK.	PT.	–	–	PAINT ALL EXP. CONC.
	STAIRWAY NO 2													
	STAIRWAY NO 3													
	STAIRWAY NO 4													
372	SERVING AREA	C.T.	C.T.	C.T.	–	C.T.	–	D.W.	P.T.	C.T.	–	A.C.	T	

NOTE:
1. SEE REFLECTED CEILING PLAN SHT. A-5 FOR CEILING HEIGHTS AND CEILING FINISH.
2. ALL WALLS ON MODULE CENTER LINE UNLESS OTHERWISE NOTED.
3. ALL CLOSETS TO BE FINISHED AS ADJOINING ROOM UNLESS OTHERWISE NOTED.
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NO.	DATE	REVISIONS

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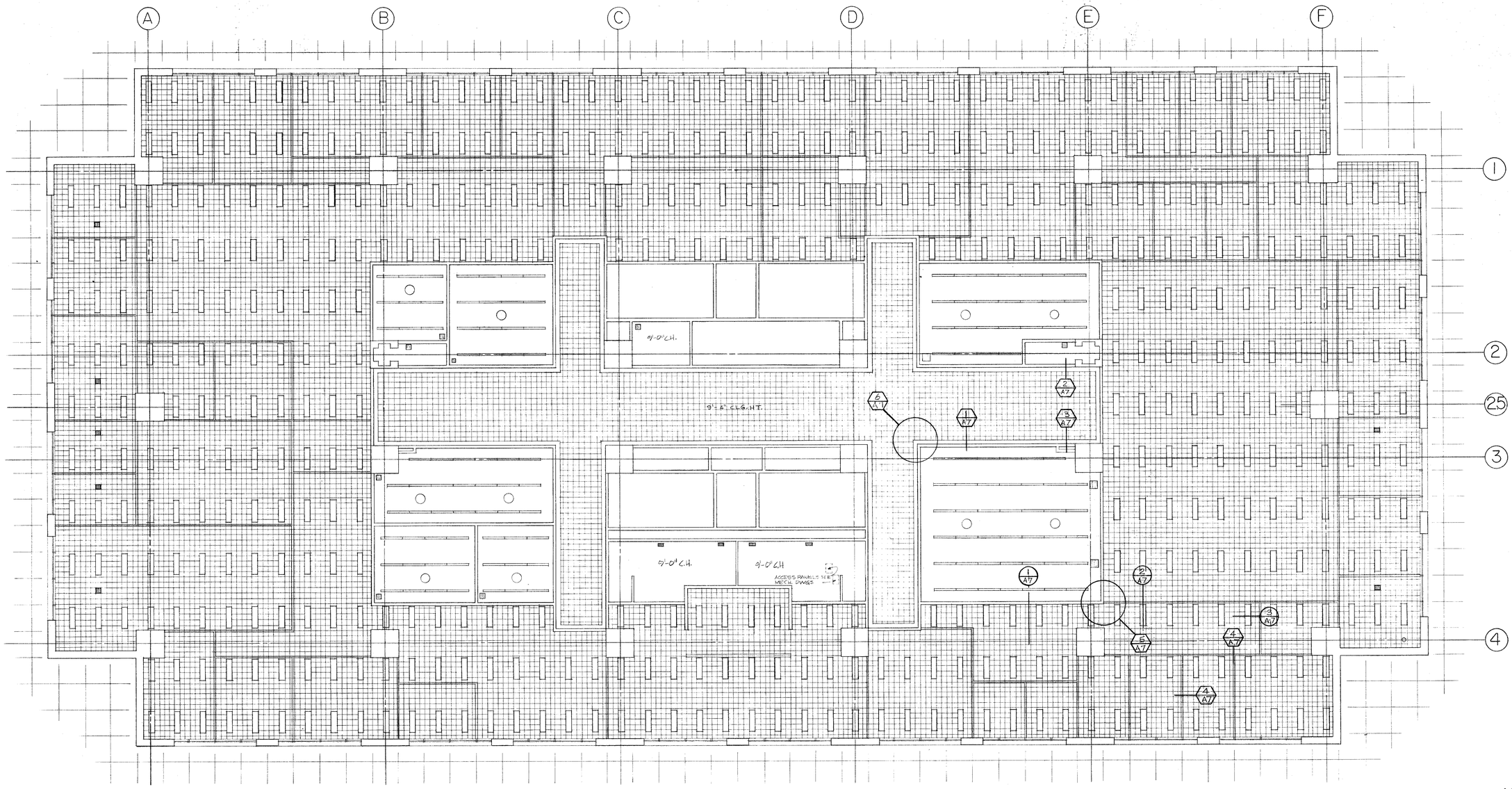
THIRD FLOOR PLAN & ROOM FINISH SCHEDULE

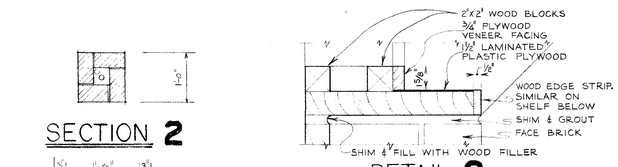
JOB NUMBER 2070E
SCALE: 1/8" = 1'-0"
DRAWN: G.A.R.
CHECKED: H.N.
APPROVED: C.F.M.
DATE: JULY 6, 1965
SHEET NUMBER A 8

THIRD FLOOR
REFLECTED CEILING PLAN

SCALE 1/8" = 1'-0"



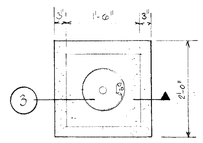
N



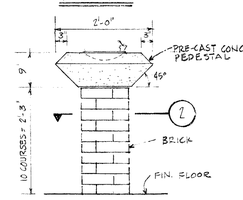
DETAIL 2

SCALE : 3" = 1'-0"

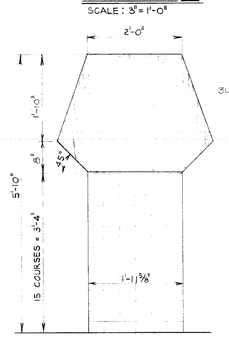
SECTION 2



PLAN

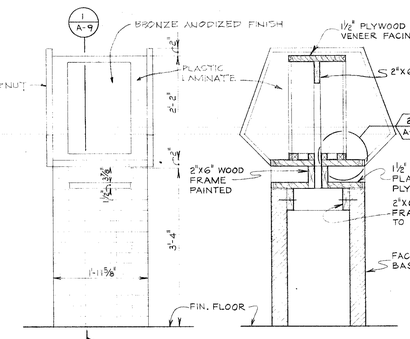


ELEVATION C



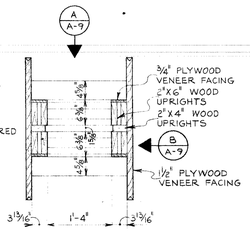
ELEVATION B

SCALE : 3/4" = 1'-0"



ELEVATION A

SCALE : 3/4" = 1'-0"

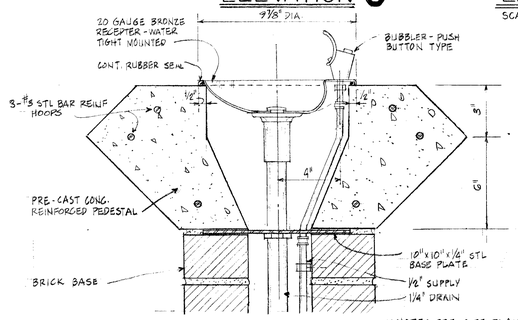


SECTION 1

SCALE : 3/4" = 1'-0"

PLAN

SCALE : 3/4" = 1'-0"



SECTION 3

NOTE: SEE SITE PLAN SHT A-1 & 1ST FLOOR PLAN SHT A-4 FOR DRINKING FOUNTAIN LOCATIONS

PUBLIC TELEPHONE - TYPE D

NOTE:
ALL CEILING HEIGHTS 10'-0"
UNLESS OTHERWISE NOTED

NO.	DATE	REMARKS

REVISIONS

COUNTY BUILDING
FOR THE
PUBLIC BUILDING COMMISSION
JOLIET · WILL COUNTY · ILLINOIS

THIRD FLOOR
REFLECTED CEILING PLAN

DRAWN: D.N.W. | CHECKED: H.N. | APPROVED: C.F.M.

JOB NUMBER 2070E

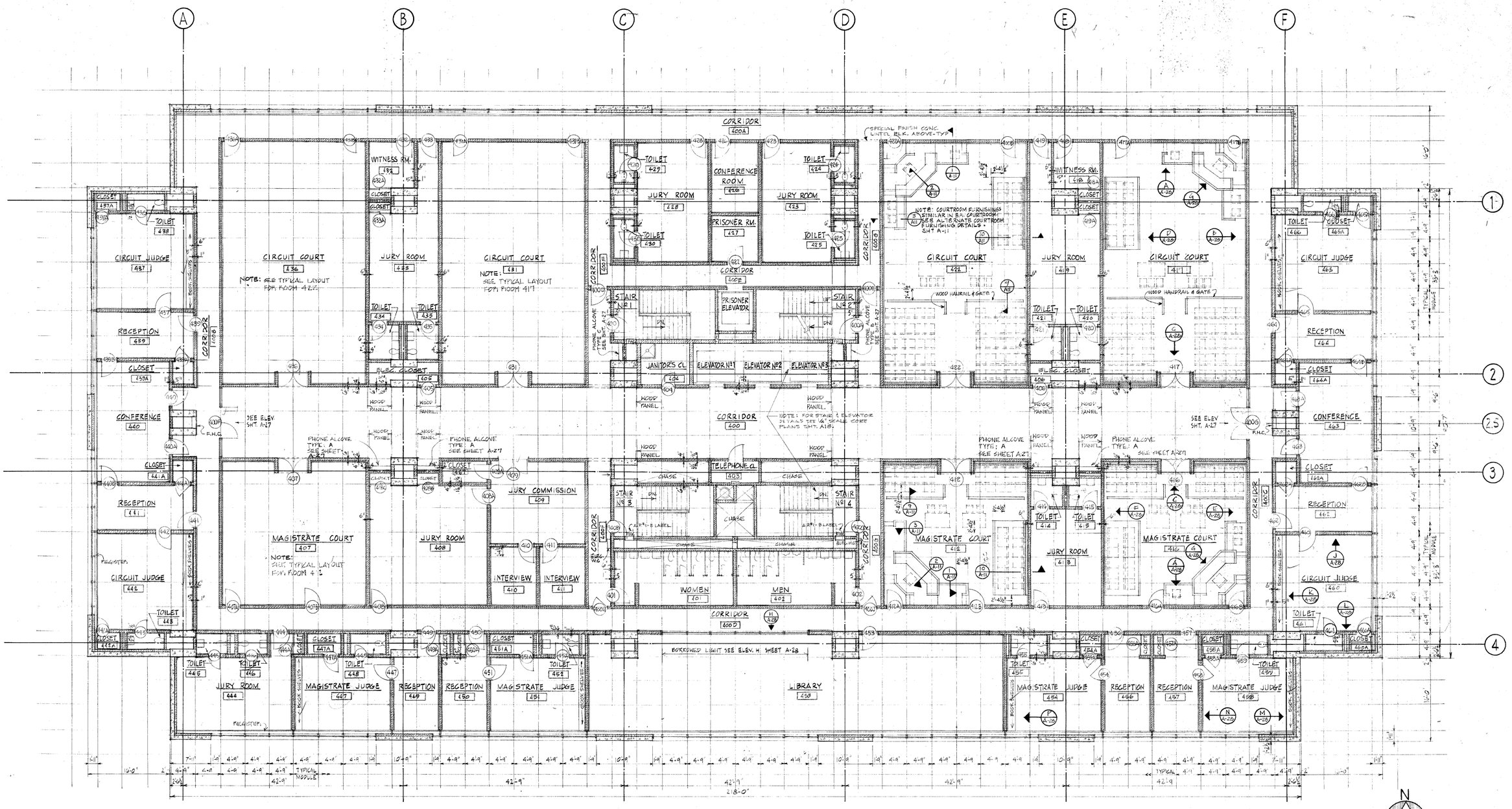
SCALE: AS NOTED

DATE: JULY 6, 1965

SHEET NUMBER A 9

KRUEGEL · HEALY · MOORE
ARCHITECTS · ENGINEERS
4 EAST CLINTON STREET · JOLIET, ILLINOIS

C. F. MURPHY ASSOCIATES
ARCHITECTS · ENGINEERS
224 SOUTH MICHIGAN AVENUE · CHICAGO 4, ILLINOIS



N

FOURTH FLOOR PLAN

SCALE 1/8" - 1'-0"

FOURTH FLOOR ROOM FINISH SCHEDULE

RM. NO.	ROOM NAME	FLOOR	BASE	WALLS NORTH MAT.	NORTH FIN.	EAST MAT.	EAST FIN.	SOUTH MAT.	SOUTH FIN.	WEST MAT.	WEST FIN.	CEILING MAT.	CEILING FIN.	REMARKS
400	CORRIDOR	CARP.[1]	V.	G.BLK	SP.	G.BLK	SP.	G.BLK	SP.	G.BLK	SP.	AC.T.[5]		WOOD PANELING SEE ELEV. SH.A-27
400A	CORRIDOR	CARP.[1]	V.	G.BLK	SP.	G.BLK	SP.	G.BLK	SP.	G.BLK	SP.	AC.T.[5]		
400B	CORRIDOR	CARP.[1]	V.	G.BLK	SP.	G.BLK	SP.	PLAS.	PT.	PLAS.	PT.	AC.T.[5]		
400C	CORRIDOR	CARP.[1]	V.	G.BLK	SP.	PLAS.	PT.	PLAS.	PT.	G.BLK	SP.	AC.T.[5]		
400D	CORRIDOR	CARP.[1]	V.	G.BLK	SP.	PLAS.	PT.	PLAS.	PT.	PLAS.	PT.	AC.T.[5]		
400E	CORRIDOR	CARP.[1]	V.	PLAS.	PT.	PLAS.	PT.	PLAS	PT.	PLAS.	PT.	PLAS	PT.	
400F	CORRIDOR	CARP.[1]	V.	PLAS.	PT.	PLAS.	PT.	PLAS	PT.	G.BLK	SP.	PLAS	PT.	
401	WOMEN	C.T.	C.T.	C.T.	-	C.T.	-	C.T.	-	C.T.	-	PLAS	PT.	
402	MEN	C.T.	C.T.	C.T.	-	C.T.	-	C.T.	-	C.T.	-	PLAS	PT.	
403	TELEPHONE CLOSET	CONC.	-	G.BLK	-	G.BLK	-	G.BLK	-	G.BLK	-	EXP.		
404	JANITOR'S CLOSET	C.T.	C.T.	G.BLK	PT.	G.BLK	PT.	G.BLK	PT.	G.BLK	PT.	PLAS.	PT.	*C.T. ABOVE SINK - SEE DETAIL
405	ELECTRICAL CLOSET	CONC.	-	G.BLK	-	G.BLK	-	G.BLK	-	G.BLK	-	EXP.		
406	ELECTRICAL CLOSET	CONC.	-	G.BLK	-	G.BLK	-	G.BLK	-	G.BLK	-	EXP.		
407	MAGISTRATE COURT	CARP.[1]	WD.	WD.P.[4]		WD.P.		WD.P.		WD.P.[4]		PLAS	PT	*SOUND PANELS - SEE DETAIL
408	JURY ROOM	CARP.[1]	V.	PLAS.	PT.	PLAS	PT.	PLAS	PT.	PLAS	PT.	PLAS	PT.	
409	JURY COMMISSION	CARP.[1]	V.	PLAS.	PT	PLAS	PT.	PLAS.	PT	PLAS	PT	PLAS.	PT.	
410	INTERVIEW	CARP.[1]	V.	PLAS.	PT.	PLAS.	PT.	PLAS.	PT	PLAS.	PT.	PLAS.	PT.	
411	INTERVIEW	CARP.[1]	V.	PLAS.	PT.	PLAS.	PT.	PLAS.	PT	PLAS.	PT.	PLAS.	PT.	
412	MAGISTRATE COURT	CARP.[1]	WD.	WD.P.[4]		WD.P.[4]		WD.P.		WD.P.		PLAS.	PT.	*SOUND PANELS - SEE DETAIL
413	JURY ROOM	CARP.[1]	V.	PLAS.	PT.	PLAS.	PT.	PLAS.	PT	PLAS.	PT.	PLAS.	PT.	
414	TOILET	C.T.	C.T.	C.T.	-	C.T.	-	C.T.	-	C.T.	-	PLAS	PT.	
415	TOILET	C.T.	C.T.	C.T.	-	C.T.	-	C.T.	-	C.T.	-	PLAS	PT	
416	MAGISTRATE COURT	CARP.[1]	WD.	WD.P.[4]		WD.P.		WD.P.		WD.P.[4]		PLAS.	PT.	*SOUND PANELS - SEE DETAIL
417	CIRCUIT COURT	CARP.[1]	WD.	WD.P.		WD.P.		WD.P.[4]		WD.P.[4]				*SOUND PANELS - SEE DETAIL
418	WITNESS ROOM	CARP.[1]	V.	PLAS.	PT.	PLAS.	PT.	PLAS.	PT	PLAS.	PT.	PLAS.	PT.	
419	JURY ROOM	CARP.[1]	V	PLAS.	PT.	PLAS.	PT.	PLAS.	PT	PLAS.	PT.	PLAS.	PT.	
420	TOILET	C.T.	C.T.	C.T.	-	C.T.	-	C.T.	-	C.T.	-	PLAS	PT.	
421	TOILET	C.T.	C.T.	C.T.	-	C.T.	-	C.T.	-	C.T.	-	PLAS	PT.	
422	CIRCUIT COURT	CARP.[1]	WD.	WD. P		WD.P.[4]		WD.P.[4]		WD.P		PLAS.	PT.	*SOUND PANELS - SEE DETAIL
423	JURY ROOM	CARP.[1]	V.	PLAS.	PT.	PLAS	PT.	PLAS	PT	PLAS	PT.	PLAS	PT.	
424	TOILET	C.T.	C.T.	C.T.	-	C.T.	-	C.T.	-	C.T.	-	PLAS	PT	
425	TOILET	C.T.	C.T.	C.T.	-	C.T.	-	C.T.	-	C.T.	-	PLAS.	PT	
426	CONFERENCE ROOM	CARP.[1]	V.	PLAS	PT.	PLAS.	PT.	PLAS.	PT	PLAS.	PT.	PLAS.	PT.	
427	PRISONER ROOM	VAT.	V.	PLAS.	PT.	PLAS.	PT.	PLAS.	PT	PLAS.	PT.	PLAS	PT	
428	JURY ROOM	CARP.[1]	V.	PLAS.	PT.	PLAS.	PT.	PLAS.	PT	PLAS.	PT.	PLAS	PT	
429	TOILET	C.T.	C.T.	C.T.	-	C.T.	-	C.T.	-	C.T.	-	PLAS.	PT	
430	TOILET	C.T.	C.T.	C.T.	-	C.T.	-	C.T.	-	C.T.	-	PLAS.	PT.	
431	CIRCUIT COURT	CARP.[1]	WD.	WD.P.		WD.P.		WD.P.[4]		WD.P.[4]		PLAS.	PT.	*SOUND PANELS - SEE DETAILS
432	WITNESS ROOM	CARP.[1]	V.	PLAS.	PT.	PLAS	PT	PLAS.	PT.	PLAS.	PT	PLAS	PT.	
433	JURY ROOM	CARP.[1]	V.	PLAS.	PT.	PLAS.	PT.	PLAS.	PT.	PLAS.	PT	PLAS	PT.	
434	TOILET	C.T.	C.T.	C.T.	-	C.T.	-	C.T.	-	C.T.	-	PLAS	PT.	
435	TOILET	C.T.	C.T.	C.T.	-	C.T.	-	C.T.	-	C.T.	-	PLAS	PT.	
436	CIRCUIT COURT	CARP.[1]	WD.	WD.P.		WD.P.[4]		WD.P.[4]		WD.P		PLAS.	PT.	*SOUND PANELS - SEE DETAILS
437	CIRCUIT JUDGE	CARP.[1]	V	WD.P.		WD.P.[4]		WD.P.		G.BLK	SP.	PLAS.	PT.	*BOOKSHELVES - SEE DETAIL
437A	CLOSET	VAT.	V	PLAS.	PT	PLAS	PT	PLAS	PT	PLAS.	PT	PLAS	PT.	
438	TOILET	C.T.	C.T.	C.T.	-	C.T.	-	C.T.	-	C.T.	-	PLAS	PT	
439	RECEPTION	CARP.[1]	V	PLAS.	PT.	PLAS.	PT.	PLAS.	PT.	-	-	PLAS.	PT	
439A	CLOSET	VAT.	V.	PLAS.	PT.	PLAS.	PT.	PLAS	PT	PLAS.	PT.	PLAS.	PT.	
440	CONFERENCE	CARP.[1]	V.	PLAS.	PT.	PLAS.	PT	PLAS.	PT	G.BLK	SP.	PLAS	PT	
441	RECEPTION	CARP.[1]	V.	PLAS.	PT.	PLAS.	PT	PLAS.	PT	-	-	PLAS	PT	
441A	CLOSET	VAT.	V.	PLAS	PT.	PLAS.	PT	PLAS	PT.	PLAS.	PT.	PLAS.	PT.	
442	CIRCUIT JUDGE	CARP.[1]	V.	WD.P.		WD.P.[4]		WD.P.		G.BLK	SP.	PLAS	PT	*BOOKSHELVES - SEE DETAIL
442A	CLOSET	VAT.	V.	PLAS	PT.	PLAS.	PT.	PLAS.	PT.	PLAS.	PT.	PLAS.	PT.	
443	TOILET	C.T.	C.T.	C.T.	-	C.T.	-	C.T.	-	C.T.	-	PLAS	PT	
444	JURY ROOM	CARP.[1]	V.	PLAS.	PT.	PLAS.	PT.	PLAS.	PT.	G.BLK.	SP.	PLAS	PT	
445	TOILET	C.T.	C.T.	C.T.	-	C.T.	-	C.T.	-	C.T.	-	PLAS.	PT.	
446	TOILET	C.T.	C.T.	C.T.	-	C.T.	-	C.T.	-	C.T.	-	PLAS	PT.	
447	MAGISTRATE JUDGE	CARP.[1]	V.	PLAS.	PT.	WD.P.		G.BLK.	SP.	WD.P.[4]		PLAS.	PT.	*BOOKSHELVES - SEE DETAIL
447A	CLOSET	VAT.	V.	PLAS	PT.	PLAS.	PT.	PLAS.	PT.	PLAS	PT.	PLAS	PT.	
448	TOILET	C.T.	C.T.	C.T.	-	C.T.	-	C.T.	-	C.T.	-	PLAS.	PT.	
449	RECEPTION	CARP.[1]	V.	PLAS.	PT.	PLAS.	PT.	G.BLK.	SP.	PLAS.	PT.	PLAS.	PT.	
450	RECEPTION	CARP.[1]	V.	PLAS.	PT.	PLAS	PT.	PLAS.	PT.	-	-	PLAS.	PT.	
451	MAGISTRATE JUDGE	CARP.[1]	V.	PLAS.	PT.	WD.P.		-	-	WD.P.[4]		PLAS	PT.	*BOOKSHELVES - SEE DETAIL
451A	CLOSET	VAT.	V.	PLAS	PT.	PLAS.	PT.	PLAS.	PT.	PLAS.	PT.	PLAS.	PT.	
452	TOILET	C.T.	C.T.	C.T.	-	C.T.	-	C.T.	-	C.T.	-	PLAS.	PT.	
453	LIBRARY	CARP.[1]	V.	PLAS.	PT.	PLAS.	PT.	G.BLK	SP.	PLAS.	PT.	PLAS.	PT.	
454	MAGISTRATE JUDGE	CARP.[1]	V.	PLAS.	PT.	WD.P.		G.BLK	SP.	WD.P.[4]		PLAS	PT.	*BOOKSHELVES - SEE DETAIL
454A	CLOSET	VAT.	V.	PLAS.	PT.	PLAS.	PT.	PLAS.	PT.	PLAS.	PT.	PLAS.	PT.	
455	TOILET	C.T.	C.T.	C.T.	-	C.T.	-	C.T.	-	C.T.	-	PLAS.	PT.	
456	RECEPTION	CARP.[1]	V.	PLAS	PT.	PLAS	PT.	-	-	PLAS.	PT.	PLAS.	PT.	
457	RECEPTION	CARP.[1]	V.	PLAS.	PT.	PLAS	PT.	-	-	PLAS.	PT.	PLAS.	PT.	
458	MAGISTRATE JUDGE	CARP.[1]	V.	PLAS	PT.	WD.P.[4]		G.BLK	SP.	WD.P.		PLAS	PT.	*BOOKSHELVES - SEE DETAIL
458A	CLOSET	VAT.	V.	PLAS.	PT.	PLAS	PT	PLAS	PT.	PLAS.	PT.	PLAS.	PT.	
459	TOILET	C.T.	C.T.	C.T.	-	C.T.	-	C.T.	-	C.T.	-	PLAS	PT.	
460	CIRCUIT JUDGE	CARP.[1]	V.	WD.P.		G.BLK	SP.	WD.P.		WD.P.[4]		PLAS.	PT.	*BOOKSHELVES - SEE DETAIL
460A	CLOSET	VAT.	V.	PLAS.	PT.	PLAS.	PT.	PLAS.	PT.	PLAS.	PT.	PLAS	PT.	
461	TOILET	C.T.	C.T.	C.T.	-	C.T.	-	C.T.	-	C.T.	-	PLAS	PT.	
462	RECEPTION	CARP.[1]	V.	PLAS.	PT.	-	-	PLAS.	PT.	PLAS.	PT.	PLAS.	PT.	
462A	CLOSET	VAT.	V.	PLAS.	PT.	PLAS	PT.	PLAS	PT.	PLAS	PT.	PLAS	PT.	
463	CONFERENCE	CARP.[1]	V.	PLAS	PT.	G.BLK	SP.	PLAS.	PT.	PLAS	PT.	PLAS	PT.	
464	RECEPTION	CARP.[1]	V.	PLAS	PT.	-	-	PLAS.	PT.	PLAS.	PT.	PLAS.	PT.	
464A	CLOSET	VAT.	V.	PLAS	PT.	PLAS	PT.	PLAS.	PT.	PLAS.	PT.	PLAS.	PT.	
465	CIRCUIT JUDGE	CARP.[1]	V.	WD.P.		G.BLK.	SP.	WD.P.		WD.P.[4]		PLAS	PT.	*BOOKSHELVES - SEE DETAIL
465A	CLOSET	VAT.	V.	PLAS	PT.	PLAS.	PT.	PLAS.	PT.	PLAS	PT.	PLAS	PT.	
466	TOILET	C.T.	C.T.	C.T.	-	C.T.	-	C.T.	-	C.T.	-	PLAS	PT.	
	STAIRWAY Nº 1 & Nº 2	CONC.	-	G.BLK.	PT	G.BLK.	PT	G.BLK.	PT	G.BLK.	PT	-	-	PAINTALL EXP. CONCRETE
	STAIRWAY Nº 3 & Nº 4	CONC.	-	G.BLK.	PT	G.BLK.	PT	G.BLK.	PT	G.BLK.	PT	PLAS.	PT.	PAINTALL EXP. CONCRETE
467	CLOSET	VAT.	V.	PLAS.	PT.	PLAS.	PT.	PLAS.	PT.	PLAS.	PT.	PLAS.	PT.	
400G	CORRIDOR	CARP.[1]	V.	PLAS.	PT.	G.BLK	SP.	PLAS	PT.	PLAS.	PT.	PLAS.	PT.	

NOTE:
1. ALL CARPET - NOT IN CONTRACT
2. SEE REFLECTED CEILING PLAN SHT. A-11 FOR CEILING HEIGHTS AND CEILING FINISH.
3. ALL WALLS ON MODULE CENTER LINE UNLESS OTHERWISE NOTED.
4. ALL CLOSETS TO BE FINISHED AS ADJOINING ROOM UNLESS OTHERWISE NOTED. (CLOSETS TO HAVE V.A.T. FLOOR)
5. VENTILATING ACOUSTICAL TILE IN CORRIDOR.
6. ALL CLOSETS TO HAVE A SHELF W/ROD BELOW

NO.	DATE	REMARKS
		REVISIONS

COUNTY BUILDING
FOR THE
PUBLIC BUILDING COMMISSION
JOLIET · WILL COUNTY · ILLINOIS

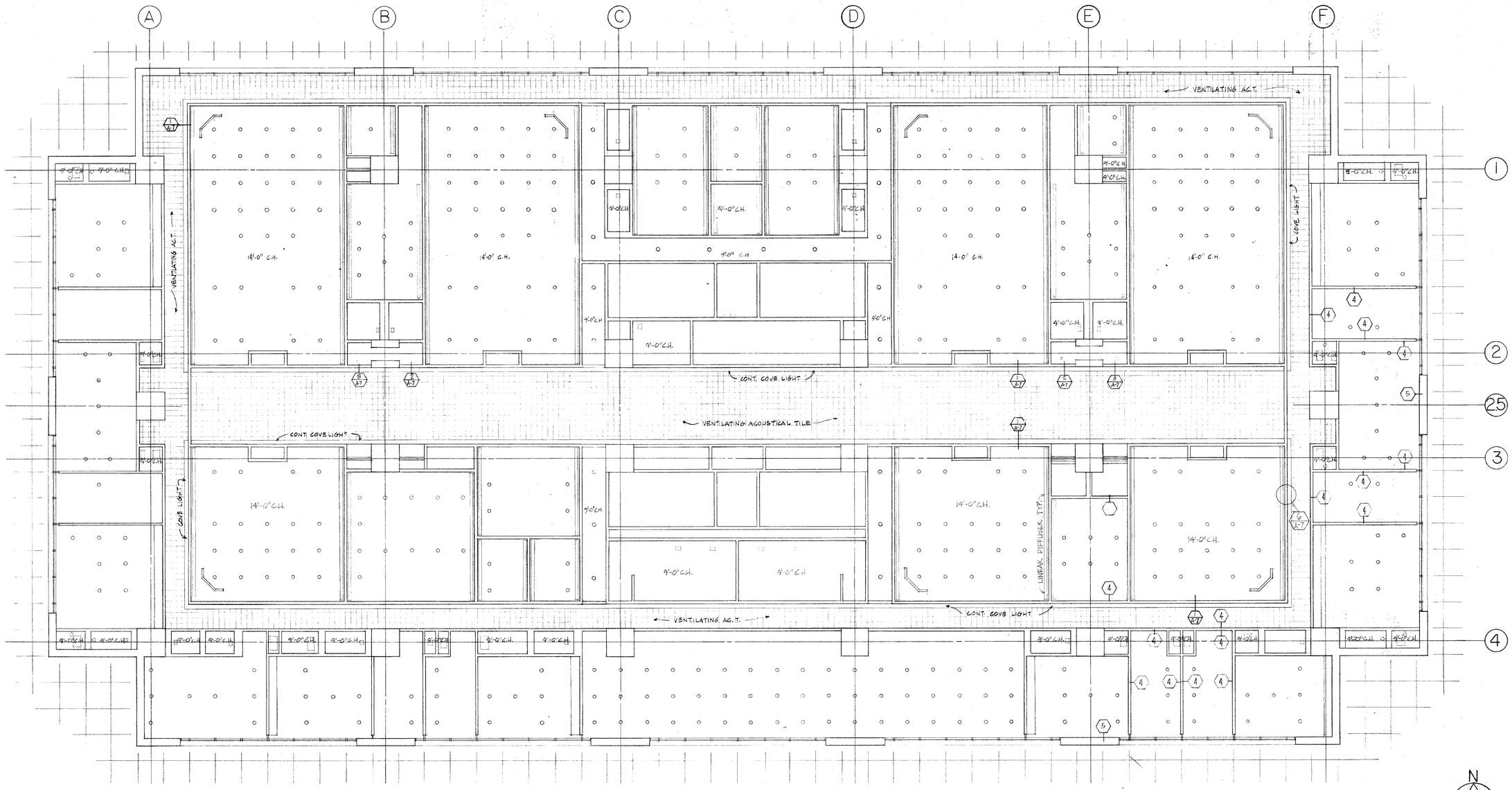
KRUEGEL · HEALY · MOORE
ARCHITECTS · ENGINEERS
4 EAST CLINTON STREET · JOLIET, ILLINOIS

C. F. MURPHY ASSOCIATES
ARCHITECTS · ENGINEERS
224 SOUTH MICHIGAN AVENUE · CHICAGO 4, ILLINOIS

FOURTH FLOOR PLAN &
ROOM FINISH SCHEDULE

DRAWN:	CHECKED:	APPROVED:
B.A.R.	H.N.	C.F.M.

JOB NUMBER 2070E
SCALE: 1/8"=1'-0"
DATE: JULY 6, 1965
SHEET NUMBER A10

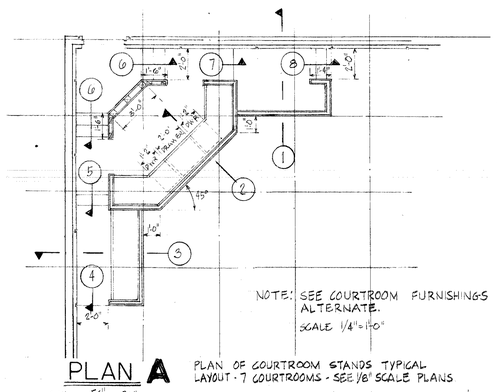


NOTE:
1. START INSTALLATION OF VENT. AC. TILES IN CORRIDORS 400 A,B,C,D FROM WALL OPPOSITE COVE.
2. CEILING HEIGHT 12'-0" UNLESS OTHERWISE NOTED.
3. SEE NOTES AND DETAIL 6 ON SHT. A7.

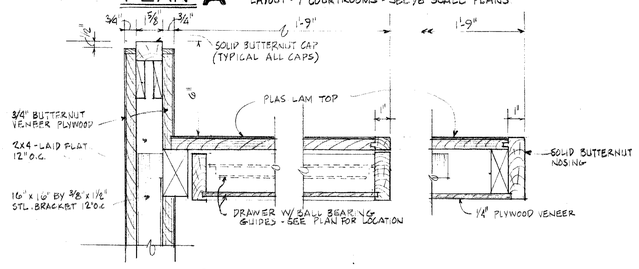
FOURTH FLOOR REFLECTED CEILING PLAN

SCALE 1/8" = 1'-0"

N

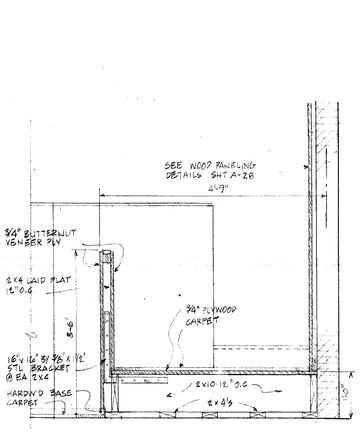


PLAN A — PLAN OF COURTROOM STANDS TYPICAL LAYOUT - 7 COURTROOMS - SEE 1/8" SCALE PLANS

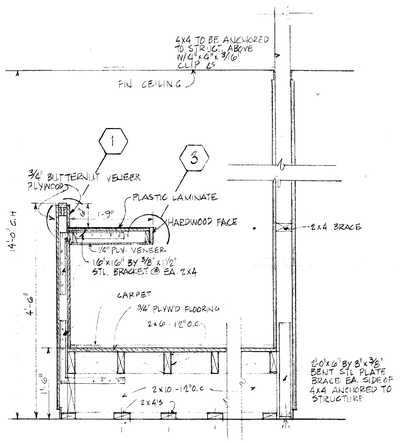


DETAIL 1 — DETAIL 2 — DETAIL 3

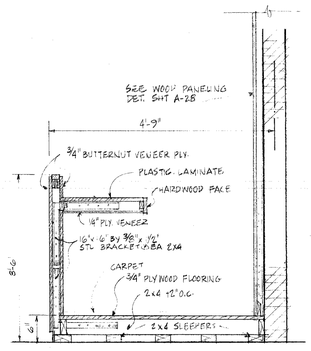
SCALE 3" = 1'-0"



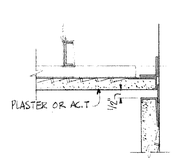
SECTION 1 WITNESS' STAND



SECTION 2 JUDGE'S STAND

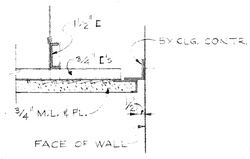


SECTION 3 RECORDER'S STAND



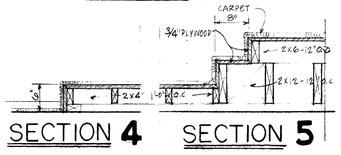
DETAIL 4

SCALE: 3" = 1'-0"

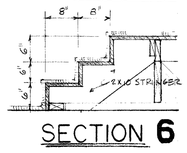


DETAIL 5

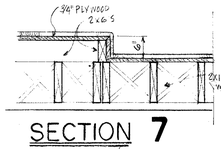
SCALE: 3" = 1'-0"



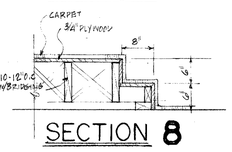
SECTION 4



SECTION 5



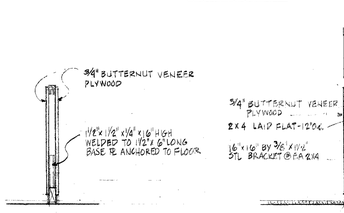
SECTION 6



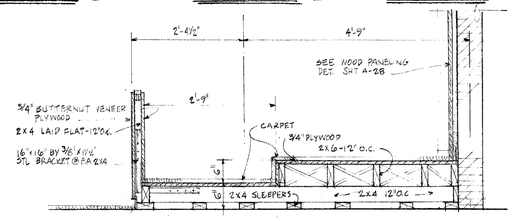
SECTION 7

SECTION 8

NOTE: 1. ALL CEILING HEIGHTS 12'-0" UNLESS OTHERWISE SHOWN.
2. ALL PARTITIONS TO CARRY TO UNDERSIDE OF STRUCTURE SEE DETAIL 4 SHT A-5



SECTION 9 WOOD RAIL



SECTION 10 JURY STAND

NOTE: SECTIONS SCALE 3/4" = 1'-0"

NO.	DATE	REMARKS
		REVISIONS

COUNTY BUILDING
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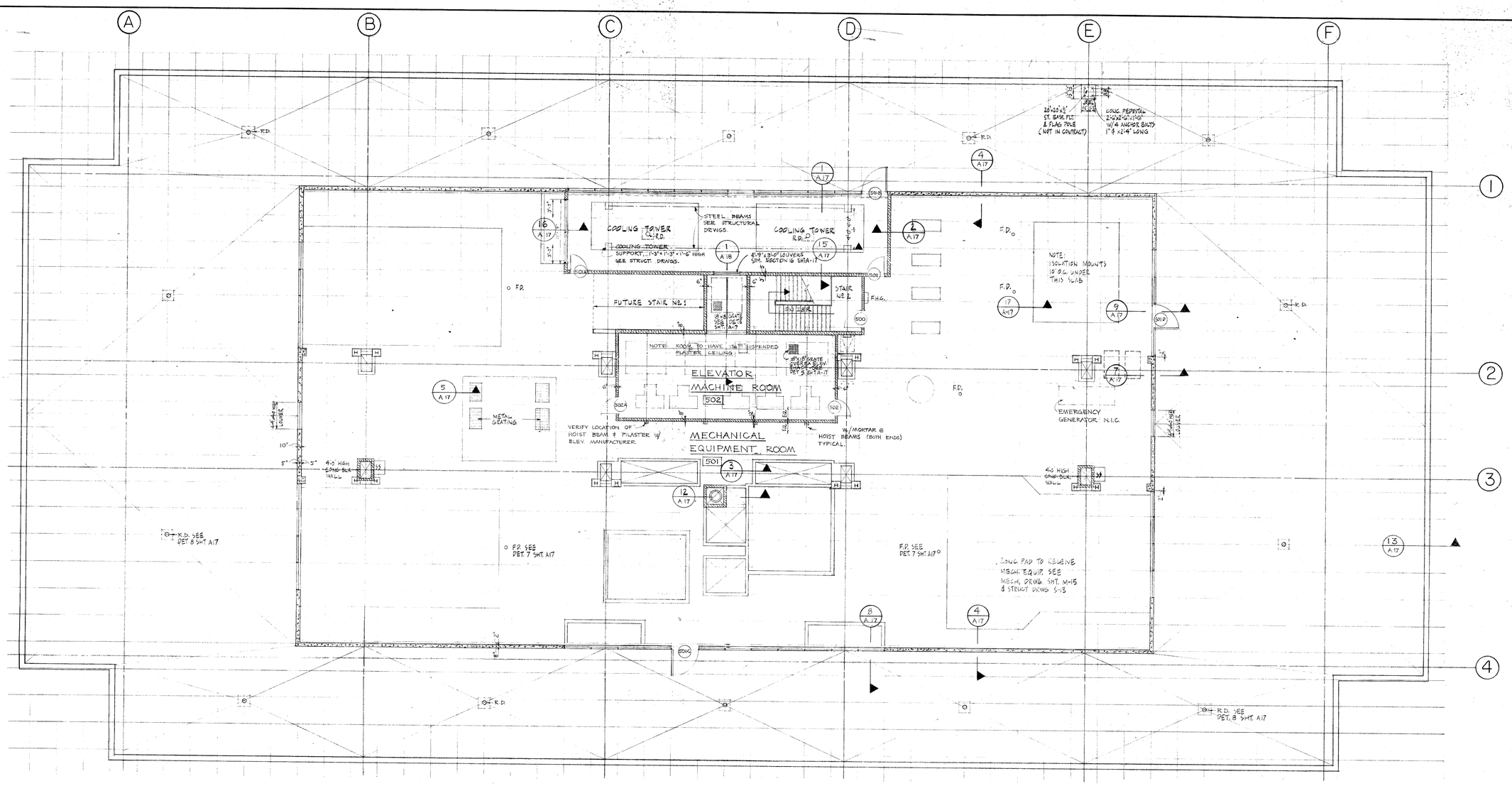
4 EAST CLINTON STREET · JOLIET, ILLINOIS

C. F. MURPHY ASSOCIATES
ARCHITECTS · ENGINEERS
224 SOUTH MICHIGAN AVENUE · CHICAGO 4, ILLINOIS

FOURTH FLOOR
REFLECTED CEILING PLAN

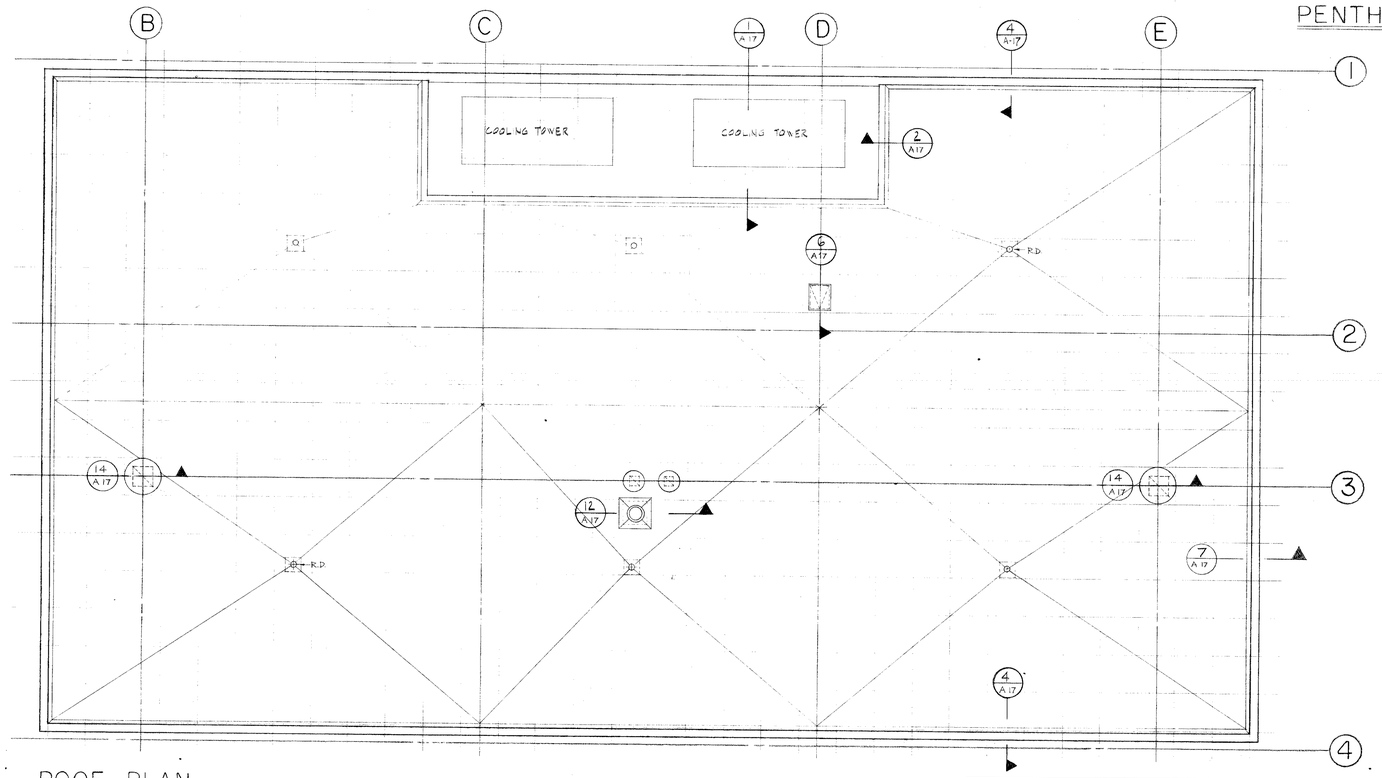
DRAWN:	CHECKED:	APPROVED:
D.N.W. · G.A.R.	H.N.	C.F.M.

JOB NUMBER 2070E
SCALE: AS NOTED
DATE: JULY 6, 1965
SHEET NUMBER A 11



PENTHOUSE FLOOR PLAN

SCALE 1/8" = 1'-0"



ROOF PLAN

SCALE 1/8"=1'-0"

NO.	DATE	REMARKS
		REVISIONS

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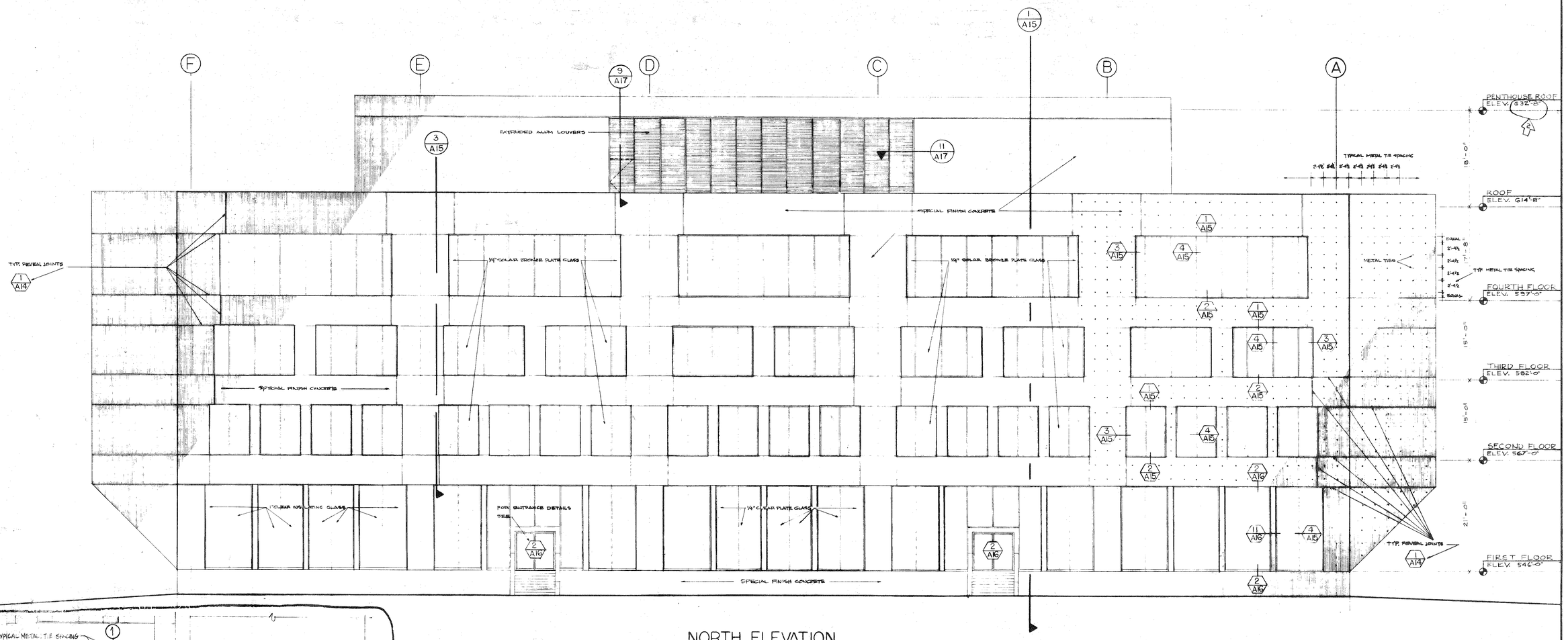
ARCHITECTS · ENGINEERS
224 SOUTH MICHIGAN AVENUE · CHICAGO 4, ILLINOIS

PENTHOUSE FLOOR PLAN & ROOF PLAN

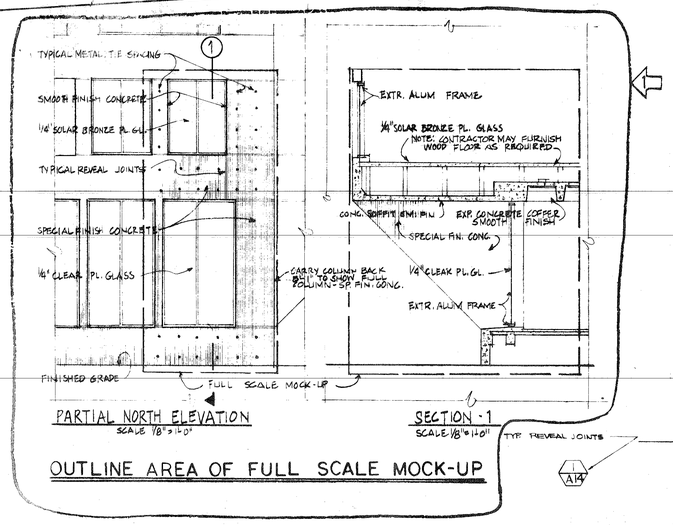
DRAWN:	CHECKED:	APPROVED:
R.L.	H.N.	C.F.M.

JOB NUMBER: 2070E
SCALE: 1/8" = 1'-0"
DATE: JULY 6, 1965
SHEET NUMBER: **A12**



NORTH ELEVATION

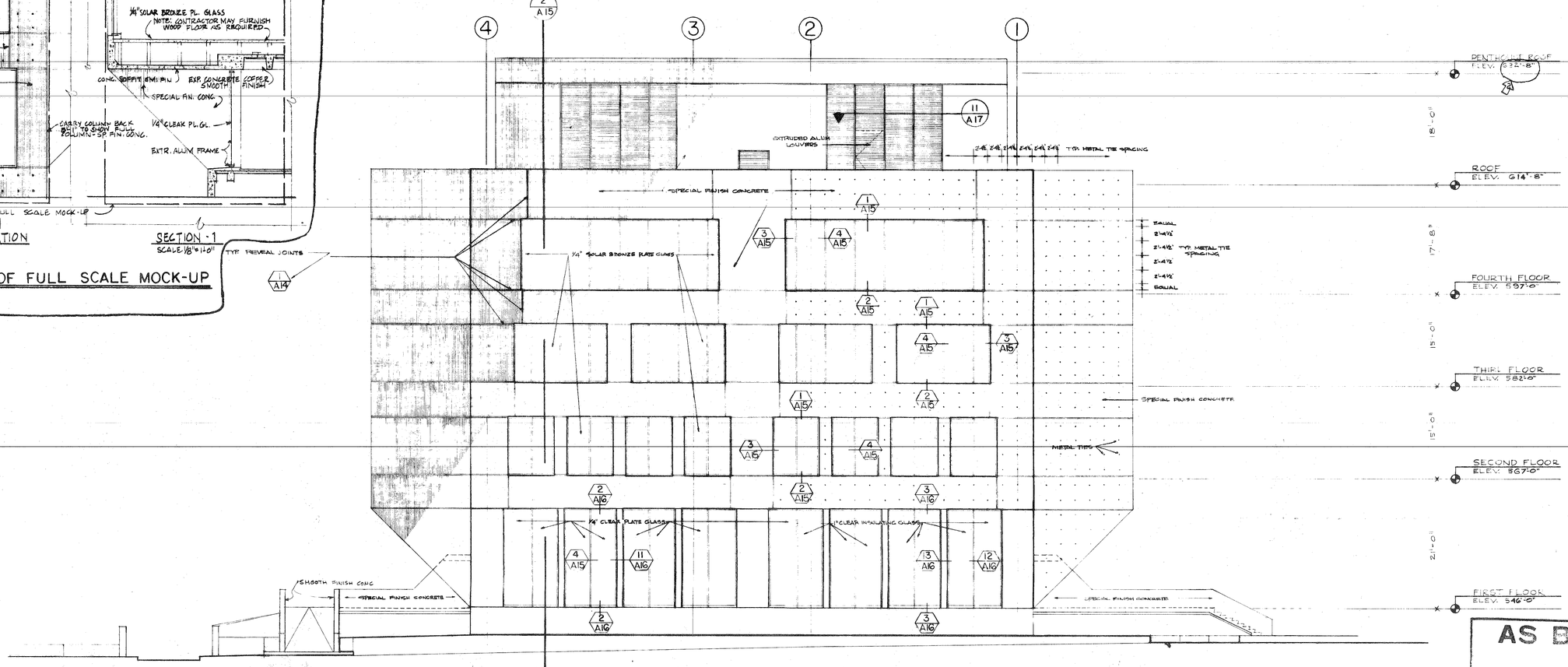
SCALE 1/8"-1'-0"



PARTIAL NORTH ELEVATION
SCALE 1/8"=1'-0"

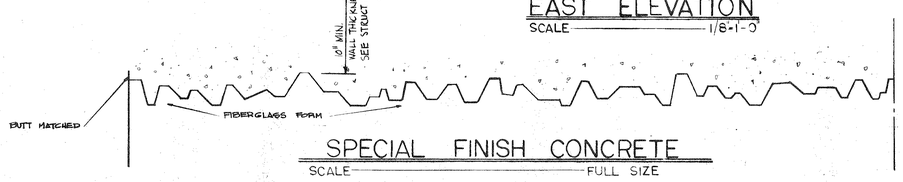
SECTION - 1
SCALE 1/8"=1'-0"

OUTLINE AREA OF FULL SCALE MOCK-UP



EAST ELEVATION

SCALE 1/8"-1'-0"



SPECIAL FINISH CONCRETE

SCALE FULL SIZE

AS BUILT
DATE 10-1-69

NO.	DATE	REMARKS
REV 2	1/13/66	FIELD CLARIFICATION A4 - A7 ETC.
	9-16-65	ISSUED FOR CONSTRUCTION
REV 1	9-16-65	ADDENDUM NO 1 - AS NOTED

REVISIONS

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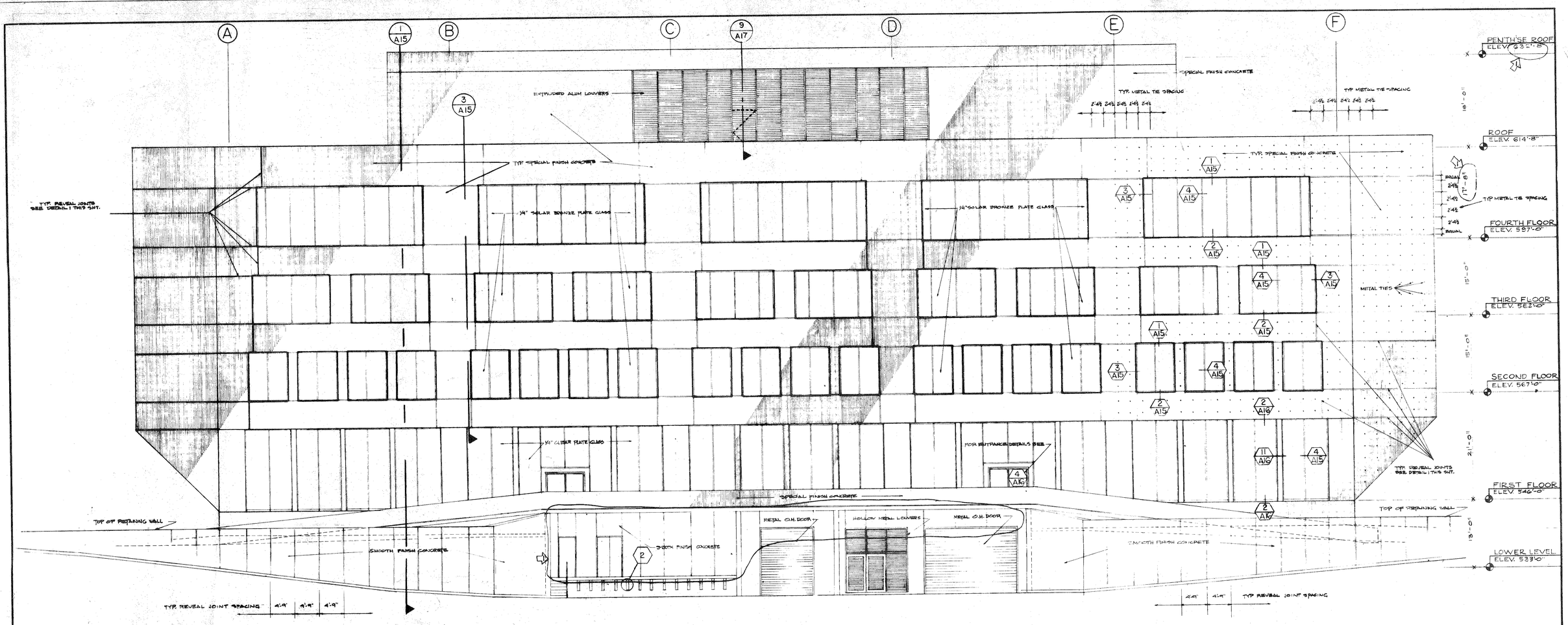
ARCHITECTS · ENGINEERS
224 SOUTH MICHIGAN AVENUE · CHICAGO 4, ILLINOIS

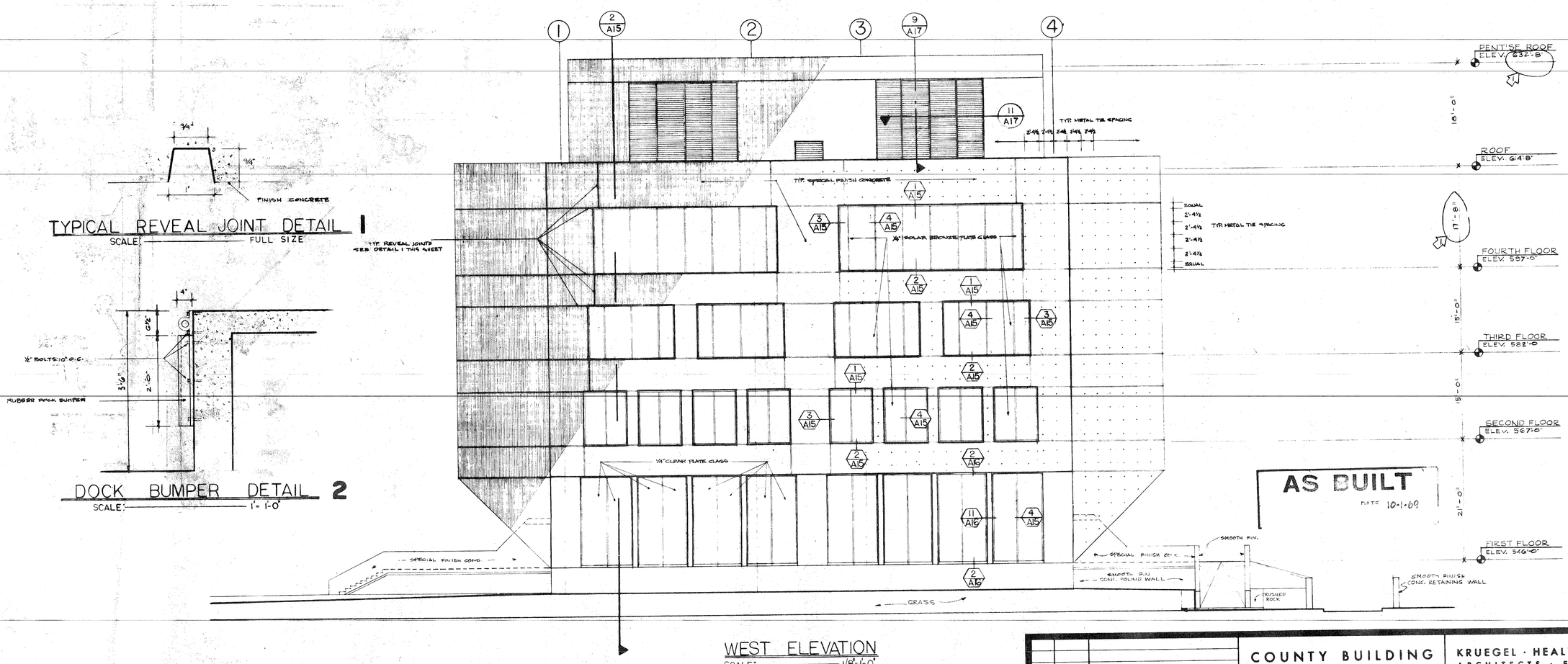
ELEVATIONS

DRAWN:	CHECKED:	APPROVED:
D.N.W. · H.M.G	H.N.	C.F.M.

JOB NUMBER 2070E
SCALE 1/8"-1'-0"
DATE JULY 6, 1965
SHEET NUMBER A 13



SOUTH ELEVATION
SCALE: 1/8"-1'-0"



WEST ELEVATION
SCALE: 1/8"-1'-0"

TYPICAL REVEAL JOINT DETAIL 1
SCALE: FULL SIZE

DOCK BUMPER DETAIL 2
SCALE: 1"-1'-0"

AS BUILT
DATE 10-1-69

NO.	DATE	REMARKS
REV. 1	1-13-66	FIELD CLARIFICATION A4 – AS NOTED
	9-16-65	ISSUED FOR CONSTRUCTION

REVISIONS

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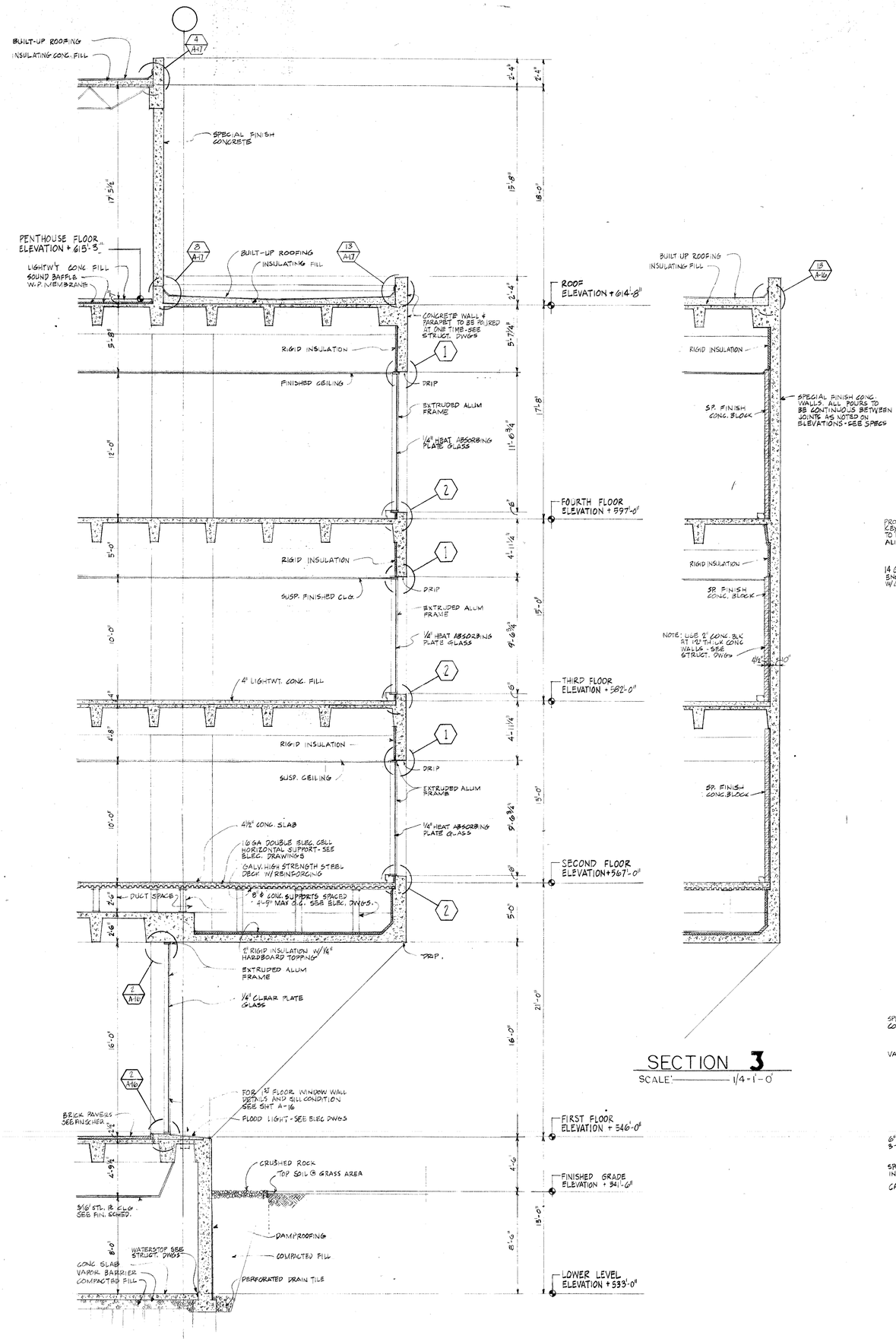
ELEVATIONS

JOB NUMBER 2070E
SCALE: 1/8"-1'-0"
SHEET NUMBER A 14

DRAWN: D.N.W. · H.M.G
CHECKED: H.N.
APPROVED: C.F.M.
DATE: JULY 6, 1965



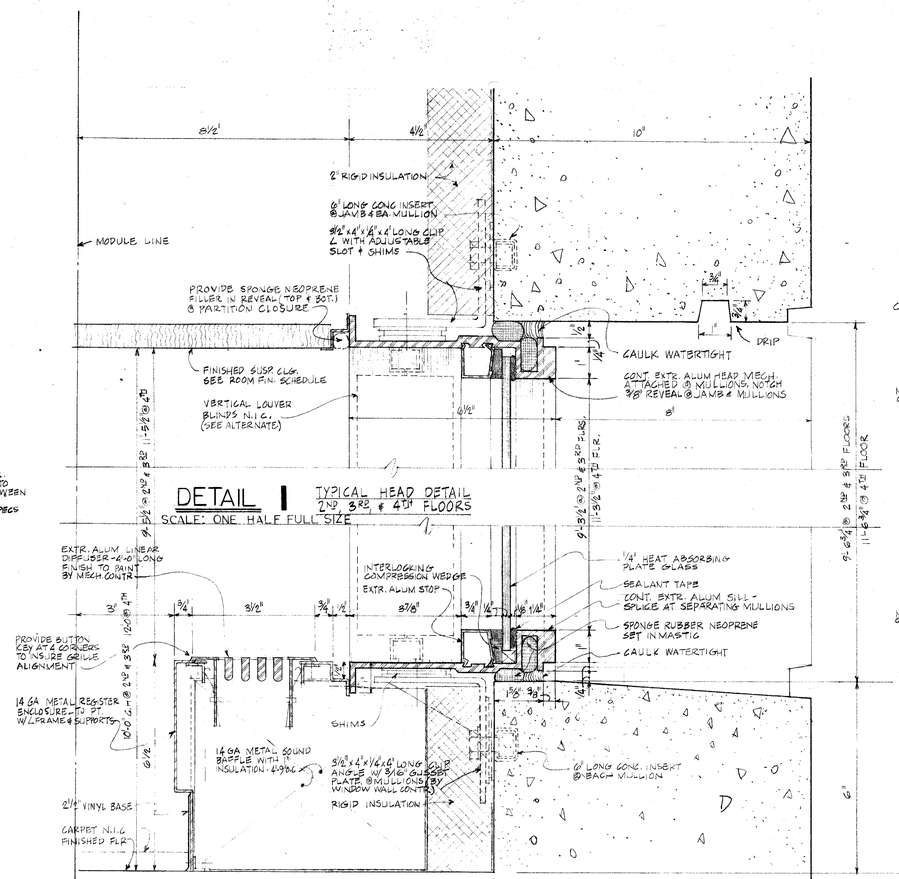
SECTION 1

SCALE ——— 1/4"=1'-0"

SECTION 3

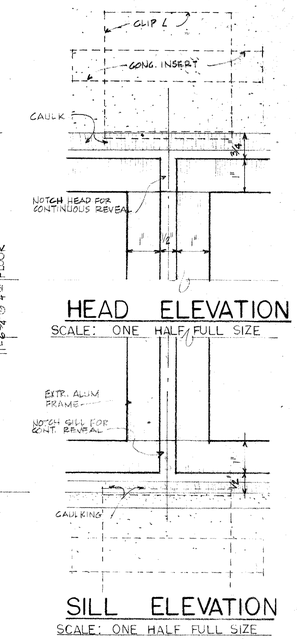
SCALE ——— 1/4"=1'-0"

SECTION 2 SIMILAR - JOISTS RUNNING IN EAST-WEST DIRECTION - SEE STRUCTURAL DWGS.



DETAIL 1 TYPICAL HEAD DETAIL 2ND 3RD & 4TH FLOORS

SCALE: ONE HALF FULL SIZE



HEAD ELEVATION

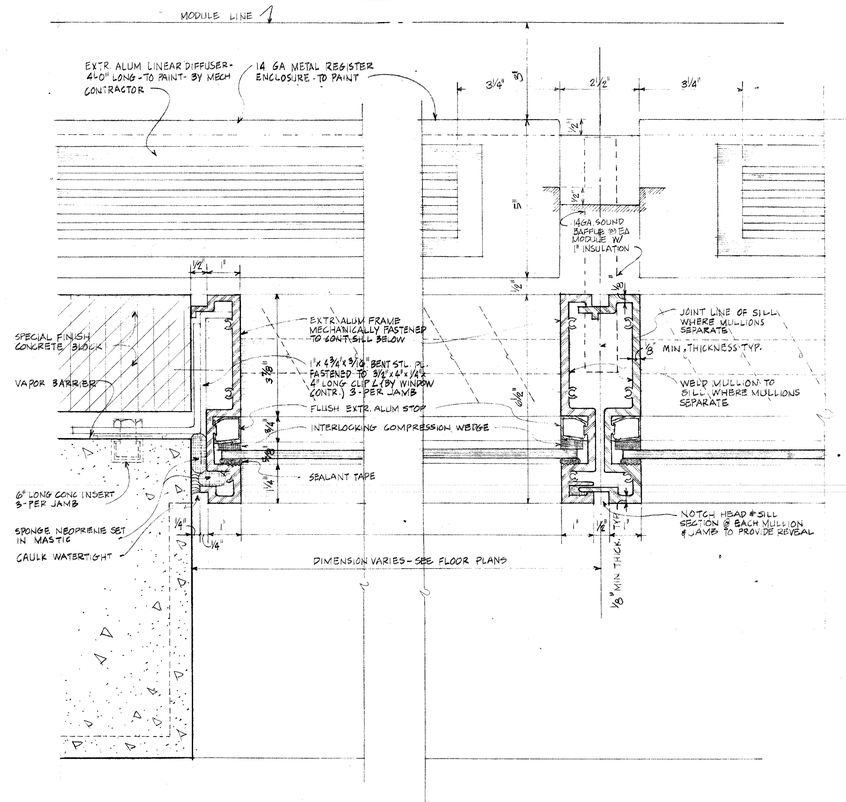
SCALE: ONE HALF FULL SIZE

SILL ELEVATION

SCALE: ONE HALF FULL SIZE

DETAIL 2 TYPICAL SILL DETAIL 2ND 3RD & 4TH FLOORS

SCALE: ONE HALF FULL SIZE

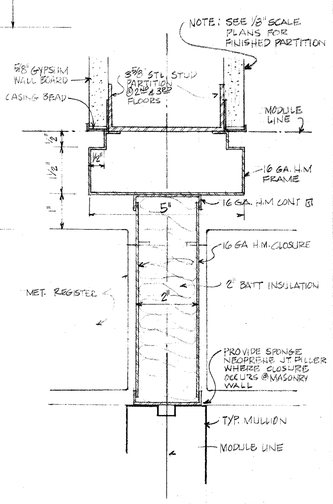


DETAIL 3 TYPICAL JAMB DETAIL 2ND 3RD & 4TH FLOORS

SCALE: ONE HALF FULL SIZE

DETAIL 4 TYPICAL MULLION DETAIL 2ND 3RD & 4TH FLOOR - 1ST FLOOR SIMILAR

SCALE: ONE HALF FULL SIZE



DETAIL 5 PLAN TYP. INTERIOR PARTITION CLOSURE

SCALE: ONE HALF FULL SIZE

NO.	DATE	REMARKS
		REVISIONS

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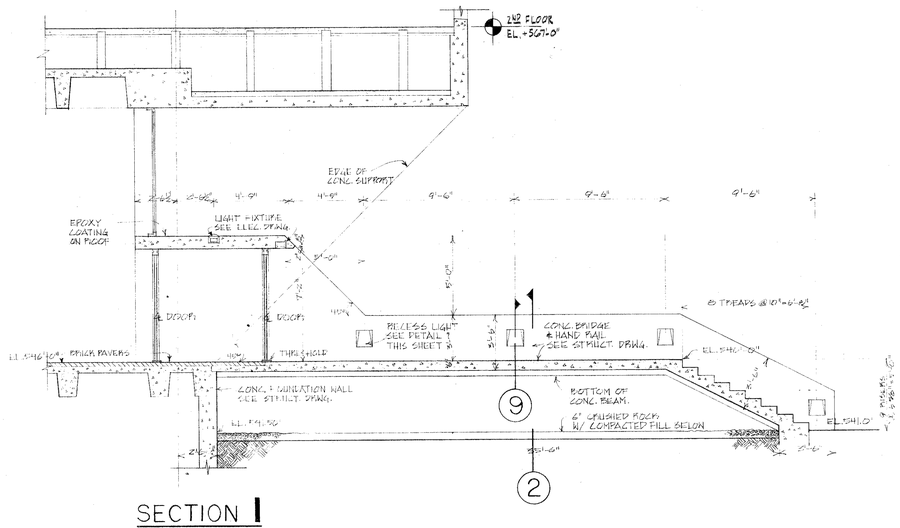
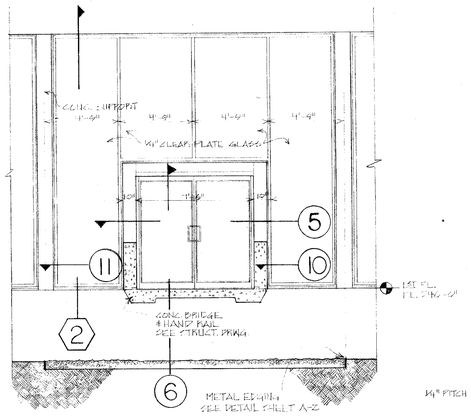
EXTERIOR SECTIONS & DETAILS

JOB NUMBER	SHEET NUMBER
2070E	A15
SCALE: AS NOTED	
DRAWN: G.A.R.	CHECKED: H.N.
APPROVED: C.F.M.	DATE: JULY 6, 1965



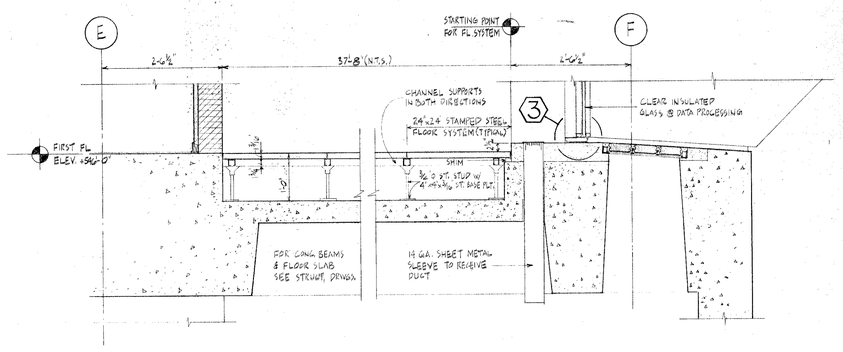
SECTION 1

SCALE: ½"=1'-0"



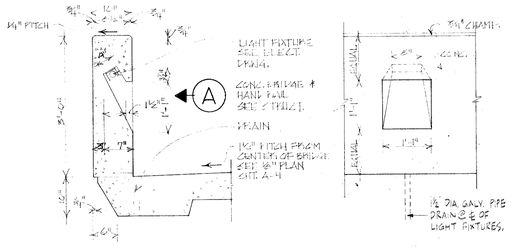
SECTION 2 NORTH ENTRANCE DOORS

SCALE: ½"=1'-0"



SECTION 14

SCALE: 3/4"=1'-0"

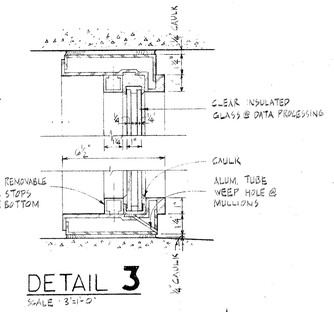


SECTION 9

SCALE: ¾"=1'-0"

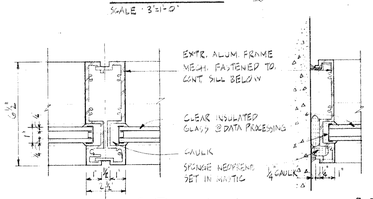
ELEVATION A

SCALE: ¾"=1'-0"



DETAIL 3

SCALE: 3"=1'-0"

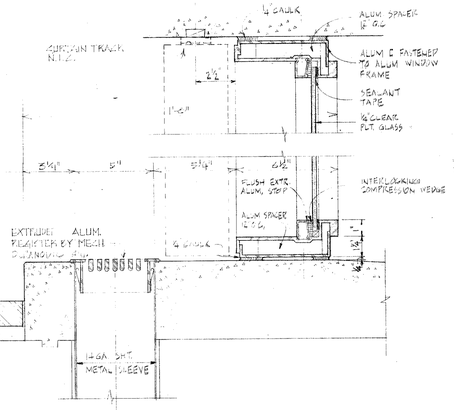


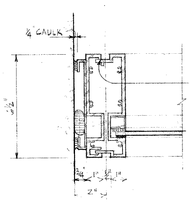
SECTION 12

SCALE: 3"=1'-0"

SECTION 13

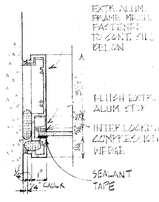
SCALE: 3"=1'-0"





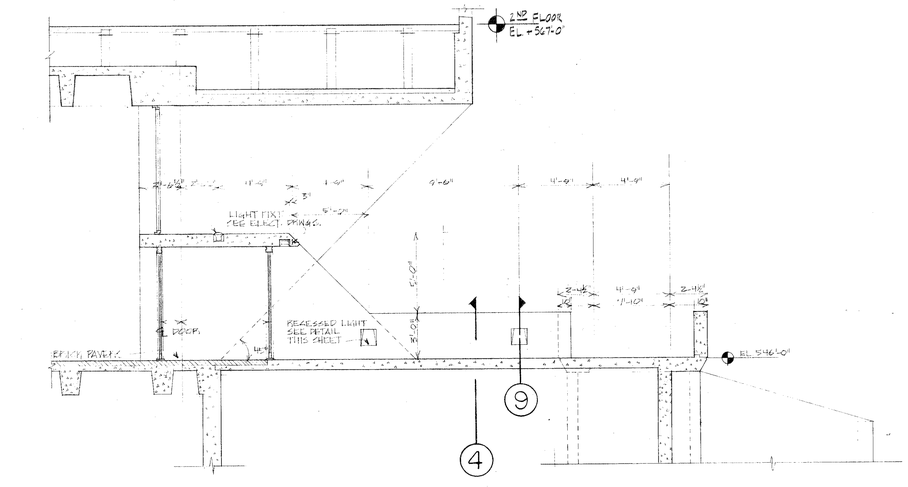
SECTION 10

SCALE: 3"=1'-0"



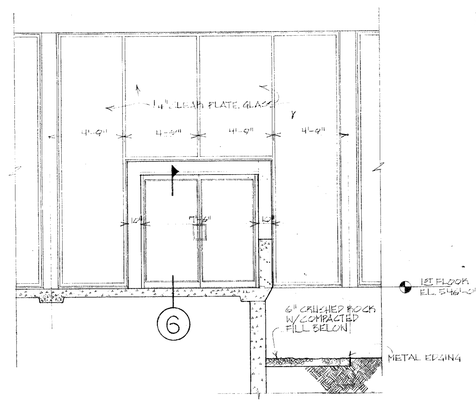
SECTION 11

SCALE: 3"=1'-0"



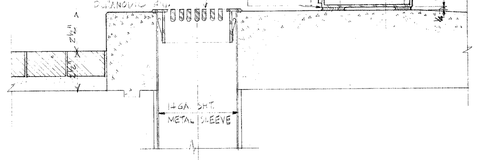
SECTION 3

SCALE: ½"=1'-0"



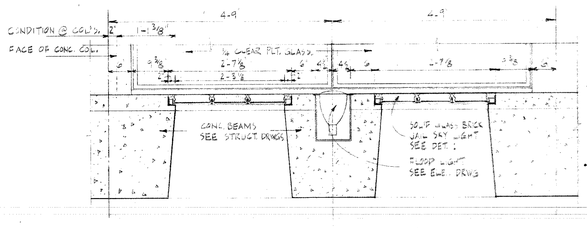
SECTION 4 SOUTH ENTRANCE DOORS

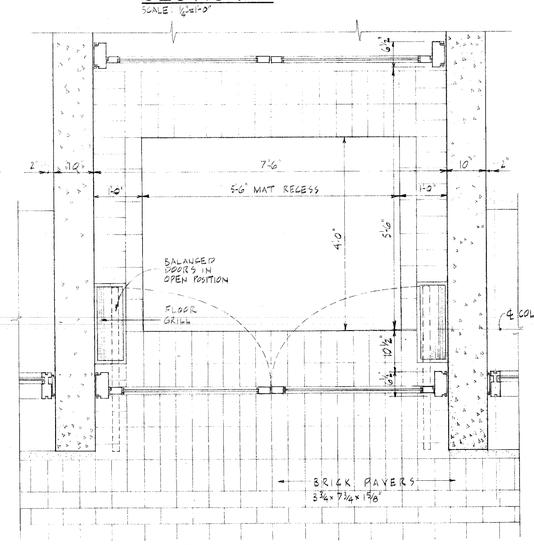
SCALE: ½"=1'-0"



DETAIL 2

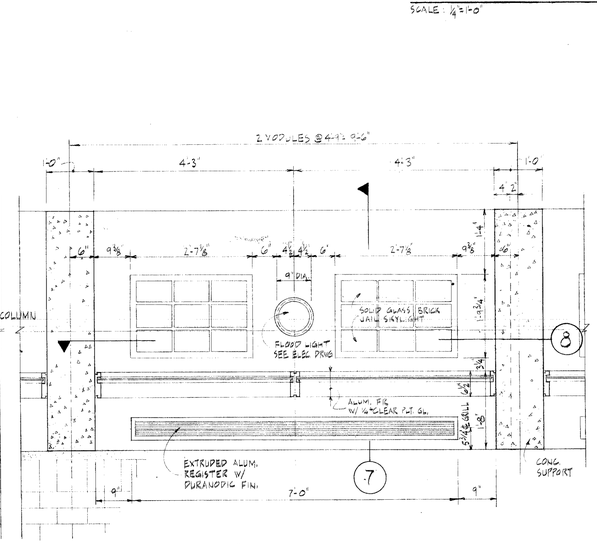
SCALE: 3"=1'-0"





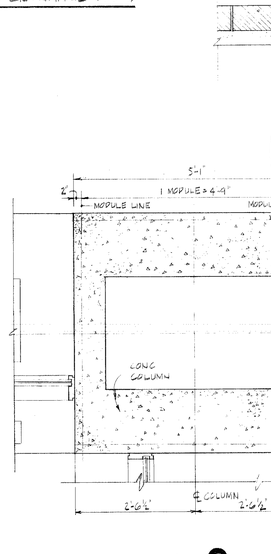
PLAN A TYPICAL 1ST FLOOR ENTRANCE

SCALE: 3/4"=1'-0"



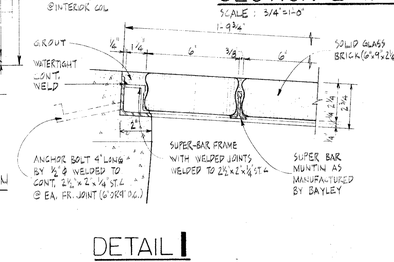
PLAN B TYPICAL 1ST FLOOR BAY

SCALE: 3/4"=1'-0"



PLAN C TYPICAL COLUMN

SCALE: 3/4"=1'-0"

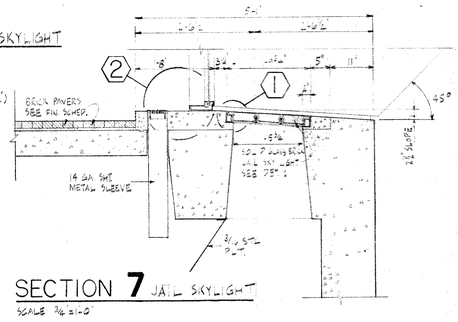


DETAIL 1

SCALE: 3"=1'-0"

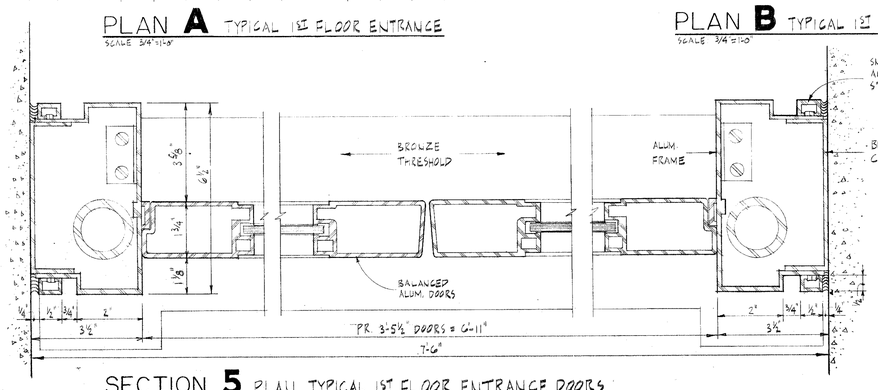
SECTION 8 JAIL SKYLIGHT

SCALE: 3/4"=1'-0"



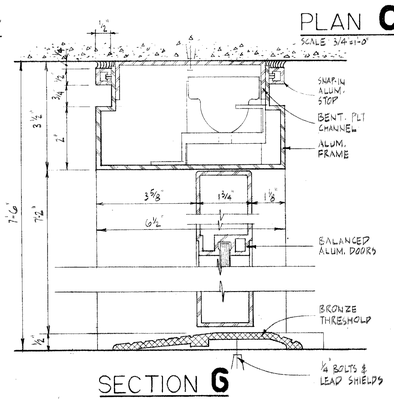
SECTION 7 JAIL SKYLIGHT

SCALE: 3/4"=1'-0"



SECTION 5 PLAN TYPICAL 1ST FLOOR ENTRANCE DOORS

SCALE: ½ FULL SIZE



SECTION 6

SCALE: ½ FULL SIZE

NO.	DATE	REMARKS
		REVISIONS

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ARCHITECTS · ENGINEERS
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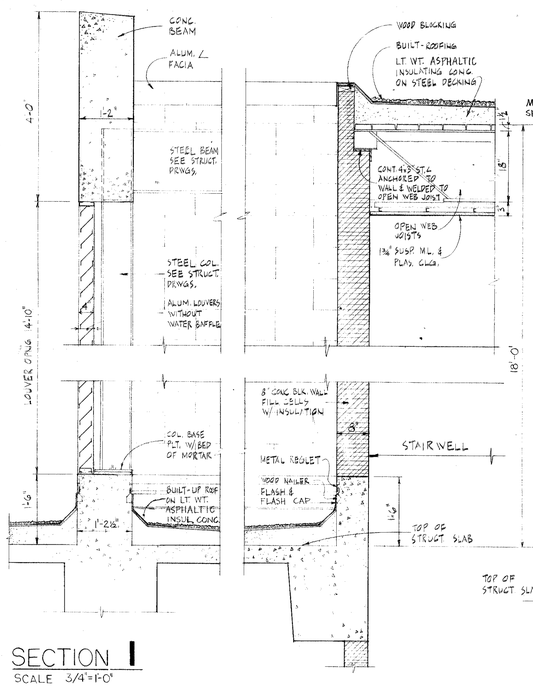
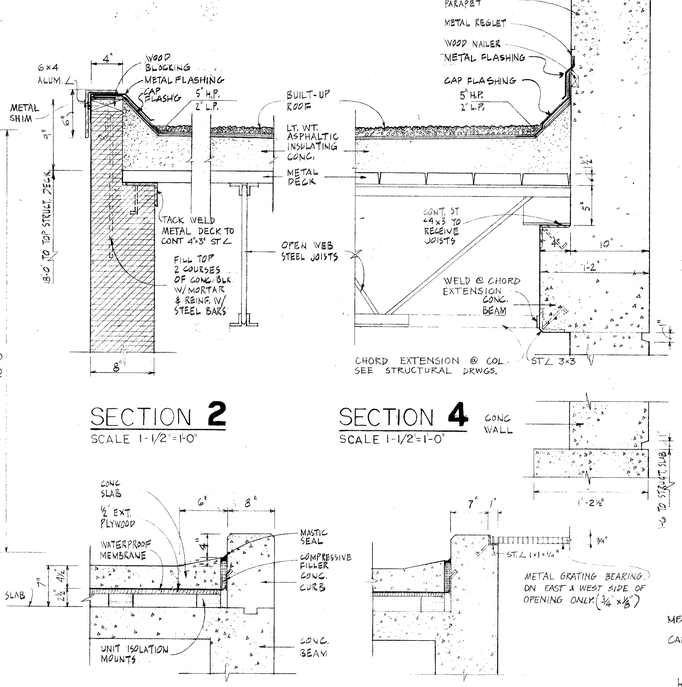
EXTERIOR SECTIONS & DETAILS

DRAWN:	CHECKED:	APPROVED:
R.L.	H.N.	C.F.M.

JOB NUMBER: 2070E
SCALE: AS NOTED
DATE: JULY 6, 1964
SHEET NUMBER: **A 16**

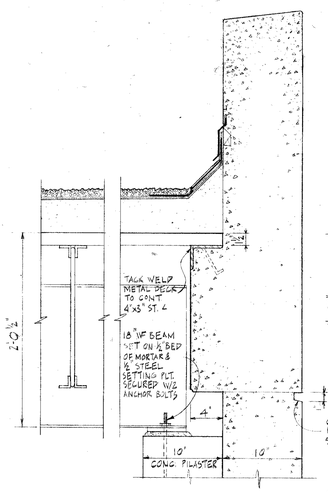




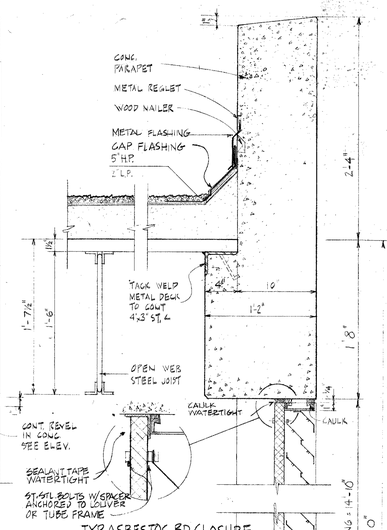
SECTION 1
SCALE 3/4"=1'-0"

SECTION 2
SCALE 1-1/2"=1'-0"

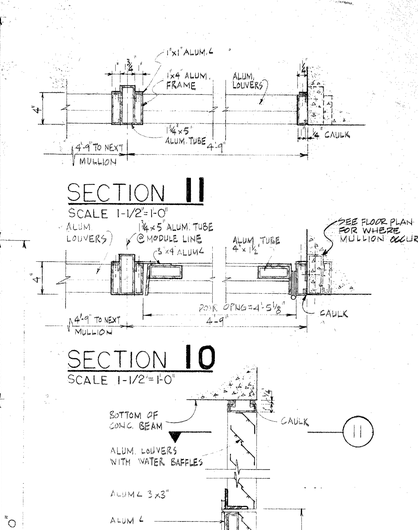
SECTION 4
SCALE 1-1/2"=1'-0"



SECTION 7
SCALE 1-1/2"=1'-0"



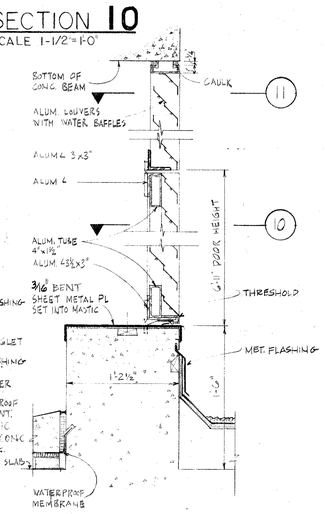
TYP. ASBESTOS BD CLOSURE



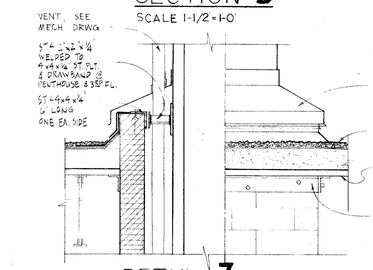
SECTION 8
SCALE 1-1/2"=1'-0"

SECTION 11
SCALE 1-1/2"=1'-0"

SECTION 10
SCALE 1-1/2"=1'-0"



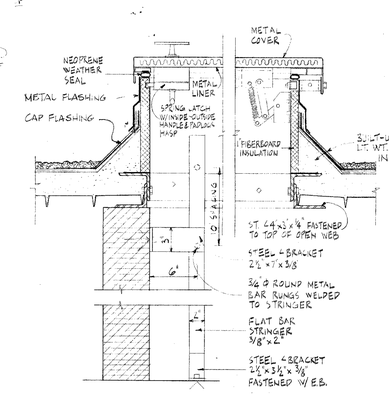
SECTION 9
SCALE 1-1/2"=1'-0"



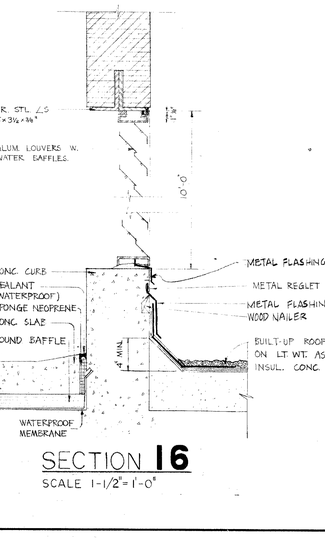
DETAIL 3
SCALE 3/4"=1'-0"

SECTION 3
SCALE 1-1/2"=1'-0"

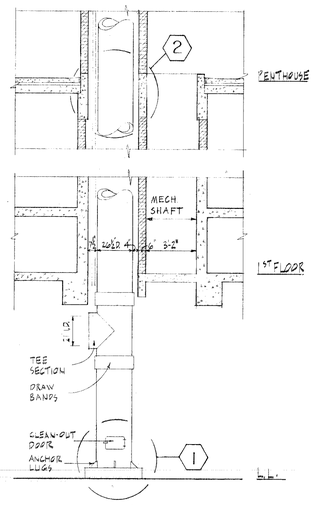
SECTION 5
SCALE 1-1/2"=1'-0"



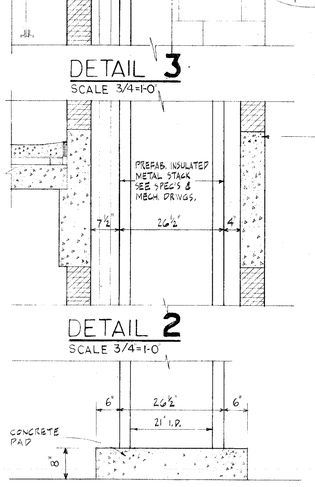
SECTION 6 ROOF HATCH @ PENTHOUSE
SCALE 1-1/2"=1'-0"



SECTION 16
SCALE 1-1/2"=1'-0"

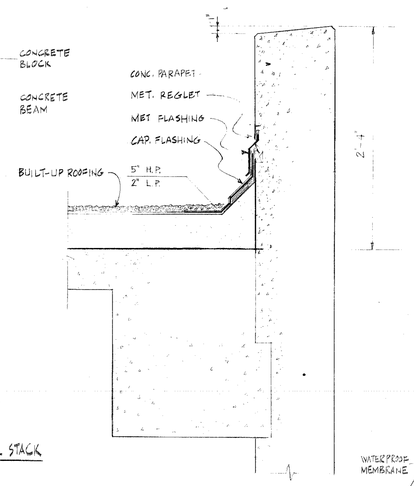


SECTION 12
SCALE 1-1/2"=1'-0"

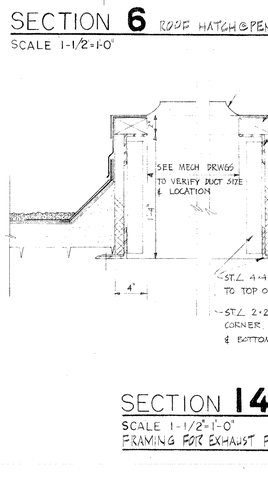


DETAIL 2
SCALE 3/4"=1'-0"

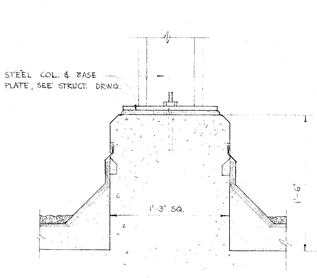
DETAIL 1 INSULATED METAL STACK
SCALE 3/4"=1'-0"



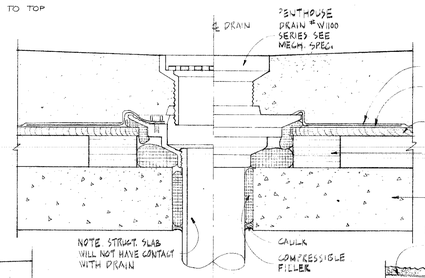
SECTION 13
SCALE 1-1/2"=1'-0"



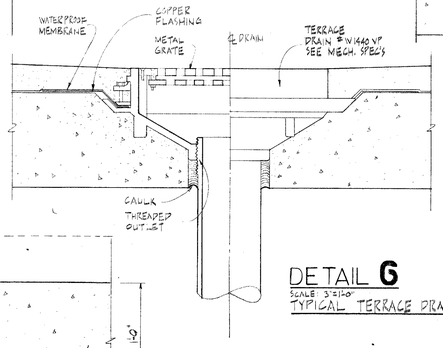
SECTION 14
SCALE 1-1/2"=1'-0"
FRAMING FOR EXHAUST FAN



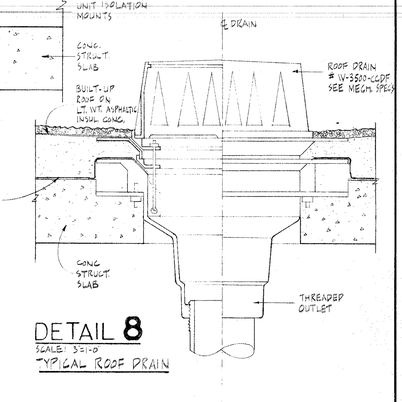
SECTION 15
SCALE 1-1/2"=1'-0"
BASE FOR COOLING TOWER



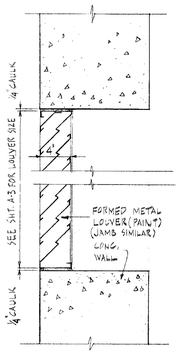
DETAIL 7
SCALE: 3"=1'-0"
PENTHOUSE FL. DRAIN



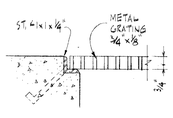
DETAIL 6
SCALE: 3"=1'-0"
TYPICAL TERRAZE DRAIN



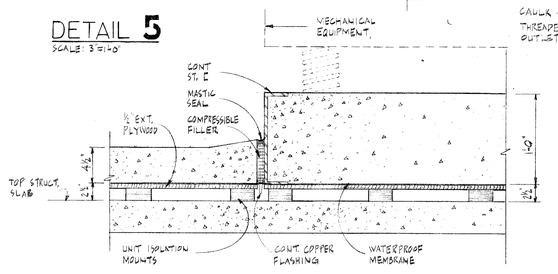
DETAIL 8
SCALE: 3"=1'-0"
TYPICAL ROOF DRAIN



DETAIL 4 LOUVERS @ SERVICE DRIVE
SCALE: 1½"=1'-0"



DETAIL 5
SCALE: 3"=1'-0"



SECTION 17 BASE FOR REFRIGERATION MACHINE
SCALE: 1½"=1'-0"

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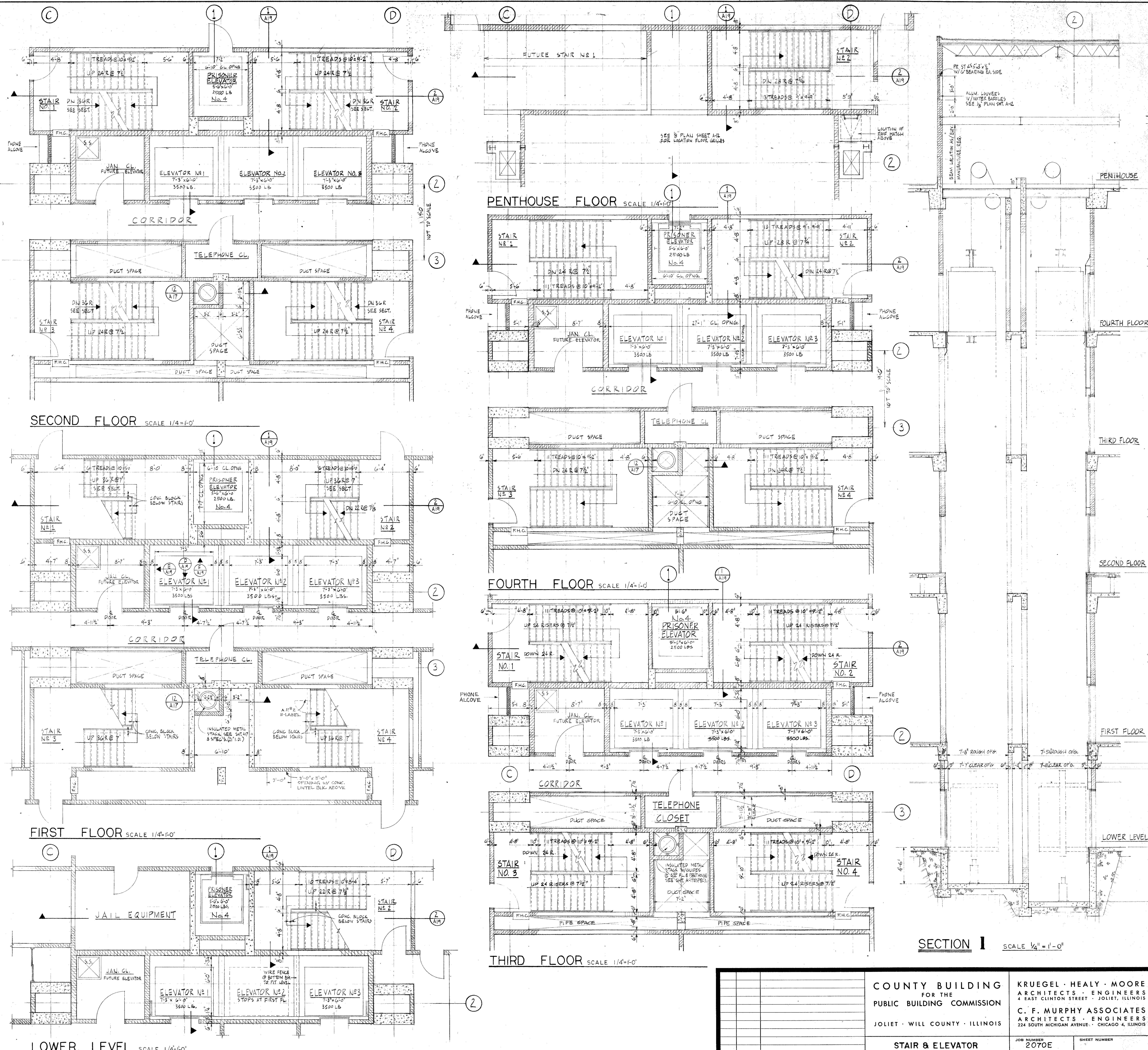
ARCHITECTS · ENGINEERS
4 EAST CLINTON STREET · JOLIET, ILLINOIS

C. F. MURPHY ASSOCIATES
ARCHITECTS · ENGINEERS
224 SOUTH MICHIGAN AVENUE · CHICAGO 4, ILLINOIS

EXTERIOR SECTIONS & DETAILS

JOB NUMBER 2070E
SCALE: AS NOTED
SHEET NUMBER **A17**

DRAWN: R.L. | CHECKED: H.N. | APPROVED: C.F.M. | DATE: JULY 6, 1965



NO.	DATE	REMARKS

REVISIONS

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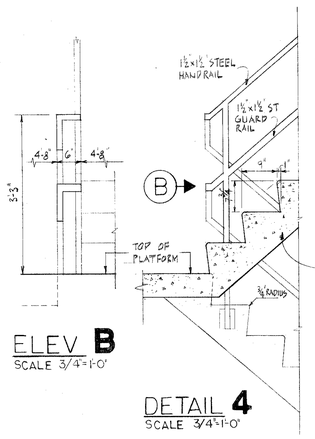
ARCHITECTS · ENGINEERS
224 SOUTH MICHIGAN AVENUE · CHICAGO 4, ILLINOIS

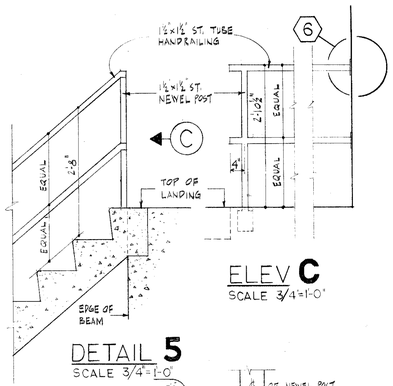
STAIR & ELEVATOR
PLANS & SECTIONS

JOB NUMBER: 2070E
SCALE: 1/4" = 1'-0"
SHEET NUMBER: A18

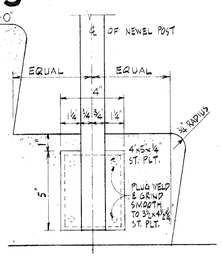
DRAWN: R.L.
CHECKED: H.N.
APPROVED: G.F.M.
DATE: JULY 6, 1965



ELEV **B**
SCALE 3/4"=1'-0"



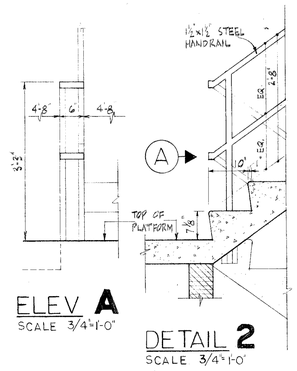
ELEV **C**
SCALE 3/4"=1'-0"



DETAIL **4**
SCALE 3/4"=1'-0"

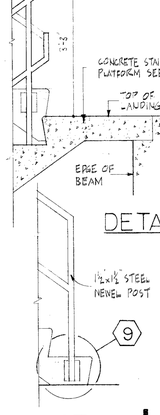
DETAIL **5**
SCALE 3/4"=1'-0"

DETAIL **9**
SCALE 3"=1'-0"



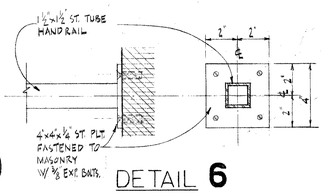
ELEV **A**
SCALE 3/4"=1'-0"

DETAIL **2**
SCALE 3/4"=1'-0"

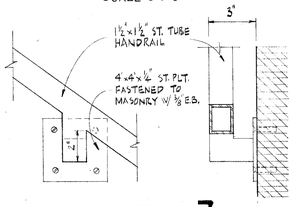


DETAIL **3**

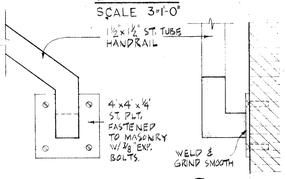
DETAIL **1**
SCALE 3/4"=1'-0"



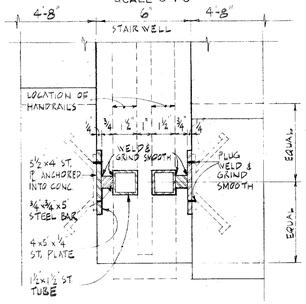
DETAIL **6**
SCALE 3"=1'-0"



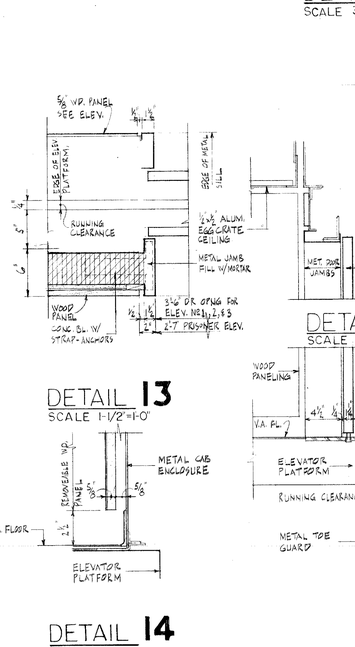
DETAIL **7**
SCALE 3"=1'-0"



DETAIL **8**
SCALE 3"=1'-0"

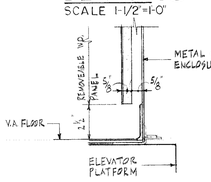


DETAIL **10**
SCALE 3"=1'-0"

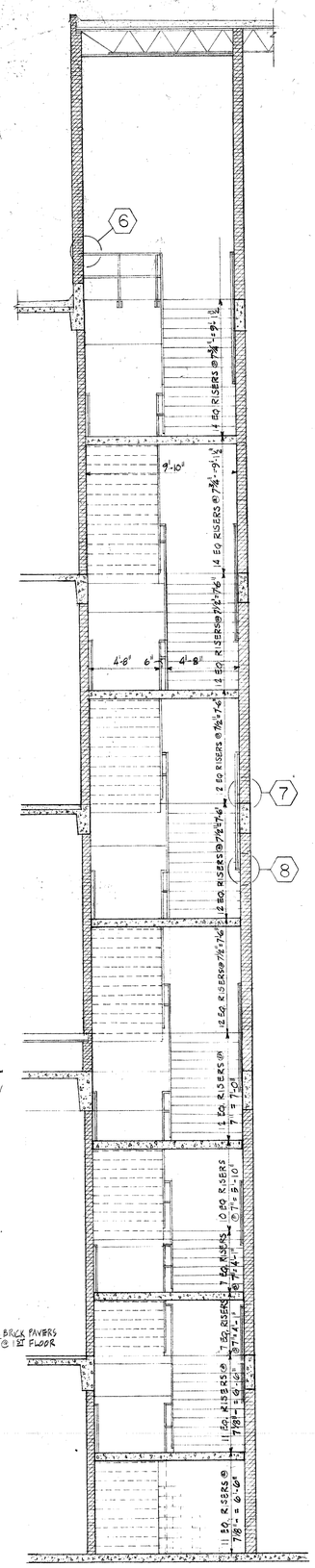


DETAIL **12**
SCALE 1-1/2"=1'-0"

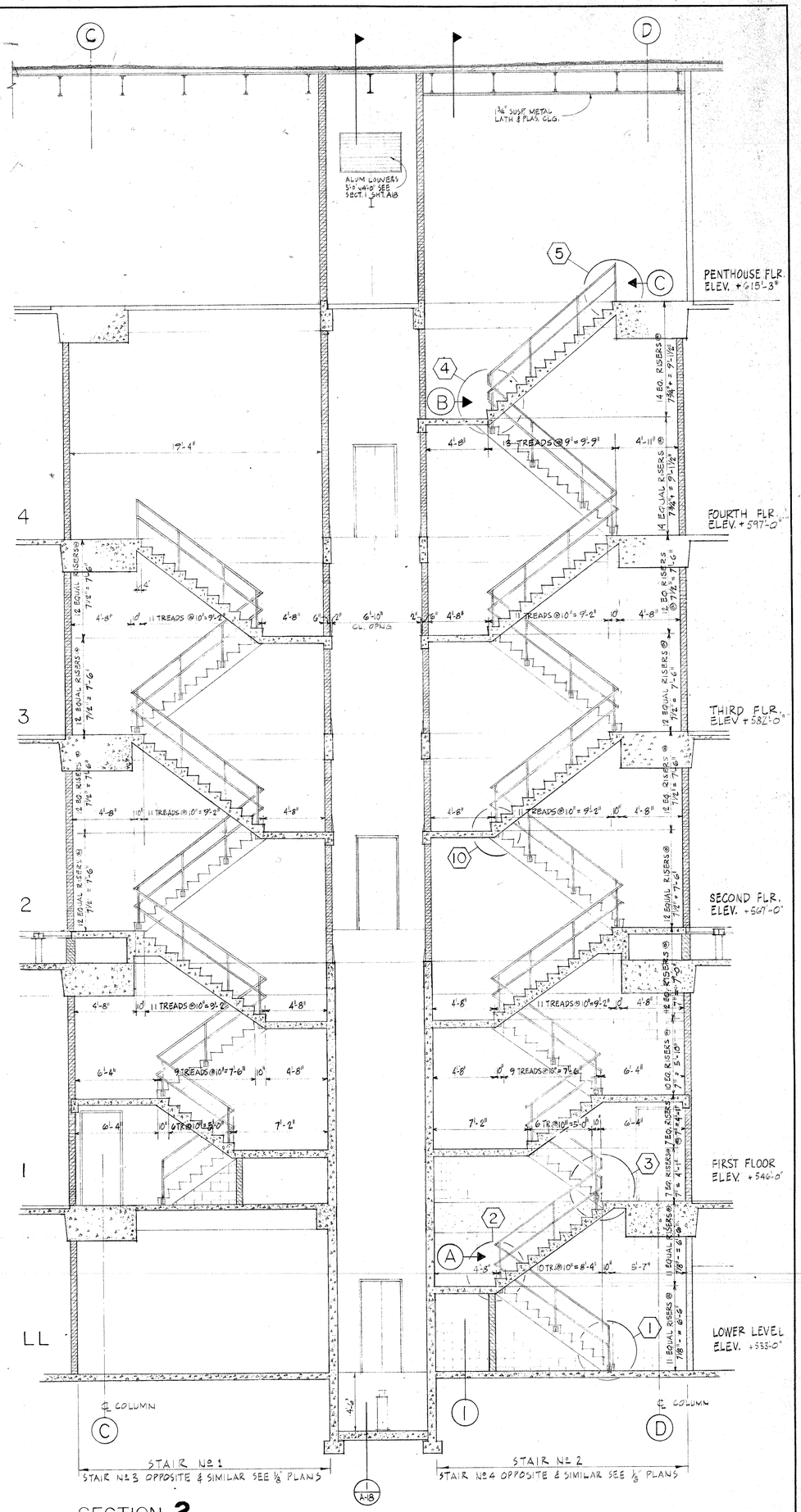
DETAIL **13**
SCALE 1-1/2"=1'-0"



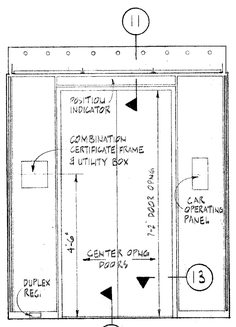
DETAIL **14**
SCALE 3"=1'-0"



SECTION **1**
SCALE 1/4"=1'-0"

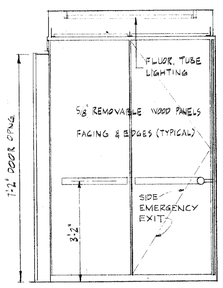


SECTION **2**
SCALE 1/4"=1'-0"

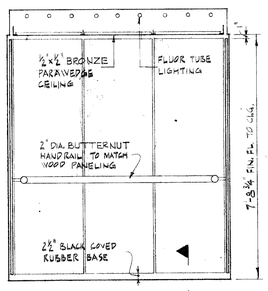


ELEV. **D**
SCALE: 1/2"=1'-0"

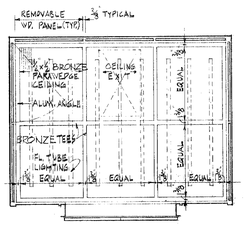
NOTE: PROVIDE HOOKS FOR PROTECTIVE PADS IN ELEVATOR



ELEV. **E**
SCALE 1/2"=1'-0"



ELEV. **F**
SCALE 1/2"=1'-0"



REFLECTED CLG PLAN OF TYP. PASS. ELEV.
SCALE 1/2"=1'-0"

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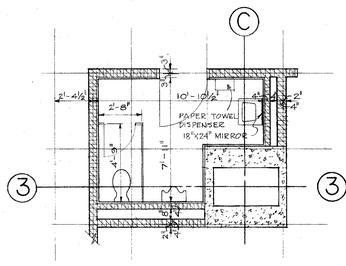
ARCHITECTS · ENGINEERS
224 SOUTH MICHIGAN AVENUE · CHICAGO 4, ILLINOIS

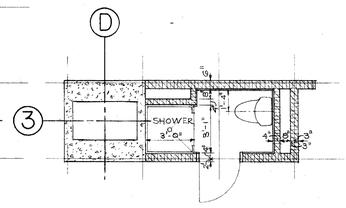
STAIR & ELEVATOR SECTIONS & DETAILS

DRAWN:	CHECKED:	APPROVED:
R.L.	H.N.	C.F.M.

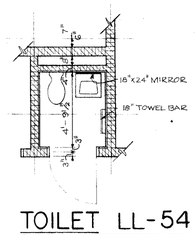
JOB NUMBER: 2070E
SCALE: AS NOTED
DATE: JULY 6, 1965
SHEET NUMBER: **A19**



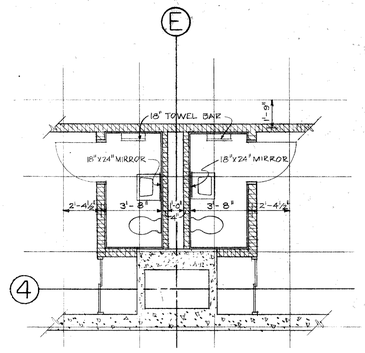
TOILET LL-69
SCALE: 1/4"=1'-0"



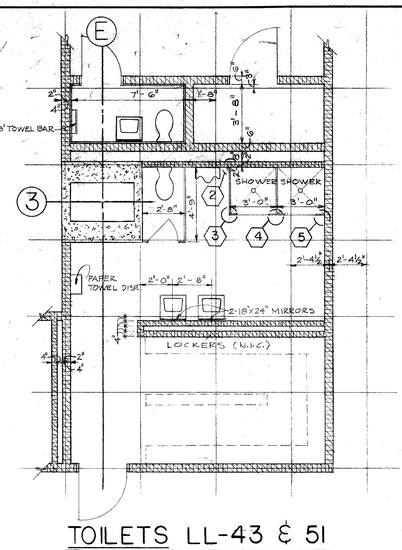
TOILET LL-56
SCALE: 1/4"=1'-0"



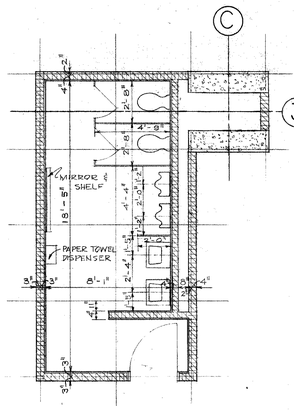
TOILET LL-54
SCALE 1/4"=1'-0"



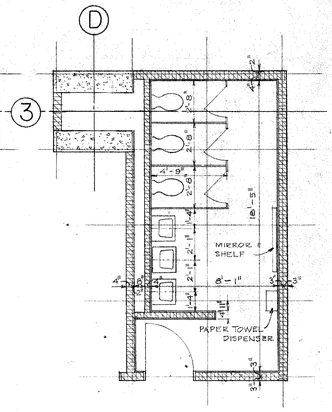
TOILETS LL-46 & 42
SCALE 1/4"=1'-0"



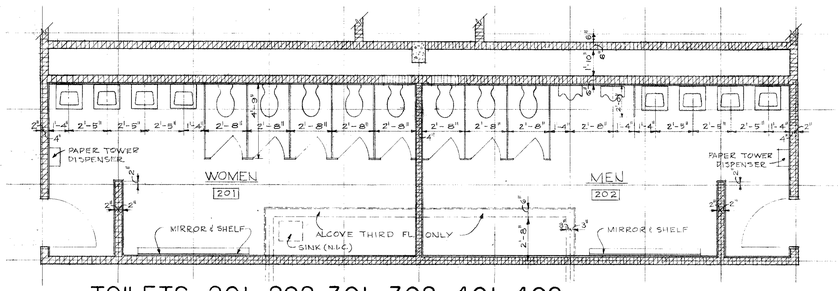
TOILETS LL-43 & 51
SCALE 1/4"=1'-0"



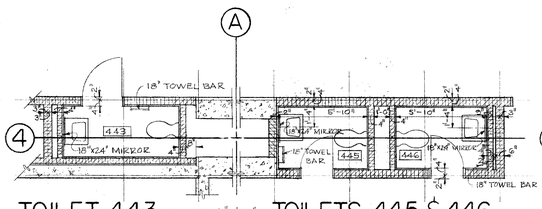
TOILET 101
SCALE 1/4"=1'-0"



TOILET 102
SCALE 1/4"=1'-0"

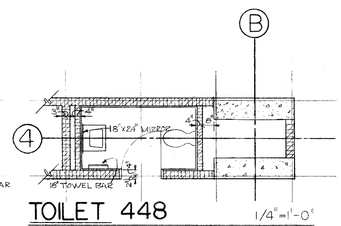


TOILETS 201, 202, 301, 302, 401, 402,
SCALE: 1/4"=1'-0"

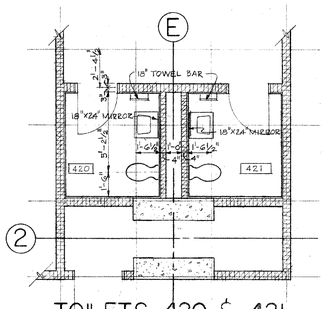


TOILET 443 SCALE: 1/4"=1'-0"
RMS. 438 466 461 SIMILAR

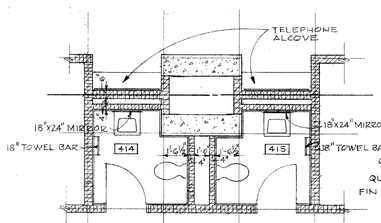
TOILETS 445 & 446
SCALE 1/4"=1'-0"



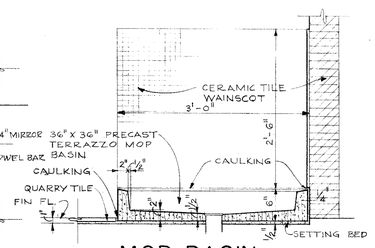
TOILET 448 1/4"=1'-0"
RMS. 452, 455, 459, 424, 425, 429, 430 SIMILAR



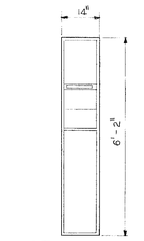
TOILETS 420 & 421
RMS 434 & 435 SCALE 1/4"=1'-0"



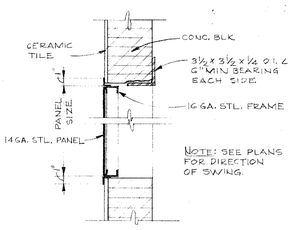
TOILETS 414 & 415
SCALE 1/4"=1'-0"



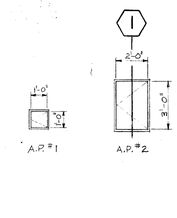
MOP BASIN
SCALE: 1"=1'-0"



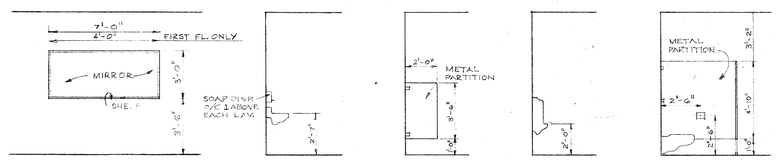
PAPER TOWEL DISP & RECP.
SCALE: 1/2"=1'-0"



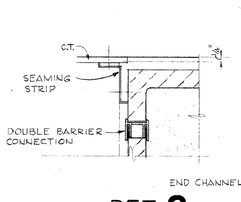
DETAIL 1
SCALE: 11/2"=1'-0"



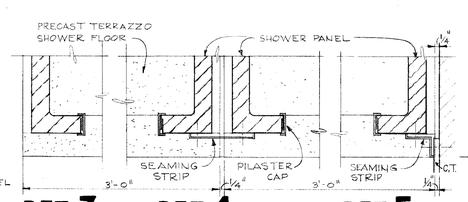
ACCESS PANELS
SCALE: 1/4"=1'-0"



TYPICAL TOILET DETAILS
SCALE: 1/4"=1'-0"



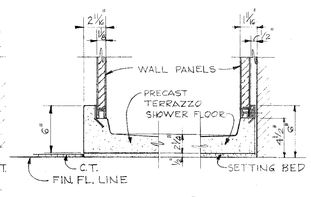
DET. 2
SCALE: 3"=1'-0"



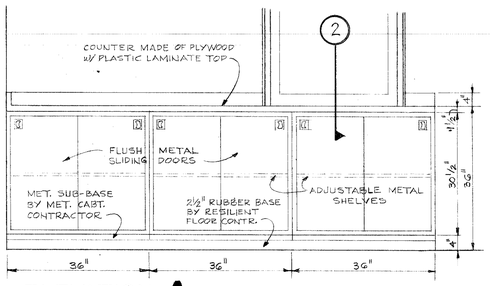
DET. 3
SCALE: 3"=1'-0"

DET. 4
SCALE: 3"=1'-0"

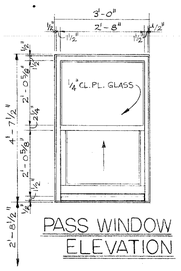
DET. 5
SCALE: 3"=1'-0"



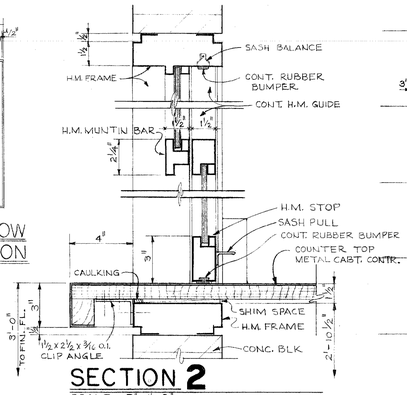
SECTION 1
SCALE: 11/2"=1'-0"



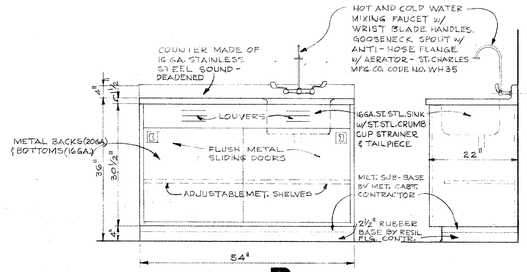
ELEVATION A
SCALE 3/4"=1'-0"
TYPE B



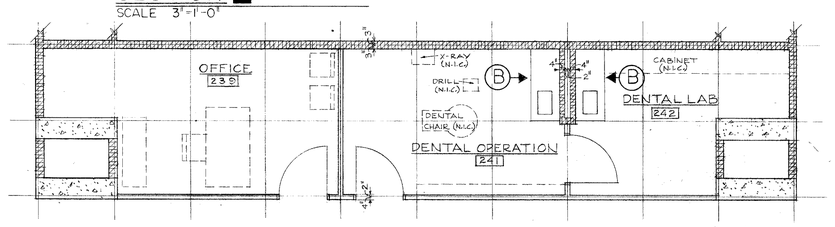
PASS WINDOW ELEVATION



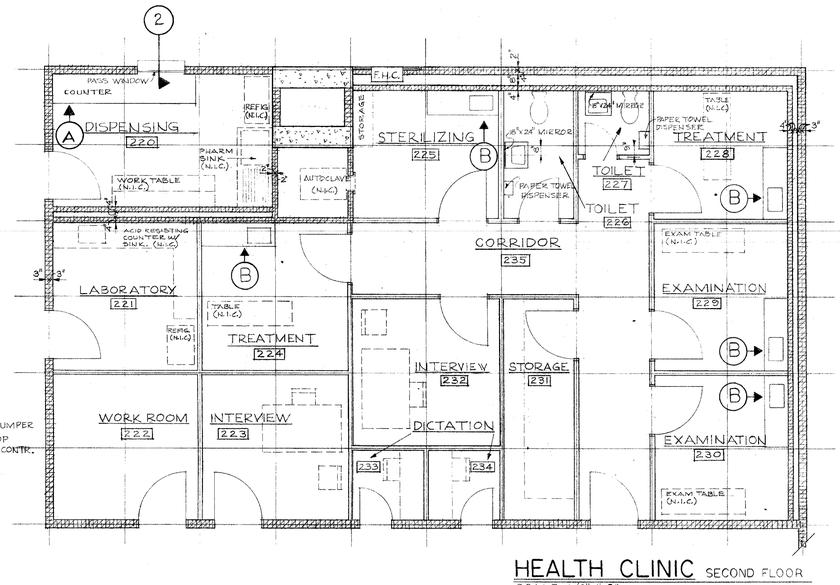
SECTION 2
SCALE 3"=1'-0"



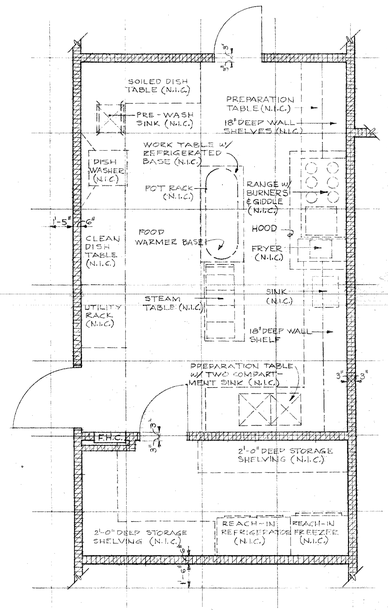
ELEVATION B TYPE A SINK
SCALE: 3/4" 1'0"
PROVIDE OPPOSITE HAND UNITS AS REQ. (SEE ALTERNATE)



DENTAL CLINIC SECOND FLOOR
SCALE 1/4"=1'-0"



HEALTH CLINIC SECOND FLOOR
SCALE: 1/4"=1'-0"



KITCHEN LOWER LEVEL
SCALE: 1/4"=1'-0"

NO.	DATE	REMARKS
		REVISIONS

COUNTY BUILDING
FOR THE
PUBLIC BUILDING COMMISSION
JOLIET · WILL COUNTY · ILLINOIS

KRUEGEL · HEALY · MOORE
ARCHITECTS · ENGINEERS
4 EAST CLINTON STREET · JOLIET, ILLINOIS

C. F. MURPHY ASSOCIATES
ARCHITECTS · ENGINEERS
224 SOUTH MICHIGAN AVENUE · CHICAGO 4, ILLINOIS

TOILET & MISCELLANEOUS PLANS & DETAILS

DRAWN:	CHECKED:	APPROVED:	DATE:
D.N.W.	H.N.	C.F.M.	JULY 6, 1965

JOB NUMBER 2070E
SCALE: AS NOTED
SHEET NUMBER A20

DOOR SCHEDULE

EXTERIOR DOOR - FRAME - HARDWARE

DOOR NO.	TYPE	SIZE	JAMB		HEAD	SILL	TRAN SIZE	ACTIVE LEAF	GLASS SIZE	LOUVER/UNDERC.	HDW SET	REMARKS
			LEFT	RIGHT								
X1	SECURITY DOOR		SEE	DET.	SHEET	NO.	A23				A	
X2	D	PR 2'-6"x7'-0"x1¾"	J11	J11	H12	S12	—	L.H.	—	—	H1	
X3	B	3'-0"x7'-0"x1¾"	J11	J11	H12	S12	—	—	—	—	H3	"B" LABEL
							—					
X5	SECURITY DOOR		SEE	DET.	SHEET	NO.	A23				A	
X6	P	10'-0"x13'-0"	J18	J18	SEE	DET.	SHEET	NO.	A22		A	ROLLING ST. DOOR
X7		PR 4'-0"x7'-6"x1¾	SEE	DET.	& ELEV.	THIS	SHEET				H2	LOUVERS-ELEV. BELOW
X8	Q	18'-0"x8'-0"	J18	J18	SEE	DET.	SHEET	NO.	A22		A	ROLLING ST. DOOR
X9	L		SEE	DET.	SHEET						H15	
X10	"	" " "	"	"	"						H15	NO LOCK
X11	"	" " "	"	"	"						H15	
X12	"	" " "	"	"	"						H15	NO LOCK
X13	"	" " "	"	"	"						H15	NO LOCK
X14	"	" " "	"	"	"						H15	
X15	"	" " "	"	"	"						H15	NO LOCK
X16	"	" " "	"	"	"						H15	

LOWER LEVEL DOOR FRAME HARDWARE

DOOR NO.	TYPE	SIZE	JAMB LEFT	JAMB RIGHT	HEAD	SILL	TRAN SIZE	ACTIVE LEAF	GLASS SIZE	LOUVER/UNDERC.	HDW SET	REMARKS
1	SECURITY DOOR		SEE	DET.	SHEET	NO.	A23				A	
2	"	"	"	"	"	"	"				A	
3	"	"	"	"	"	"	"				A	
4	"	"	"	"	"	"	"				A	
4A	"	"	"	"	"	"	"				A	
4B	"	"	"	"	"	"	"				A	
4C	"	"	"	"	"	"	"				A	
4D	"	"	"	"	"	"	"				A	
4E	"	"	"	"	"	"	"				A	
5	"	"	"	"	"	"	"				A	
6	B	3'-0"x7'-2"x1¾"	J2	J2	H5	—	—	—	—	—	H5-X	STOP & HOLD
7	SECURITY DOOR		SEE	DET.	SHEET	NO.	A23				X	
7A	F	3'-0"x7'-2"x1¾"	J2	J2	H5	S6	—	—	—	—	H6-X	
8	SECURITY DOOR		SEE	DET.	SHEET	NO.	A23				A	
9	"	"	"	"	"	"	"				A	
10	"	"	"	"	"	"	"				A	
11	"	"	"	"	"	"	"				A	
12	"	"	"	"	"	"	"				A	
13	"	"	"	"	"	"	"				A	
14	"	"	"	"	"	"	"				A	
15	"	"	"	"	"	"	"				A	
16	B	3'-0"x7'-2"x1¾"	J2	J2	H5	—	—	—	—	—	H6-X	
17	SECURITY DOOR		SEE	DET.	SHEET	NO.	A23				A	
18	"	"	"	"	"	"	"				A	
18A	"	"	"	"	"	"	"				A	
18B	"	"	"	"	"	"	"				A	
19	B	3'-0"x7'-2"x1¾"	J2	J2	H5	—	—	—	—	—	H10-X	
20	B	3'-0"x7'-2"x1¾"	J2	J2	H5	S7	—	—	—	—	H10-X	
21	B	3'-0"x7'-2"x1¾"	J2	J2	H5	S7	—	—	—	—	H10-X	
22	B	3'-0"x7'-2"x1¾"	J2	J2	H5	—	—	—	—	—	H10-X	
23	B	3'-0"x7'-2"x1¾"	J2	J2	H5	—	—	—	—	—	H11A-X	
23A	B	3'-0"x7'-2"x1¾"	J2	J2	H5	—	—	—	—	—	H10-Y	
24	SECURITY DOOR		SEE	DET.	SHEET	NO.	A23				A	
25	"	"	"	"	"		"				A	
26	B	3'-0"x7'-2"x1¾"	J2	J2	H5	S7	—	—	—	—	H5-Y	180°
27	B	3'-0"x7'-2"x1¾"	J2	J2	H5	—	—	—	—	—	H10-X	
28	B	3'-0"x7'-2"x1¾"	J2	J2	H5	—	—	—	—	—	H10-X	
30	SECURITY DOOR		SEE	DET.	SHEET	NO.	A23				A	
31	"	"	"	"	"	"	"				A	
32	"	"	"	"	"	"	"				A	
32A	"	"	"	"	"	"	"				A	
32B	"	"	"	"	"	"	"				A	
33	"	"	"	"	"		"				A	
34	"	"	"	"	"		"				A	
34A	"	"	"	"	"	"	"				A	
35	"	"	"	"	"	"	"				A	
36	"	"	"	"	"	"	"				A	
37	"	"	"	"	"	"	"				A	
38	"	"	"	"	"		"				A	
39	"	"	"	"	"	"	"				A	
40	"	"	"	"	"	"	"				A	
40A	F	3'-0"x7'-2"x1¾"	J2	J2	H5	—	—	—	2'-0"x3'-2"	—	H10-X	
41	SECURITY DOOR		SEE	DET.	SHEET	NO.	A23				A	
41A	E	CLO.	J14	J17	H9		—	—	—	—	H14	
42	B	2'-6"x7'-2"x1¾"	J1	J1	H2	S5	—	—	—	1'-6"x1'-0"	H7-Y	
43	B	3'-0"x7'-2"x1¾"	J1	J1	H2	S5	—	—	—	2'-0"x1'-0"	H11-X	
44	B	3'-0"x7'-2"x1¾"	J2	J2	H5	—	—	—	—	—	H8-X	
45	B	3'-0"x7'-2"x1¾"	J2	J2	H5	—	—	—	—	—	H7-Y	
45A	E	CLO.	J17	J14	H9		—	—	—	—	H14	
46	B	2'-6"x7'-2"x1¾"	J1	J1	H2	S5	—	—	—	1'-6"x1'-0"	H7-Y	
47	B	3'-0"x7'-2"x1¾"	J2	J2	H5	—	—	—	—	2'-0"x1'-0"	H8-X	
48	B	3'-0"x7'-2"x1¾"	J2	J2	H5	—	—	—	—	—	H8-X	
48A	B	3'-0"x7'-2"x1¾"	J2	J2	H5	—	—	—	—	—	H13-Y	
49A	B	3'-0"x7'-2"x1¾"	J2	J2	H5	—	—	—	—	—	H13-Y	
50	B	3'-0"x7'-2"x1¾"	J2	J2	H5	—	—	—	—	—	H13-Y	
50A	B	3'-0"x7'-2"x1¾"	J2	J2	H5	—	—	—	—	—	H9-X	
51	B	2'-6"x7'-2"x1¾"	J1	J1	H2	S5	—	—	—	1'-6"x1'-0"	H7-Y	
52	SECURITY DOOR		SEE	DET.	SHEET	NO.	A23				A	
53	"	"	"	"	"	"	"				A	
53A	B	2'-6"x7'-2"x1¾"	J2	J2	H5	—	—	—	—	—	H9-Y	
54	B	2'-6"x7'-2"x1¾"	J1	J1	H2	S5	—	—		1'-6"x1'-0"	H7-X	
55	SECURITY DOOR		SEE	DET.	SHEET	NO.	A23				A	
56	B	2'-6"x7'-2"x1¾"	J1	J1	H2	S5	—	—	-	1'-6"x1'-0	H7-Y	
59	B	3'-0"x7'-2"x1¾"	J2	J2	H5	S7	—	—	—	—	H6-X	"B" LABEL
59A	SECURITY DOOR		SEE	DET.	SHEET	NO.	A23				A	
60	B	3'-0"x7'-2"x1¾"	J2	J2	H5	—	—	—	—	—	H8-X	
61	B	3'-0"x7'-2"x1¾"	J2	J2	H5	S7	—	—	—	—	H5-X	
62	B	3'-0"x7'-2"x1¾"	J2	J2	H5	—	—	—	—	—	H13-X	
63	B	3'-0"x7'-2"x1¾"	J2	J2	H5	—	—	—	—	—	H8-X	
65	B	3'-0"x7'-2"x1¾"	J2	J2	H5	—	—	—	—	—	H5-Y	
66	B	3'-0"x7'-2"x1¾"	J2	J2	H5	—	—	—	—	—	H5-Y	
67	B	3'-0"x7'-2"x1¾"	J2	J2	H5	—	—	—	—	1" UNDERC.	H5-X	
68	B	3'-0"x7'-2"x1¾"	J2	J2	H5	—	—	—	—	—	H5-Y	
69	B	3'-0"x7'-2"x1¾"	J1	J1	H2	S5	—	—	—	2'-0"x1'-0"	H11-X	
70	G	3'-0"x7'-2"x1¾"	J2	J2	H5	S7	—	—	2'-0"x3'-2"	—	H12-Y	BORROWED LIGHT
70A	E	CLO.	J17	J14	H9			—	—	—	H14	
71	D	PR. 3'-0"x7'-2"x1¾"	J2	J2	H5	—	—	RH	—	—	H4A-X	STOP & HOLD
72	B	3'-0"x7'-2"x1¾"	J2	J2	H5	—	—	—	—	—	H4-Y	"B" LABEL
73	B	3'-0"x7'-2"x1¾"	J2	J2	H5	—	—	—	—	—	H4-X	"B" LABEL
73A	B	3'-0"x7'-2"x1¾"	J2	J2	H5		—	—	—	—	H4-Y	"B" LABEL
74	D	PR 4'-0"x8'-0"x1¾"	J2	J2	H5		8'-0"x5'-0"	—	—	—	H4B	"A" LABEL
5A	SECURITY DOOR		SEE	DET.	SHEET	NO.	A23				A	
5B	"	"	"	"	"	"	"				A	
14A	"	"	"	"	"	"	"				A	
29A	"	"	"	"	"	"	"				A	
72A	D	PR 3'-0"x8'-0"x1¾"	J2	J2	H5		—	—	—	—	H4A	"B" LABEL
72B	D	PR 3'-0"x8'-0"x1¾"	J2	J2	H5		—	—	—	—	H4A	"B" LABEL
75	D	PR 2'-6"x7'-2"x1¾"	J2	J2	H5		—	—	—	—		SEE ALTERNATE PLAN
49	B	3'-0"x7'-2"x1¾"	J2	J2	H5	—					H8-Y	

CHECK

FIRST FLOOR DOOR - FRAME - HARDWARE

DOOR NO.	TYPE	SIZE	JAMB		HEAD	SILL	TRAN SIZE	ACTIVE LEAF	GLASS SIZE	LOUVER/UNDERC.	HDW SET	REMARKS
			LEFT	RIGHT								
100	A	3'-0"x7'-2"x1¾"	J7	J7	H6	S2	—	—	—	—	H20-X	"B" LABEL
100A	A	3'-0"x7'-2"x1¾"	J7	J7	H6	S2	—	—	—	—	H20-X	"B" LABEL
100B	A	3'-0"x7'-2"x1¾"	J7	J7	H6	S2	—	—	—	—	H20-X	"B" LABEL
100C	A	3'-0"x7'-2"x1¾"	J7	J7	H6	S2	—	—	—	—	H20-X	"B" LABEL
101	A	3'-0"x7'-2"x1¾"	J8	J8	*	S3	—	—	—	1" UNDERC.	H11-Y	
102	A	3'-0"x7'-2"x1¾"	J8	J8	*	S3	—	—	—	1" UNDERC.	H11-Y	
103	A	3'-0"x7'-2"x1¾"	J20	J20	H14	S2	—	—	—	—	H5-X	STOP & HOLD
104	A	3'-6"x7'-2"x1¾"	J19A	J19A	*	S4	—	—	—	1" UNDERC.	H5-X	STOP & HOLD
105	A	3'-0"x7'-2"x1¾"	J7	J7	H6	S2	—	—	—	1" UNDERC.	H5-Y	
106	A	3'-0"x7'-2"x1¾"	J7	J7	H6	S2	—	—	—	1" UNDERC.	H5-Y	
107	A	3'-0"x7'-2"x1¾"	J9	J9	*	S1	—	—	—	—	H16-Y	
108	A	3'-0"x7'-2"x1¾"	J9	J9	*	S1	—	—	—	—	H12-Y	
109	A	3'-0"x7'-2"x1¾"	J4	J4	H3		—	—	—	—	H12-Y	
110	A	3'-0"x7'-2"x1¾"	J3	J3	H4	S1	—	—	—	—	H12-Y	
111		SEE DET. & SEC. "A" SHEET A-26									H36	FOLDING DOORS
112	A	3'-0"x11'-4"x2¼"	SEE	DET.	SHEET	NO.	A26				H17-Y	
113	A	3'-0"x11'-4"x2¼"	SEE	DET.	SHEET	NO.	A26				H17-Y	
114	K	3'-0"x7'-2"x1¾"	J9	J9	*	S1	—	—	—	—	H21	DUTCH DOOR
115	J	PR 4'-4"x11'-4½"x2¼"	SEE	DET.	SHEET	NO.	A26				H16-Y	
115A	J	PR 4'-4"x11'-4½"x2¼"	SEE	DET.	SHEET	NO.	A26				H16-Y	
116	A	3'-0"x7'-2"x1¾"	J9	J9	*	S1	—	—	—	—	H16-Y	
117	A	3'-0"x7'-2"x1¾"	J4	J4	H3	—	—	—	—	—	H16-Y	
118	A	3'-0"x11'-4"x2¼"	SEE	DET.	SHEET	NO.	A26				H18-Y	
119	A	3'-0"x11'-4"x2¼"	SEE	DET.	SHEET	NO.	A26				H17-Y	
120	A	3'-0"x11'-4"x2¼	SEE	DET.	SHEET	NO.	A26				H17-Y	
120A	A	3'-0"x7'-2"x1¾"	J4	J4	H3	—	—	—	—	—	H12-Y	
121	A	3'-0"x7'-2"x1¾"	J4	J4	H3	—	—	—	—	—	H12-Y	
122	J	PR 4'-5"x11'-4½"x2¼"	SEE	DET.	SHEET	NO.	A26				H16-Y	
124	A	3'-0"x7'-2"x1¾"	J4	J4	H3	—	—	—	—	—	H12-Y	
125	A	3'-0"x7'-2"x1¾"	J4	J4	H3	—	—	—	—	—	H19-Y	
127	A	2'-6"x7'-2"x1¾"	J5	J5	H7	S5	—	—	—	—	H7-Y	
128	A	3'-0"x7'-2"x1¾"	J4	J4	H3	—	—	—	—	—	H12-Y	
128A	A	3'-0"x7'-2"x1¾"	J4	J4	H3	—	—	—	—	—	H12-Y	
129	A	3'-0"x7'-2"x1¾"	J4	J4	H3	—	—	—	—	—	H12-Y	
130	J	PR 4'-5"x11'-4½"x2¼	SEE	DET.	SHEET	NO.	A26				H16-Y	
131	A	3'-0"x7'-2"x1¾"	J3	J3	H4	—	—	—	—	—	H5-Y	
132	A	3'-0"x7'-2"x1¾"	J3	J3	H4	—	—	—	—	—	H12-Y	
112	A	3'-0"x7'-2"x1¾"	J4	J4	H3	—	—	—	—	—	H12-Y	

SECOND FLOOR DOOR - FRAME - HARDWARE

DOOR NO.	TYPE	SIZE	JAMB LEFT	JAMB RIGHT	HEAD	SILL	TRAN SIZE	ACTIVE LEAF	GLASS SIZE	LOUVER/UNDERC.	HDW SET	REMARKS
200	B	3'-0"x7'-2"x1¾"	J2	J2	H5	S-7	—	—	—	—	H20-Y	"B" LABEL
200A	B	3'-0"x7'-2"x1¾"	J2	J2	H5	S7	—	—	—	—	H20-Y	"B" LABEL
200B	B	3'-0"x7'-2"x1¾"	J2	J2	H5	S7	—	—	—	—	H20-X	"B" LABEL
200C	B	3'-0"x7'-2"x1¾"	J2	J2	H5	S7	—	—	—	—	H20-X	"B" LABEL
201	A	3'-0"x7'-2"x1¾"	J1	J1	H2	S5	—	—	—	2'-0"x1'-0"	H11-Y	
202	A	3'-0"x7'-2"x1¾"	J1	J1	H2	S5	—	—	—	2'-0"x1'-0"	H11-Y	
203	A	3'-0"x7'-2"x1¾"	J20	J20	H14	S7	—	—	—	—	H5-X	STOP & HOLD
204	A	3'-0"x7'-2"x1¾"	J19	J19	H13	S6	—	—	—	1" UNDERC.	H5-X	STOP & HOLD
205	A	3'-0"x7'-2"x1¾"	J21	J22	H14	S7	—	—	—	1" UNDERC.	H5-X	STOP & HOLD
206	A	3'-0"x7'-2"x1¾"	J22	J21	H14	S7	—	—	—	1" UNDERC.	H5-X	STOP & HOLD
207	C	PR 3'-0"x7'-2"x1¾	J19	J19	H13	—	—	—	—	—	H16	
209	A	3'-0"x7'-2"x1¾"	J6	J19	H13	—	—	—	—	—	H25-Z	
210	A	3'-0"x7'-2"x1¾"	J6	J19	H13	—	—	—	—	—	H24-Z	
211	A	3'-0"x7'-2"x1¾"	J6	J6	H1	—	—	—	—	—	H24-Z	
212	A	3'-0"x7'-2"x1¾"	J6	J6	H1	—	—	—	—	—	H24-Z	
213	A	3'-0"x7'-2"x1¾"	J6	J6	H1	—	—	—	—	—	H24-Z	
214	A	3'-0"x7'-2"x1¾"	J6	J6	H1	—	—	—	—	—	H24-Z	
215	A	3'-0"x7'-2"x1¾"	J6	J6	H1	—	—	—	—	—	H24-Z	
216	A	3'-0"x7'-2"x1¾"	J6	J6	H1	—	—	—	—	—	H24-Z	
217	A	3'-0"x7'-2"x1¾"	J6	J6	H1	—	—	—	—	—	H24-Z	
218	A	3'-0"x7'-2"x1¾"	J6	J6	H1	—	—	—	—	—	H24-Z	
219	A	3'-0"x7'-2"x1¾"	J6	J6	H1	—	—	—	—	—	H24-Z	
220	A	3'-0"x7'-2"x1¾"	J2	J2	H5	—	—	—	—	—	H24-Z	
221	A	3'-0"x7'-2"x1¾"	J2	J2	H5	—	—	—	—	—	H24-Z	
222	A	3'-0"x7'-2"x1¾"	J2	J2	H5	—	—	—	—	—	H24-Z	
223	A	3'-0"x7'-2"x1¾"	J2	J2	H5	—	—	—	—	—	H24-Z	
224	A	3'-0"x7'-2"x1¾"	J19	J19	H13	—	—	—	—	—	H22-Z	
225	A	3'-0"x7'-2"x1¾"	J6	J6	H1	—	—	—	—	—	H22-Z	
226	A	3'-0"x7'-2"x1¾"	J6	J6	H1	—	—	—	—	2'-0"x1'-0"	H26-Z	
227	A	3'-0"x7'-2"x1¾"	J6	J6	H1	—	—	—	—	2'-0"x1'-0"	H7-X	
228	A	3'-0"x7'-2"x1¾"	J6	J6	H1	—	—	—	—	—	H22-Z	
229	A	3'-0"x7'-2"x1¾"	J6	J6	H1	—	—	—	—	—	H22-Z	
230	A	3'-0"x7'-2"x1¾"	J6	J6	H1	—	—	—	—	—	H22-Z	
231	A	3'-0"x7'-2"x1¾"	J6	J6	H1	—	—	—	—	—	H25-Z	
232	A	3'-0"x7'-2"x1¾"	J6	J6	H1	—	—	—	—	—	H22-Z	
233	A	3'-0"x7'-2"x1¾"	J2	J2	H5	—	—	—	—	—	H23-Z	
234	A	3'-0"x7'-2"x1¾"	J2	J2	H5	—	—	—	—	—	H23-Z	
235	A	3'-0"x7'-2"x1¾"	J2	J2	H5	—	—	—	—	—	H4-X	
236	A	3'-0"x7'-2"x1¾"	J6	J6	H1	—	—	—	—	—	H4-X	
237	C	PR 3'-0"x7'-2"x1¾"	J19	J19	H13	—	—	—	—	—	H16	
238	C	PR 3'-0"x7'-2"x1¾	J19	J19	H13	—	—	—	—	—	H16	
239	A	3'-0"x7'-2"x1¾"	J6	J6	H1	—	—	—	—	—	H24-Z	
240	A	3'-0"x7'-2"x1¾"	J6	J6	H1	—	—	—	—	—	H24-Z	
241	A	3'-0"x7'-2"x1¾"	J6	J6	H1	—	—	—	—	—	H24-Z	
242	A	3'-0"x7'-2"x1¾"	J6	J6	H1	—	—	—	—	—	H24-Z	
243	A	3'-0"x7'-2"x1¾"	J6	J6	H1	—	—	—	—	—	H24-Z	
244	A	3'-0"x7'-2"x1¾"	J6	J6	H1	—	—	—	—	—	H24-Z	
245	A	3'-0"x7'-2"x1¾"	J6	J6	H1	—	—	—	—	—	H24-Z	
246	A	3'-0"x7'-2"x1¾"	J6	J6	H1	—	—	—	—	—	H23-Z	
247	A	3'-0"x7'-2"x1¾"	J6	J6	H1	—	—	—	—	—	H24-Z	
248	A	3'-0"x7'-2"x1¾"	J6	J6	H1	—	—	—	—	—	H24-Z	
249	A	3'-0"x7'-2"x1¾"	J6	J6	H1	—	—	—	—	—	H23-Z	
250	A	3'-0"x7'-2"x1¾"	J6	J6	H1	—	—	—	—	—	H24-Z	
251	A	3'-0"x7'-2"x1¾"	J6	J6	H1	—	—	—	—	—	H24-Z	
252	A	3'-0"x7'-2"x1¾"	J6	J6	H1	—	—	—	—	—	H24-Z	
253	R	SEE DET. SHEET NO. A-22									A-1	VAULT DOOR
254	C	PR. 3'-0"x7'-2"x1¾	J19	J19	H13	—		—	—	—	H16	
256	R	SEE DET. SHEET NO. A22									A-1	VAULT DOOR
257	A	3'-0"x7'-2"x1¾"	J6	J6	H1	—	—	—	—	—	H24-Z	
258	A	3'-0"x7'-2"x1¾"	J6	J6	H1	—	—	—	—	—	H24-Z	
260	B	3'-0"x7'-2"x1¾"	J2	J2	H5	--	—	—	—	—	H4-X	"B" LABEL
261	A	3'-0"x7'-2"x1¾"	J19	J19	H13	—	—	—	—	—	H4-Y	
262	A	3'-0"x7'-2"x1¾"	J6	J6	H1	—	—	—	—	—	H24-Z	
263	A	3'-0"x7'-2"x1¾"	J19	J19	H13	—	—	—	—	—	H4-Y	
264	B	3'-0"x7'-2"x1¾	J2	J2	H5	—	—	—	—	—	H4-X	"B" LABEL
264A	B	3'-0"x7'-2"x1¾"	J2	J2	H5	—	—	—	—	—	H4-X	"B" LABEL
265	A	3'-0"x7'-2"x1¾"	J6	J6	H1	—	—	—	—	—	H22-Z	
266	A	3'-0"x7'-2"x1¾"	J6	J6	H1	—	—	—	—	—	H24-Z	
267	A	3'-0"x7'-2"x1¾"	J6	J6	H1	—	—	—	—	—	H24-Z	
268	A	3'-0"x7'-2"x1¾"	J2	J2	H5	—	—	—	—	—	H4-Y	
269	A	3'-0"x7'-2"x1¾"	J2	J2	H5	—	—	—	—	—	H5-Y	
271	A	3'-0"x7'-2"x1¾"	J19	J19	H13	—	—	—	—	—	H4-Y	
273	R	SEE DET. SHEET NO. A22									A-1	VAULT DOOR

SECOND FLOOR - CONTINUED

DOOR NO.	TYPE	SIZE	JAMB		HEAD	SILL	TRAN SIZE	ACTIVE LEAF	GLASS SIZE	LOUVER/UNDERC.	HDW SET	REMARKS
			LEFT	RIGHT								
275	A	3'-0"x7'-2"x1¾"	J-6	J-6	H1	—	—	—	—	—	H24-Z	
276	A	3'-0"x7'-2"x1¾"	J6	J6	H1	—	—	—	—	—	H24-Z	
277	A	3'-0"x7'-2"x1¾"	J6	J6	H1	—	—	—	—	—	H24-Z	
278	A	3'-0"x7'-2"x1¾"	J6	J6	H1	—	—	—	—	—	H24-Z	
247A	E	CLO.	J17	J14	H8	—	—	—	—	—	H14	
250A	E	CLO.	J14	J17	H8	—	—	—	—	—	H14	

THIRD FLOOR DOOR - FRAME - HARDWARE

DOOR NO.	TYPE	SIZE	JAMB LEFT	JAMB RIGHT	HEAD	SILL	TRAN SIZE	ACTIVE LEAF	GLASS SIZE	LOUVER/UNDERC.	HDW SET	REMARKS
300	B	3'-0"x7'-2"x1¾"	J-2	J2	H5	S7	—	—	—	—	H20-Y	"B" LABEL
300A	B	3'-0"x7'-2"x1¾"	J-2	J2	H5	S7	—	—	—	—	H20-Y	"B" LABEL
300B	B	3'-0"x7'-2"x1¾"	J-2	J2	H5	S7	—	—	—	—	H20-X	"B" LABEL
300C	B	3'-0"x7'-2"x1¾"	J-2	J2	H5	S7	—	—	—	—	H20-X	"B" LABEL
301	A.L	3'-0"x7'-2"x1¾"	J-1	J1	H2	S5	—	—	—	2'-0"x1'-0"	H11-Y	
302	A.L	3'-0"x7'-2"x1¾"	J1	J1	H2	S5	—	—	—	2'-0"x1'-0"	H11-Y	
303	A	3'-0"x7'-2"x1¾"	J-20	J20	H14	S7	—	—	—	—	H5-X	STOP & HOLD
304	A	3'-0"x7'-2"x1¾"	J-19	J19	H13	S6	—	—	—	1" UNDERC.	H5-X	STOP & HOLD
305	A	3'-0"x7'-2"x1¾"	J-21	J22	H14	S7	—	—	—	1" UNDERC.	H5-X	STOP & HOLD
306	A	3'-0"x7'-2"x1¾"	J-22	J-21	H14	S7	—	—	—	1" UNDERC.	H5-X	STOP & HOLD
307	A	3'-0"x7'-2"x1¾"	J-19	J-19	H13	—	—	—	—	—	H26-Z	
308	A	3'-0"x7'-2"x1¾"	J6	J6	H1	—	—	—	—	—	H24-Z	
309	A	3'-0"x7'-2"x1¾"	J6	J6	H1	—	—	—	—	—	H24-Z	
310	A	3'-0"x7'-2"x1¾"	J6	J6	H1	—	—	—	—	—	H24-Z	
311	A	3'-0"x7'-2"x1¾"	J6	J6	H1	—	—	—	—	—	H26-Z	
311A	A	3'-0"x7'-2"x1¾"	J6	J6	H1	—	—	—	—	—	H26-Z	
312	A	3'-0"x7'-2"x1¾"	J6	J6	H1	—	—	—	—	—	H24-Z	
313	A	3'-0"x7'-2"x1¾"	J6	J6	H1	—	—	—	—	—	H24-Z	
314	A	3'-0"x7'-2"x1¾"	J6	J6	H1	—	—	—	—	—	H12-X	
315	A	3'-0"x7'-2"x1¾"	J6	J6	H1	—	—	—	—	—	H4-Y	
316	B	3'-0"x7'-2"x1¾"	J2	J2	H5	—	—	—	—	—	H4-Y	"B" LABEL
317	B	3'-0"x7'-2"x1¾"	J2	J2	H5	—	—	—	—	—	H4-Y	"B" LABEL
318	B	3'-0"x7'-2"x1¾"	J2	J2	H5	—	—	—	—	—	H4-X	"B" LABEL
319	A	3'-0"x7'-2"x1¾"	J6	J6	H1	—	—	—	—	—	H24-Z	
320	A	3'-0"x7'-2"x1¾"	J6	J6	H1	—	—	—	—	—	H24-Z	
321	C	PR 3'-0"x7'-2"x1¾	J19	J19	H13	—	—	—	—	—		
322	A	3'-0"x7'-2"x1¾"	J2	J2	H5	—	—	—	—	—	H11-Y	
322A	A	3'-0"x7'-2"x1¾"	J2	J2	H5	—	—	—	—	—	H11-Y	
323	A	3'-0"x7'-2"x1¾"	J6	J6	H1	—	—	—	—	—	H4-X	
324	A	3'-0"x7'-2"x1¾"	J2	J2	H5	—	—	—	—	—	H4-Y	
325	A	3'-0"x7'-2"x1¾"	J6	J6	H1	—	—	—	—	—	H24-Z	
326	A	3'-0"x7'-2"x1¾"	J6	J6	H1	—	—	—	—	—	H24-Z	
327	A	3'-0"x7'-2"x1¾"	J6	J6	H1	—	—	—	—	—	H24-Z	
328	A	3'-0"x7'-2"x1¾"	J6	J6	H1	—	—	—	—	—	H24-Z	
329	A	3'-0"x7'-2"x1¾"	J6	J6	H1	—	—	—	—	—	H24-Z	
330	A	3'-0"x7'-2"x1¾"	J6	J6	H1	—	—	—	—	—	H24-Z	
332	A	3'-0"x7'-2"x1¾"	J6	J6	H1	—	—	—	—	—	H25-Z	
333	A	3'-0"x7'-2"x1¾"	J19	J19	H13	—	—	—	—	—	H11-X	
333A	A	3'-0"x7'-2"x1¾"	J19	J19	H13	—	—	—	—	—	H11-X	
335	R	SEE DET. SHEET NO. A22				—	—	—	—	—	A-1	VAULT DOOR
336	A	3'-0"x7'-2"x1¾"	J6	J6	H1	—	—	—	—	—	H24-Z	
337	A	3'-0"x7'-2"x1¾"	J6	J6	H1	—	—	—	—	—	H24-Z	
338	A	3'-0"x7'-2"x1¾"	J6	J6	H1	—	—	—	—	—	H24-Z	
339	A	3'-0"x7'-2"x1¾	J6	J6	H1	—	—	—	—	—	H12-X	
340	R	SEE DET. SHEET NO. A-22				—	—	—	—	—	A-1	VAULT DOOR
341	A	3'-0"x7'-2"x1¾"	J6	J6	H1	—	—	—	—	—	H24-Z	
342	A	3'-0"x7'-2"x1¾"	J6	J6	H1	—	—	—	—	—	H24-Z	
343	A	3'-0"x7'-2"x1¾	J6	J6	H1	—	—	—	—	—	H24-Z	
344	A	3'-0"x7'-2"x1¾"	J6	J6	H1	—	—	—	—	—	H24-Z	
345	A	3'-0"x7'-2"x1¾	J6	J6	H1	—	—	—	—	—	H24-Z	
346	A	3'-0"x7'-2"x1¾"	J6	J6	H1	—	—	—	—	—	H24-Z	
347	A	3'-0"x7'-2"x1¾"	J6	J6	H1	—	—	—	—	—	H24-Z	
349	A	3'-0"x7'-2"x1¾"	J6	J2	H1	—	—	—	—	—		
350	A	3'-0"x7'-2"x1¾"	J19	J19	H13	—	—	—	—	—	H4-Y	
351	C	PR 3'-0"x7'-2"x1¾	J19	J19	H13	—	—	—	—	—	H16	
352	A	3'-0"x7'-2"x1¾"	J19	J19	H13	—	—	—	—	—	H24-Z	
352A	E	CLO.	J13	J13	H8	—	—	—	—	—	H14	
353	A	3'-0"x7'-2"x1¾"	J6	J6	H1	—	—	—	—	—	H24-Z	
353A	A	3'-0"x7'-2"x1¾"	J6	J6	H1	—	—	—	—	—	H4	
354	A	3'-0"x7'-2"x1¾	J6	J6	H1	—	—	—	—	—	H12-X	
356	C	PR 3'-0"x7'-2"x1¾	J19	J19	H13	—	—	—	—	—	H26-Z	
357	B	3'-0"x7'-2"x1¾"	J2	J2	H5	—	—	—	—	—	H4-Y	"B" LABEL
358	A	3'-0"x7'-2"x1¾"	J19	J19	H13	—	—	—	—	—	H4-Y	
359	A	3'-0"x7'-2"x1¾"	J6	J6	H1	—	—	—	—	—	H24-Z	
360	A	3'-0"x7'-2"x1¾"	J6	J6	H1	—	—	—	—	—	H24-Z	
361	A	3'-0"x7'-2"x1¾"	J6	J6	H1	—	—	—	—	—	H24-Z	
362	A	3'-0"x7'-2"x1¾"	J6	J6	H1	—	—	—	—	—	H24-Z	
363	A	3'-0"x7'-2"x1¾"	J6	J6	H1	—	—	—	—	—	H24-Z	
364A	H	CLO.	J13	J13	H8	—	—	—	—	—	H14	
365	A	3'-0"x7'-2"x1¾"	J6	J6	H1	—	—	—	—	—	H24-Z	
366	A	3'-0"x7'-2"x1¾"	J6	J6	H1	—	—	—	—	—	H24-Z	
367	A	3'-0"x7'-2"x1¾"	J6	J6	H1	—	—	—	—	—	H24-Z	
368	A	3'-0"x7'-2"x1¾"	J6	J6	H1	—	—	—	—	—	H25-Z	
369	A	3'-0"x7'-2"x1¾"	J6	J6	H1	—	—	—	—	—	H24-Z	
370	A	3'-0"x7'-2"x1¾"	J19	J19	H13	—	—	—	—	—	H14-X	
371	B	3'-0"x7'-2"x1¾"	J2	J2	H5	—	—	—	—	—	H4-X	"B" LABEL
315A	E	CLO.	J17	J14	H8	—	—	—	—	—	H24-Z	
319A	E	CLO.	J14	J17	H8	—	—	—	—	—	H4-X	
347A	A	3'-0"x7'-2"x1¾"	J6	J6	H1	—	—	—	—	—	H24-Z	

FOURTH FLOOR DOOR FRAME HARDWARE

DOOR NO.	TYPE	SIZE	JAMB LEFT	JAMB RIGHT	HEAD	SILL	TRAN SIZE	ACTIVE LEAF	GLASS SIZE	LOUVER/UNDERC.	HDW SET	REMARKS
400	B	3'-0"x7'-2"x1¾"	J3	J3	H4	S10	—	—	—	—	H20-X	"B" LABEL
400A	B	3'-0"x7'-2"x1¾"	J3	J3	H4	S10	—	—	—	—	H20-X	"B" LABEL
400B	B	3'-0"x7'-2"x1¾"	J3	J3	H4	S10	—	—	—	—	H20-X	"B" LABEL
400C	B	3'-0"x7'-2"x1¾"	J3	J3	H4	S10	—	—	—	—	H20-X	"B" LABEL
400D	A	3'-0"x7'-2"x1¾"	J4	J4	H3	—	—	—	—	—	H6-X	
400E	A	3'-0"x7'-2"x1¾"	J4	J4	H3	—	—	—	—	—	H6-X	
400F	M	PR 3'-0"x7'-2"x1¾"	J12	J12	H10	—	6'-4"x4'-0"	R.H	—	—	H27	
400G	M	PR 3'-0"x7'-2"x1¾"	J12	J12	H10	—	6'-0"x4'-0"	R.H	—	—	H27	
400H	A	3'-0"x7'-2"x1¾"	J3	J3	H4	—	—	—	—	—	H6-X	
400J	A	3'-0"x7'-2"x1¾"	J3	J3	H4	—	—	—	—	—	H6-X	
							—	—	—	—		
							—	—	—	—		
401	A.L	3'-0"x7'-2"x1¾"	J5	J5	H7	S8	—	—	—	2'-0"x1'-0"	H11-Y	
402	A.L	3'-0"x7'-2"x1¾"	J5	J5	H7	S8	—	—	—	2'-0"x1'-0"	H11-Y	
403	A	3'-0"x7'-2"x1¾"	J20	J20	H14	S10	—	—	—	—	H5-X	
404	A	3'-0"x7'-2"x1¾"	J19	J19	H13	S9	—	—	—	1" UNDERC.	H5-X	
405	A	3'-0"x7'-2"x1¾"	J21	J22	H14	S10	—	—	—	1" UNDERC.	H5-X	
406	A	3'-0"x7'-2"x1¾"	J22	J21	H14	S10	—	—	—	1" UNDERC.	H5-X	
407	M	PR 3'-0"x7'-2"x2¼"	SEE	DET.	SHEET	NO.	A28				H27	
407A	A	3'-0"x7'-2"x2¼"	SEE	DET.	SHEET	NO.	A28				H28	
407B	A	3'-0"x7'-2"x2¼"	SEE	DET.	SHEET	NO.	A28				H28	
408	A	3'-0"x7'-2"x1¾"	J3	J3	H4	—	—	—	—	—	H34-Y	
408A	A	3'-0"x7'-2"x1¾"	J4	J4	H3	—	—	—	—	—	H34-Y	
409	M	PR 3'-0"x7'-2"x2¼"	J3	J3	H4	—	—	—	—	—	H4-X	
409A	E	CLO.	J16	J16	H9		—	—	—	—	H14	

FOURTH FLOOR - CONTINUED

DOOR NO.	TYPE	SIZE	JAMB		HEAD	SILL	TRAN SIZE	ACTIVE LEAF	GLASS SIZE	LOUVER/UNDERC.	HDW SET	REMARKS
			LEFT	RIGHT								
410	A	3'-0"x7'-2"x1¾"	J4	J4	H3	—	—	—	—	—	H9-Y	
411	A	3'-0"x7'-2"x1¾"	J4	J4	H3	—	—	—	—	—	H9-Y	
412	M	PR 3'-0"x7'-2"x2¼"	SEE	DET.	SHEET						H27	
412A	A	3'-0"x7'-2"x2¼"	SEE	DET.	SHEET						H28	
412B	A	3'-0"x7'-2"x2¼"	SEE	DET.	SHEET						H28	
413	A	3'-0"x7'-2"x1¾"	J3	J3	H4	—	—	—	—	—	H34-Y	
414	A.L	2'-6"x7'-2"x1¾"	J5	J5	H7	S-8	—	—	—	2'-0"x1'-0"	H27-Y	
415	A.L	2'-6"x7'-2"x1¾"	J5	J5	H7	S-8	—	—	—	1'-6"x1'-0"	H29-Y	
416	M	PR 3'-0"x7'-2"x2¼	SEE	DET.	SHEET	NO.	A28				H27	
416A	A	3'-0"x7'-2"x2¼"	SEE	DET.	SHEET	NO.	A28				H28	
416B	A	3'-0"x7'-2"x2¼"	SEE	DET.	SHEET	NO.	A28				H28	
417	M	PR 3'-0"x7'-2"x2¼	SEE	DET.	SHEET	NO.	A28				H27	
417A	A	3'-0"x7'-2"x2¼"	SEE	DET.	SHEET	NO.	A28				H28	
417B	A	2'-6"x7'-2"x2¼"	SEE	DET.	SHEET	NO.	A28				H28	
418	A	3'-0"x7'-2"x2¼"	J3	J3	H4	—	—	—	—	—	H35-Y	
418A	E	CLOS.	J15	J14	H9	—	—	—	—	—	H14	
419	A	3'-0"x7'-2"x1¾	J3	J3	H4	—	—	—	—	—	H34-Y	
419A	E	CLOS.	J14	J15	H9	—	—	—	—	—	H14	
420	A.L	2'-6"x7'-2"x1¾"	J5	J5	H7	S8	—	—	—	1'-6"x1'-0"	H29-Y	
421	A.L	2'-6"x7'-2"x1¾"	J5	J5	H7	S8	—	—	—	1'-6"x1'-0"	H29-Y	
422	M	PR 3'-0"x7'-2"x2¼"	SEE	DET.	SHEET	NO.	A28				H27	
422A	A	3'-0"x7'-2"x2¼"	SEE	DET.	SHEET	NO.	A28				H28	
422B	A	3'-0"x7'-2"x2¼"	SEE	DET.	SHEET	NO.	A28				H28	
423	A	3'-0"x7'-2"x1¾"	J-3	J3	H4	—	—	—	—	—	H34-Y	
424	A.L	3'-0"x7'-2"x1¾"	J5	J5	H7	S8	—	—	—	2'-0"x1'-0"	H25-X	
425	A.L	3'-0"x7'-2"x1¾"	J5	J5	H7	S8	—	—	—	2'-0"x1'-0"	H25-X	
426	A	3'-0"x7'-2"x1¾"	J3	J3	H4	—	—	—	—	—	H12	
427	A	3'-0"x7'-2"x1¾"	J4	J4	H3	S8	—	—	—	—	H29A	
428	A	3'-0"x7'-2"x1¾"	J3	J3	H4	—	—	—	—	—	H34-Y	
429	A.L	3'-0"x7'-2"x1¾"	J5	J5	H7	S8	—	—	—	2'-0"x1'-0"	H29-X	
430	A.L	3'-0"x7'-2"x1¾"	J5	J5	H7	S8	—	—	—	2'-0"x1'-0"	H29-X	
431	M	PR 3'-0"x7'-2"x2¼"	SEE	DET.	SHEET	NO.	A28				H27	
431A	A	3'-0"x7'-2"x2¼"	SEE	DET.	SHEET	NO.	A28				H28	
431B	A	3'-0"x7'-2"x2¼"	SEE	DET.	SHEET	NO.	A28				H28	
432	A	3'-0"x7'-2"x1¾"	J3	J3	H4	—	—	—	—	—	H35-Y	
432A	E	CLO.	J14	J15	H9		—	—	—	—	H14	
433	A	3'-0"x7'-2"x1¾"	J3	J3	H4	—	—	—	—	—	H34-Y	
433A	E	CLO	J15	J14	H9		—	—	—	—	H14	
434	A.L	2'-6"x7'-2"x1¾"	J5	J5	H7	S8	—	—	—	1'-6"x1'-0"	H29-Y	
435	A.L	2'-6"x7'-2"x1¾"	J5	J5	H7	S8	—	—	—	1'-6"x1'-0"	H29-Y	
436	M	PR 3'-0"x7'-2"x2¼"	SEE	DET.	SHEET	NO.	A28				H27	
436A	A	3'-0"x7'-2"x2¼"	SEE	DET.	SHEET	NO.	A28				H28	
436B	A	3'-0"x7'-2"x2¼"	SEE	DET.	SHEET	NO.	A28				H28	
437	A	3'-0"x7'-2"x2¼"	SEE	DET.	SHEET	NO.	A28				H30-X	
437A	A.L	2'-4½"x7'-2"x2¼"	SEE	DET.	SHEET	NO.	A28			18"x18"	H32-X	
438	A.L	2'-4½"x7'-2"x2¼"	SEE	DET.	SHEET	NO.	A28			18"x18"	H33-X	
439	A	3'-0"x7'-2"x1¾"	J4	J4	H3	—	—	—	—	—	H31-Y	
439A	A.L	2'-6"x7'-2"x1¾"	J4	J4	H3	—	—	—	—	18"x18"	H13-Y	
439B	A	3'-0"x7'-2"x1¾"	J4	J4	H3	—	—	—	—	—	H13-X	
440	A	3'-0"x7'-2"x1¾"	J4	J4	H3	—	—	—	—	—	H31-Y	
440A	A	3'-0"x7'-2"x1¾"	J4	J4	H3	—	—	—	—	—	H31-Y	
440B	A	3'-0"x7'-2"x1¾"	J4	J4	H3	—	—	—	—	—	H13-X	
441	A	3'-0"x7'-2"x1¾"	J4	J4	H3	—	—	—	—	—	H31-Y	
441A	A.L	3'-0"x7'-2"x1¾"	J4	J4	H3	—	—	—	—	18"x18"	H13-Y	
442	A	3'-0"x7'-2"x2¼"	SEE	DET.	SHEET	NO.	A28				H30-X	
442A	A.L	2'-4½"x7'-2"x2¼"	SEE	DET.	SHEET	NO.	A28			18"x18"	H32-X	
443	A	2'-4½"x7'-2"x2¼"	SEE	DET.	SHEET	NO.	A28				33-X	
444	A	3'-0"x7'-2"x1¾"	J4	J4	H3	—	—	—	—	—	H34-Y	
444A	E	CLOS.	J15	J15	H9	—	—	—	—	—	H14	
445	A.L	2'-6"x7'-2"x1¾"	J5	J5	H7	S8	—	—	—	2'-0"x1'-0"	H29-X	
446	A.L	2'-6"x7'-2"x1¾"	J5	J5	H7	S8	—	—	—	2'-0"x1'-0"	H29-X	
447	A	3'-0"x7'-2"x2¼"	SEE	DET.	SHEET	NO.	A28				H30	
447A	A.L	2'-6"x7'-2"x1¾"	J4	J4	H3	S8	—	—	—	18"x18"	H13-X	
448	A.L	2'-6"x7'-2"x1¾"	J5	J5	H7	S8	—	—	—	18"x18"	H29-X	
449	A	3'-0"x7'-2"x1¾"	J4	J4	H3	—	—	—	—	—	H31-Y	
449A	E	CLO.	J15	J15	H9		—	—	—	—	H19	
450	A	3'-0"x7'-2"x1¾"	J4	J4	H3	—	—	—	—	—	H31-Y	
450A	E	CLO.	J15	J15	H9	—	—	—	—	—	H14	
451	A	3'-0"x7'-2"x2¼"	SEE	DET.	SHEET	NO.	A28				H31-Y	
451A	A.L	2'-6"x7'-2"x1¾"	J4	J4	H3	S8	—	—	—	18"x18"	H13-X	
452	A.L	2'-6"x7'-2"x1¾"	J5	J5	H7	S8	—	—	—	18"x18"	H29-X	
453	A	3'-0"x7'-2"x1¾"	J4	J4	H3	—	—	—	—	—	H4-Y	
454	A	3'-0"x7'-2"x2¼"	SEE	DET.	SHEET	NO.	A28				H30	ROLLAR STOP
454A	A.L	2'-6"x7'-2"x1¾"	J4	J4	H3	—	—	—	—	18"x18"	H13	
455	A.L	2'-6"x7'-2"x1¾"	J5	J5	H7	S8	—	—	—	18"x18"	H29-X	
456	A	3'-0"x7'-2"x1¾"	J4	J4	H3	—	—	—	—	—	H31-Y	
456A	E	CLO.	J15	J15	H9		—	—	—	—	H14	
457	A	3'-0"x7'-2"x1¾"	J4	J4	H3	—	—	—	—	—	H31-Y	
457A	E	CLO.	J15	J15	H9	—	—	—	—	—	H14	
458	A	3'-0"x7'-2"x2¼"	SEE	DET.	SHEET	NO.	A28				H30	ROLLAR STOP
458A	A.L	2'-6"x7'-2"x1¾"	J4	J4	H3	—	—	—	—	18"x18"	H13	
459	A.L	2'-6"x7'-2"x1¾"	J5	J5	H7	S8	—	—	—	18"x18"	H29-X	
460	A	3'-0"x7'-2"x2¼"	SEE	DET.	SHEET	NO.	A28				H30-X	
460A	A.L	2'-4½"x7'-2"x2¼"	SEE	DET.	SHEET	NO.	A28			18"x18"	H32-X	
461	A.L	2'-4½"x7'-2"x2¼"	SEE	DET.	SHEET	NO.	A28			18"x18"	H33-X	
462	A	3'-0"x7'-2"x1¾"	J4	J4	H3	—	—	—	—		H31-Y	
462A	A	2'-6"x7'-2"x1¾"	J4	J4	H3	—	—	—	—	—	H13-Y	
462B	A	3'-0"x7'-2"x1¾"	J4	J4	H3	—	—	—	—	—	H13-X	
463	A	3'-0"x7'-2"x1¾"	J4	J4	H3	—	—	—	—	—	H31-Y	
463A	A	3'-0"x7'-2"x1¾"	J4	J4	H3	—	—	—	—	—	H31-Y	
464	A	3'-0"x7'-2"x1¾"	J4	J4	H3	—	—	—	—	—	H31-Y	
464A	A	2'-6"x7'-2"x1¾"	J4	J4	H3	—	—	—	—	—	H13-Y	
464B	A	3'-0"x7'-2"x1¾"	J4	J4	H3	—	—	—	—	—	H13-X	
465	A	3'-0"x7'-2"x2¼"	SEE	DET.	SHEET	NO.	A28				H30-X	
465A	A.L	2'-4½"x7'-2"x2¼"	SEE	DET.	SHEET	NO.	A28			18"x18"	H32-X	
466	A.L	2'-4½"x7'-2"x2¼"	SEE	DET.	SHEET	NO.	A28			18"x18"	H33-X	
408B	E	CLO.	J14	J15	H9	—	—	—	—	—	H14	
408C	E	CLO.	J15	J14	H9	—	—	—	—	—	H14	

PENTHOUSE DOOR FRAME HARDWARE

DOOR NO.	TYPE	SIZE	JAMB LEFT	JAMB RIGHT	HEAD	SILL	TRAN SIZE	ACTIVE LEAF	GLASS SIZE	LOUVER/UNDERC.	HDW SET	REMARKS
500	B	3'-0"x7'-2"x1¾"	J2	J2	H5		—	—	—	—	H4-Y	"B" LABEL
501	B	3'-0"x7'-2"x1¾"	J2	J2	H5		—	—	—	—	H3	"B" LABEL
501A	B	3'-0"x7'-2"x1¾	J2	J2			—	—	—	—	H3	"B" LABEL
501B		SEE SECTION	10 &	11 SHEET	A-17						H37	
501C		SEE SECTION	10 &	11 SHEET	A-17						H37	
501D		SEE SECTION	10 &	11 SHEET	A-17						H37	
502	B	3'-0"x7'-2"x1¾"	J2	J2	H5	—	—	—	—	—	H3	"B" LABEL
502A	B	3'-0"x7'-2"x1¾"	J2	J2	H5	—	—	—	—	—	H3	"B" LABEL

NOTE:
HARDWARE SET "A" BY SECURITY EQUIPTMENT CONT.
HARDWARE SET "A-1" BY DOOR MANUFACTURE-STOPS GJ-BPI BY FIN. HDW. SUB. CONTR.
"X" WITH HDW. SET DENOTES OVEVERHEAD STOP
"Y" WITH HDW. SET DENOTES WALL STOP
"Z" WITH HDW. SET DENOTES FLOOR STOP

(*) ASTERISK DENOTES HEAD SIMILAR TO JAMB

Ⓐ SOLID CORE WOOD

Ⓑ HOLLOW METAL

Ⓒ SOLID CORE WOOD

Ⓓ HOLLOW METAL

Ⓔ SOLID CORE WOOD (SLIDING DOORS)

Ⓕ HOLLOW METAL

Ⓖ HOLLOW METAL

Ⓗ SOLID CORE WOOD (SLIDING DOORS)

Ⓙ SOLID CORE WOOD

Ⓚ SOLID CORE WOOD (DUTCH DOOR)

Ⓛ ALUM. DOOR W/GLASS

TRANSOM AT DOORS 400F & 400G. SEE ELEV. SHT. #A-27

Ⓜ WOOD DOOR W/GLASS

Ⓝ SOLID CORE WOOD W/TRANSOM

Ⓟ OVERHEAD ROLLING STEEL DOOR

Ⓠ OVERHEAD ROLLING STEEL DOOR

Ⓡ VAULT DOOR

A/A-3 ELEVATION DOOR X-7
SCALE: ¼"= 1'-0"

NO.	DATE	REMARKS

REVISIONS

COUNTY BUILDING
FOR THE
PUBLIC BUILDING COMMISSION

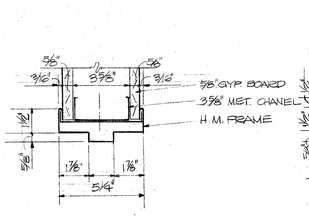
JOLIET · WILL COUNTY · ILLINOIS

KRUEGEL · HEALY · MOORE
ARCHITECTS · ENGINEERS
4 EAST CLINTON STREET · JOLIET, ILLINOIS

C. F. MURPHY ASSOCIATES
ARCHITECTS · ENGINEERS
224 SOUTH MICHIGAN AVENUE · CHICAGO 4, ILLINOIS

DOOR SCHEDULE

JOB NUMBER: 2070E
SCALE: 1/4"= 1'-0"
SHEET NUMBER: **A21**
DRAWN: R.G.P.
CHECKED: H.N.
APPROVED: G.F.M.
DATE: JULY 6, 1965



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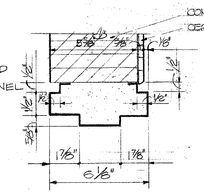

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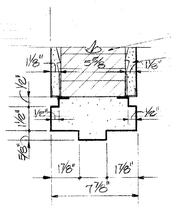

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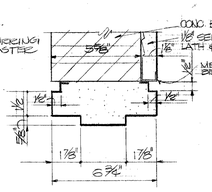

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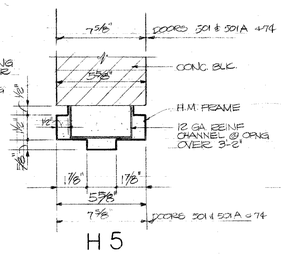

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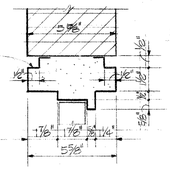

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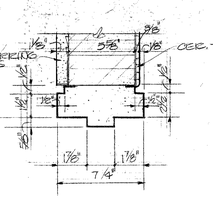

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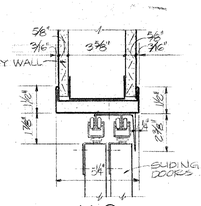

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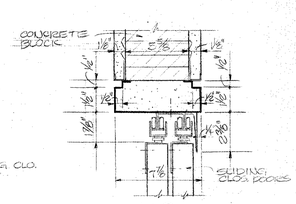

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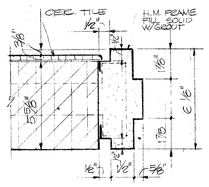

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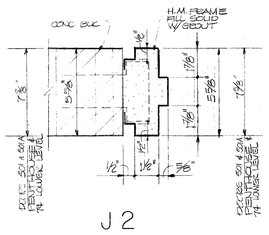

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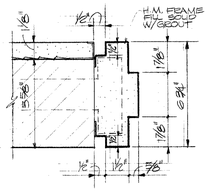

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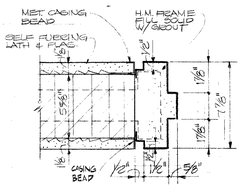

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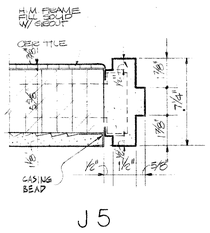

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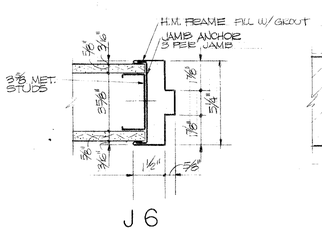

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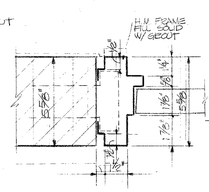

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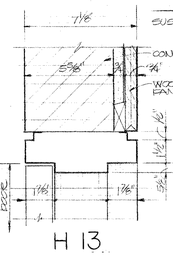

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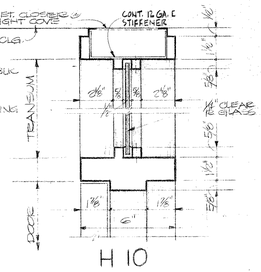
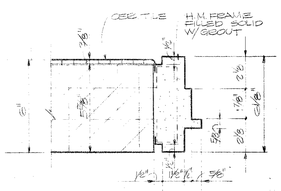
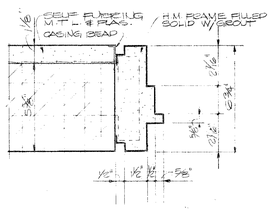


H10



J8



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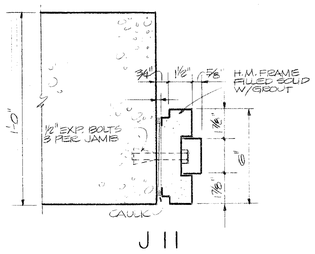

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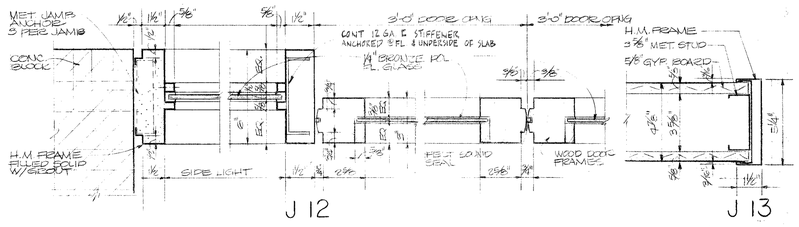
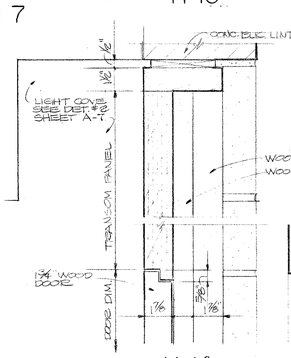
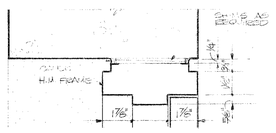


J12

J13



H14



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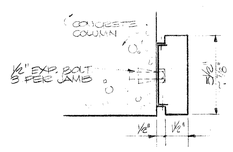

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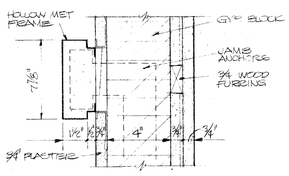

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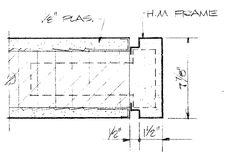

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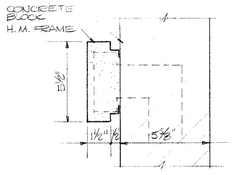

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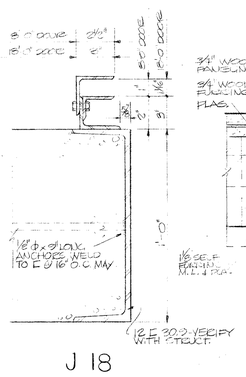
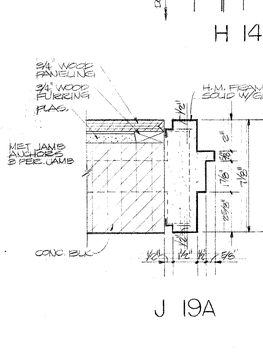
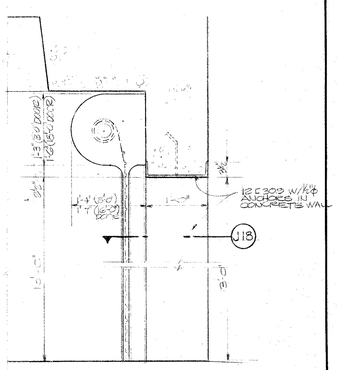


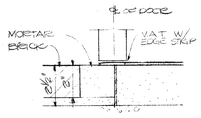
J18



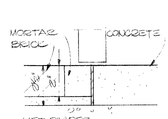
J19A



OVERHEAD DOOR DETS.
SCALE: 1"=1'-0"



S1



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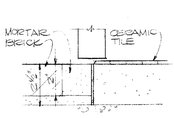

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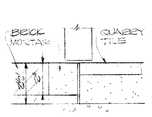
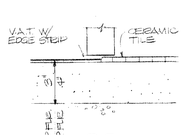
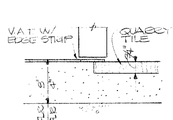


S4



S5



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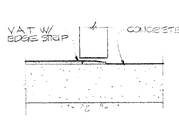
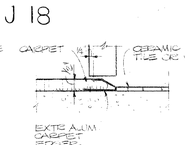
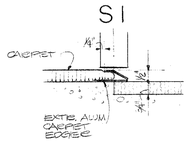


S7



S8



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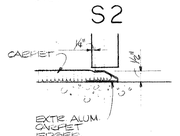
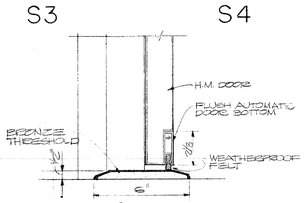


S10



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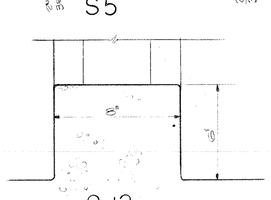

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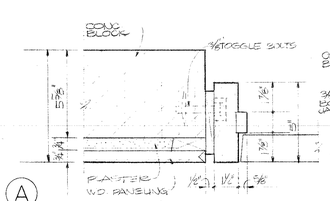

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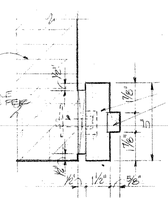

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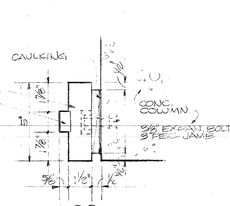

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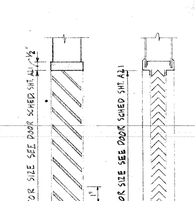
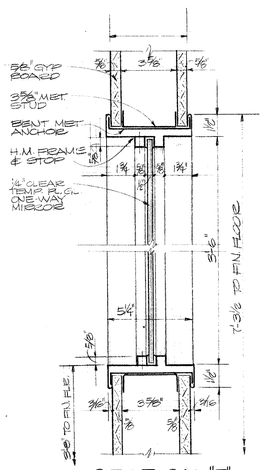
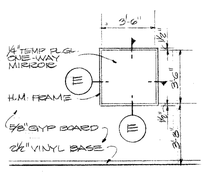


DOOR LOUVERS
DETAIL 1
SCALE: 3"=1'-0"

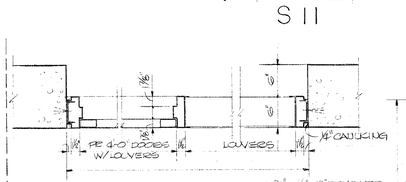


SECTION "E"
SCALE:



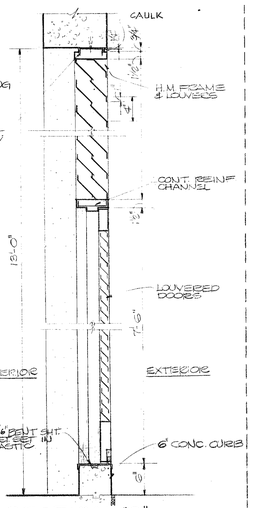
ELEVATION

OBSERVATION WINDOW DETAILS
FOR LOCATION SEE FLOOR PLANS SHT. A-6

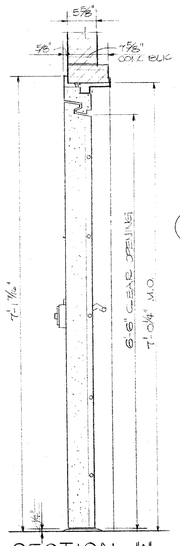


SECTION "D"
SCALE: 1"=1'-0"

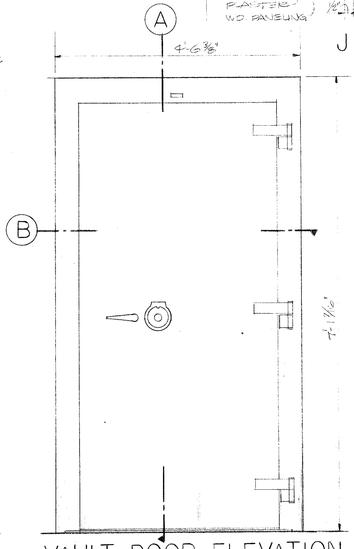
LOUVER DETAILS
FOR LOCATION SEE SHT. "A-3" DOOR # X-7



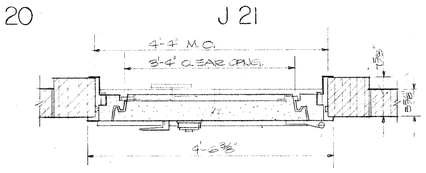
SECTION "C"
SCALE: 1"=1'-0"



SECTION "A"
SCALE: 1"=1'-0"



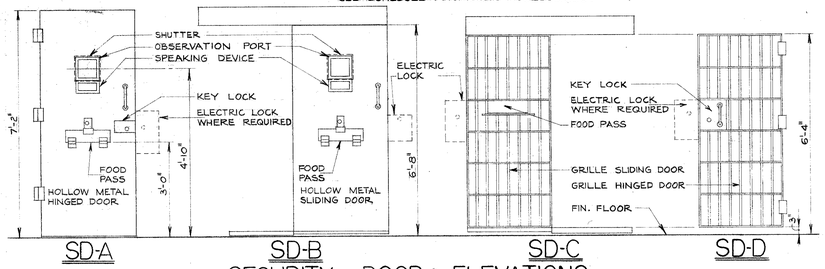
VAULT DOOR ELEVATION
SCALE: 1"=1'-0"

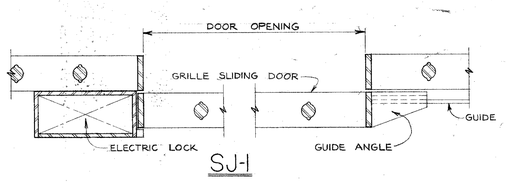


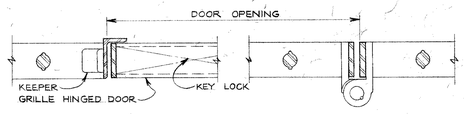
SECTION "B"
SCALE: 1"=1'-0"

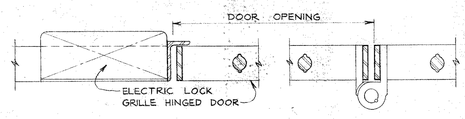
VAULT DOOR DETAILS

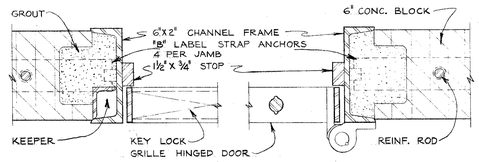
		COUNTY BUILDING FOR THE PUBLIC BUILDING COMMISSION JOLIET · WILL COUNTY · ILLINOIS	KRUEGEL · HEALY · MOORE ARCHITECTS · ENGINEERS 4 EAST CLINTON STREET · JOLIET, ILLINOIS; C. F. MURPHY ASSOCIATES ARCHITECTS · ENGINEERS 224 SOUTH MICHIGAN AVENUE · CHICAGO 4, ILLINOIS		
NO.	DATE	REMARKS	DOOR DETAILS	JOB NUMBER 2070E	SHEET NUMBER A22
REVISIONS				SCALE: AS NOTED	
			DRAWN: R.G.P.	CHECKED: H.N.	APPROVED: G.F.M.
				DATE: JULY 6, 1965	

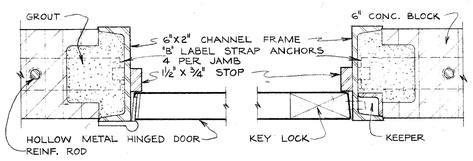


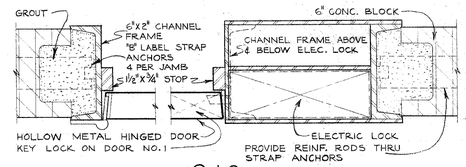


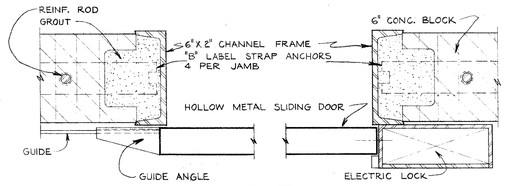


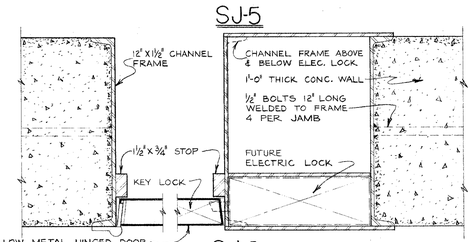


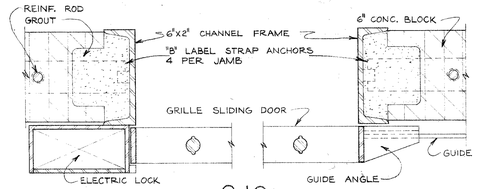


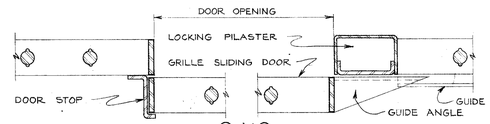


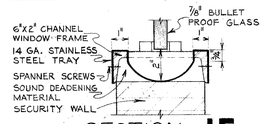


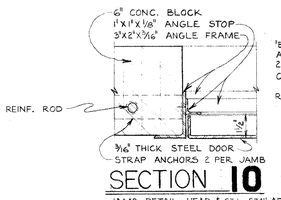


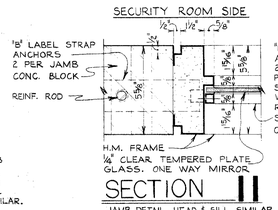


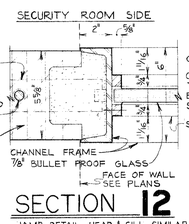


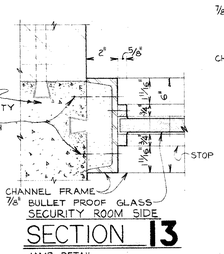


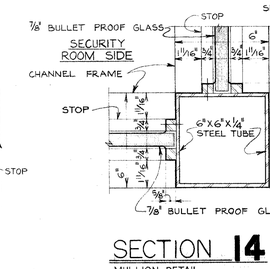


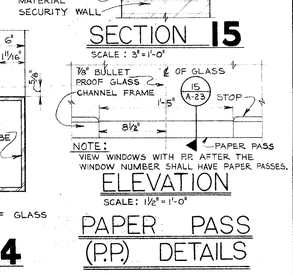


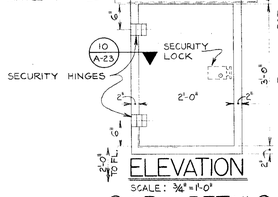


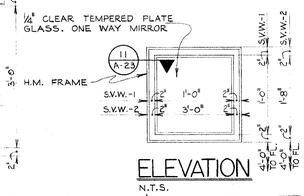


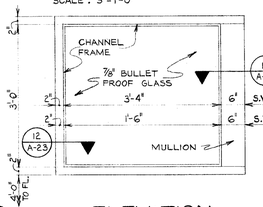


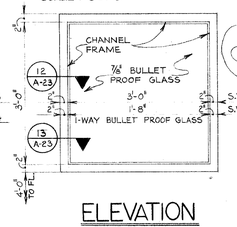


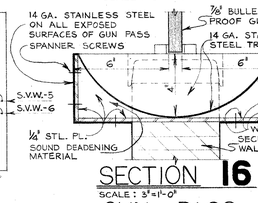


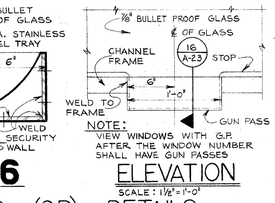


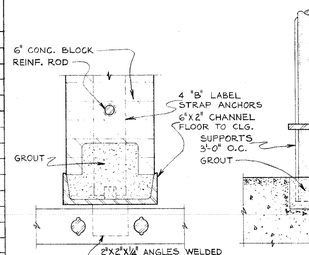


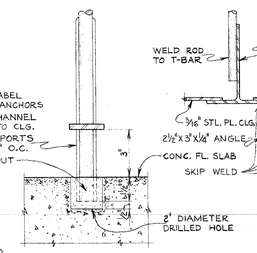


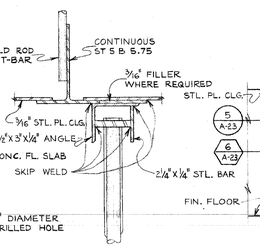


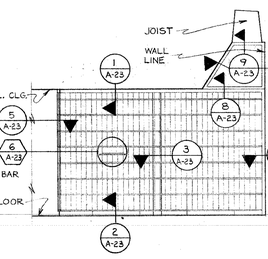


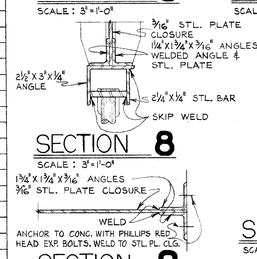


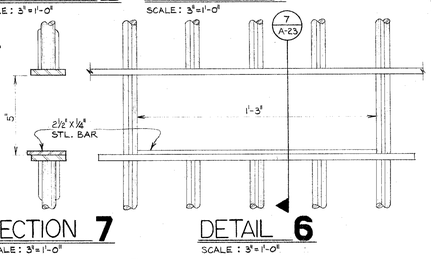


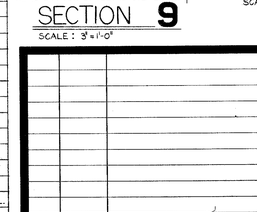


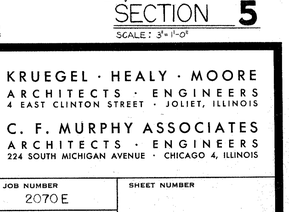












NOTE:
SEE SCHEDULE FOR DOOR ACCESSORIES.

SECURITY DOOR ELEVATIONS

SCALE: 1/2" = 1'-0"

SECURITY DOOR SCHEDULE

DOOR NUMBER	DOOR TYPE	JAMB TYPE	OPENING SIZE	OBS. PAN.	SPEAK DEV.	SHUTTER	FOOD PASS	WICKETT	LOCK TYPE & HDW. GROUP	REMARKS
X1	SD-A	SJ-8	3'-6" X 7'-2"	●		●			2-WAY KEY-1	ELEC. INTERLOCKED WITH DOOR NO. 1. COVER RECESS IN FRAME FOR ELEC. LOCK WITH STL. PL.
X5	SD-A	SJ-6	3'-0" X 7'-2"	●					2-WAY ELEC. LOCK-2	UNLOCK FROM CONTROL ROOM. 2'-0" X 3'-6" OBSERVATION PANEL.
1	SD-A	SJ-6	3'-6" X 7'-2"	●		●			2-WAY KEY-1	ELEC. INTERLOCKED WITH DOOR NO. X-1. COVER RECESS IN FRAME FOR ELEC. LOCK WITH STL. PL.
2	SD-A	SJ-5	3'-6" X 7'-2"	●		●			2-WAY KEY-3	
3	SD-D	SJ-2	3'-0" X 6'-4"						2-WAY KEY-4	
4	SD-C	SJ-1	2'-8" X 6'-4"						KEYLESS-12	FULLY AUTOMATIC. SEE SPECS.
4A	SD-C	SJ-10	2'-0" X 6'-4"						KEYLESS-13	FULLY AUTOMATIC. SEE SPECS. MECH. RELEASE FROM EMERGENCY CABINET
4B	SD-C	SJ-10	2'-0" X 6'-4"						KEYLESS-13	FULLY AUTOMATIC. SEE SPECS. MECH. RELEASE FROM EMERGENCY CABINET
4C	SD-C	SJ-10	2'-0" X 6'-4"						KEYLESS-13	FULLY AUTOMATIC. SEE SPECS. MECH. RELEASE FROM EMERGENCY CABINET
4D	SD-C	SJ-10	2'-0" X 6'-4"						KEYLESS-13	FULLY AUTOMATIC. SEE SPECS. MECH. RELEASE FROM EMERGENCY CABINET
4E	SD-C	SJ-10	2'-0" X 6'-4"						KEYLESS-13	FULLY AUTOMATIC. SEE SPECS. MECH. RELEASE FROM EMERGENCY CABINET
5	SD-A	SJ-5	3'-0" X 7'-2"	●		●			2-WAY KEY-3	
7	SD-A	SJ-5	3'-6" X 7'-2"	●		●			2-WAY KEY-5	
8	SD-D	SJ-2	3'-0" X 6'-4"						2-WAY KEY-4	
9	SD-C	SJ-1	2'-8" X 6'-4"						KEYLESS-12	FULLY AUTOMATIC. SEE SPECS.
10	SD-C	SJ-1	2'-8" X 6'-4"						KEYLESS-12	FULLY AUTOMATIC. SEE SPECS.
11	SD-D	SJ-2	3'-0" X 6'-4"						2-WAY KEY-4	
12	SD-C	SJ-1	2'-8" X 6'-4"				●		KEYLESS-12	FULLY AUTOMATIC. SEE SPECS.
13	SD-C	SJ-1	2'-8" X 6'-4"						KEYLESS-12	FULLY AUTOMATIC. SEE SPECS.
14	SD-C	SJ-1	2'-8" X 6'-4"						KEYLESS-12	FULLY AUTOMATIC. SEE SPECS.
15	SD-C	SJ-1	2'-8" X 6'-4"						KEYLESS-12	FULLY AUTOMATIC. SEE SPECS.
17	SD-A	SJ-5	3'-0" X 7'-2"	●		●			2-WAY KEY-3	
18	SD-D	SJ-4	3'-0" X 6'-4"						2-WAY KEY-10	
18A	SD-B	SJ-7	2'-0" X 6'-8"	●		●	●	●	KEYLESS-12	FULLY AUTOMATIC. SEE SPECS.
18B	SD-B	SJ-7	2'-0" X 6'-8"	●		●	●	●	KEYLESS-12	FULLY AUTOMATIC. SEE SPECS.
24	SD-A	SJ-5	2'-8" X 7'-2"	●		●			1-WAY KEY-6	
25	SD-A	SJ-5	2'-8" X 7'-2"	●	●	●			1-WAY KEY-6	
30	SD-D	SJ-2	3'-0" X 6'-4"						2-WAY KEY-4	
31	SD-A	SJ-6	2'-8" X 7'-2"	●	●	●			1-WAY ELEC. LOCK-8	
32	SD-C	SJ-1	2'-8" X 6'-4"				●		KEYLESS-12	FULLY AUTOMATIC. SEE SPECS.
32A	SD-C	SJ-1	2'-0" X 6'-4"						KEYLESS-12	FULLY AUTOMATIC. SEE SPECS.
32B	SD-C	SJ-1	2'-0" X 6'-4"						KEYLESS-12	FULLY AUTOMATIC. SEE SPECS.
33	SD-D	SJ-2	3'-0" X 6'-4"						2-WAY KEY-4	
34	SD-C	SJ-1	2'-8" X 6'-4"						KEYLESS-12	FULLY AUTOMATIC. SEE SPECS.
34A	SD-A	SJ-6	2'-0" X 7'-2"	●		●	●	●	1 WAY ELEC. LOCK 8	
35	SD-C	SJ-1	2'-8" X 6'-4"				●		KEYLESS-12	FULLY AUTOMATIC. SEE SPECS.
36	SD-C	SJ-1	2'-8" X 6'-4"						KEYLESS-12	FULLY AUTOMATIC. SEE SPECS.
37	SD-D	SJ-2	3'-0" X 6'-4"						2-WAY KEY-4	
38	SD-C	SJ-1	2'-8" X 6'-4"				●		KEYLESS-12	FULLY AUTOMATIC. SEE SPECS.
39	SD-C	SJ-1	2'-8" X 6'-4"						KEYLESS-12	FULLY AUTOMATIC. SEE SPECS.
40	SD-A	SJ-5	3'-0" X 7'-2"	●		●			2-WAY KEY-3	
52	SD-C	SJ-9	2'-8" X 6'-4"						KEYLESS-12	FULLY AUTOMATIC. ELECTRICALLY INTERLOCKED FROM CONTROL ROOM
53	SD-A	SJ-5	2'-8" X 7'-2"	●					2-WAY KEY-3	2'-0" X 3'-6" OBSERVATION PANEL
55	SD-C	SJ-9	2'-8" X 6'-4"						KEYLESS-12	FULLY AUTOMATIC. ELECTRICALLY INTERLOCKED FROM CONTROL ROOM
59A	SD-B	SJ-7	2'-8" X 6'-8"	●					KEYLESS-12	FULLY AUTOMATIC. ELEC. INTERLOCKED FROM CONTROL RM. 2'-0"X3'-6" OBSERVATION PANEL.
5A	SD-A	SJ-5	3'-0" X 7'-2"						1-WAY KEY-6	
5B	SD-A	SJ-5	3'-0" X 7'-2"						1-WAY KEY-6	
14A	SD-A	SJ-5	3'-0" X 6'-4	●	●				2-WAY KEY-4	
29A	SD-A	SJ-5	3'-0" X 7'-2"	●		●			2-WAY KEY-3	
41	SD-A	SJ-5	3'-0" X 7'-2"	●		●			2-WAY KEY-3	

SECURITY DOOR JAMB DETAILS

SCALE: 3" = 1'-0"

SECTION 15

SCALE: 3" = 1'-0"

SECTION 10

JAMB DETAIL. HEAD & SILL SIMILAR.
SCALE: 3" = 1'-0"

SECTION 11

JAMB DETAIL. HEAD & SILL SIMILAR.
SCALE: 3" = 1'-0"

SECTION 12

JAMB DETAIL. HEAD & SILL SIMILAR.
SCALE: 3" = 1'-0"

SECTION 13

JAMB DETAIL.
SCALE: 3" = 1'-0"

SECTION 14

MULLION DETAIL.
SCALE: 3" = 1'-0"

NOTE:
VIEW WINDOWS WITH P.P. AFTER THE WINDOW NUMBER SHALL HAVE PAPER PASSES.

ELEVATION

SCALE: 1 1/2" = 1'-0"

PAPER PASS (P.P.) DETAILS

ELEVATION

SCALE: 3/4" = 1'-0"

S.A.P. DETAILS

SECURITY ACCESS PANEL DETAILS

ELEVATION

N.T.S.

S.V.W.-1 & S.V.W.-2 DETAILS

SECURITY VIEW WINDOW No. 1 & No. 2 DETAILS

ELEVATION

SCALE: 3/4" = 1'-0"

ELEVATION

SCALE: 3/4" = 1'-0"

S.V.W.-3, S.V.W.-4, S.V.W.-5 & S.V.W.-6 DETAILS

SECURITY VIEW WINDOW No. 3, No. 4, No. 5 & No. 6 DETAILS

SECTION 16

SCALE: 3" = 1'-0"

NOTE:
VIEW WINDOWS WITH G.P. AFTER THE WINDOW NUMBER SHALL HAVE GUN PASSES

ELEVATION

SCALE: 1 1/2" = 1'-0"

GUN PASS (G.P.) DETAILS

LOWER LEVEL ROOM FINISH SCHEDULE

RM. NO.	ROOM NAME	FLOOR	BASE	WALLS								CEILING		REMARKS
				NORTH		EAST		SOUTH		WEST				
				MAT.	FIN.	MAT.	FIN.	MAT.	FIN.	MAT.	FIN.	MAT.	FIN.	
LL-1	SALLY PORT	CONC.	–	C.BLK.	PT.	C.BLK.	PT.	CONC.	PT.	C.BLK.	PT.	STL.PL.	PT.	
LL-2	CORRIDOR	CONC.	–	C.BLK.	PT.	C.BLK.	PT.	CONC.	PT.	GR.	PT.	STL.PL./AC.T.*	–	*AC.T. APPLIED TO STL. PL.
LL-3	VESTIBULE	CONC.	–	GR.	PT.	GR.	PT.	CONC.	PT.	CONC.	PT.	STL.PL.	PT.	
LL-4	DAY ROOM	CONC.	–	GR./C.BLK.	PT.	GR.	PT.	GR.	PT.	CONC.	PT.	STL.PL.	PT.	
LL-4A	SECURITY CELL	CONC.	–	C.BLK.	PT.	C.BLK.	PT.	GR.	PT.	CONC.	PT.	STL.PL.	PT.	
LL-4B	SECURITY CELL	CONC.	–	C.BLK.	PT.	C.BLK.	PT.	GR.	PT.	C.BLK.	PT.	STL.PL.	PT.	
LL-4C	SECURITY CELL	CONC.	–	C.BLK.	PT.	C.BLK.	PT.	GR.	PT.	C.BLK.	PT.	STL.PL.	PT.	
LL-4D	SECURITY CELL	CONC.	–	C.BLK.	PT.	C.BLK.	PT.	GR.	PT.	C.BLK.	PT.	STL.PL.	PT.	
LL-4E	SECURITY CELL	CONC.	–	C.BLK.	PT.	C.BLK.	PT.	GR.	PT.	C.BLK.	PT.	STL.PL.	PT.	
LL-5	CORRIDOR	CONC.	–	C.BLK.	PT.	C.BLK.	PT.	C.BLK.	PT.	GR./C.BLK.**	PT.	STL.PL./AC.T.*	–	*AC.T. APPLIED TO STL. PL. ** VIEW WINDOW
LL-6	PANTRY	Q.T.	–	C.BLK.	PT.	C.BLK.	PT.	C.BLK.	PT.	C.BLK.	PT.	PLAS.	PT.	
LL-7	KITCHEN	Q.T.	G.M.U.	G.M.U.	–	G.M.U.	–	G.M.U.	–	G.M.U.	–	PLAS.	PT.	
LL-8	VESTIBULE	CONC.	–	CONC.	PT.	GR.	PT.	CONC.	PT.	GR.	PT.	STL.PL.	PT.	
LL-9	DAY ROOM	CONC.	–	C.BLK.	PT.	GR./CONC.	PT.	C.BLK.	PT.	GR.	PT.	STL.PL.	PT.	
LL-10	DORM	CONC.	–	C.BLK.	PT.	GR.	PT.	C.BLK.	PT.	CONC.	PT.	STL.PL.	PT.	
LL-11	VESTIBULE	CONC.	–	C.BLK.	PT.	GR.	PT.	CONC.	PT.	GR.	PT.	STL.PL.	PT.	
LL-12	DAY ROOM	CONC.	–	C.BLK.	PT.	GR./CONC.	PT.	C.BLK.	PT.	GR.	PT.	STL.PL.	PT.	
LL-13	DORM	CONC.	–	C.BLK.	PT.	GR.	PT.	C.BLK.	PT.	CONC.	PT.	STL.PL.	PT.	
LL-14	DAY ROOM	CONC.	–	CONC.	PT.	GR./CONC.	PT.	C.BLK.	PT.	GR.	PT.	STL.PL.	PT.	
LL-15	JUVENILE DORM	CONC.	–	CONC.	PT.	GR.	PT.	C.BLK.	PT.	CONC.	PT.	STL.PL.	PT.	
LL-16	OFFICERS DINING	V.A.T.	V.	C.BLK.	PT.	C.BLK.	PT.	C.BLK.	PT.	C.BLK.	PT.	AC.T.	–	
LL-17	CORRIDOR	V.A.T.	V.	C.BLK.*	PT.	C.BLK.	PT.	C.BLK.*	PT.	C.BLK.	PT.	AC.T.	–	* VIEW WINDOWS
LL-18	DISCIPLINARY	CONC.	–	C.BLK.	PT.	C.BLK.	PT.	C.BLK.	PT.	C.BLK.	PT.	STL.PL.	PT.	
LL-18A	CELL	CONC.	–	CONC.	PT.	C.BLK.	PT.	C.BLK.	PT.	C.BLK.	PT.	STL.PL.	PT.	
LL-18B	CELL	CONC.	–	CONC.	PT.	C.BLK.	PT.	C.BLK.	PT.	C.BLK.	PT.	STL.PL.	PT.	
LL-19	RECREATION ROOM	V.A.T.	V.	CONC.	PT.	C.BLK.	PT.	C.BLK.*	PT.	C.BLK.	PT.	PLAS.	PT.	* VIEW WINDOWS
LL-20	LAUNDRY	CONC.	–	C.BLK.*	PT.	C.BLK.	PT.	C.BLK.	PT.	C.BLK.	PT.	EXP.	PT.	* VIEW WINDOW
LL-21	JAIL EQUIPMENT	CONC.	–	C.BLK.	PT.	C.BLK.	PT.	C.BLK.	PT.	C.BLK.	PT.	EXP.	PT.	
LL-22	LIBRARY	V.A.T.	V.	CONC.	PT.	C.BLK./CONC.	PT.	C.BLK.*	PT.	C.BLK.	PT.	PLAS.	PT.	* VIEW WINDOWS
LL-23	VISITING	V.A.T.	V.	C.BLK	PT.	C.BLK.**	PT.	C.BLK.*	PT.	C.BLK.	PT.	STL.PL./AC.T.***	–	*SEE DETAIL **VIEW WINDOW ***AC.T. APPLIED TO STL. PL.
LL-23A	VISITING	V.A.T.	V.	C.BLK.*	PT.	C.BLK.**	PT.	C.BLK.	PT.	C.BLK.	PT.	AC.T.	–	*SEE DETAIL. **VIEW WINDOW
LL-24	TANK	COMP.	–	CONC.	PT.	C.BLK.	PT.	C.BLK.*	PT.	C.BLK./CONC.	PT.	STL.PL.	PT.	* VIEW WINDOWS
LL-25	MALE WARD	CONC.	–	CONC.	PT.	C.BLK.	PT.	C.BLK.*	PT.	C.BLK.	PT.	STL.PL.	PT.	* VIEW WINDOWS
LL-26	CLOSET	CONC.	–	C.BLK.	PT.	C.BLK.	PT.	C.BLK.	PT.	C.BLK.	PT.	EXP.	PT.	
LL-27	OBSERVATION	V.A.T.	V.	C.BLK.	PT.	C.BLK.*	PT.	C.BLK.	PT.	C.BLK.	PT.	AC.T.	–	*VIEW WINDOW
LL-28	POLYGRAPH	V.A.T.	V.	C.BLK.	PT.	C.BLK.	PT.	C.BLK.	PT.	C.BLK.*	PT.	AC.T.	–	*VIEW WINDOW
LL-29	CORRIDOR	CONC.	–	CONC.	PT.	GR./C.BLK.**	PT.	C.BLK.	PT.	C.BLK.	PT.	STL.PL./AC.T.*	–	*AC.T. APPLIED TO STL. PL. **VIEW WINDOW
LL-30	VESTIBULE	CONC.	–	C.BLK.	PT.	GR./C.BLK.	PT.	GR.	PT.	GR.	PT.	STL.PL.	PT.	
LL-31	FEMALE WARD	CONC.	–	CONC.	PT.	CONC.	PT.	C.BLK.	PT.	C.BLK.*	PT.	STL.PL.	PT.	*VIEW WINDOW
LL-32	DAY ROOM	CONC.	–	C.BLK./GR.	PT.	GR.	PT.	C.BLK.	PT.	GR.	PT.	STL.PL.	PT.	
LL-32A	SECURITY CELL	CONC.	–	C.BLK.	PT.	CONC.	PT.	C.BLK.	PT.	GR.	PT.	STL.PL.	PT.	
LL-32B	SECURITY CELL	CONC.	–	C.BLK.	PT.	CONC.	PT.	C.BLK.	PT.	GR.	PT.	STL.PL.	PT.	
LL-33	VESTIBULE	CONC.	–	GR.	PT.	GR.	PT.	C.BLK.	PT.	GR.	PT.	STL.PL.	PT.	
LL-34	DISCIPLINARY	CONC.	–	C.BLK.	PT.	C.BLK.	PT.	C.BLK.	PT.	GR.	PT.	STL.PL.	PT.	
LL-34A	CELL	CONC.	–	C.BLK.	PT.	CONC.	PT.	C.BLK.	PT.	GR.	PT.	STL.PL.	PT.	
LL-35	DAY ROOM	CONC.	–	C.BLK.	PT.	GR.	PT.	C.BLK./GR.	PT.	GR.	PT.	STL.PL.	PT.	
LL-36	DORM	CONC.	–	C.BLK.	PT.	CONC.	PT.	C.BLK.	PT.	GR.	PT.	STL.PL.	PT.	
LL-37	VESTIBULE	CONC.	–	GR.	PT.	GR.	PT.	CONC.	PT.	C.BLK.	PT.	STL.PL.	PT.	
LL-38	DAY ROOM	CONC.	–	C.BLK.	PT.	GR.	PT.	CONC.	PT.	GR.	PT.	STL.PL.	PT.	
LL-39	JUVENILE DORM	CONC.	–	C.BLK.	PT.	CONC.	PT.	CONC.	PT.	GR.	PT.	STL.PL.	PT.	
LL-40	CORRIDOR	V.A.T.	V.	C.BLK.	PT.	C.BLK.	PT.	C.BLK.	PT.	C.BLK.*	PT.	AC.T.	–	*VIEW WINDOWS
LL-41	MATRON	V.A.T.	V.	C.BLK.	PT.	C.BLK.	PT.	CONC.	PT.	C.BLK.	PT.	AC.T.	–	
LL-42	TOILET	C.T.	C.T.	C.T.	–	C.T.	–	C.T.	–	C.T.	–	PLAS.	PT.	
LL-43	LOCKER ROOM	C.T.	C.T.	C.BLK.	PT.	C.BLK.	PT.	C.BLK.	PT.	C.BLK.	PT.	PLAS.	PT.	
LL-43A	TOILET	C.T.	C.T.	C.T.	–	C.T.	–	C.T.	–	C.T.	–	PLAS.	PT.	
LL-44	DOCTOR & NURSE	V.A.T.	V.	C.BLK.	PT.	C.BLK.	PT.	CONC.	PT.	C.BLK.	PT.	AC.T.	–	
LL-45	EXAM	V.A.T.	V.	C.BLK.	PT.	C.BLK.	PT.	CONC.	PT.	C.BLK.	PT.	AC.T.	–	
LL-46	TOILET	C.T.	C.T.	C.T.	–	C.T.	–	C.T.	–	C.T.	–	PLAS.	PT.	
LL-47	LABORATORY	V.A.T.	V.	C.BLK.	PT.	C.BLK.	PT.	C.BLK.	PT.	C.BLK.	PT.	AC.T.	–	
LL-48	JAILER	V.A.T.	V.	C.BLK.	PT.	CONC./C.BLK.	PT.	C.BLK.	PT.	C.BLK.	PT.	AC.T.	–	
LL-49	CLERICAL	V.A.T.	V.	C.BLK.	PT.	C.BLK.	PT.	C.BLK.	PT.	C.BLK.	PT.	AC.T.	–	
LL-50	FILES	V.A.T.	V.	C.BLK./CONC.	PT.	C.BLK.	PT.	C.BLK.	PT.	C.BLK.	PT.	AC.T.	–	
LL-50A	CLOSET	V.A.T.	V.	C.BLK.	PT.	C.BLK.	PT.	C.BLK.	PT.	C.BLK.	PT.	AC.T.	–	
LL-51	TOILET	C.T.	C.T.	C.T.	–	C.T.	–	C.T.	–	C.T.	–	PLAS.	PT.	
LL-52	SALLY PORT	V.A.T.	V.	C.BLK.*	PT.	C.BLK.	PT.	C.BLK.	PT.	C.BLK.	PT.	PLAS.	PT.	*VIEW WINDOW
LL-53	CONTROL ROOM	V.A.T.	V.	C.BLK.*	PT.	C.BLK.*	PT.	C.BLK.*	PT.	C.BLK.*	PT.	PLAS.	PT.	*VIEW WINDOWS
LL-53A	CLOSET	V.A.T.	V.	C.BLK.	PT.	C.BLK.	PT.	C.BLK.	PT.	C.BLK.	PT.	PLAS.	PT.	
LL-54	TOILET	C.T.	C.T.	C.T.	–	C.T.	–	C.T.	–	C.T.	–	PLAS.	PT.	
LL-55	BOOKING & FINGERPRINT	V.A.T.	V.	C.BLK.	PT.	C.BLK.	PT.	C.BLK.	PT.	C.BLK.	PT.	AC.T.	–	
LL-56	TOILET	C.T.	C.T.	C.T.	–	C.T.	–	C.T.	–	C.T.	–	PLAS.	PT.	
LL-57	RECEIVING & DISCHARGE	V.A.T.	V.	C.BLK.	PT.	C.BLK.	PT.	C.BLK.	PT.	C.BLK.	PT.	AC.T.	–	
LL-58	POLICE GARAGE	CONC.	–	CONC./C.BLK.	–	CONC.	–	CONC.	–	C.BLK.	–	EXP.	–	
LL-59	PUBLIC WAITING	V.A.T.	V.	C.BLK./CONC.	PT.	C.BLK.*	PT.	C.BLK./CONC.	PT.	C.BLK.	PT.	AC.T.	–	*VIEW WINDOW
LL-60	DEPUTY	V.A.T.	V.	C.BLK.	PT.	C.BLK./CONC.	PT.	C.BLK.	PT.	C.BLK.	PT.	AC.T.	–	
LL-61	ELECTRICAL CLOSET	CONC.	–	C.BLK.	–	C.BLK.	–	C.BLK.	–	C.BLK.	–	EXP.	–	
LL-62	RECORDS	V.A.T.	V.	C.BLK.	PT.	C.BLK.	PT.	C.BLK.	PT.	CONC./C.BLK.	PT.	AC.T.	–	
LL-63	INTERVIEW	V.A.T.	V.	C.BLK.	PT.	C.BLK.	PT.	C.BLK.	PT.	C.BLK.	PT.	AC.T.	–	
LL-64	CORRIDOR	CONC.	–	C.BLK./CONC.	PT.	C.BLK.	PT.	C.BLK./CONC.	PT.	C.BLK.	PT.	EXP.	PT.	
LL-65	SWITCHBOARD	CONC.	–	C.BLK.	–	C.BLK.	–	C.BLK.	–	C.BLK.	–	EXP.	–	
LL-66	TELEPHONE CLOSET	CONC.	–	C.BLK.	–	C.BLK.	–	C.BLK.	–	C.BLK.	–	EXP.	–	
LL-67	JANITOR	CONC.	–	C.BLK.	PT.	C.BLK.	PT.	C.BLK.	PT.	CONC./C.BLK.	PT.	EXP.	PT.	
LL-68	ELECTRICAL CLOSET	CONC.	–	C.BLK.	–	C.BLK.	–	C.BLK.	–	C.BLK.	–	EXP.	–	
LL-69	TOILET	C.T.	C.T.	C.T.	–	C.T.	–	C.T.	–	C.T.	–	PLAS.	PT.	
LL-70	OFFICE	V.A.T.	V.	C.BLK.	PT.	CONC./C.BLK.	PT.	C.BLK.	PT.	C.BLK.	PT.	AC.T.	–	
LL-71	BUILDING EQUIPMENT	CONC.	PT.	C.BLK.	PT.	C.BLK.	PT.	C.BLK.	PT.	C.BLK.	PT.	EXP.	PT.	
LL-72	MECHANICAL	CONC.	PT.	C.BLK./CONC.	PT.	C.BLK.	PT.	CONC.	PT.	C.BLK.	PT.	EXP.	PT.	
LL-73	ELECTRICAL	CONC.	PT.	C.BLK.	PT.	C.BLK.	PT.	CONC.	PT.	C.BLK.	PT.	EXP.	PT.	
LL-74	BUILDING MAINTENANCE	CONC.	PT.	CONC.	PT.	CONC.	PT.	CONC.	PT.	CONC.	PT.	EXP.	PT.	
LL-75	TRANSFORMER VAULT	CONC.	–	CONC.	–	CONC.	–	CONC.	–	CONC.	–	EXP.	–	
	STAIR NO. 2	CONC.	–	C.BLK.	PT.	C.BLK.	PT.	C.BLK.	PT.	C.BLK.	PT.	–	–	PAINT ALL EXP. CONC.
LL-5A	JANITORS CLOSET	CONC.	–	C.BLK.	PT.	C.BLK.	PT.	C.BLK.	PT.	C.BLK.	PT.	STL.PL.	PT.	
LL-5B	CLOSET	CONC.	–	CONC.	PT.	C.BLK.	PT.	C.BLK.	PT.	CONC.	PT.	STL.PL.	PT.	
LL-14A	VESTIBULE	CONC.	–	CONC.	PT.	C.BLK.*	PT.	C.BLK.	PT.	GR.	PT.	STL.PL.	PT.	*VIEW WINDOW
LL-29A	CORRIDOR	CONC.	–	C.BLK.	PT.	GR.	PT.	GR.	PT.	C.BLK.	PT.	STL.PL./AC.T.*	–	*AC.T. APPLIED TO STL. PL.

SECTION 3

SCALE: 3" = 1'-0"

SECTION 2

SCALE: 3" = 1'-0"

SECTION 1

SCALE: 3" = 1'-0"

ELEVATION

SCALE: 1/4" = 1'-0"

SECTION 8

SCALE: 3" = 1'-0"

SECTION 7

SCALE: 3" = 1'-0"

DETAIL 6

SCALE: 3" = 1'-0"

SECTION 4

SCALE: 3" = 1'-0"

SECTION 9

SCALE: 3" = 1'-0"

GRILLE WALL DETAILS

SECTION 5

SCALE: 3" = 1'-0"

NO.	DATE	REMARKS

REVISIONS

COUNTY BUILDING
FOR THE
PUBLIC BUILDING COMMISSION

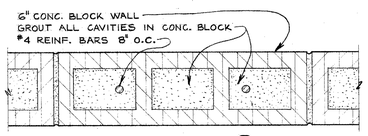
JOLIET · WILL COUNTY · ILLINOIS

KRUEGEL · HEALY · MOORE
ARCHITECTS · ENGINEERS
4 EAST CLINTON STREET · JOLIET, ILLINOIS

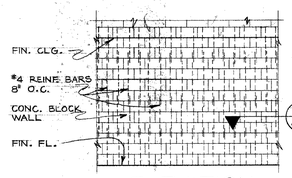
C. F. MURPHY ASSOCIATES
ARCHITECTS · ENGINEERS
224 SOUTH MICHIGAN AVENUE · CHICAGO 4, ILLINOIS

LOWER LEVEL DOOR & ROOM FINISH SCHEDULES & DETAILS

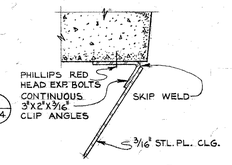
JOB NUMBER: 2070E
SCALE: AS NOTED
SHEET NUMBER: A23
DRAWN: G.J.M.
CHECKED: H.N.
APPROVED: G.F.M.
DATE: JULY 6, 1965



SECTION 8
SCALE : 3"=1'-0"

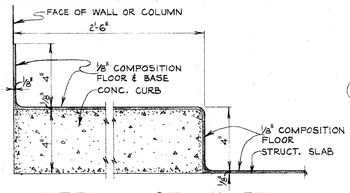


ELEVATION
SCALE : 1/4"=1'-0"

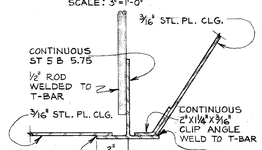


DETAIL 1
SCALE : 3"=1'-0"

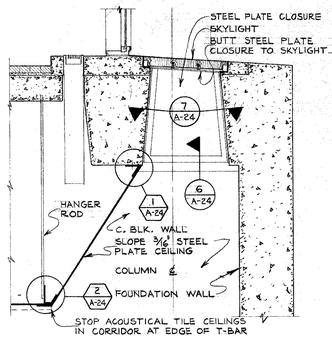
SECURITY WALL DETAILS



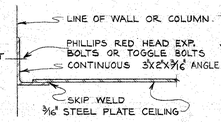
DETAIL OF CURB IN TANK
SCALE : 3"=1'-0"



DETAIL 2
SCALE : 3"=1'-0"

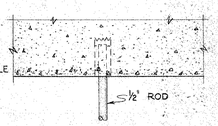


SLOPED CEILING AT SKYLIGHT
SCALE : 3/4"=1'-0"

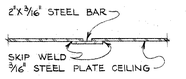


WALL ANCHORAGE
SCALE : 3"=1'-0"

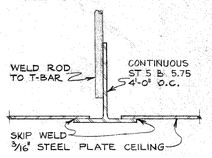
NOTE:
FOR DETAIL OF GRILLE WALL AT STEEL PLATE CEILING SEE SECTION 1 ON SHEET A-23



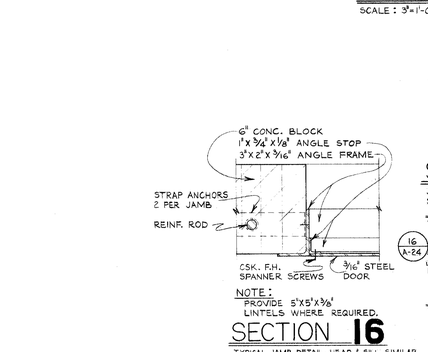
HANGER ROD AT STRUCTURE
SCALE : 3"=1'-0"



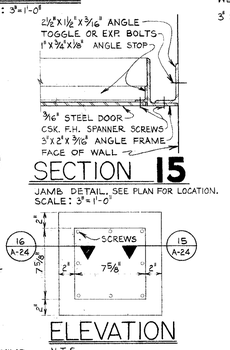
TRANSVERSE BATTEN CONNECTION
SCALE : 3"=1'-0"



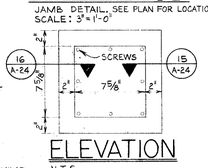
LONGITUDINAL SUPPORT CONNECTION
SCALE : 3"=1'-0"



SECTION 16
TYPICAL JAMB DETAIL. HEAD & SILL SIMILAR.
SCALE : 3"=1'-0"

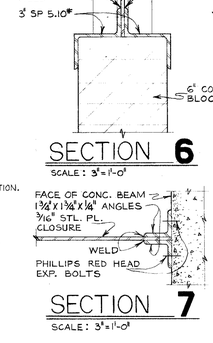


SECTION 15



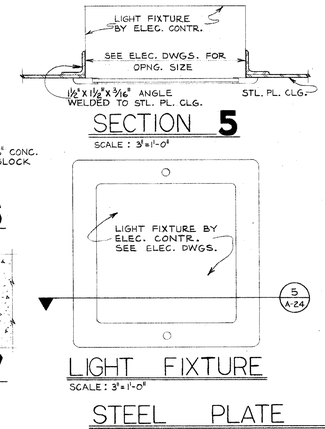
ELEVATION
N.T.S.

S.V.A.P.
SECURITY VALVE ACCESS PANEL



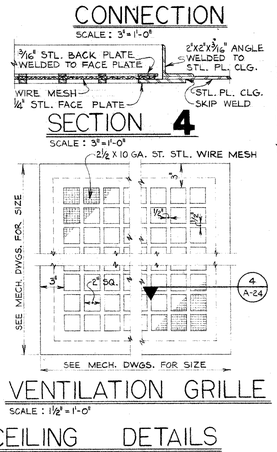
SECTION 6
SCALE : 3"=1'-0"

SECTION 7
SCALE : 3"=1'-0"



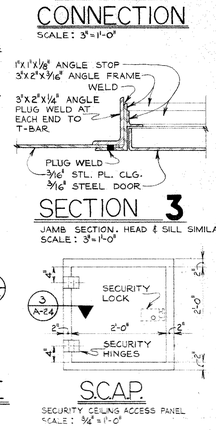
SECTION 5
SCALE : 3"=1'-0"

LIGHT FIXTURE
SCALE : 3"=1'-0"



SECTION 4
SCALE : 3"=1'-0"

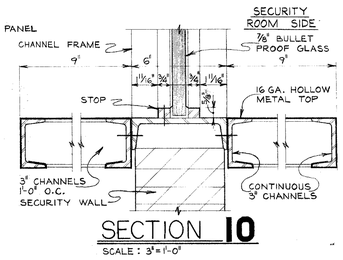
VENTILATION GRILLE
SCALE : 1½"=1'-0"



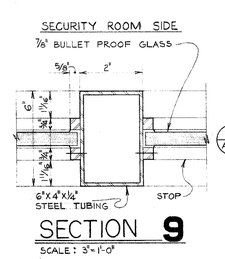
SECTION 3
JAMB SECTION. HEAD & SILL SIMILAR.
SCALE : 3"=1'-0"

S.C.A.P.
SECURITY CEILING ACCESS PANEL
SCALE : 3/4"=1'-0"

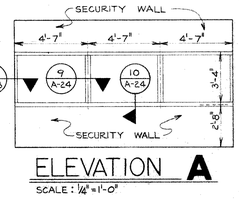
STEEL PLATE CEILING DETAILS



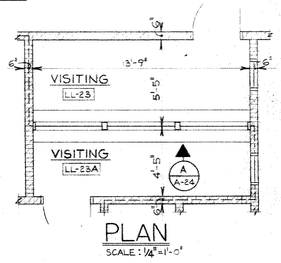
SECTION 10
SCALE : 3"=1'-0"



SECTION 9
SCALE : 3"=1'-0"

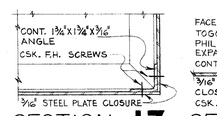


ELEVATION A
SCALE : 1/4"=1'-0"

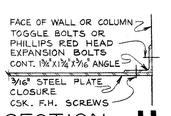


PLAN
SCALE : 1/4"=1'-0"

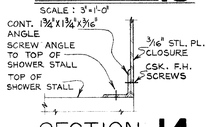
VISITING ROOM PARTITION



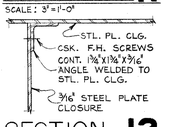
SECTION 13
SCALE : 3"=1'-0"



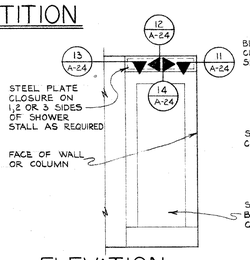
SECTION 11
SCALE : 3"=1'-0"



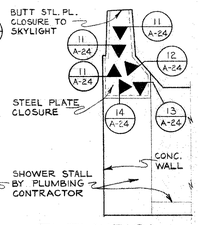
SECTION 14
SCALE : 3"=1'-0"



SECTION 12
SCALE : 3"=1'-0"

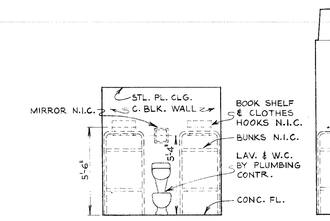


ELEVATION TYPICAL SHOWER STALL
SCALE : 3/8"=1'-0"

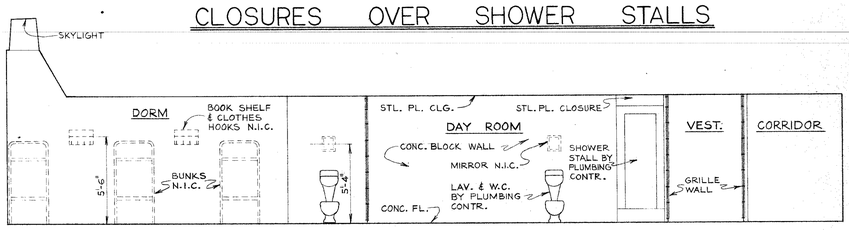


ELEVATION SHOWER STALL ROOM LL-31
SCALE : 1/4"=1'-0"

CLOSURES OVER SHOWER STALLS



ELEVATION OF TYPICAL SECURITY CELL
SEE FLOOR PLAN FOR VARIATIONS
SCALE : 1/4" = 1'-0"



ELEVATION OF TYPICAL DORM CELL AREA
SEE FLOOR PLAN FOR VARIATIONS
SCALE : 1/4"=1'-0"

NOTE:
TYPES, SIZES, SPACING, ETC., OF ALL BOLTS AND SCREWS IN JAIL AREA SHALL BE DETERMINED BY THE JAIL EQUIPMENT CONTRACTOR FOR MAXIMUM SECURITY.

NO.	DATE	REMARKS
		REVISIONS

COUNTY BUILDING
FOR THE
PUBLIC BUILDING COMMISSION
JOLIET · WILL COUNTY · ILLINOIS

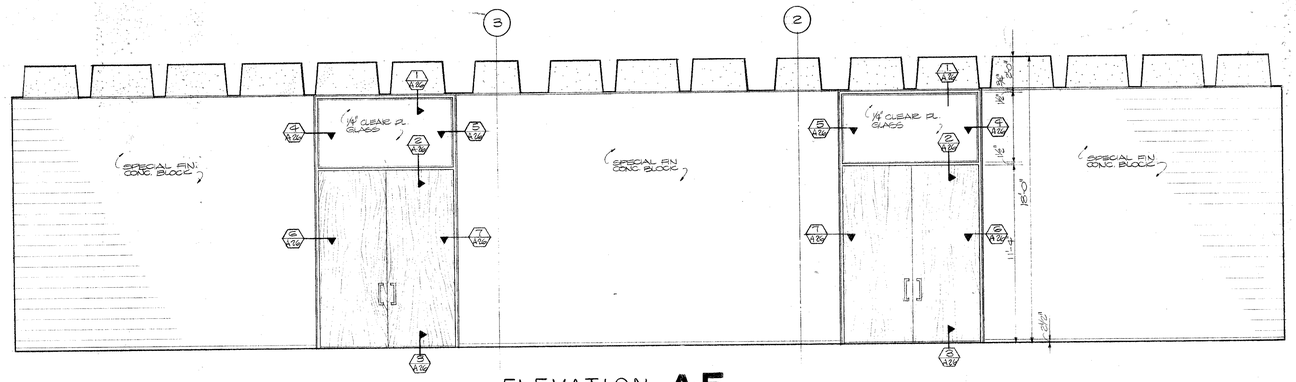
KRUEGEL · HEALY · MOORE
ARCHITECTS · ENGINEERS
4 EAST CLINTON STREET · JOLIET, ILLINOIS

C. F. MURPHY ASSOCIATES
ARCHITECTS · ENGINEERS
224 SOUTH MICHIGAN AVENUE · CHICAGO 4, ILLINOIS

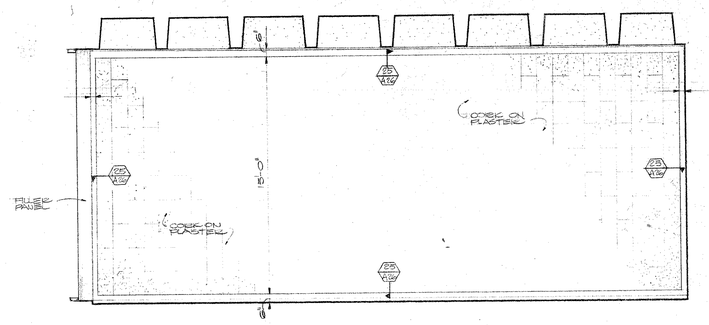
LOWER LEVEL DETAILS

JOB NUMBER 2070E
SCALE: AS NOTED
SHEET NUMBER A24

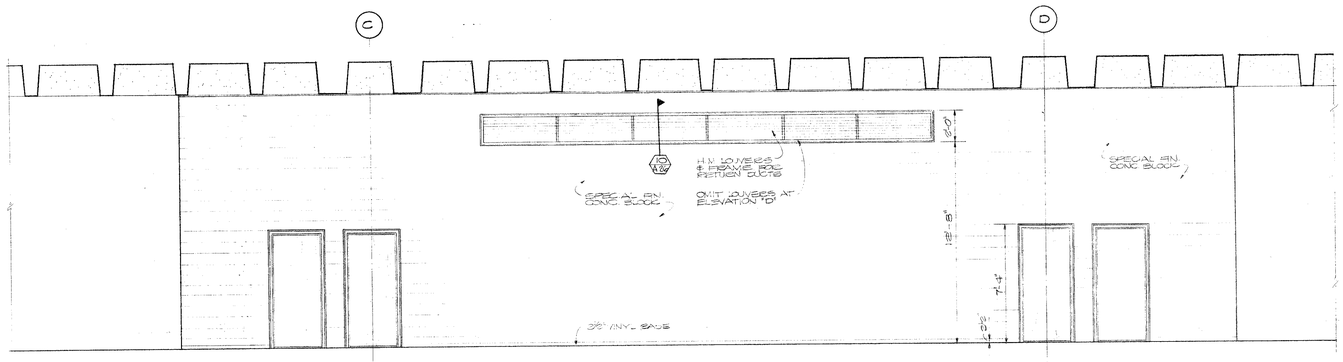
DRAWN: G. J. M.
CHECKED: H.N.
APPROVED: C.F.M.
DATE: JULY 6, 1965



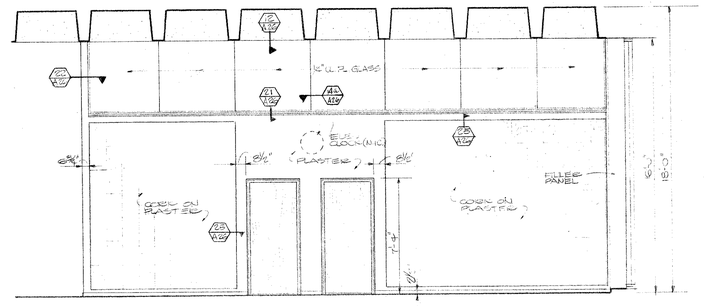
ELEVATION **A-E**



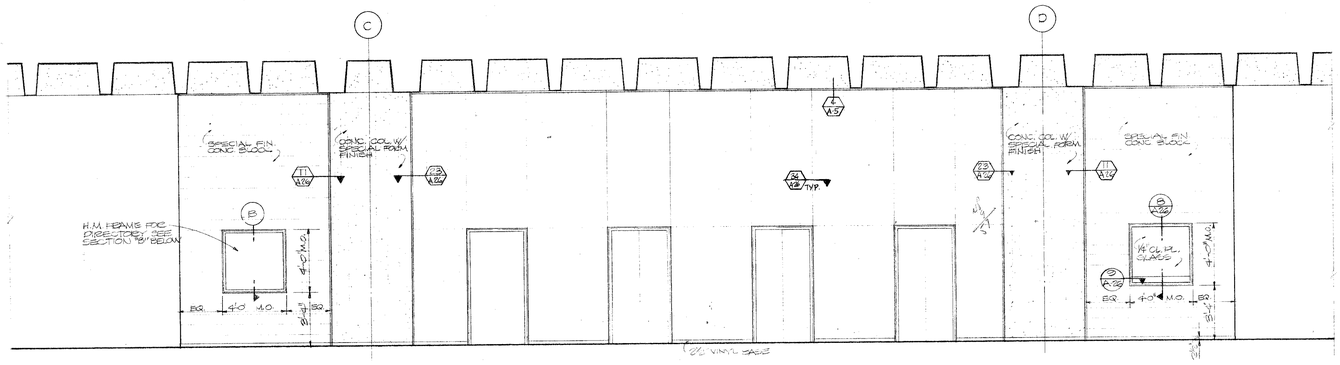
ELEVATION **K**



ELEVATION **B-D**

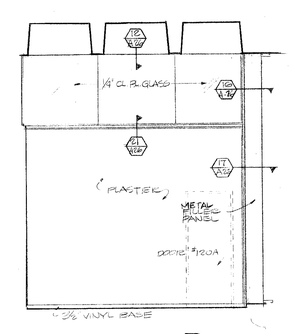


ELEVATION **L**

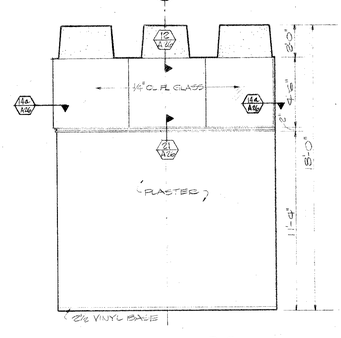


ELEVATION **C**

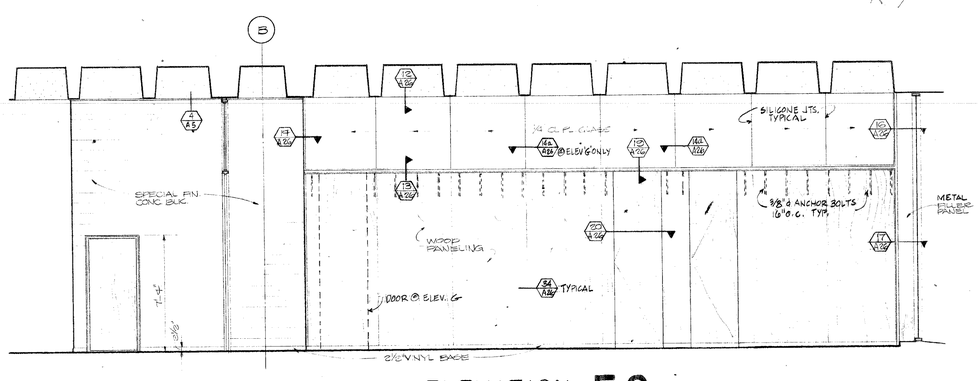
NOTE: OPPOSITE ELEVATION OF 1ST FLOOR ELEVATOR LOBBY - SIMILAR. OMIT ELEVATOR DOORS - SEE PLAN.



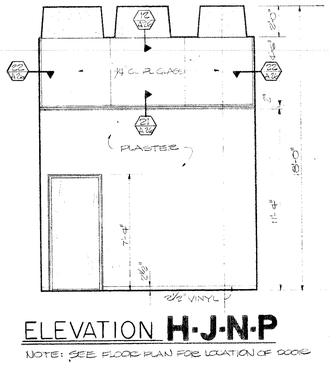
ELEVATION **R**



ELEVATION **M**

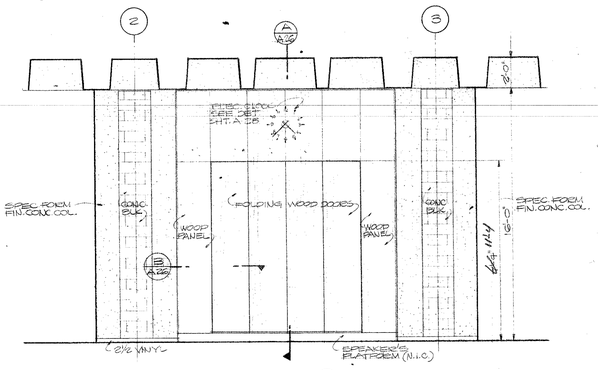


ELEVATION **F-G** (SIMILAR)

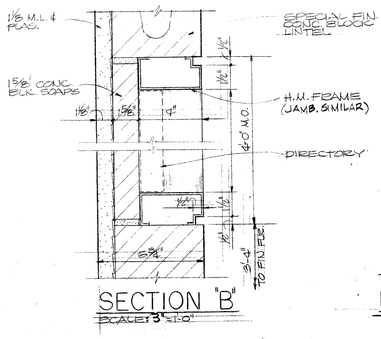


ELEVATION **H-J-N-P**

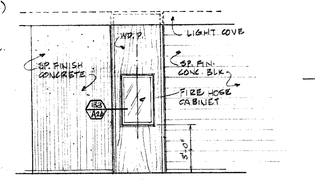
NOTE: SEE FLOOR PLAN FOR LOCATION OF DOOR



ELEVATION **Q**



SECTION "B"
SCALE: 3" = 1'-0"



ELEVATION **S** FIRE HOSE CABINET 2ND + 3RD FLOORS

NOTE:
ALL ELEVATIONS SCALE: 1/4"-1'-0"

NO.	DATE	REMARKS
		REVISIONS

COUNTY BUILDING
FOR THE
PUBLIC BUILDING COMMISSION
JOLIET · WILL COUNTY · ILLINOIS

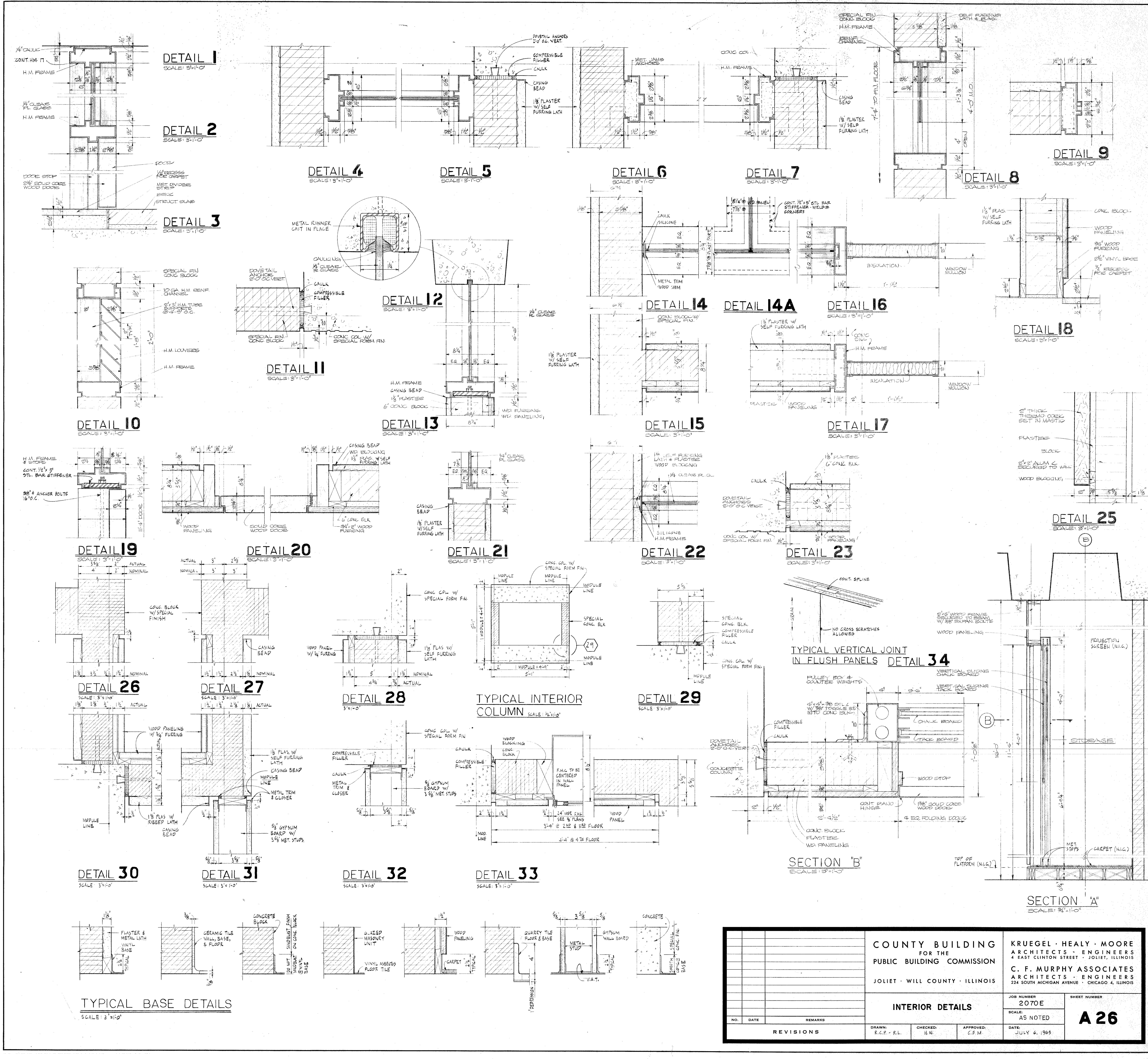
KRUEGEL · HEALY · MOORE
ARCHITECTS · ENGINEERS
4 EAST CLINTON STREET · JOLIET, ILLINOIS

C. F. MURPHY ASSOCIATES
ARCHITECTS · ENGINEERS
224 SOUTH MICHIGAN AVENUE · CHICAGO 4, ILLINOIS

INTERIOR ELEVATIONS

DRAWN:	CHECKED:	APPROVED:
R.G.P.	H.N.	C.F.M.

JOB NUMBER: 2070E
SCALE: AS NOTED
DATE: JULY 6, 1965
SHEET NUMBER: **A 25**



NO.	DATE	REMARKS
REVISIONS		

COUNTY BUILDING
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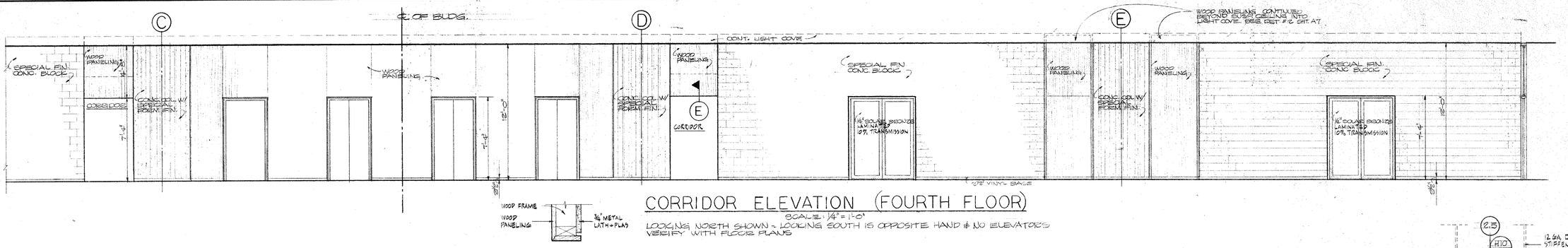
ARCHITECTS · ENGINEERS
224 SOUTH MICHIGAN AVENUE · CHICAGO 4, ILLINOIS

INTERIOR DETAILS

JOB NUMBER: 2070E
SCALE: AS NOTED
DATE: JULY 6, 1965
SHEET NUMBER: A 26

DRAWN: R.C.P. - R.L.
CHECKED: H.N.
APPROVED: C.F.M.



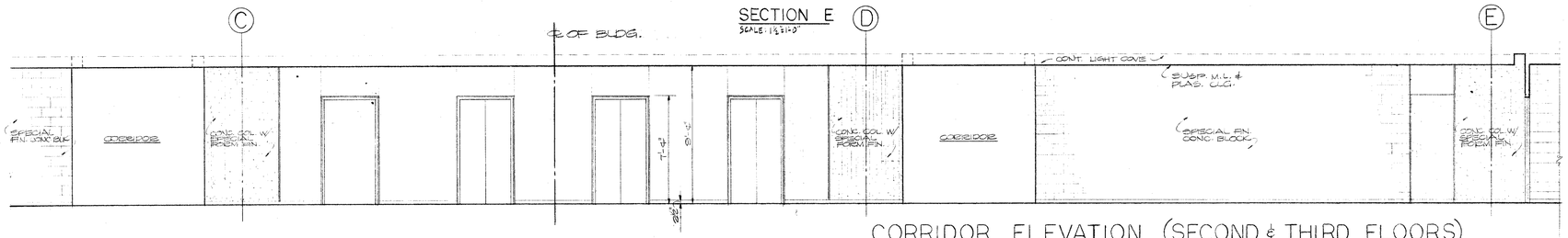
CORRIDOR ELEVATION (FOURTH FLOOR)

SCALE: ⅛" = 1'-0"

LOOKING NORTH SHOWN - LOOKING SOUTH IS OPPOSITE HAND & NO ELEVATORS VERIFY WITH FLOOR PLANS

SECTION E

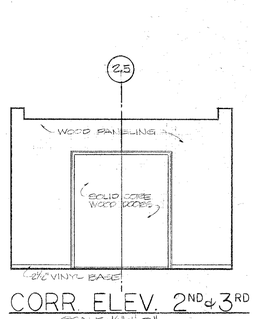
SCALE: 1½" = 1'-0"



CORRIDOR ELEVATION (SECOND & THIRD FLOORS)

SCALE: ¼" = 1'-0"

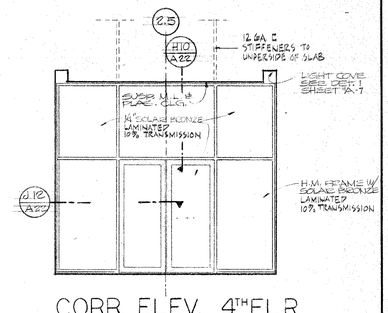
LOOKING NORTH SHOWN - LOOKING SOUTH IS OPPOSITE HAND NO ELEVATORS VERIFY WITH FLOOR PLANS



CORR ELEV. 2ND & 3RD

SCALE: ½" = 1'-0"

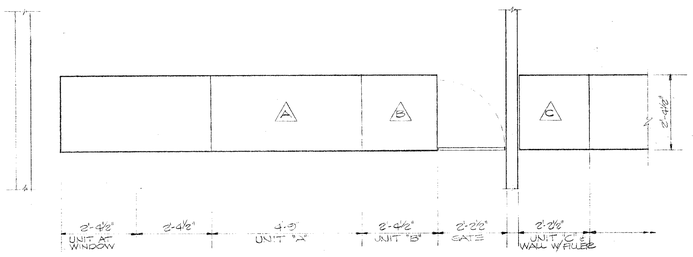
LOOKING EAST OR WEST



CORR ELEV. 4TH FLR

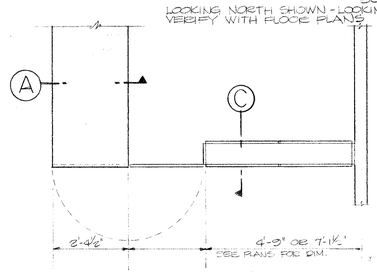
SCALE: ¼" = 1'-0"

LOOKING EAST OR WEST



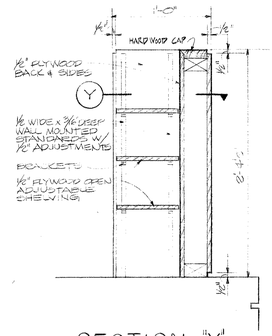
PLAN OF TYP. COUNTERS

SCALE: ½" = 1'-0"



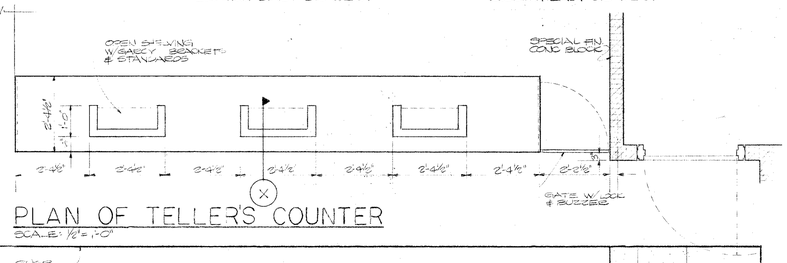
PARTIAL PLAN OF END WALL AND COUNTER

SCALE: ½" = 1'-0"



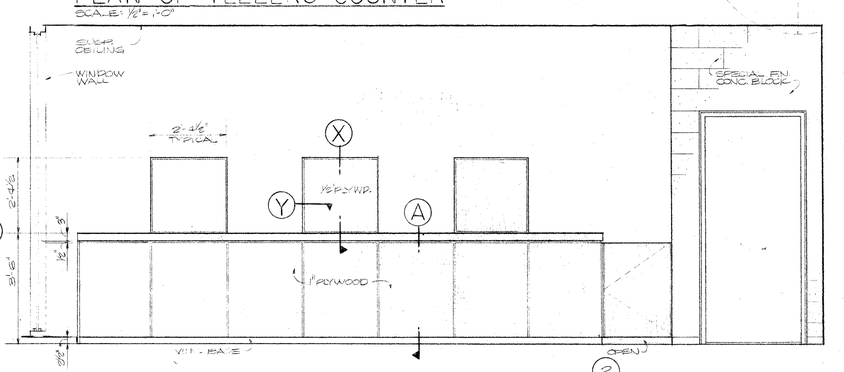
SECTION "X"

SCALE: 1½" = 1'-0"



PLAN OF TELLER'S COUNTER

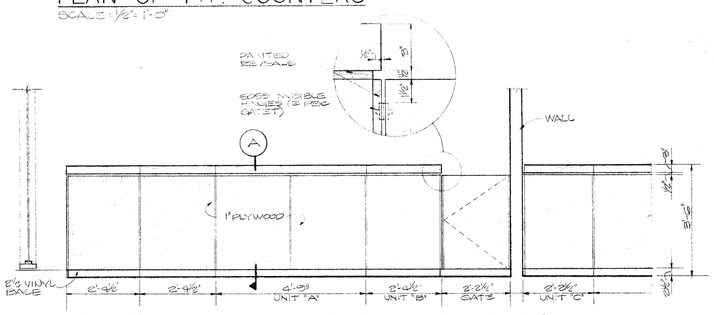
SCALE: ½" = 1'-0"



ELEVATION OF TELLERS COUNTER

SCALE: ½" = 1'-0"

NOTE: ALTERNATE COUNTERS SEE SPECIFICATIONS

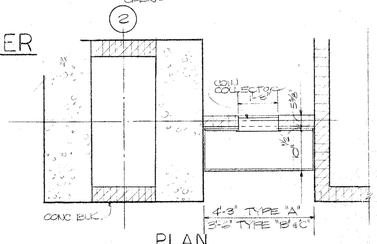


FRONT ELEVATION OF TYP. COUNTERS

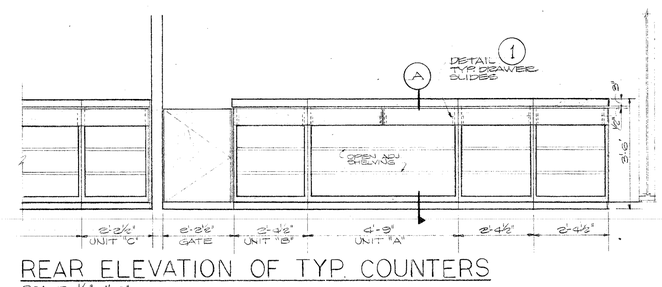
SCALE: ½" = 1'-0"

SECTION "Y"

SCALE: 1½" = 1'-0"



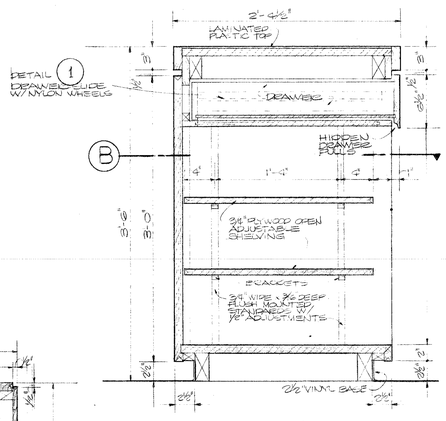
PLAN



REAR ELEVATION OF TYP. COUNTERS

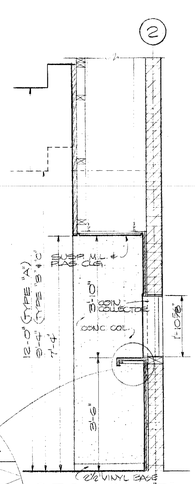
SCALE: ½" = 1'-0"

NOTE: ALTERNATE COUNTERS - SEE SPECIFICATION



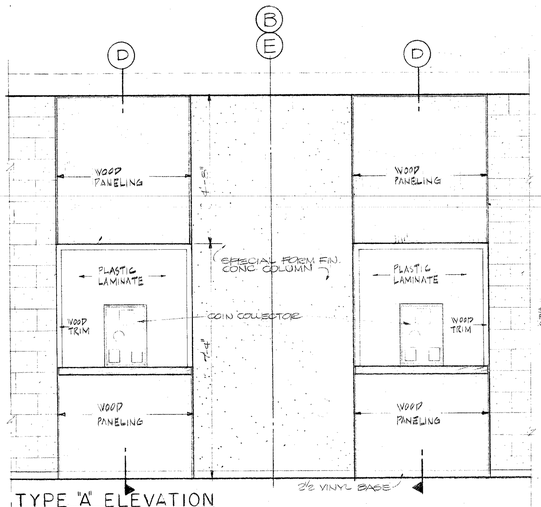
SECTION "A"

SCALE: 1½" = 1'-0"

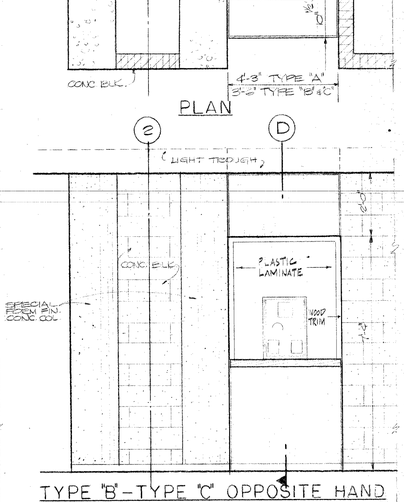


SECTION "D"

SCALE: 1½" = 1'-0"



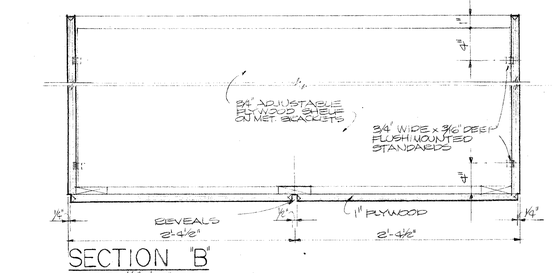
TYPE "A" ELEVATION



TYPE "B" - TYPE "C" OPPOSITE HAND

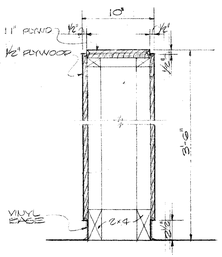
PUBLIC TELEPHONE ELEVATION TYPES

SCALE: ½" = 1'-0"



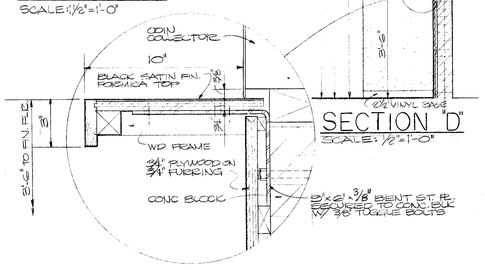
SECTION "B"

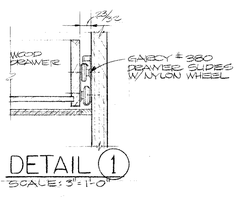
SCALE: 1½" = 1'-0"



SECTION "C"

SCALE: 1½" = 1'-0"





DETAIL 1

SCALE: 3" = 1'-0"

NO.	DATE	REMARKS
		REVISIONS

COUNTY BUILDING
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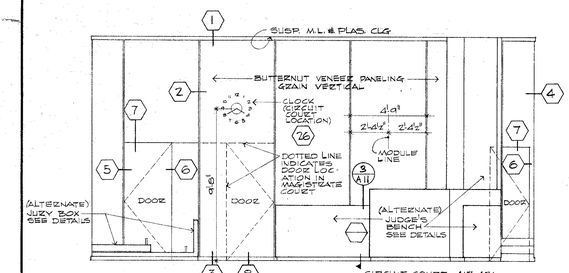
ARCHITECTS · ENGINEERS
224 SOUTH MICHIGAN AVENUE · CHICAGO 4, ILLINOIS

INTERIOR ELEVATIONS & DETAILS

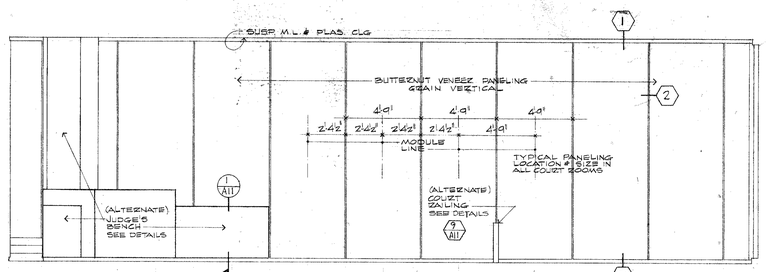
DRAWN:	CHECKED:	APPROVED:
R.G.P.	H.N.	C.F.M.

JOB NUMBER: 2070E
SCALE: AS NOTED
DATE: JULY 6, 1965

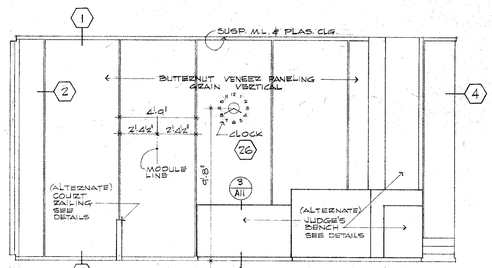
SHEET NUMBER: **A 27**



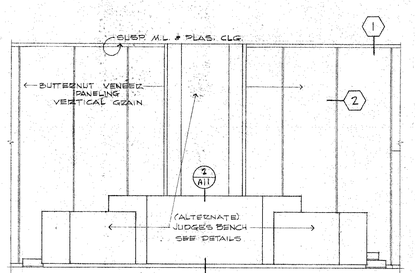
ELEVATION **A** CIRCUIT COURT 417, 431
SCALE 1/4"=1'0" MAGISTRATE COURT 412 (SIMILAR BUT OPPOSITE HAND)
CIRCUIT COURT 422, 436
MAGISTRATE COURT 407, 416



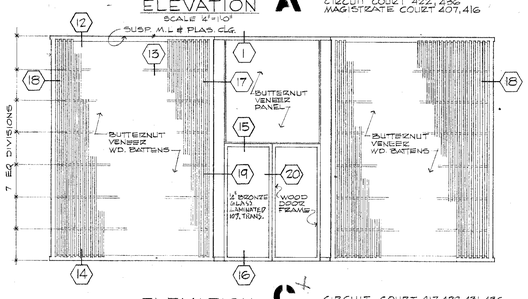
ELEVATION **B** CIRCUIT COURT 417, 431
SCALE 1/4"=1'0" (SIMILAR BUT OPPOSITE HAND)
CIRCUIT COURT 422, 436



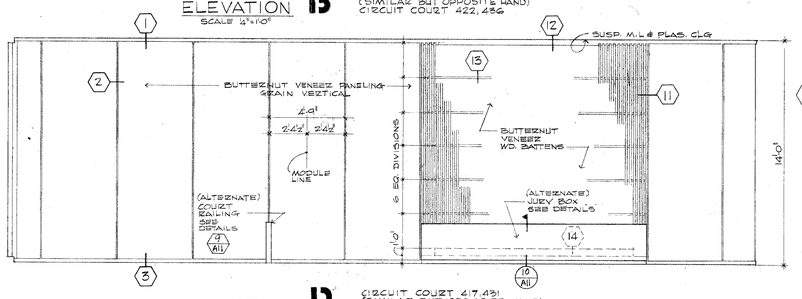
ELEVATION **E** MAGISTRATE COURT 416
SCALE 1/4"=1'0" (SIMILAR BUT OPPOSITE HAND)
MAGISTRATE COURT 407, 412



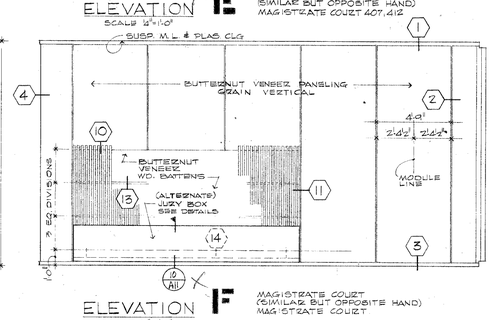
ELEVATION **G** TYPICAL ALL COURT ROOMS
SCALE 1/4"=1'0"



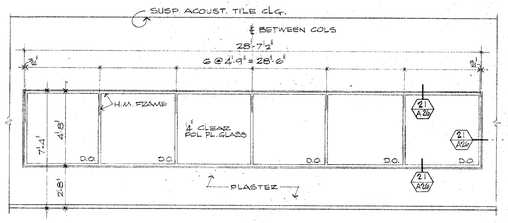
ELEVATION **C** CIRCUIT COURT 417, 422, 431, 436
SCALE 1/4"=1'0" MAGISTRATE COURT 407, 412, 416



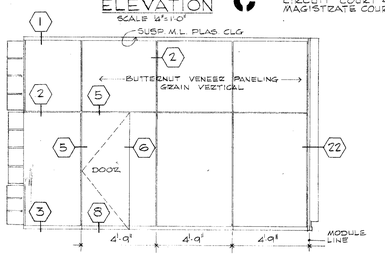
ELEVATION **D** CIRCUIT COURT 417, 431
SCALE 1/4"=1'0" (SIMILAR BUT OPPOSITE HAND)
CIRCUIT COURT 422, 436



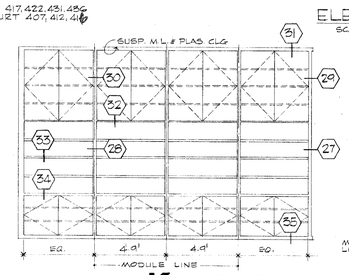
ELEVATION **F** MAGISTRATE COURT
SCALE 1/4"=1'0" (SIMILAR BUT OPPOSITE HAND)
MAGISTRATE COURT



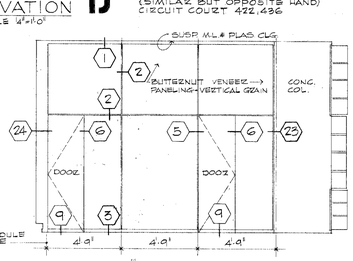
ELEVATION **H** CORRIDOR 400D
SCALE 1/4"=1'0"



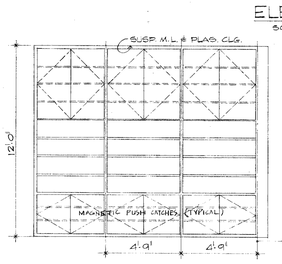
ELEVATION **J** CIRCUIT JUDGE 437, 460
SCALE 1/4"=1'0" (SIMILAR BUT OPPOSITE HAND)
CIRCUIT JUDGE 442, 465



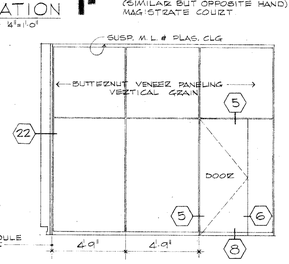
ELEVATION **K** CIRCUIT JUDGE 437, 460
SCALE 1/4"=1'0" (SIMILAR BUT OPPOSITE HAND)
CIRCUIT JUDGE 442, 465



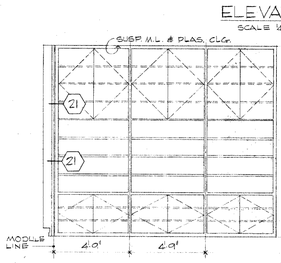
ELEVATION **L** CIRCUIT JUDGE 437, 460
SCALE 1/4"=1'0" (SIMILAR BUT OPPOSITE HAND)
CIRCUIT JUDGE 442, 465



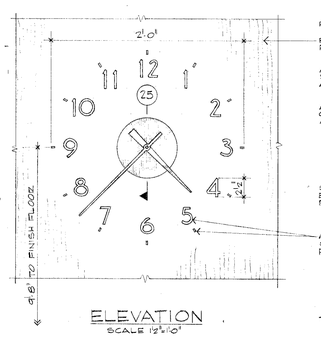
ELEVATION **M** MAGISTRATE JUDGE 458.
SCALE 1/4"=1'0"



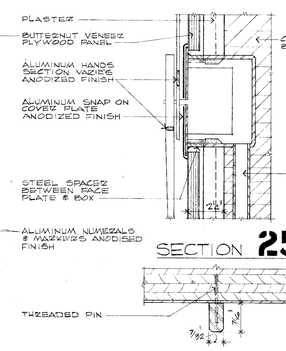
ELEVATION **N** MAGISTRATE J. 451, 458
SCALE 1/4"=1'0" (SIMILAR BUT OPP. HAND)
MAGISTRATE J. 454



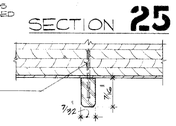
ELEVATION **P** MAGISTRATE J. 454
SCALE 1/4"=1'0" (SIMILAR BUT OPP. HAND)
MAGISTRATE J. 451



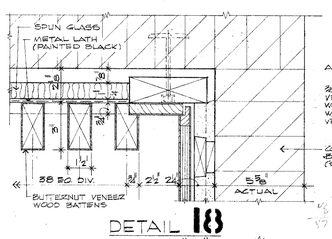
ELEVATION
SCALE 12"=1'0"



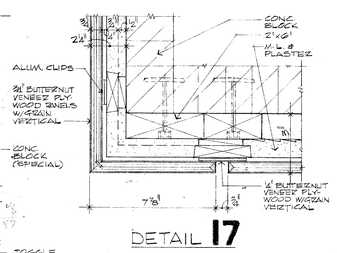
SECTION **25**



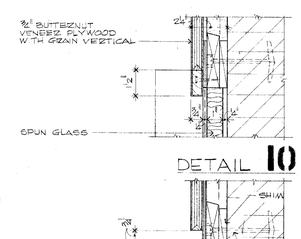
SECTION THRU NUMERAL
SCALE: FULL SIZE



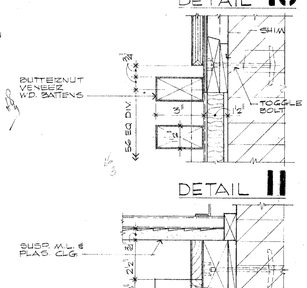
DETAIL **18**



DETAIL **17**



DETAIL **10**



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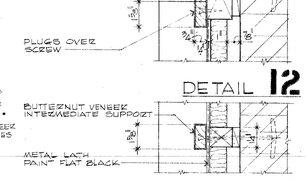

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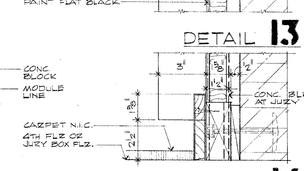

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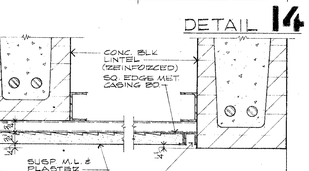

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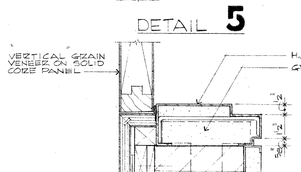

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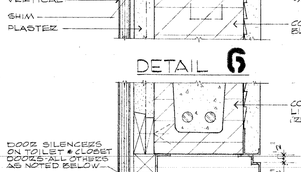

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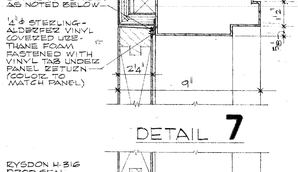

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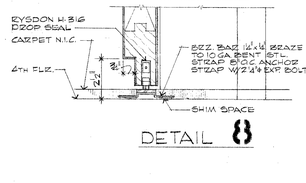

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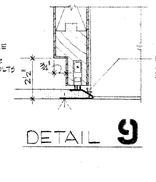

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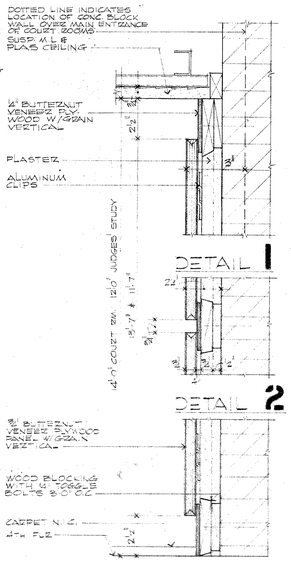

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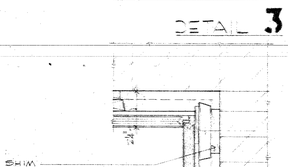

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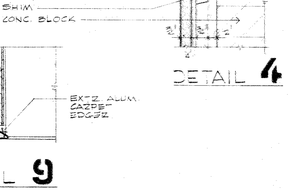

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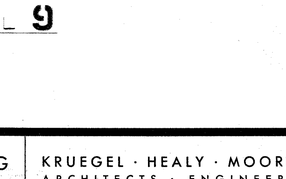
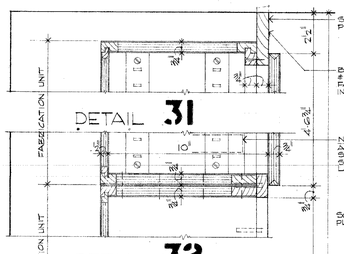


DETAIL **4**

DETAIL **26** COURTROOM CLOCK DETAILS



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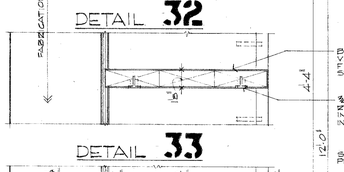

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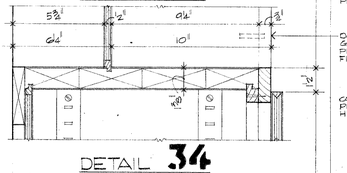

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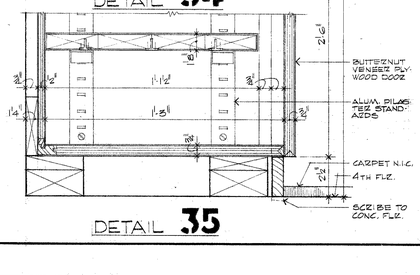

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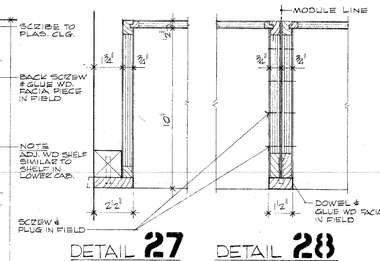
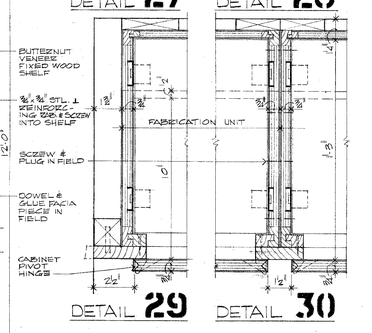
DETAIL **35**



DETAIL **27**

DETAIL **28**



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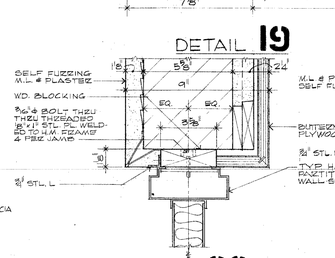

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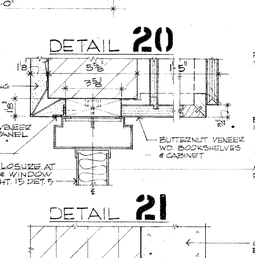

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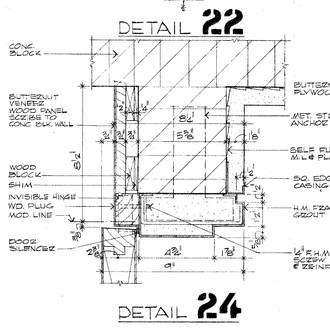

DETAIL **22**

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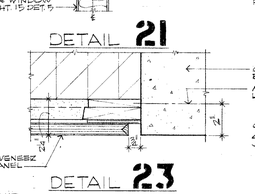

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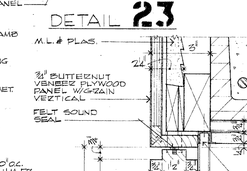

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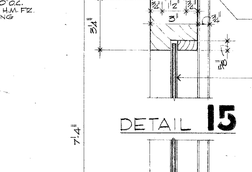

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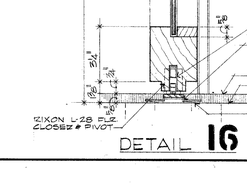


DETAIL **16**

NO.	DATE	REMARKS	COUNTY BUILDING FOR THE PUBLIC BUILDING COMMISSION JOLIET · WILL COUNTY · ILLINOIS	KRUEGEL · HEALY · MOORE ARCHITECTS · ENGINEERS 4 EAST CLINTON STREET · JOLIET, ILLINOIS	
		REVISIONS	INTERIOR ELEVATIONS & DETAILS	C. F. MURPHY ASSOCIATES ARCHITECTS · ENGINEERS 224 SOUTH MICHIGAN AVENUE · CHICAGO 4, ILLINOIS	
				JOB NUMBER 2070E	SHEET NUMBER A 28
				SCALE: AS NOTED	
			DRAWN: D.P.S. / CHECKED: H.N. / APPROVED: C.F.M.	DATE: JULY 6, 1965	

B1
DESCRIPTION OF MATERIAL

SURFACE ELEVATION 540.7

SAMPLE NO.	TYPE SAMPLE	SAMPLE DIST.	RECOVERY	DEPTH ELEVATION	DESCRIPTION OF MATERIAL	STANDARD "N" PENETRATION (BLOWS/FT.)
1	SS				SILT & SAND-SOME COARSE LIMESTONE GRAVEL-DARK GRAY-DENSE-DESICCATED	
2	SS				SILTY-SAND-SOME FINE TO COARSE LIMESTONE GRAVEL-TRACE ROOTS-DARK GRAY-DESICCATED MEDIUM DENSE (SM)	100 / 2"
	RB			5.0	WEATHERED LIMESTONE - LIGHT GRAY AND BROWN	
				7.5	End of Boring	

WATER LEVEL OBSERVATIONS

W.L	W.S. OR W.D.	
W.L	B.C.R	A.C.R.
W.L	4' A.B.	
W.L		

B2
DESCRIPTION OF MATERIAL

SURFACE ELEVATION 541.2

SAMPLE NO.	TYPE SAMPLE	SAMPLE DIST.	RECOVERY	DEPTH ELEVATION	DESCRIPTION OF MATERIAL	STANDARD "N" PENETRATION (BLOWS/FT.)
1	SS				DARK GRAY AND BROWN SILTY TOPSOIL-TRACE ROOTS (OL)	
2	SS					
2A	SS				FINE TO MED LIMESTONE GRAVEL SOME SILT AND SAND-DARK GRAY-VERY DENSE (GP-GM)	120 / 8"
3	SS			5.0		
4	DB				FRACTURED LIMESTONE WITH A 2' LAYER OF WEATHERED LIMESTONE @ 10' - LIGHT YELLOW BROWN AND LIGHT GRAY	
5	DB					
6	DB			13.75		
					End of Boring	
					5.75' of NX Casing	

WATER LEVEL OBSERVATIONS

W.L	W.S. OR W.D.	
W.L	B.C.R	8' A.C.R.
W.L		

B3
DESCRIPTION OF MATERIAL

SURFACE ELEVATION 540.53

SAMPLE NO.	TYPE SAMPLE	SAMPLE DIST.	RECOVERY	DEPTH ELEVATION	DESCRIPTION OF MATERIAL	STANDARD "N" PENETRATION (BLOWS/FT.)
1	SS				CONCRETE (0.5') CHANGING TO BLACK CINDER AND SILTY TOPSOIL TRACE ROOTS-FILL (OL)	
2	SS			5.0		
3	SS				SILTY SANDY FINE TO MEDIUM LIMESTONE GRAVEL-DARK BROWN MEDIUM DENSE (GM)	
	RB			9.5	WEATHERED LIMESTONE LIGHT GRAY AND BROWN	
					End of Boring	

WATER LEVEL OBSERVATIONS

W.L	W.S. OR W.D.	
W.L	9.0 B.C.R	A.C.R.
W.L		

B4
DESCRIPTION OF MATERIAL

SURFACE ELEVATION 540.12

SAMPLE NO.	TYPE SAMPLE	SAMPLE DIST.	RECOVERY	DEPTH ELEVATION	DESCRIPTION OF MATERIAL	STANDARD "N" PENETRATION (BLOWS/FT.)
1	SS				CONCRETE (0.3') CHANGING TO SILTY SANDY FINE TO COARSE LIMESTONE GRAVEL & CINDER FILL-DK GRAY-SATURATED (GM)	
2	SS			5.0	FINE TO COARSE LIMESTONE GRAVEL SAND & SILT-TRACE CLAY-FILL-DK BRN-MOIST (GM) POSSIBLE BOULDER	
3	SS				FINE TO MED LIMESTONE GRAVEL-SAND & SILT-LT BRN-MED DENSE (GP) W/POSSIBLE BOULDERS @ 6'	
3A	SS				WEATHERED LIMESTONE	
4	SS			10.0	FINE TO MED LIMESTONE GRAVEL -TRACE SAND & SILT LT BROWN-VERY DENSE (GW)	125 / 5"
5	DB				FRACTURED LIMESTONE W/OCCASIONAL SOLID LIMESTONE LAYERS YELLOW BROWN AND LIGHT GRAY	
				13.5	End of Boring	
					10' of NX Casing	

WATER LEVEL OBSERVATIONS

W.L	W.S. OR W.D.	
W.L	B.C.R	A.C.R.
W.L	9'	
W.L		

B5
DESCRIPTION OF MATERIAL

SURFACE ELEVATION 539.85

SAMPLE NO.	TYPE SAMPLE	SAMPLE DIST.	RECOVERY	DEPTH ELEVATION	DESCRIPTION OF MATERIAL	STANDARD "N" PENETRATION (BLOWS/FT.)
1	SS				DARK BROWN AND BLACK SILTY TOPSOIL-TRACE ROOTS (OL)	
2	SS					
2A	SS				SILTY MED TO COARSE LIMESTONE GRAVEL-BRN-VERY DENSE (GM)	
3	SS			5.0		49 / 6"
	RB				WEATHERED LIMESTONE-LIGHT BROWN & LIGHT GRAY	
				7.5	End of Boring	

WATER LEVEL OBSERVATIONS

W.L	W.S. OR W.D.	
W.L	B.C.R	A.C.R.
W.L	0.0' A.B.	
W.L		

B6
DESCRIPTION OF MATERIAL

SURFACE ELEVATION 540.9

SAMPLE NO.	TYPE SAMPLE	SAMPLE DIST.	RECOVERY	DEPTH ELEVATION	DESCRIPTION OF MATERIAL	STANDARD "N" PENETRATION (BLOWS/FT.)
1	SS				DARK BROWN & BRON SILTY TOPSOIL-TRACE ROOTS (OL)	
2	SS					
2A	SS				FINE TO MEDIUM LIMESTONE GRAVEL AND SAND-LIGHT BROWN VERY DENSE (GP)	
3	SS			5.0		119 / 10"
	RB				WEATHERED LIMESTONE-LIGHT GRAY AND BROWN	
				7.3	End of Boring	

WATER LEVEL OBSERVATIONS

W.L	W.S. OR W.D.	
W.L	B.C.R	A.C.R.
W.L	5' A.B.	
W.L		

B7
DESCRIPTION OF MATERIAL

SURFACE ELEVATION 540.3

SAMPLE NO.	TYPE SAMPLE	SAMPLE DIST.	RECOVERY	DEPTH ELEVATION	DESCRIPTION OF MATERIAL	STANDARD "N" PENETRATION (BLOWS/FT.)
1	SS				DARK BROWN SILTY TOPSOIL TRACE ROOTS (OL)	
2	SS					
2A	SS				FINE TO MEDIUM LIMESTONE GRAVEL & SAND-LIGHT BROWN-VERY DENSE (GP)	135 / 7"
3	SS			5.3		
	RB				LIMESTONE LIGHT GRAY	
				7.0	End of Boring	

WATER LEVEL OBSERVATIONS

W.L	W.S. OR W.D.	
W.L	B.C.R	A.C.R.
W.L	1.0' A.B.	
W.L		

B8
DESCRIPTION OF MATERIAL

SURFACE ELEVATION 540.0

SAMPLE NO.	TYPE SAMPLE	SAMPLE DIST.	RECOVERY	DEPTH ELEVATION	DESCRIPTION OF MATERIAL	STANDARD "N" PENETRATION (BLOWS/FT.)
1	SS				BLACK SILTY TOPSOIL TRACE ROOTS (OL)	
2	SS				FINE TO COARSE LIMESTONE GRAVEL-SOME SILT AND SAND LIGHT GRAY & LIGHT BROWN DENSE TO VERY DENSE (GM-GP)	9 / 10"
3	SS			5.0		
	RB				LIMESTONE LIGHT GRAY	
				9.0	End of Boring	

WATER LEVEL OBSERVATIONS

W.L	W.S. OR W.D.	
W.L	B.C.R	A.C.R.
W.L	7' A.B.	
W.L		

B9
DESCRIPTION OF MATERIAL

SURFACE ELEVATION 539.93

SAMPLE NO.	TYPE SAMPLE	SAMPLE DIST.	RECOVERY	DEPTH ELEVATION	DESCRIPTION OF MATERIAL	STANDARD "N" PENETRATION (BLOWS/FT.)
1	SS				DARK BROWN SANDY SILTY TOPSOIL TRACE ROOTS-DESICCATED (OL)	
2	SS					
2A	SS					
3	SS			5.0	FINE TO MEDIUM LIMESTONE GRAVEL AND SAND-TRACE SILT LIGHT BROWN-VERY DENSE (GP)	105
4	DB				FRACTURED LIMESTONE YELLOW BROWN & LIGHT GRAY	
5	DB			10.0		
6	DB				SOLID LIMESTONE YELLOW BROWN AND LIGHT GRAY	
				13.5	End of Boring	
					5.5' of NX Casing	

WATER LEVEL OBSERVATIONS

W.L	W.S. OR W.D.	
W.L	B.C.R	10' A.C.R.
W.L		
W.L		

B10
DESCRIPTION OF MATERIAL

SURFACE ELEVATION 540.9

SAMPLE NO.	TYPE SAMPLE	SAMPLE DIST.	RECOVERY	DEPTH ELEVATION	DESCRIPTION OF MATERIAL	STANDARD "N" PENETRATION (BLOWS/FT.)
1	SS				DARK BROWN SILTY TOPSOIL	
2	SS				SOME LIMESTONE GRAVEL DESICCATED (OL-GP)	
3	SS			5.0	FINE TO MED LIMESTONE GRAVEL & SAND-TRACE SILT-LIGHT BROWN VERY DENSE (GP)	128 / 10"
	RB				LIMESTONE LIGHT GRAY	
				7.5	End of Boring	

WATER LEVEL OBSERVATIONS

W.L	W.S. OR W.D.	
W.L	B.C.R	A.C.R.
W.L	1.0' A.B.	
W.L		

B11
DESCRIPTION OF MATERIAL.

SURFACE ELEVATION 540.1

SAMPLE NO.	TYPE SAMPLE	SAMPLE DIST.	RECOVERY	DEPTH ELEVATION	DESCRIPTION OF MATERIAL	STANDARD "N" PENETRATION (BLOWS/FT.)
1	SS				DARK BROWN TOPSOIL AND COARSE LIMESTONE GRAVEL TRACE ROOTS (OL-GP)	87
2	SS					
3	SS			5.0	SILT AND FINE SAND-TRACE TO SOME LIMESTONE GRAVEL-TRACE CLAY-LIGHT BROWN TO DK BROWN VERY DENSE (ML-GP)	84 / 4
4	SS					125 / 6"
				10.0	FRACTURED LIMESTONE W/A SOIL 2 LAYER FROM 8.5' TO 13.5' - YELLOW	
5	DB				BROWN AND LIGHT GRAY	
				16.5	End of Boring	
					6.5' of NX Casing	

WATER LEVEL OBSERVATIONS

W.L	W.S. OR W.D.	
W.L	B.C.R	13' A.C.R.
W.L		

B12
DESCRIPTION OF MATERIAL

SURFACE ELEVATION 540.2

SAMPLE NO.	TYPE SAMPLE	SAMPLE DIST.	RECOVERY	DEPTH ELEVATION	DESCRIPTION OF MATERIAL	STANDARD "N" PENETRATION (BLOWS/FT.)
1	SS				DARK BROWN SANDY SILTY TOPSOIL & COARSE LIMESTONE GRAVEL TRACE ROOTS (OL-GP)	
2	SS					
	RB			4.0	LIMESTONE LIGHT GRAY	
				4.0	End of Boring	

WATER LEVEL OBSERVATIONS

W.L	W.S. OR W.D.	
W.L	B.C.R	A.C.R.
W.L	0.5' A.B.	
W.L		

B13
DESCRIPTION OF MATERIAL

SURFACE ELEVATION 539.66

SAMPLE NO.	TYPE SAMPLE	SAMPLE DIST.	RECOVERY	DEPTH ELEVATION	DESCRIPTION OF MATERIAL	STANDARD "N" PENETRATION (BLOWS/FT.)
1	SS				SAND, CINDERS, SILT, GRAVEL DECAYED WOOD AND TRACE MISC. FILL-DARK BROWN AND SLIGHTLY BROWN-MOIST	
2	SS					
	RB			3.0	WEATHERED LIMESTONE-LIGHT GRAY	
	RB			3.7	End of Boring	

WATER LEVEL OBSERVATIONS

W.L	W.S. OR W.D.	
W.L	B.C.R	A.C.R.
W.L		
W.L		

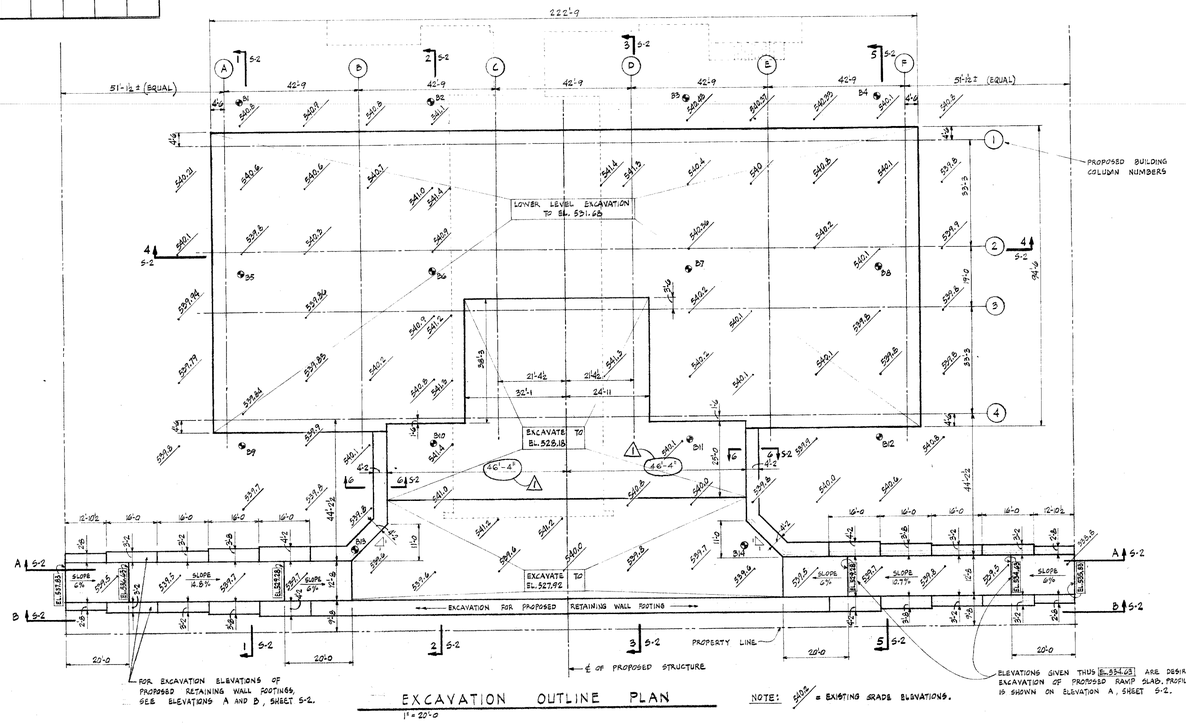
B14
DESCRIPTION OF MATERIAL

SURFACE ELEVATION 539.66

SAMPLE NO.	TYPE SAMPLE	SAMPLE DIST.	RECOVERY	DEPTH ELEVATION	DESCRIPTION OF MATERIAL	STANDARD "N" PENETRATION (BLOWS/FT.)
1	SS				DK BRN TOPSOIL-TRACE ROOTS & LIMESTONE GRAVEL (OL)	
2	SS				FINE TO COARSE LIMESTONE GRAVEL & SAND TRACE SILT-LT BROWN-DENSE (GP)	
2A	SS				FINE SAND & MED LIMESTONE GRAVEL TRACE SILT-LT BRN-VERY DENSE (GP)	125 / 5"
3	SS			5.0	LIMESTONE-LIGHT GRAY	
	RB				End of Boring	

WATER LEVEL OBSERVATIONS

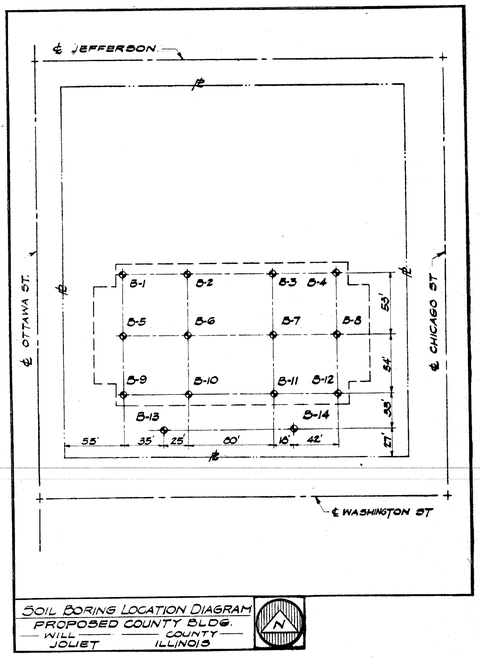
W.L	W.S. OR W.D.	
W.L	B.C.R	A.C.R.
W.L	0.5' A.B.	
W.L		



EXCAVATION OUTLINE PLAN
1" = 20'-0

NOTE: 540.6 = EXISTING GRADE ELEVATIONS.

ELEVATIONS GIVEN THUS EL. 534.05 ARE DESIRED EXCAVATION OF PROPOSED RAMP SLAB. PROFILE IS SHOWN ON ELEVATION A, SHEET S-2.



SOIL BORING LOCATION DIAGRAM
PROPOSED COUNTY BLDG.
WILL — COUNTY
JOLIET — ILLINOIS

N

NOTES

SOIL BORINGS ARE GIVEN HERE AS A GUIDE IN BIDDING THIS CONTRACT. THE INFORMATION ON THIS SHEET AND ON S-2 REGARDING THE ELEVATION OF EXISTING ROCK IS NOT GUARANTEED TO REFLECT THE ACTUAL EXISTING CONDITIONS AT THE SITE ESPECIALLY IN THOSE AREAS AWAY FROM BORINGS.

SEE SHEET A-1 AND SPECIFICATIONS FOR DEMOLITION INFORMATION.

A FINAL PROCESS CUT AT THE TOE OF THE RETAINING WALL FOOTING IS NOT INCLUDED IN THE EXCAVATION CONTRACT.

FOR REFERENCE ONLY, NOT PART OF CONTRACT.
DEMOLITION AND EXCAVATION WORK

NO.	DATE	REMARKS
1	5-19-65	RELOCATION OF RETAING WALL

REVISIONS

COUNTY BUILDING
FOR THE
PUBLIC BUILDING COMMISSION
JOLIET · WILL COUNTY · ILLINOIS

KRUEGEL · HEALY · MOORE
ARCHITECTS · ENGINEERS
4 EAST CLINTON STREET · JOLIET, ILLINOIS

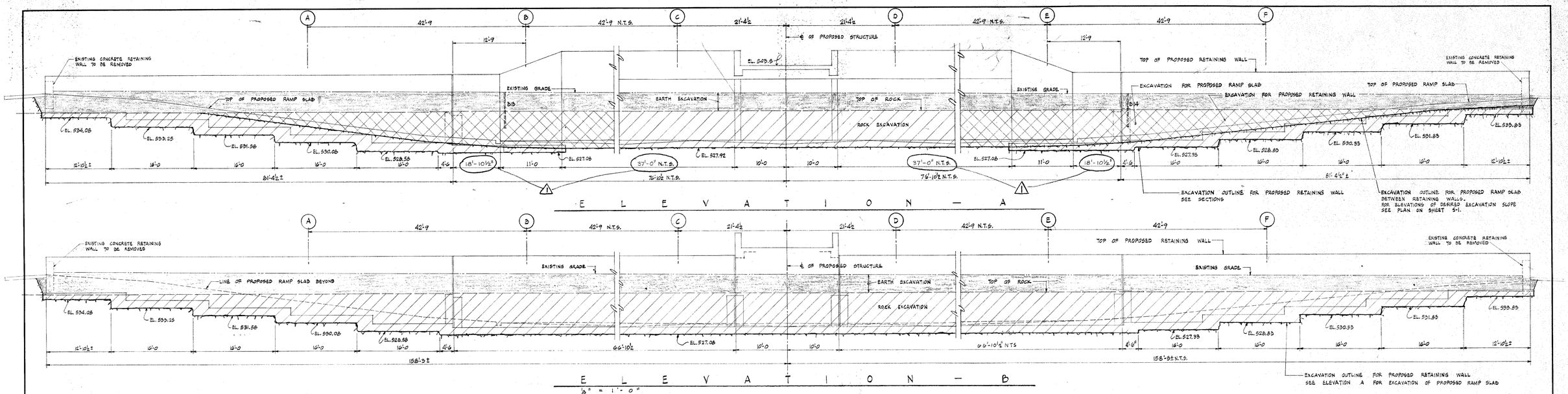
C. F. MURPHY ASSOCIATES
ARCHITECTS · ENGINEERS
224 SOUTH MICHIGAN AVENUE · CHICAGO 4, ILLINOIS

EXCAVATION PLAN AND SOIL BORING LOGS

DRAWN:	CHECKED:	APPROVED:
EK	LM	RJM

JOB NUMBER 2070.E
SCALE: 1" = 20'
DATE: FEB. 26, 1965
SHEET NUMBER S-1

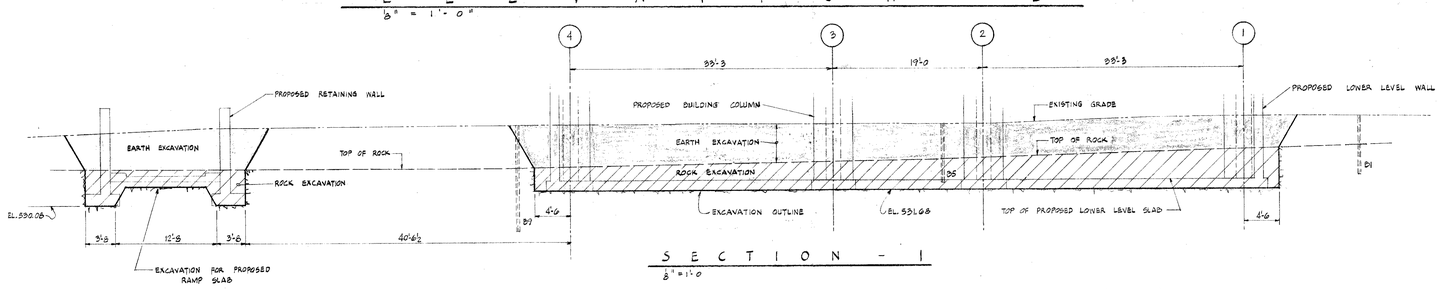
74-39



E L E V A T I O N — A

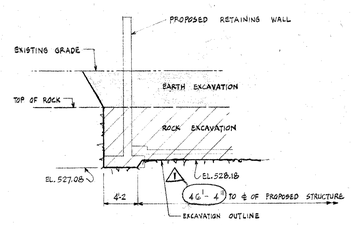
E L E V A T I O N — B

3/8" = 1'-0"



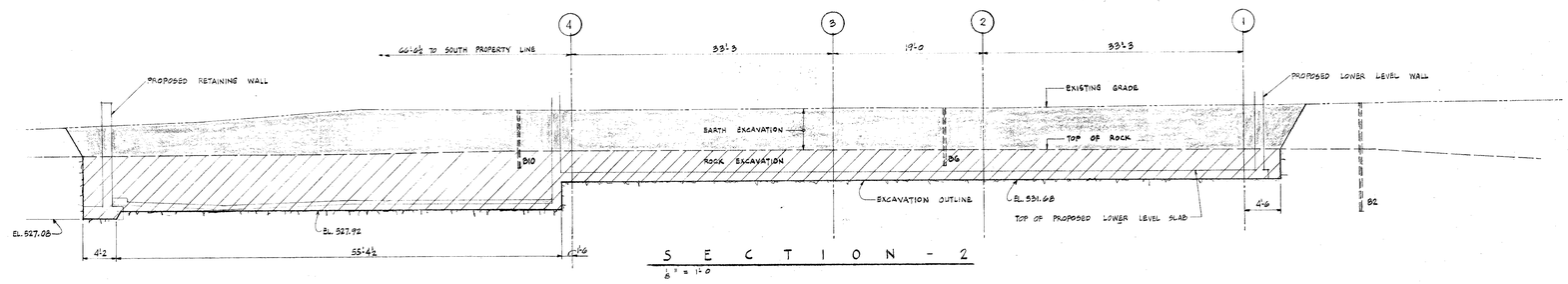
S E C T I O N — 1

3/8" = 1'-0



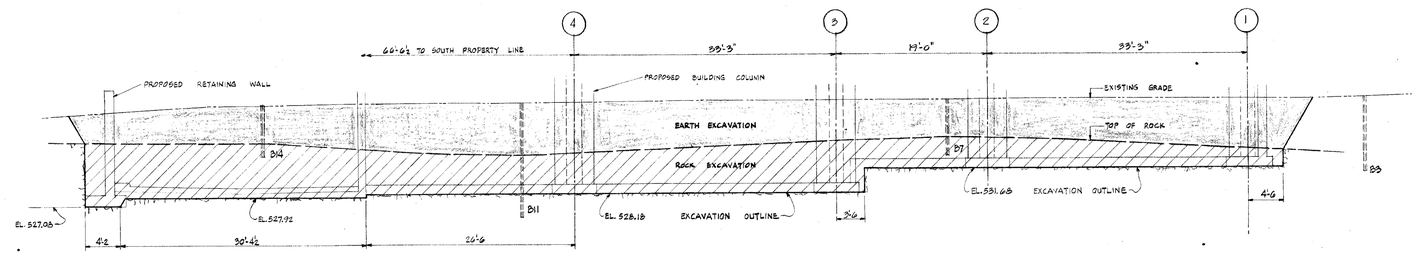
SECTION - 6

3/8" = 1'-0



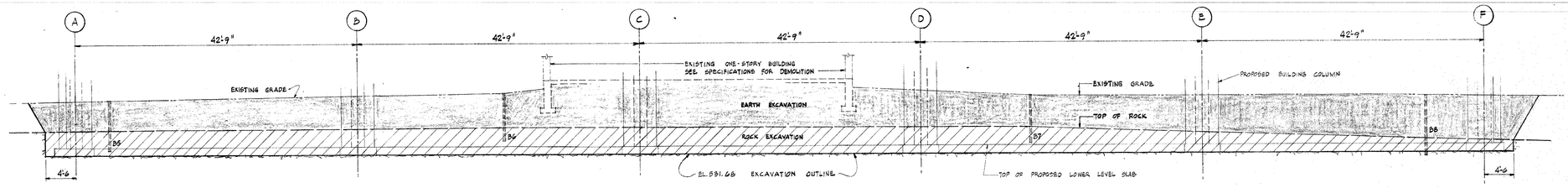
S E C T I O N — 2

3/8" = 1'-0



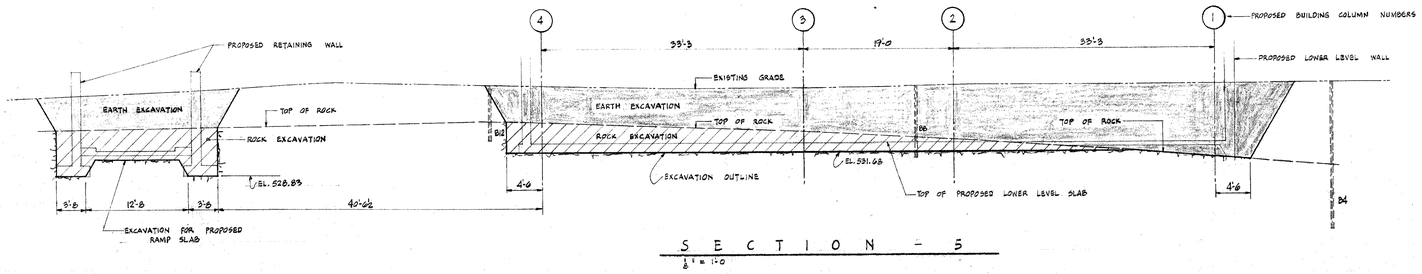
S E C T I O N — 3

3/8" = 1'-0



S E C T I O N — 4

3/8" = 1'-0



S E C T I O N — 5

3/8" = 1'-0

NOTES

OUTLINES OF PROPOSED CONSTRUCTION ARE INDICATED ONLY FOR THE CONCEPT OF VARIOUS EXCAVATION OUTLINES.
EXISTING GRADE ELEVATIONS ARE INDICATED ON SHEET S-1.
VERTICAL OVER-EXCAVATION: SINCE THE ROCK WILL TEND TO BREAK ALONG LINES OF NATURAL STRATA, THE ROCK EXCAVATOR WILL GENERALLY FIND IT NECESSARY TO REMOVE ROCK SLIGHTLY BELOW EXCAVATION ELEVATIONS GIVEN ON THE DRAWINGS.

FOR REFERENCE ONLY, NOT PART OF CONTRACT.
DEMOLITION AND EXCAVATION WORK

NO.	DATE	REMARKS
1	5-19-65	RELOCATION OF RETAING WALL

REVISIONS

COUNTY BUILDING
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ARCHITECTS · ENGINEERS
224 SOUTH MICHIGAN AVENUE · CHICAGO 4, ILLINOIS

EXCAVATION CROSS SECTIONS

DRAWN:	CHECKED:	APPROVED:
BK	LM	RJM

JOB NUMBER 2070 E
SCALE: 3/8" = 1'-0
DATE: FEB. 26, 1965
SHEET NUMBER S-2

74-39

NOTE:
FOR MONUMENT LOCATION SEE SHT. A1
FOR MONUMENT FOUNDATION DETAIL SEE SHT. S5

NOTE:
PROVIDE OUTLETS IN ALL COLUMNS FOR DUCTS & PIPES. SEE MECH. DRAWINGS.

FOUNDATION PLAN

SCALE: 1/8" = 1'-0"

PART WALL ELEVATION - COL. LINE 4

SCALE 1/8" = 1'-0"

FLOOR & SERVICE AREA SLABS TO BE POURED ON FILL COMPACTED TO THE ROCK.
FOOTINGS TO BEAR ON SOLID ROCK.
SEE ARCHITECTURAL SHT AS & MECHANICAL FOR LOCATION OF FLOOR DRAINS & FLOOR SLOPES TO DRAINS.

NO.	DATE	REMARKS
		REVISIONS

COUNTY BUILDING
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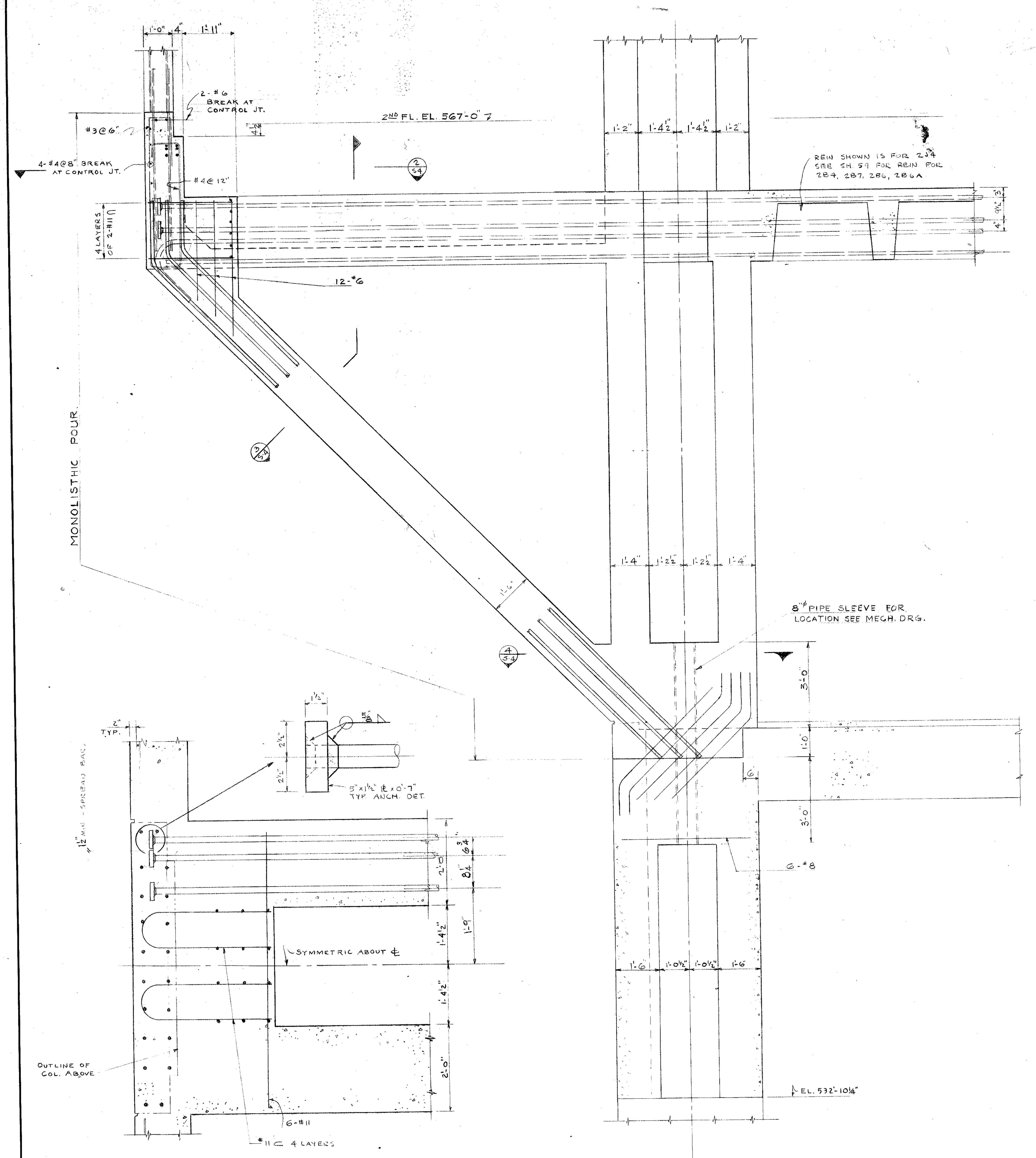
FOUNDATION PLAN & DETAILS

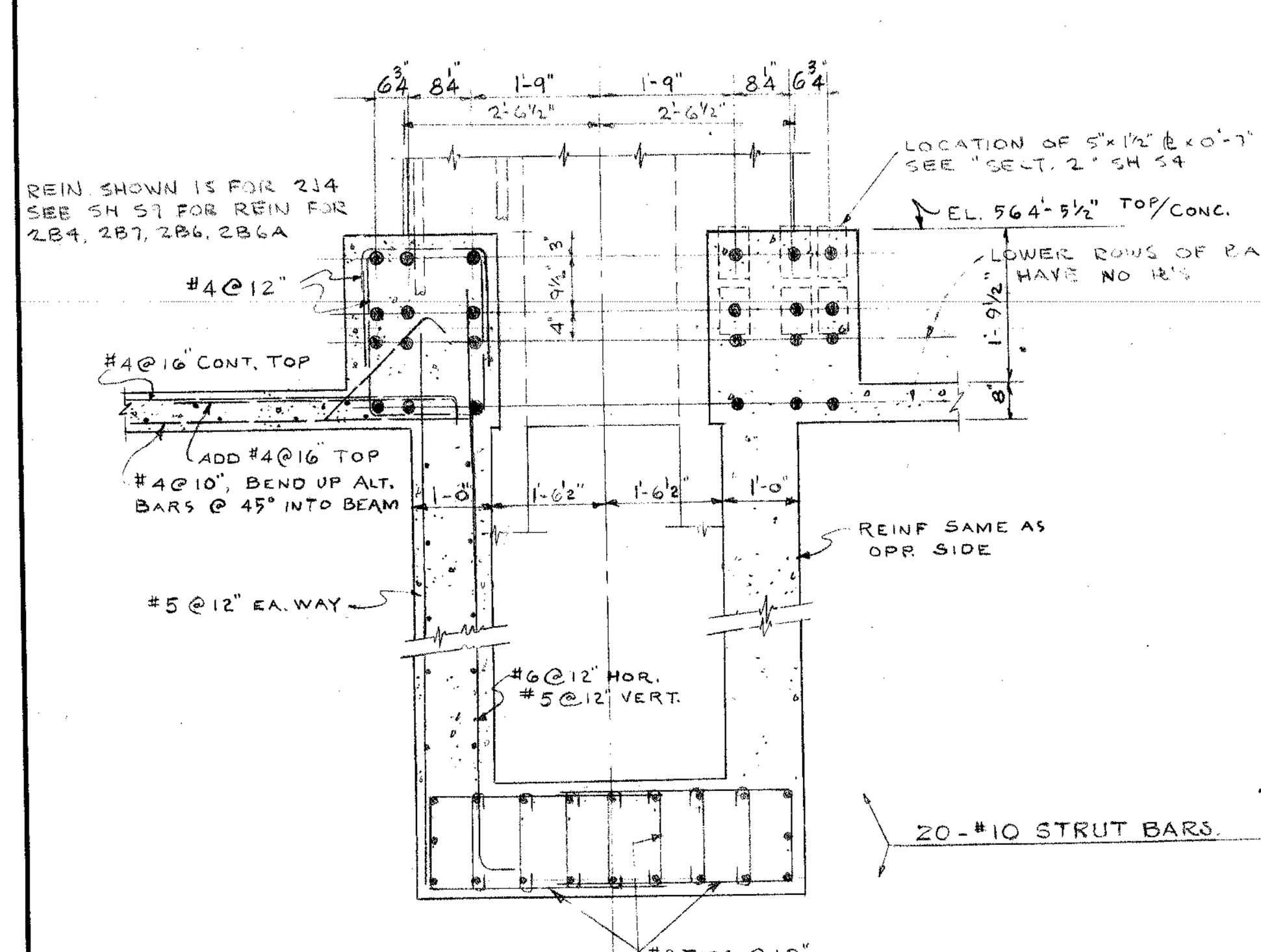
JOB NUMBER	SHEET NUMBER
2070E	S 3

SCALE:	DRAWN:	CHECKED:	APPROVED:	DATE:
AS NOTED	B.A.G.	L.D.M.	J.P.R.	JULY 6, 1965

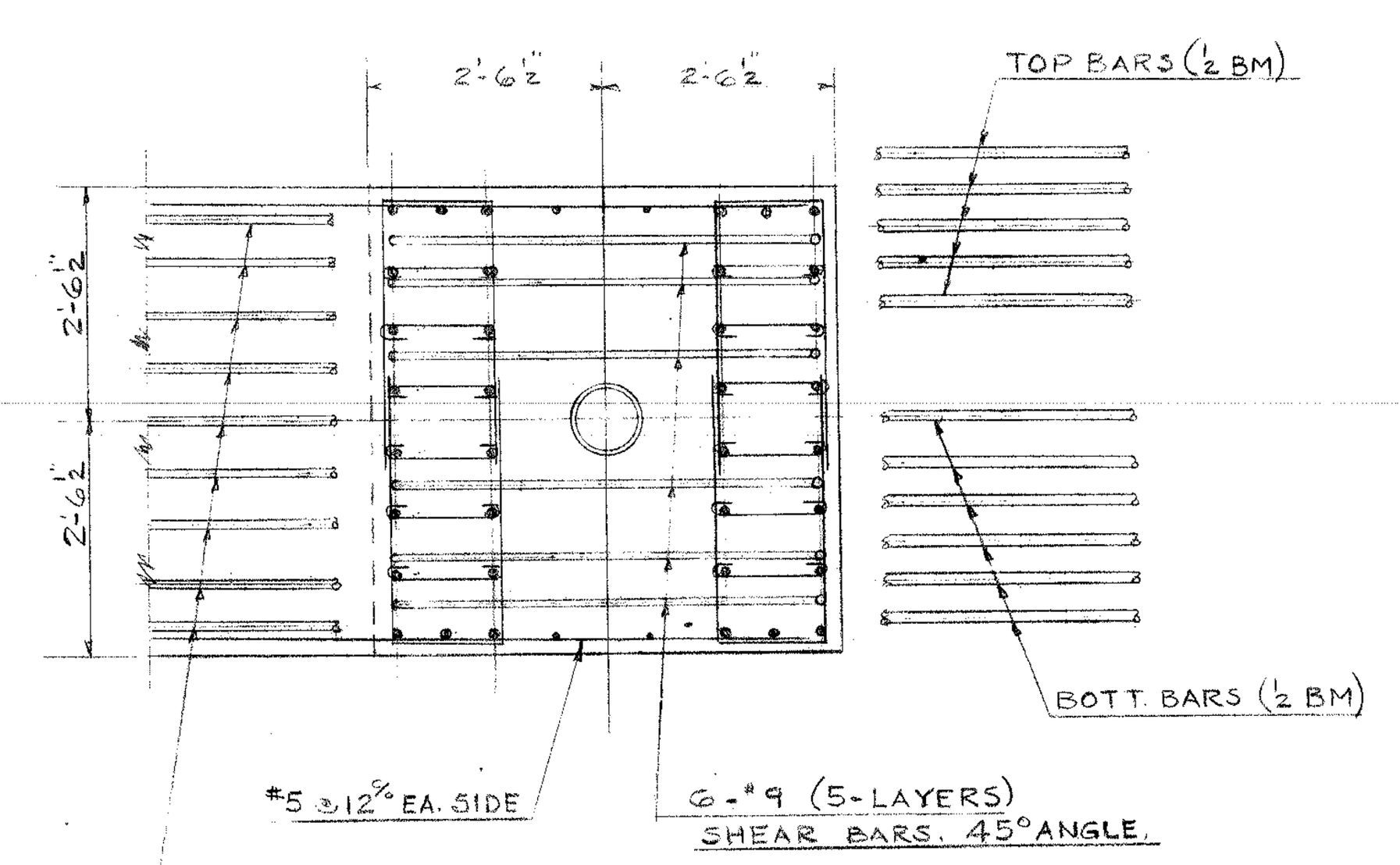


SECTION 1/S4
½" = 1'-0"

SECTION 2/S4
SCALE: ¾" = 1'-0"
TYP. END ANCHORAGE AT MAIN COL. BRACKETS



SECTION 3/S4
SCALE: ½" = 1'-0"

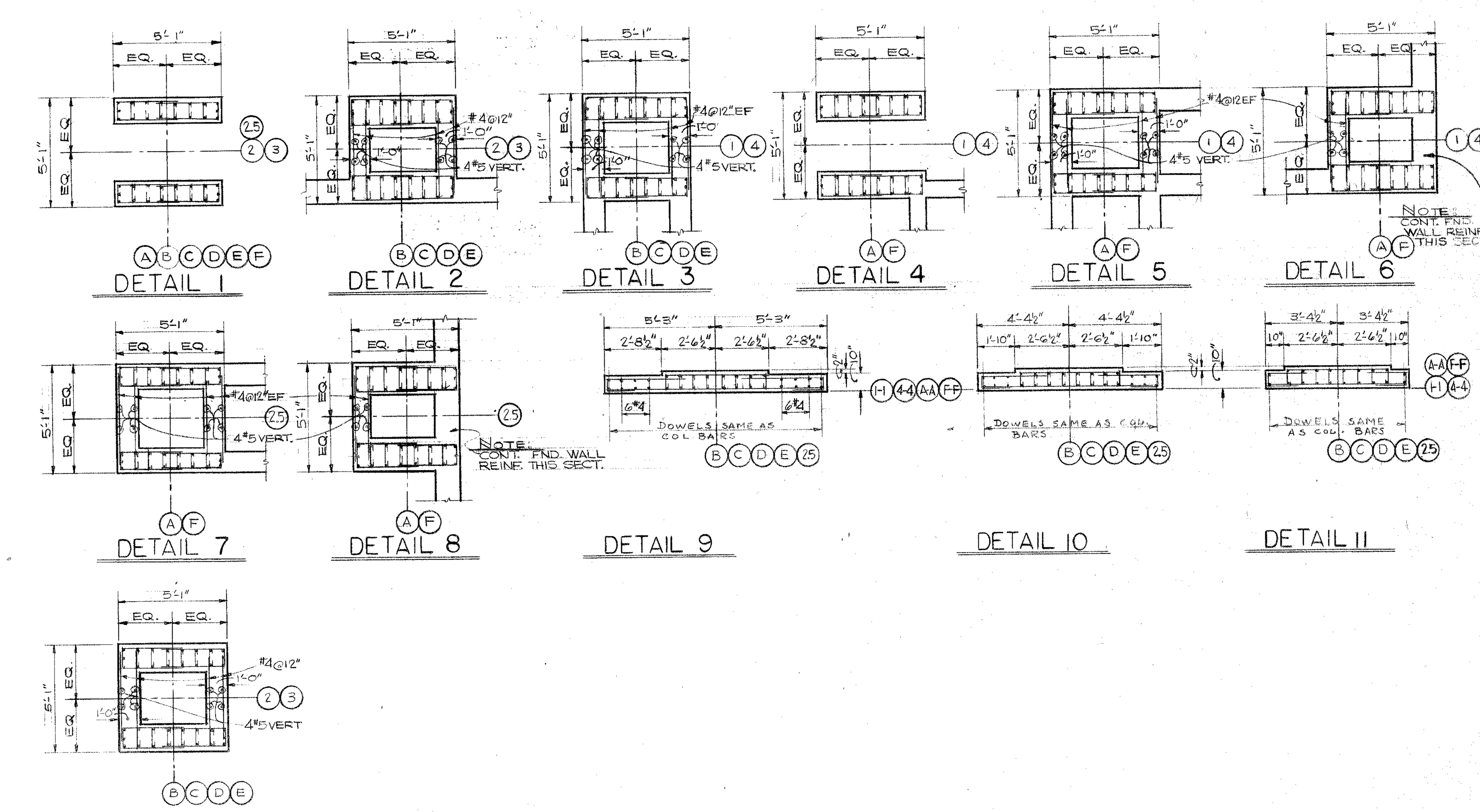


SECTION 4/S4
½" = 1'-0"

COLUMN SCHEDULE

		f'c=4000 PSI fy=50000 PSI	f'c=5000 PSI fy=75000 PSI	f'c=4000 PSI fy=50000 PSI	f'c=4000 PSI fy=75000 PSI	f'c 4000 PSI fy=75000 PSI	f'c=4000 PSI fy=75000 PSI	f'c=5000 PSI fy=75000 PSI	f'c=5000 PSI fy=75000 PSI	f'c=5000 PSI fy=75000 PSI	f'c=4000 PSI fy=75000 PSI		
		AA-2.5 FF-2.5	A-2.5 F-2.5	B-1.1, C-1.1 D-1.1, E-1.1 B-4.4, C-4.4 D-4.4, E-4.4	B-1, B-4 E-1, E-4	D-1, D-4 C-1, C-4	A-1, A-4 F-1, F-4	B-2, E-2	B-3, E-3	C-2, C-3 D-2, D-3	C/D-1.8 (2 COLS THUS)	C/D-3.1	C/D-3.4
TOP OF COL CAP ℄		WALL COLS.		WALL COLS.	595K FUT.		CORNER COLS.	INTERIOR COLS. 560K FUT					
+630'-8"					925K FUT. 10" WALL SEE S-13	10" WALL SEE S-13		870K FUT 2-8WF31	2-8WF31	2-8WF31			
MAIN ROOF		390K FUT.	1080K FUT.	450K FUT.			780K FUT				141K FUT	137K FUT	151K FUT
EL. 614'-8"	LOAD	545	1440	595	1335	1335	1180	1255	1225		175K	195K	228K
17'-8"	VERTS. TIES	20#5 6#4 #3@12	18#6 #3@12	20#5 12#4 #3@12"	18#6 #3@12	18#6 #3@12	18#6 #3@12	18#6 #3@12	18#6 #3@12	18#6 #3@12"	6-#7 #3@12"	6-#7 #3@12"	4-#8 #3@12"
	SIZE		12x61		12x61	12x61	12x61	12x61	12x61	12x61	12x30	12x24	14x18
	DETAIL	9	1	9	1	1	4	1	1	1			
4TH FL. EL. 597'-0"	LOAD	635	1810	660	1690		1475	1550	1550		205K	234K	263K
15'-4"	VERTS. TIES	28#5 #3@12	18#6 #3@12	28#5 #3@12	18#6 #3@12	18#6 #3@12	18#6 #3@12	18#6 #3@12	18#6 #3@12	18#6 #3@12	6-#7 #3@12	6-#7 #3@12	4-#9 #3@12
	SIZE		12x61		12x61	12x61	12x61	12x61	12x61	12x61	12x30	12x24	14x18
	DETAIL	10	1	10	1	1	4	1	1	1			
3RD FL. EL. 581'-8"	LOAD	710	2170	700	2020		1655	1880	1880		229K	286K	304K
17'-2½"	VERTS TIES	20#6 #3@12	18#7 #3@12	20#6 #3@12	18#7 #3@12	18#7 #3@12	18#7 #3@12	18#7 #3@12	18#7 #3@12	18#7 #3@12	6-#7 #3@12	6-#8 #3@12	4-#10 #3@12
			14x61		14x61	14x61	14x61	14x61	14x61	14x61	12x30	12x24	14x18
	DETAIL	11	1	11	1	1	4	1	1	1			
2ND FL. EL. 564'-5½"	LOAD @ TOP		2585		2400		2075				COL INTEGRAL WITH WALL	344K COL INTEGRAL WITH WALL	362K
18'-8"	VERTS TIES		18#9 #3@12		18#8 #3@12	18#8 #3@12	18#8 #3@12	18#8 #3@12	18#9 #3@12	18#9 #3@12	8-#7 #3@12	6-#9 #3@12	8-#10 #3@12 IN PAIRS
	SIZE		14x61		16x61	16x61	16x61	16x61	14x61	14x61	14x30	12x24	14x22
	DETAIL		7		3	3	5	1	1	1		EL +547'-0" TOP/BEAM	
1ST FL.	LOAD @ BOT		3330		3180		3105	2295	2295				
EL. 545'-9½"	LOAD		3410		3290		3225	2595	2595		COL INTEGRAL WITH WALL	426K	444K
12'-9½"	VERTS TIES		18#11 #3@12		18#10 INT. 22#11 EXT. #3@12	18#10 INT. 22#11 EXT. #3@12	18#10 INT. 22#11 EXT. #3@12	18#10 #3@12	18#11 #3@12	18#11 #3@12	8-#7 #3@12	8-#10 #3@12 IN PAIRS	8-#11 #3@12 IN PAIRS
	SIZE		16x61		18x61	18x61	18x61	18x61	16x61	16x61	14x30	12x24	14x22
EL. 533'-0" TOP/FTG	DETAIL		8		2	2	6	12	12	12	EL. 525'-5"		EL. 529'-6"
EL. VARIES - SEE SH. S5	FOOTING SIZE DOWELS DETAIL		18#11	SEE DETS. 9, 10 & 11	18#10 22#11	18#10 22#11	18#10 22#11	18#10	18#11	18#11	26"x42"x18" D.P. 8-#7	24"x36"x2'-0" D.P. 8-#10	36"x39"x2'-0" D.P. 8-#11

ALL ELEVATIONS SHOWN ARE T/ROUGH CONC.



DETAIL 1 DETAIL 2 DETAIL 3 DETAIL 4 DETAIL 5 DETAIL 6
DETAIL 7 DETAIL 8 DETAIL 9 DETAIL 10 DETAIL 11
DETAIL 12

NO.	DATE	REMARKS

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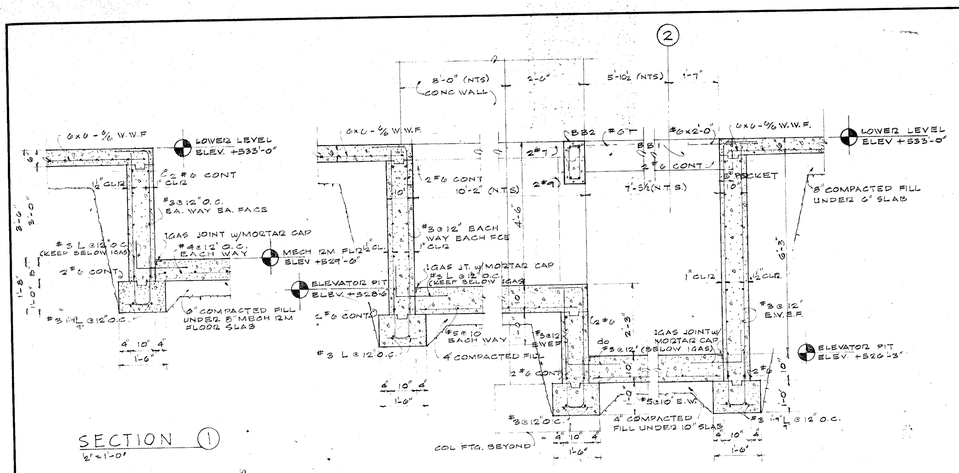
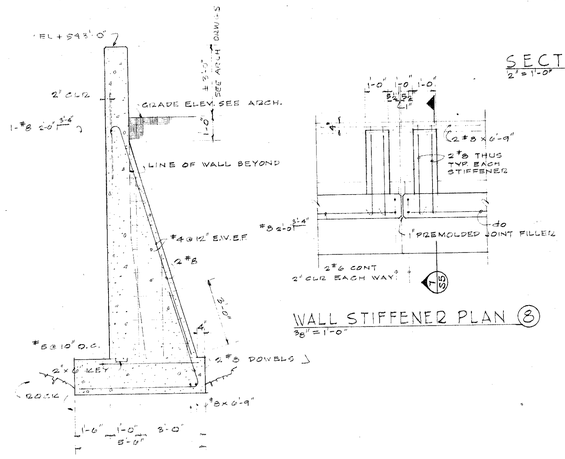
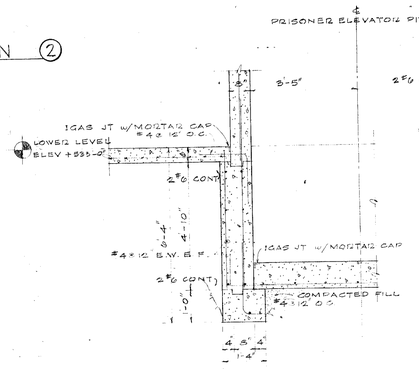
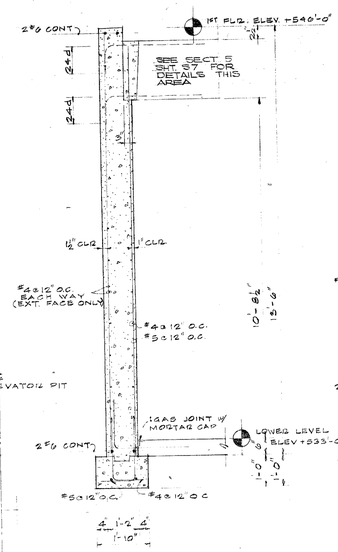
COLUMN SCHEDULE & COLUMN DETAILS

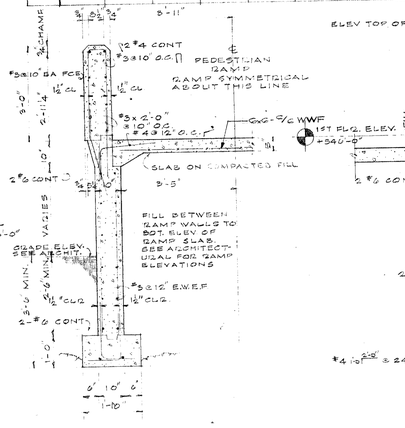
JOB NUMBER: 2070E
SHEET NUMBER: **S4**
SCALE: AS NOTED
DRAWN: L.R.G., G.B.B. CHECKED: A.M.B. APPROVED: J.P.R.
DATE: JULY 6, 1965

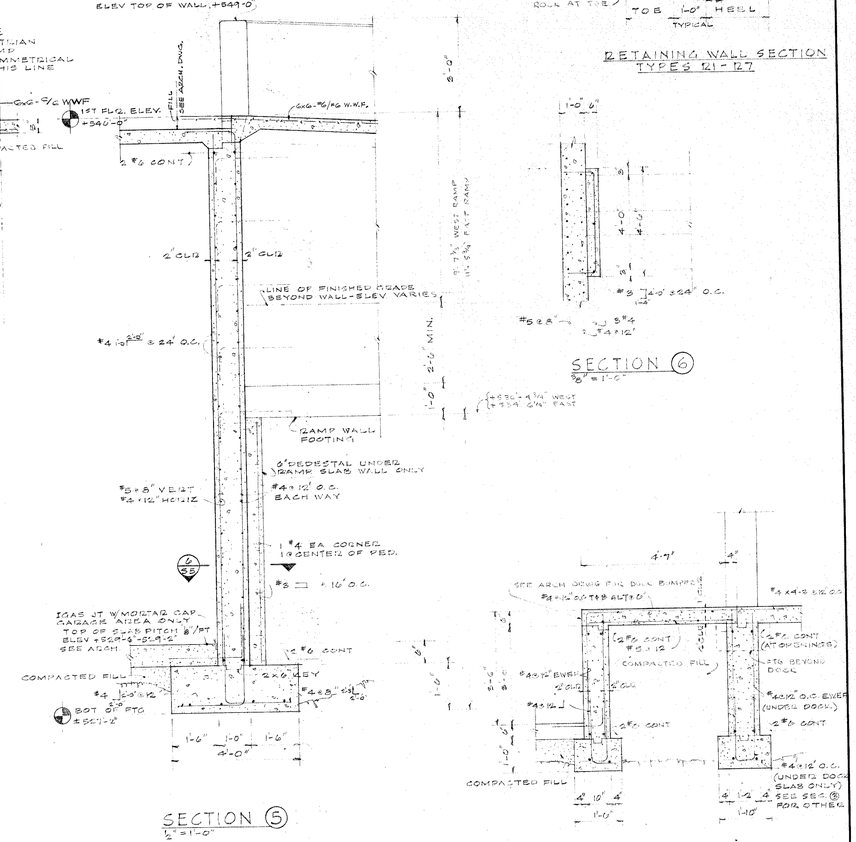












SECTION ①
½"=1'-0"

SECTION ②
½"=1'-0"

TYPICAL PERIMETER BLDG WALL

SECTION ③
½"=1'-0"

RETAINING WALL SCHEDULE

TYPE	DIMENSIONS HEEL	TOE	"A"	"B"		REINFORCEMENT "a"	"b"	"c"	"d"	"e"	"f"	
21	1'-0"	1'-0"	NO TAPER			#4@12"	#4@12"	#4@12"	#4@12"	#4@12" 2'-9" 1'-6"	#4×2'-6" 12" O.C.	
22	1'-6"	1'-0"	NO TAPER			#4@12"	#4@12"	#4@12"	#4@12"	#4@12" 2'-9" 1'-6"	#4×3'-0" 12" O.C.	
23	2'-0"	1'-6"	NO TAPER			#4@12"	#4@12"	#4@12"	#4@12"	#5@12" 3'-0" 2'-0"	#4×3'-4" 12" O.C.	
24	2'-6"	1'-6"	5'-0"	0'-6"		#4@12"	#4@12"	#4@12"	#4@12"	#6@12" 4'-9" 2'-4"	#4×3'-9" 12" O.C.	
25	3'-0"	1'-6"	5'-0"	0'-6"		#4@12"	#4@12"	#4@10"	#4@12"	#5@10" 4'-6" 2'-4"	#5×4'-3" 12" O.C.	
26	3'-0"	1'-6"	5'-0"	0'-6"		#4@12"	#4@12"	#4@10"	#4@12"	#6@10" 5'-0" 2'-4"	#5×4'-3" 10" O.C.	
27	2'-6"	1'-6"	5'-0"	0'-6"		#4@12"	#4@6"	#4@10"	#4@12	#6@10" 5'-0" 2'-4"	#5×3'-9 10" O.C.	

RETAINING WALL SECTION
TYPES 21-27

SECTION ④
½"=1'-0"

SECTION ⑤
½"=1'-0"

SECTION ⑥
½"=1'-0"

SECTION ⑦
⅜"=1'-0"

WALL STIFFENER PLAN ⑧
⅜"=1'-0"

SECTION ⑨
½"=1'-0"

SECTION ⑭
½"=1'-0"

SECTION ⑩
½"=1'-0"

SECTION ⑪
½"=1'-0"

SECTION ⑫
½"=1'-0"

SECTION ⑬
½"=1'-0"

FOOTING DOWEL PATTERN ⑮
½"=1'-0"

SECTION ⑯
½"=1'-0"

SECTION ⑰
½"=1'-0"

SECTION ⑱
½"=1'-0"

SECTION ⑲
½"=1'-0"

SECTION ⑳
½"=1'-0"

TYPICAL IGAS JOINT
NO SCALE

TYPICAL CORNER BARS FOR FOUNDATION WALL
NO SCALE

GENERAL NOTES

- ACI STANDARDS TO BE USED AT ALL TIMES UNLESS OTHERWISE NOTED
- CONCRETE IN FOOTINGS & WALLS TO BE 4000 psi UNLESS OTHERWISE NOTED
- FOOTINGS TO BEAR ON SOLID ROCK
- COMPACTED FILL UNDER ALL SLABS
- LONGITUDINAL BARS IN FOOTINGS AS INDICATED SHALL BE #3 UNLESS NOTED OTHERWISE

COLS. C2, C3, C4, D2, D3
FLOOR ELEV VARY

COL. LINES A, B, E, F & C1, D1, D4
FLR. ELEV SAME 4 SIDES

TYPICAL COLUMN FOOTINGS
½"=1'-0"

NOTE: ALL FOOTINGS MUST BEAR ON SOLID ROCK. CONCRETE TO BE 4000 psi

BEAM DETAIL WITH CORNER PIERS TO BE USED IF ROCK IS FAR BELOW SURFACE

ALTERNATE WALL FOUNDATION DETAIL WHERE ROCK IS NEAR SURFACE

NOTE:
NEAREST BORING (B3 & B4) INDICATE ROCK AT ELEV. 535.5' & 529.7' SEE ARCH DRWG FOR CORNERSTONE

MONUMENT FOUNDATION DETAIL
¼"=1'-0"

NO.	DATE	REMARKS

REVISIONS

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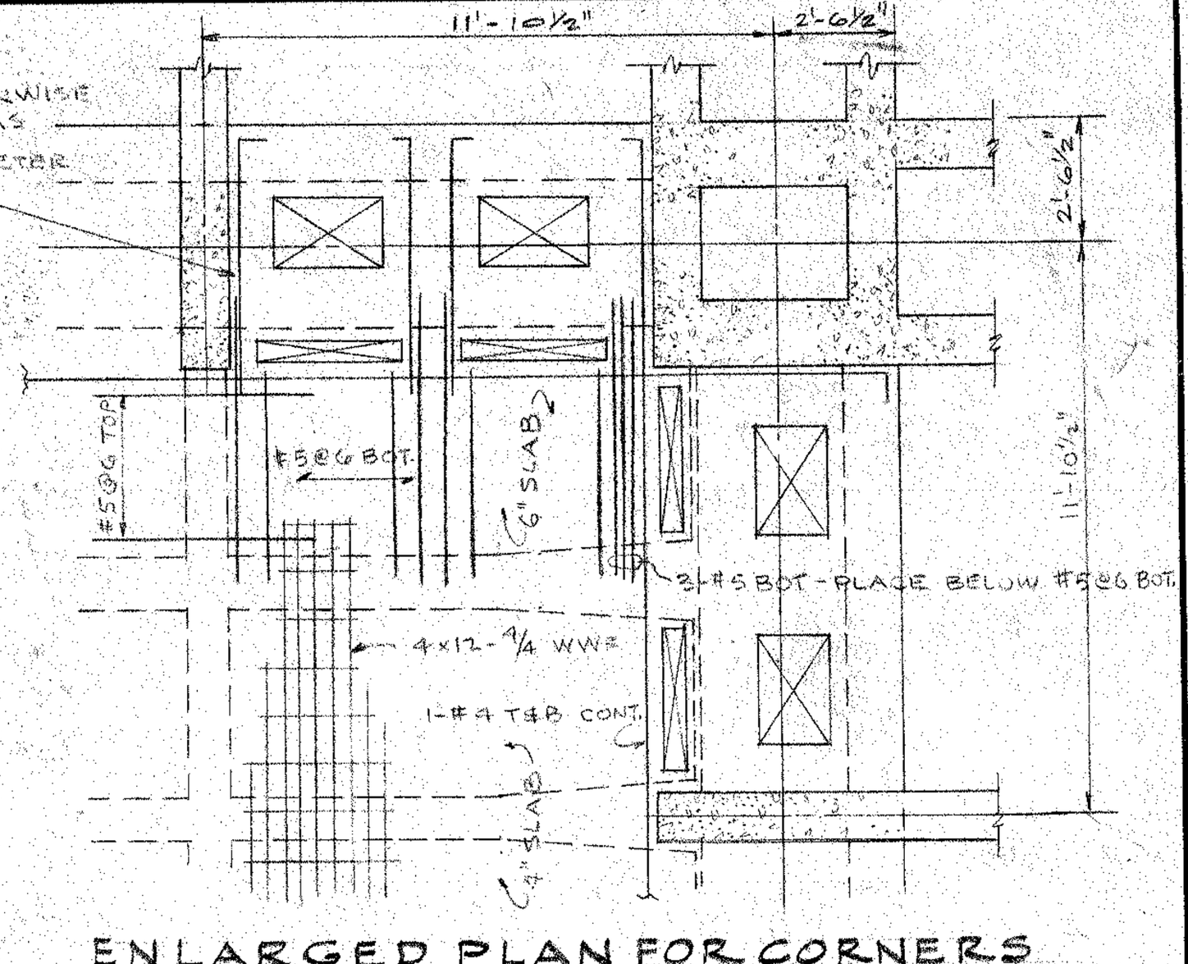
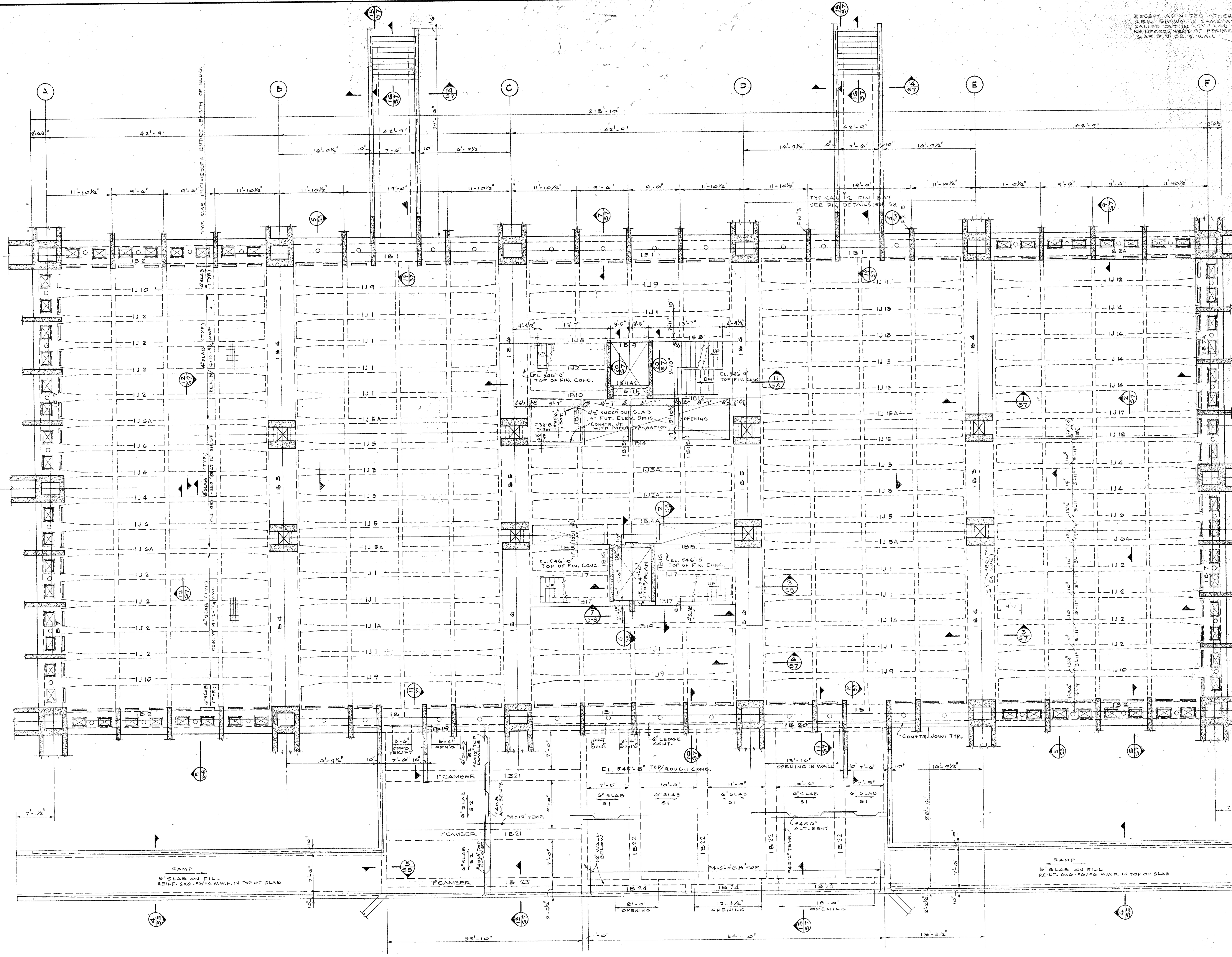
FOUNDATION AND
MISCELLANEOUS DETAILS

JOB NUMBER: 2070E
SCALE: AS NOTED
SHEET NUMBER: S 5
DRAWN: B.A.G.
CHECKED: L.D.M.
APPROVED: J P R
DATE: JULY 6, 1965



ENLARGED PLAN FOR CORNERS
SCALE 3/4" = 1'-0"



FIRST FLOOR FRAMING PLAN

SCALE 1/8" = 1'-0"   EL. 545'-9½" TOP/CONC., EXCEPT AS NOTED

FIRST FLOOR BEAM AND JOIST SCHEDULE

MARK	WIDTH	DEPTH	BOTTOM BARS STRAIGHT	BOTTOM BARS BENT	TOP BARS	STIRRUPS SIZE	STIRRUPS SPACING	REMARKS
1J1	10	22½	1#9	2#11 *	2#9 x 23'-6", 2#7 x 25'-0" } @ ℄s C & D	#3	8 @ 12" EA. END	SEE SECT. 3/S7
1J1A	10	22½	2#10	1#11 *	TOP BARS EXTEND FROM 1B18	#3	8 @ 12" EA. END	#11 BENT UP AT 1B4 ONLY
1J2	10	22½	3#10	2#10 2ND LAYER	2#11 x 23'-6, 2#7 x 25'-0"	#3	INT. SUPT. 9@6", 4@8", 6@12"; EXT. SUPT. 8@12" BEYOND 1B7	TOP BARS OVER ℄'S B & E SEE SECT. 3/S7
1J3	10	26½	3-#9	1-#11 2ND LAYER	1-#11 x 23'-6", 2-#8 x 25'-0"	#3	10" C.C. CONT.	SEE SECT. 12/S7
1J4	10	26½	3-#9	1-#11 2ND LAYER	1-#11 x 14'-0", 2-#8 x 15'-0" } TOP @ ℄s A & F	#3	10" C.C. CONT.	SEE SECT. 12/S7
1J5	12½	22½	1-#11	2-#11 *	2-#11 x 25'-0" } TOP @ ℄s C & D	#3	} 8 @ 12" EA. END	SEE SECT. 12/S7
1J5A	12½	26½	1-#11	2-#11 *		#3		NOTCH IN BOT. FOR 1J5A
1J6	12½	22½	3-#11	1-#11 2ND LAYER	2-#11 x 23'-6", 2-#11 x 25'-0" } TOP @ ℄s B & E	#3	INT. SUPT. 12@8", REST @ 12" C.C.; EXT. SUPT. 12" C.C. BEYOND 1B7	SEE SECT. 12/S7
1J6A	12½	26½	3-#11	1-#11 2ND LAYER		#3		NOTCH IN BOT. FOR 1J6A
1J7	10	22½	2-#7	NONE	NONE		NONE	
1J8	10	22½	2-#8	NONE	ADD 1-#11 x 25'-0" TOP OVER 1B6	#3	EAST END 6" C.C. TO BRIG. JOIST; WEST END 12" C.C. CONT.	BOT. BARS CONTINUOUS WITH 1B8 & 1B9
1J9	13¼	22½	NONE	4-#10 *	ADD 2-#9 x 25'-0" TOP OVER ℄s C & D	#3	7 @ 12" EA. END	
1J10	13¼	22½	4-#9	2-#11 2ND LAYER	ADD 2-#10 x 23'-6", 2-#7 x 25'-0" } @ ℄s OF A & E	#3	INT. SUPT. 9@6", 4@8", 5@12"; EXT. SUPT. 7@12" FROM 1B7	#7 TOP BARS OUTSIDE OF STIRRUPS. BENT BARS LOWER TOP LAYER OVER 1B4
1J11	13¼	22½	NONE	4-#10 *	2-#10 HK. @ FAR SIDE OF 1B4A	#3	7 @ 12" EA. END	HOOK BENT BARS AT FAR EDGE OF 1B4A
1J12	13¼	24	2-#11	3-#11	ADD 4-#9 HOOK @ FAR SIDE OF 1B4A	#3	SAME AS 1J10	2-BENT BARS TO BE 2ND LAYER MIDSPAN. TOP BARS OUTSIDE STIRRUPS. SEE SECT. 1/S7
1J13	10	22½	3-#10	1-#11 2ND LAYER	ADD 2-#11 AT 1B4A AND STAIR OPENING	#3	8 @ 12" EA. END	EXTEND BENT BAR INTO 1J1, HOOK BENT & TOP BARS AT FAR EDGE OF 1B4A OR 1B6 AT STAIR. SEE SECT. 1/S7
1J14	10	24	2-#10	3-#10	SAME AS 1J12	#3	SAME AS 1J2	SAME AS 1J12
1J15	12½	22½	1-#11	2-#11 *	1-#7 x 25'-0", 1-#7 HK @ FAR SIDE OF COL. E	#3	8 @ 12" EA. END	ADD 2-#11 x 23'-6" TOP OVER ℄ D
1J15A	12½	22½	1-#11	2-#11	ADD 2-#7 & 1-#11 TOP. HOOK @ FAR SIDE OF COL., EA. END	#3	8 @ 12" EA. END	HOOK BENT & TOP BARS AT FAR SIDE OF COL. EA. END.
1J17	12½	24	2-#11	3-#11	SAME AS 1J12	#3	SAME AS 1J6	SAME AS 1J12
1J18	12½	33½	2-#11	3-#11	2-#9 ON NORTH SIDE, HK @ FAR SIDE OF COL. E. 2-#9 x 25'-0" SOUTH SIDE IN 8" SLAB	#3s	IN PAIRS @ 12" CONT.	HK 2-BENT BARS AT FAR SIDE OF COL. AT E. EXTEND 1-BENT BAR OVER TOP OF BEAM INTO 1J15
1B1	13	22½	2#10	2-#10 *	ADD 4-#10 x 25'-0" OVER COLS. C, D, B & E	#4	12" C.C. CONT.	WIDTH IS NOMINAL WIDTH OF REINF. BAND. BENT BARS LOWER TOP LAYER OVER SUPT. SEE SECT. 7/S7
1B2	13	22½	4-#8	2-#10 2ND LAYER	ADD 4-#10 HK @ FAR SIDE OF COL. AT A OR F	#4	12" C.C. CONT.	BENT BARS LOWER TOP LAYER OVER SUPT. SEE SECT. 4/S7
1B2A	13	33½	4-#8	2-#10 2ND LAYER	SAME AS 1B2	#4	12" C.C. CONT.	SEE SECT. 7/S7
1B3	61	30	7-#11	NONE	10-#11, 4-#11	#4	12" C.C. CONT.	SEE BENDING DETAIL ON S7
1B3A	61	30	7-#11	NONE	7-#14S, 3-#14S	#4	12" C.C. CONT.	
1B4	61	30	10-#11	2-#11	14-#11 @ ℄s COL. 1 OR 4. SEE BENDING DETAIL ON S7	#4s	12" C.C. CONT. PLUS IN PAIRS 6@8", 4@12" E.E.	SEE SECT. D/S7
1B4A	61	33½	10-#11	2-#11	14-#11 @ ℄ COL. 1	#4	SAME AS 1B4	SEE SECT. 1/S7 & BENDING DETAIL ON S7
1B5	61	30	7-#11	NONE	10-#11, 4-#11	#4	12" C.C. CONT.	SEE BENDING DETAIL ON S7
1B6	61	30	9-#11	2-#11	SAME AS 1B4	#4	12" C.C. CONT. PLUS IN PAIRS 6@8", 4@12" E.E.	SEE SECT. D/S7
1B7	13	22½	4-#8	2-#10 2ND LAYER	ADD 4-#10 x 25'-0" OVER COL. 2.5	#4	12" C.C. CONT.	SEE SECT. 5/S7
1B7A	13	33½	4-#8	2-#10 2ND LAYER		#4	12" C.C. CONT.	SEE SECT. 6/S7
1B8	8	22½	2-#8	NONE	ADD 2-#11 x 25'-0" TOP OVER 1B6	#3	WEST END 6" C.C. TO BRIDG. JOIST; EAST END 12" C.C. CONT.	BOT. BARS CONT. WITH 1J8 & 1B9
1B9	8	22½	2-#8	NONE	ADD 2-#8 x 24'-0"	#3	12" C.C. CONT.	BOT. BARS CONT. WITH 1J8 & 1B8
1B10	20	22½	2-#8	1-#11	TOP BARS FROM 1J1		NONE	BOT. BARS CONT. WITH 1B11 & 1B12
1B11 / 1B11A	8 / 8	22½ / 12	2-#8	NONE	2-#7 CONT. TOP } HK 1B11 BARS AT FAR SIDE OF 1B6, EXTEND TO MIDSPAN 1B10	#3	} ⊓ 12" C.C. CONT.	1B11 BOT BARS CONT. WITH 1B10 & 1B12
1B12	8	22½	2-#8	NONE		#3		BOT. BARS CONT. WITH 1B10 & 1B11
1B13	8	22½	2-#7	NONE	2-#5 x 14'-0"	#3	12" C.C. CONT.	

FIRST FLOOR BEAM AND JOIST SCHEDULE

MARK	WIDTH	DEPTH	BOTTOM BARS STRAIGHT	BOTTOM BARS BENT	TOP BARS	STIRRUPS SIZE	STIRRUPS SPACING	REMARKS
1B14	14½	22½	3-#11	2-#11 *	TOP BARS FROM 1J5	#3	12" C.C. CONT.	
1B14A	11	22½	3-#11	2-#11 * 2ND LAYER	TOP BARS FROM 1J5	#3	12 @ 8", REST @ 12"	
1B15	11 / 9½	22½ / 37	NONE	1-#9 *, 2-#11 *	2-#6	#4 / #3	#4-4 @ 6" FROM COL. C & D; #3 REST @ 12"	SEE SECT. 3/S8
1B16	8	37	2-#8	NONE			SEE SECT. 3/S8	
1B17	19 / 12	22½ / 37	NONE	1-#9 *, 2-#11 *	2-#6		SAME AS 1B15	SEE SECT. 7/S8
1B18	14½	22½	2-#10	2-#11		#3	8@6", 3@8", 4@12" EA. END	
1B19	9/14	60	3-#11		2-#11	#3	2", REST @ 8"	
1B20	9/20	50	8-#11 (2 LAYERS)		2-#11	#5	2", 18 @ 4" EA. END	SEE SECT. 11/S7
1B21	24	30	10#11 (2 LAYERS)		2#11	#4	5", 3@9", 9@12", 4@15"	CAMBER 1"
1B22	24	24	8#11 (2 LAYERS)		2#11	#4	5", 5@10", 7@12"	
1B23	18	30	8#11 (2 LAYERS)		2#11	#4	5", 3@9", 9@12", 4@15"	CAMBER 1"
1B24	12	24	3#11 CONT.		3-#11 CONT	#4	2", 8@4", 4@8"	

*BENT UP ONE END ONLY

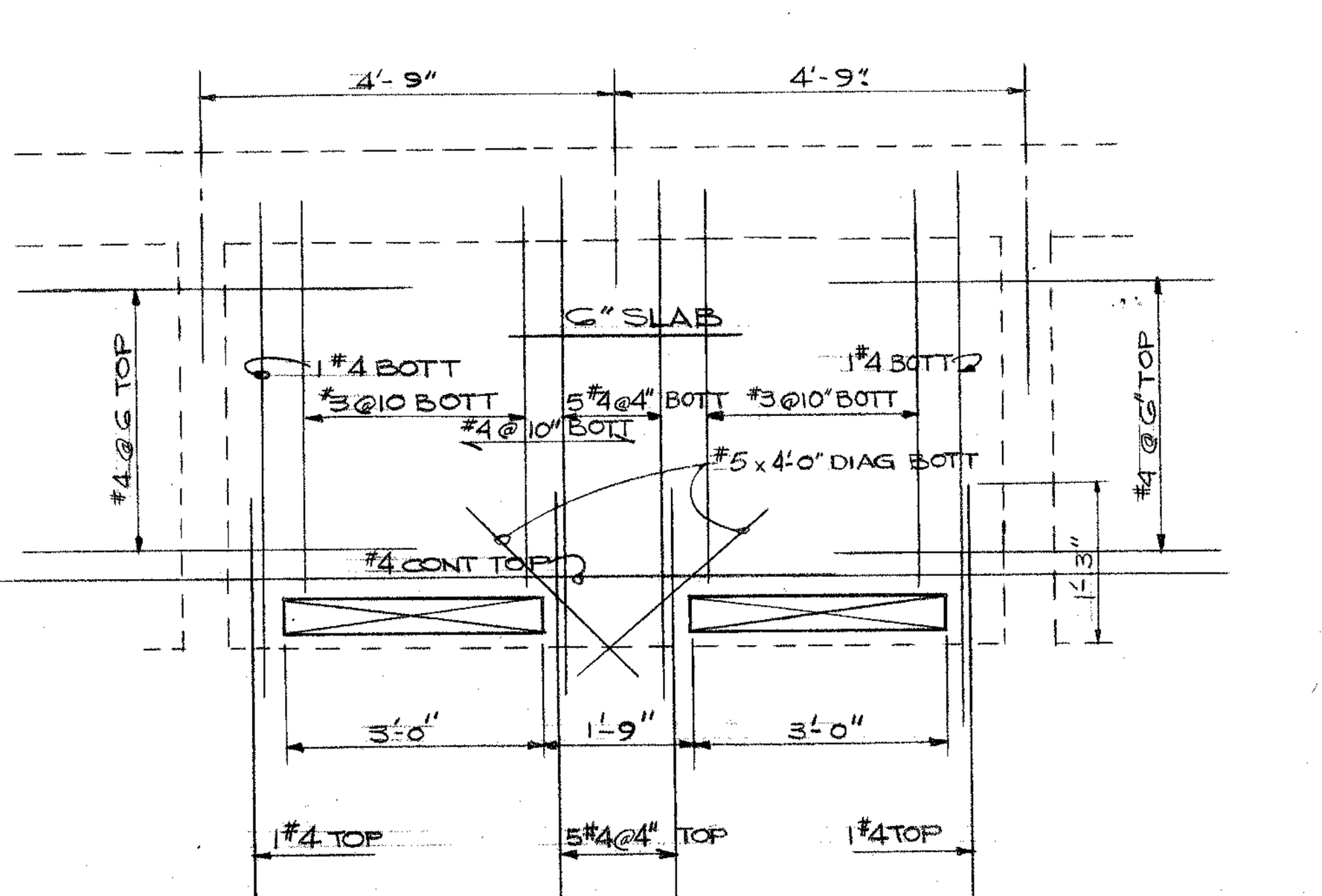
FIRST FLOOR LOADING

PARTITIONS	40 PSF
2½" TOPPING	30
STRUCT SLAB & JOISTS*	108
PIPES & DUCTS	5
SUSPENDED CEILING	10
TOTAL D.L.	193 PSF
LIVE LOAD	100
TOTAL LOAD	293 PSF

*BASED ON 4" SLAB OVER PANS ADDITIONAL LOADS FIGURED WHERE APPROPRIATE

GENERAL NOTES

CONCRETE FOR SLABS & BEAMS TO HAVE 4000 PSI @ 28 DAY STRENGTH.
REINFORCING STEEL FOR BEAMS & SLABS SHALL BE INTERMEDIATE GRADE BILLET STEEL f_s = 20,000 PSI WORKING STRESS.
FIRST FLOOR BRIDGING JOIST UNLESS OTHERWISE SPECIFIED SHALL BE 8" WIDE WITH 2#6 BARS CONTINUOUS TOP & BOTT.
TOP REINF IN WEARING SURFACES (SUCH AS STAIR SLABS) SHALL HAVE 1¼" CONCRETE PROTECTION



TYPICAL REINFORCEMENT OF PERIMETER SLAB @ N.ORS WALL

NO.	DATE	REMARKS

REVISIONS

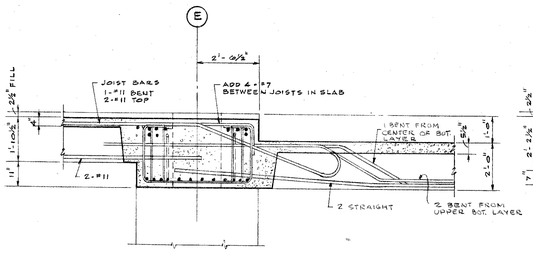
COUNTY BUILDING FOR THE PUBLIC BUILDING COMMISSION
JOLIET · WILL COUNTY · ILLINOIS

KRUEGEL · HEALY · MOORE
ARCHITECTS · ENGINEERS
4 EAST CLINTON STREET · JOLIET, ILLINOIS

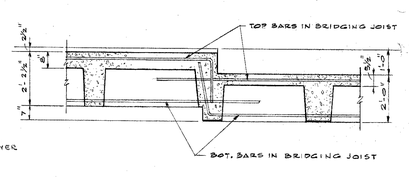
C. F. MURPHY ASSOCIATES
ARCHITECTS · ENGINEERS
224 SOUTH MICHIGAN AVENUE · CHICAGO 4, ILLINOIS

FIRST FLOOR
FRAMING PLAN & DETAILS

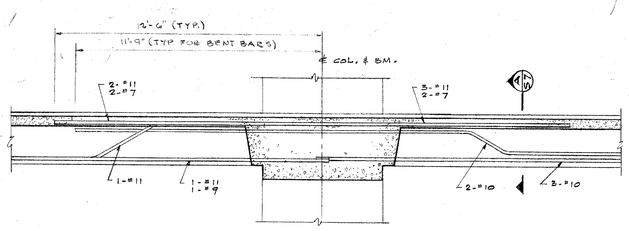
JOB NUMBER: 2070E
SCALE: AS NOTED
SHEET NUMBER: S 6
DRAWN: W.H. CHECKED: L.D.M. APPROVED: JPR DATE: JULY 6, 1965



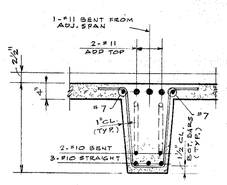
SECTION (1/S7)
SCALE 3/8"=1'-0"



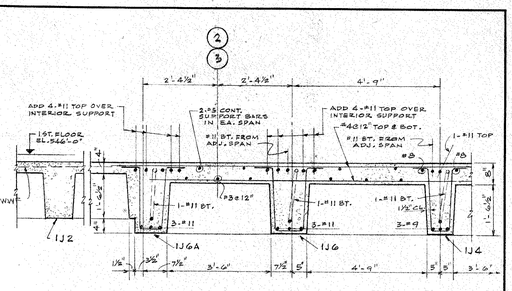
SECTION (2/S7)
SCALE 3/8"=1'-0"



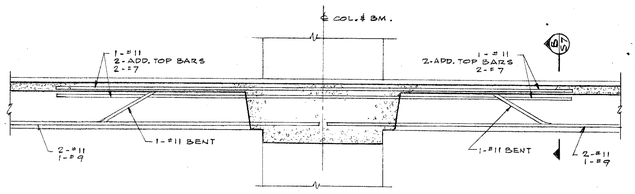
SECTION (3/S7)
SCALE 3/8"=1'-0"
TYPICAL END SPAN JOIST



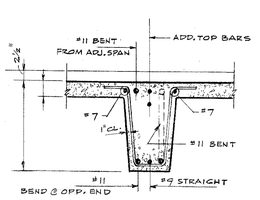
SECTION (A/S7)
SCALE ¾"=1'-0"



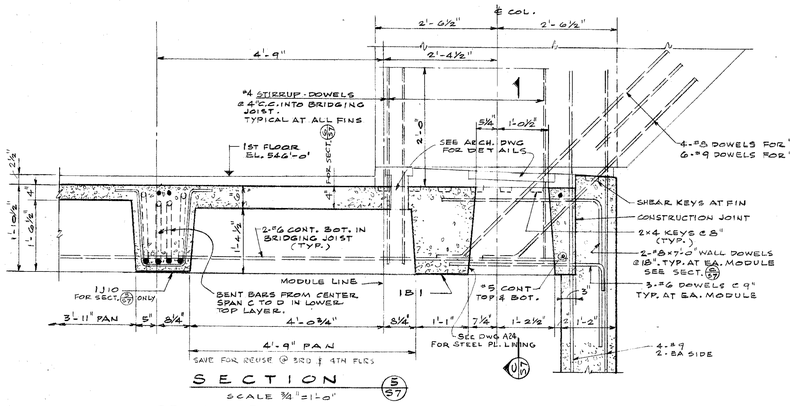
SECTION (12/S7)
SCALE ½"=1'-0"



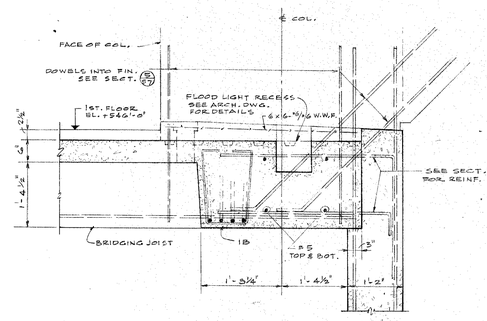
SECTION (4/S7)
SCALE 3/8"=1'-0"
TYPICAL INTERIOR SPAN JOIST



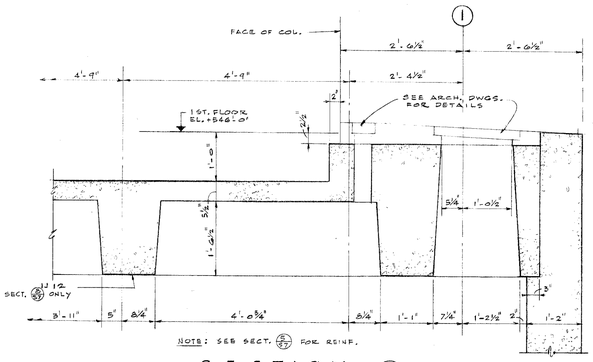
SECTION (B/S7)
SCALE ¾"=1'-0"



SECTION (5/S7)
SCALE ¾"=1'-0"
SECTION (6/S7) SIMILAR EXCEPT AS NOTED

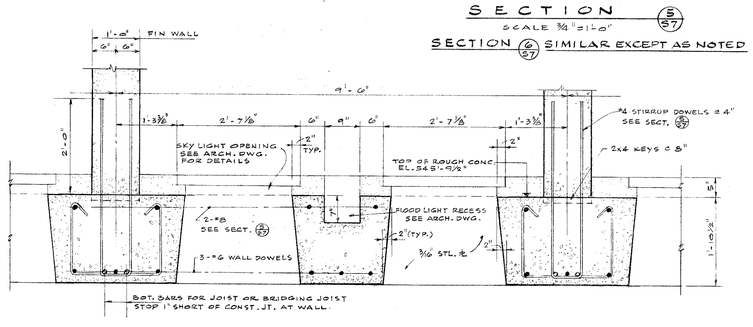


SECTION (7/S7)
SCALE ¾"=1'-0"

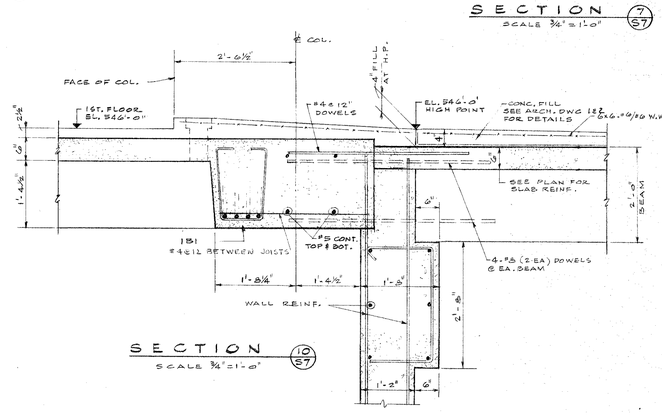


NOTE: SEE SECT. FOR REINF.

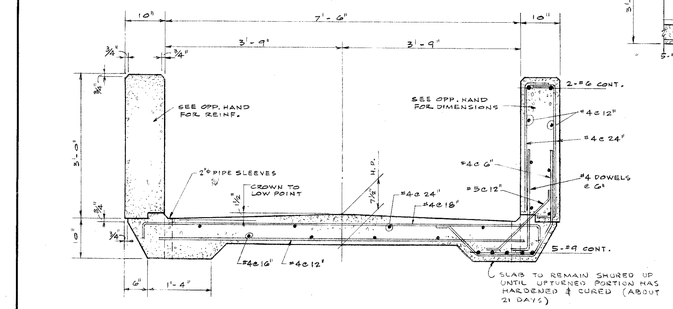
SECTION (9/S7)
SCALE ¾"=1'-0"
SECTION (8/S7) SIMILAR EXCEPT AS NOTED



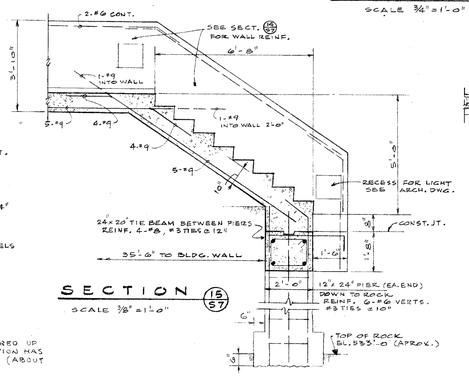
SECTION (C/S7)
SCALE ¾"=1'-0"



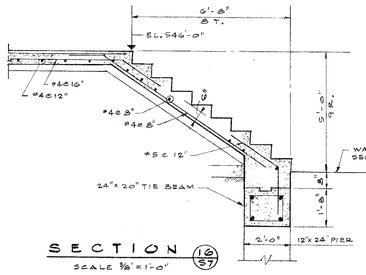
SECTION (10/S7)
SCALE ¾"=1'-0"



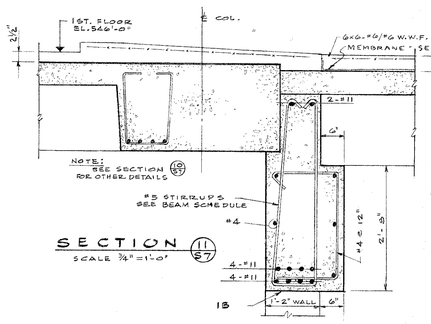
SECTION (14/S7)
SCALE 3/8"=1'-0"



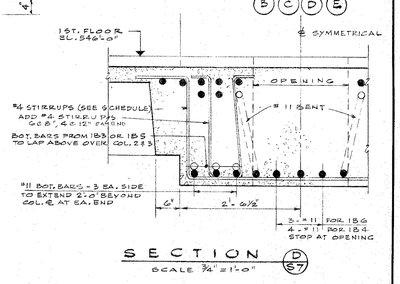
SECTION (15/S7)
SCALE 3/8"=1'-0"



SECTION (16/S7)
SCALE 3/8"=1'-0"



SECTION (11/S7)
SCALE ¾"=1'-0"



SECTION (D/S7)
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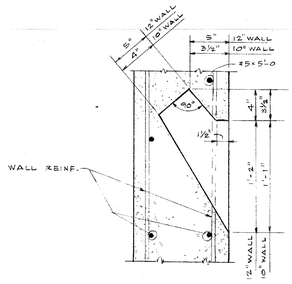
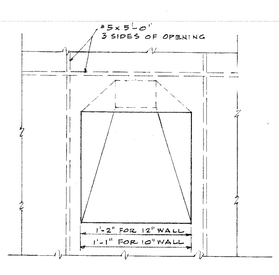
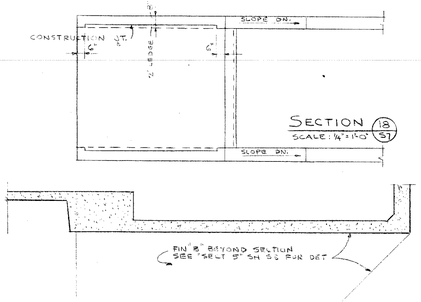


SECTION

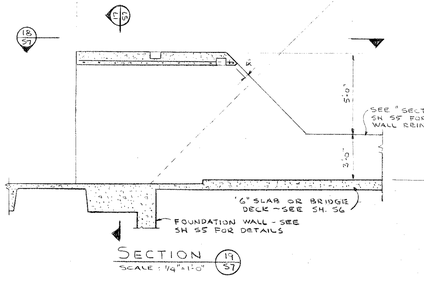


ELEVATION

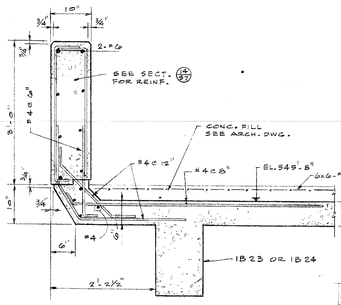
DETAILS — WALL RECESS FOR LIGHT
SCALE 1½"=1'-0"



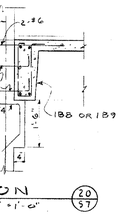
SECTION (18/S7)
SCALE ¼"=1'-0"



SECTION (19/S7)
SCALE: ¼"=1'-0"



SECTION (13/S7)
SCALE ¾"=1'-0"



SECTION (20/S7)
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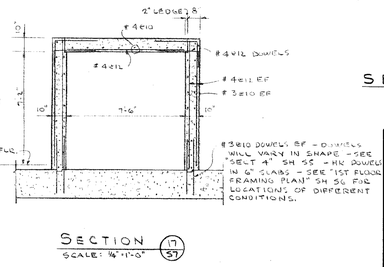
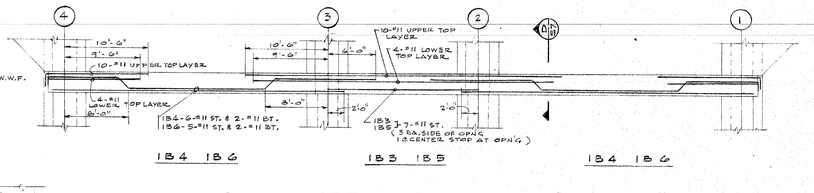


SECTION (17/S7)
SCALE: ¾"=1'-0"



REINF. DETAIL FOR BEAMS 1B4, 1B6, 1B3 & 1B5
SCALE 1/8"=1'-0"

NO.	DATE	REMARKS
		REVISIONS

COUNTY BUILDING
FOR THE
PUBLIC BUILDING COMMISSION
JOLIET · WILL COUNTY · ILLINOIS

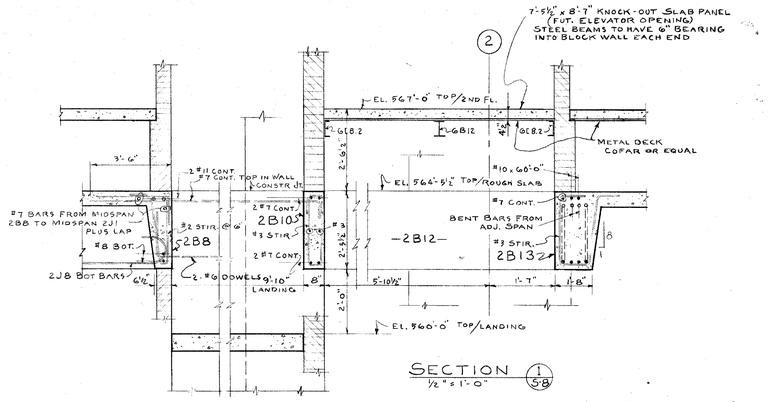
KRUEGEL · HEALY · MOORE
ARCHITECTS · ENGINEERS
4 EAST CLINTON STREET · JOLIET, ILLINOIS

C. F. MURPHY ASSOCIATES
ARCHITECTS · ENGINEERS
224 SOUTH MICHIGAN AVENUE · CHICAGO 4, ILLINOIS

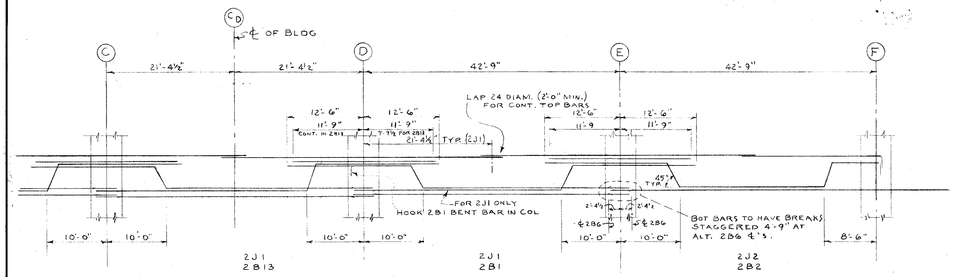
FIRST FLOOR DETAILS

DRAWN:	CHECKED:	APPROVED:
W.H.	L.D.M.	J.P.R.

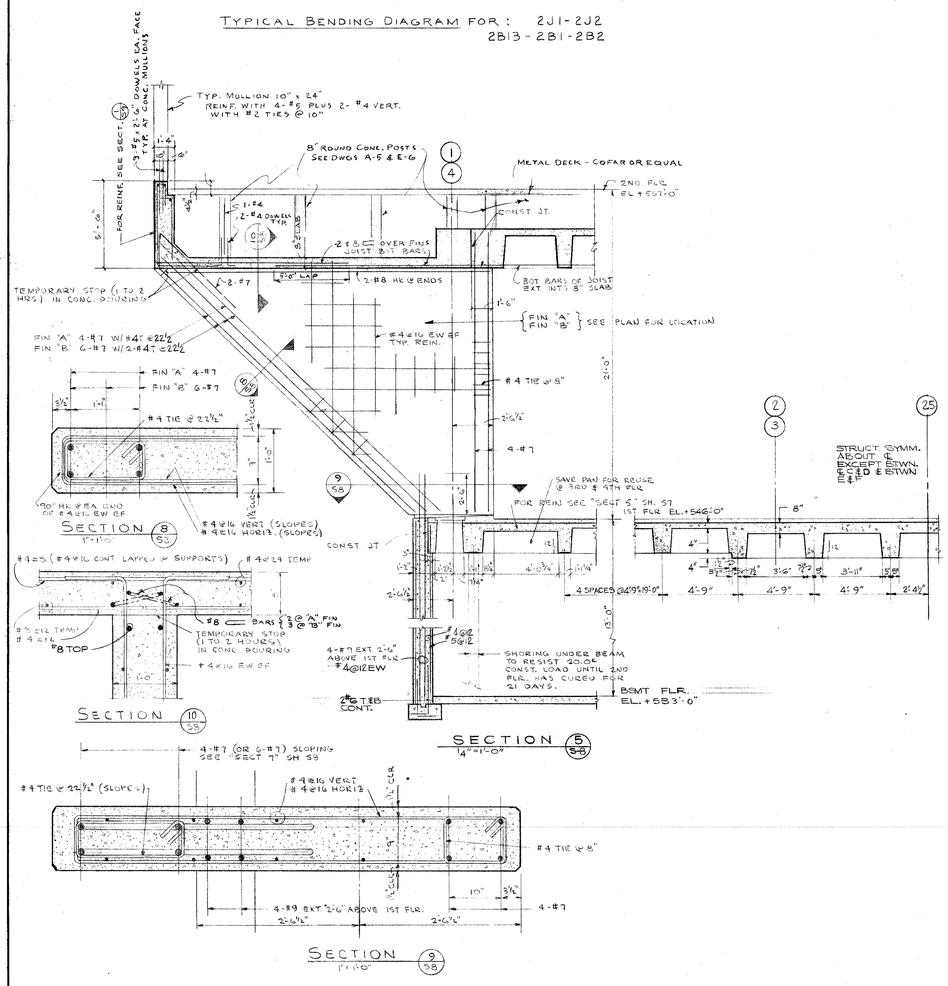
JOB NUMBER 2070E
SCALE: AS NOTED
DATE: JULY 6, 1965
SHEET NUMBER S 7



SECTION 1/58
½" = 1'-0"



TYPICAL BENDING DIAGRAM FOR: 2J1-2J2
2B13 - 2B1 - 2B2

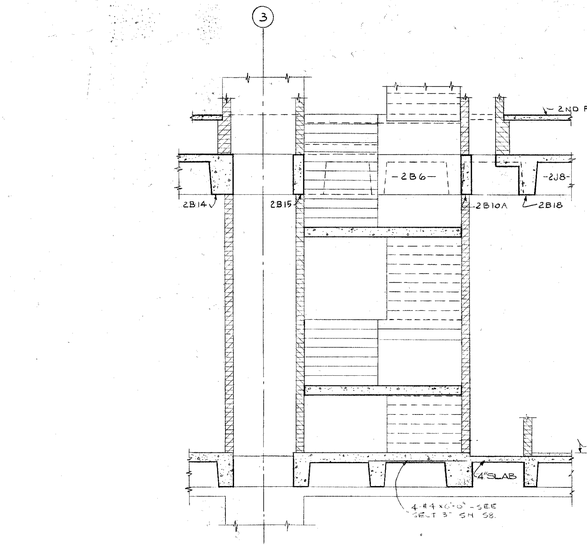


SECTION 8/58
1" = 1'-0"

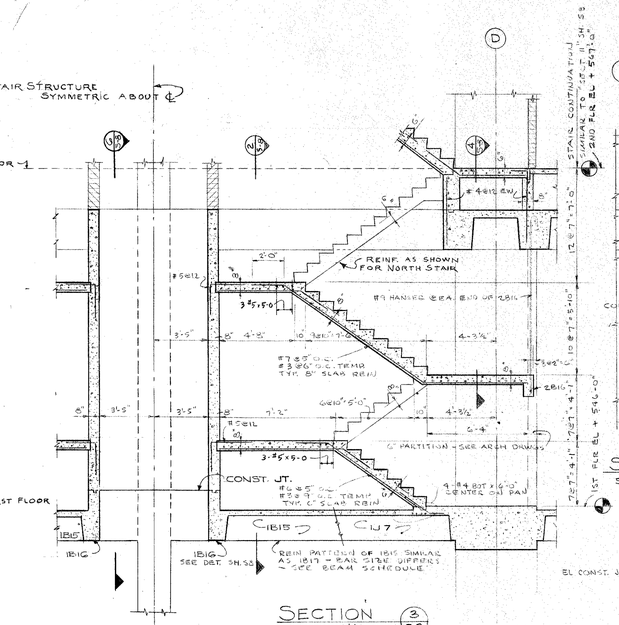
SECTION 10/58

SECTION 5/58
¼" = 1'-0"

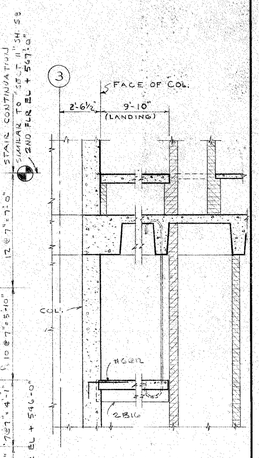
SECTION 9/58
1" = 1'-0"

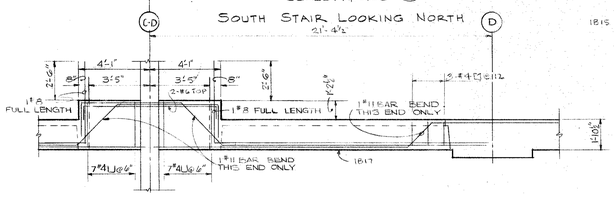


SECTION 2/58
SCALE: ½" = 1'-0"
SOUTH STAIR LOOKING EAST

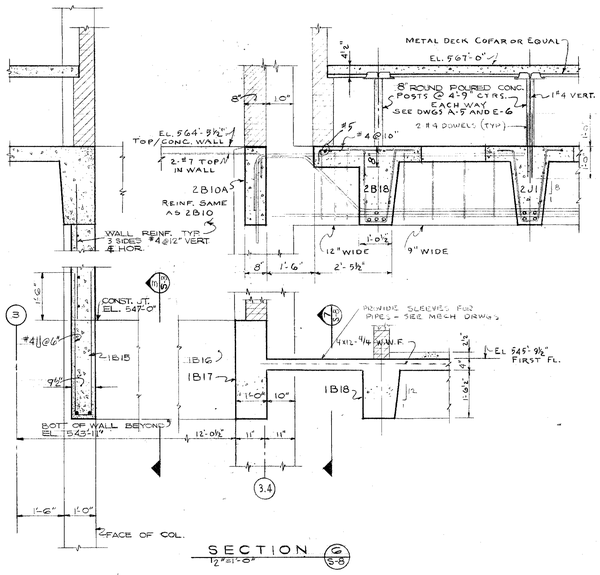


SECTION 3/58
SCALE: ¼" = 1'-0"
SOUTH STAIR LOOKING NORTH

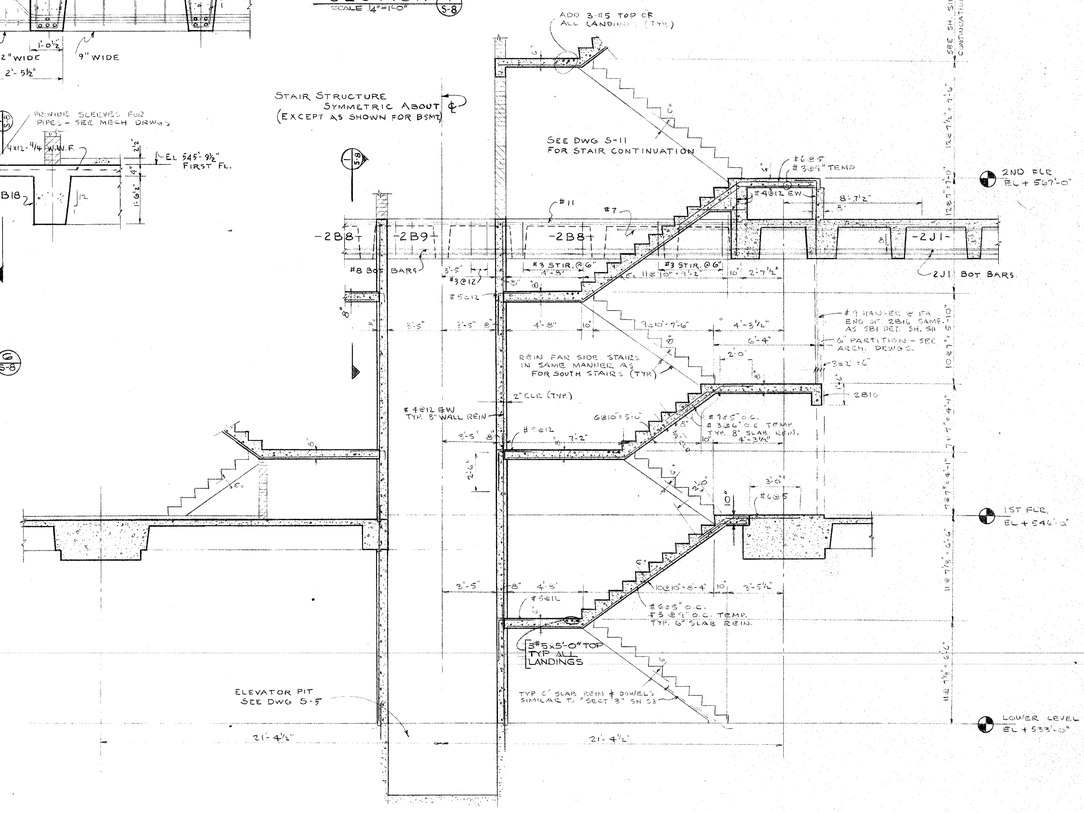




SECTION 7/58
SCALE ¼"=1'-0"



SECTION 6/58
½" = 1'-0"



SECTION 11/58
SCALE ¼" = 1'-0
NORTH STAIR LOOKING NORTH

NO.	DATE	REMARKS
		REVISIONS

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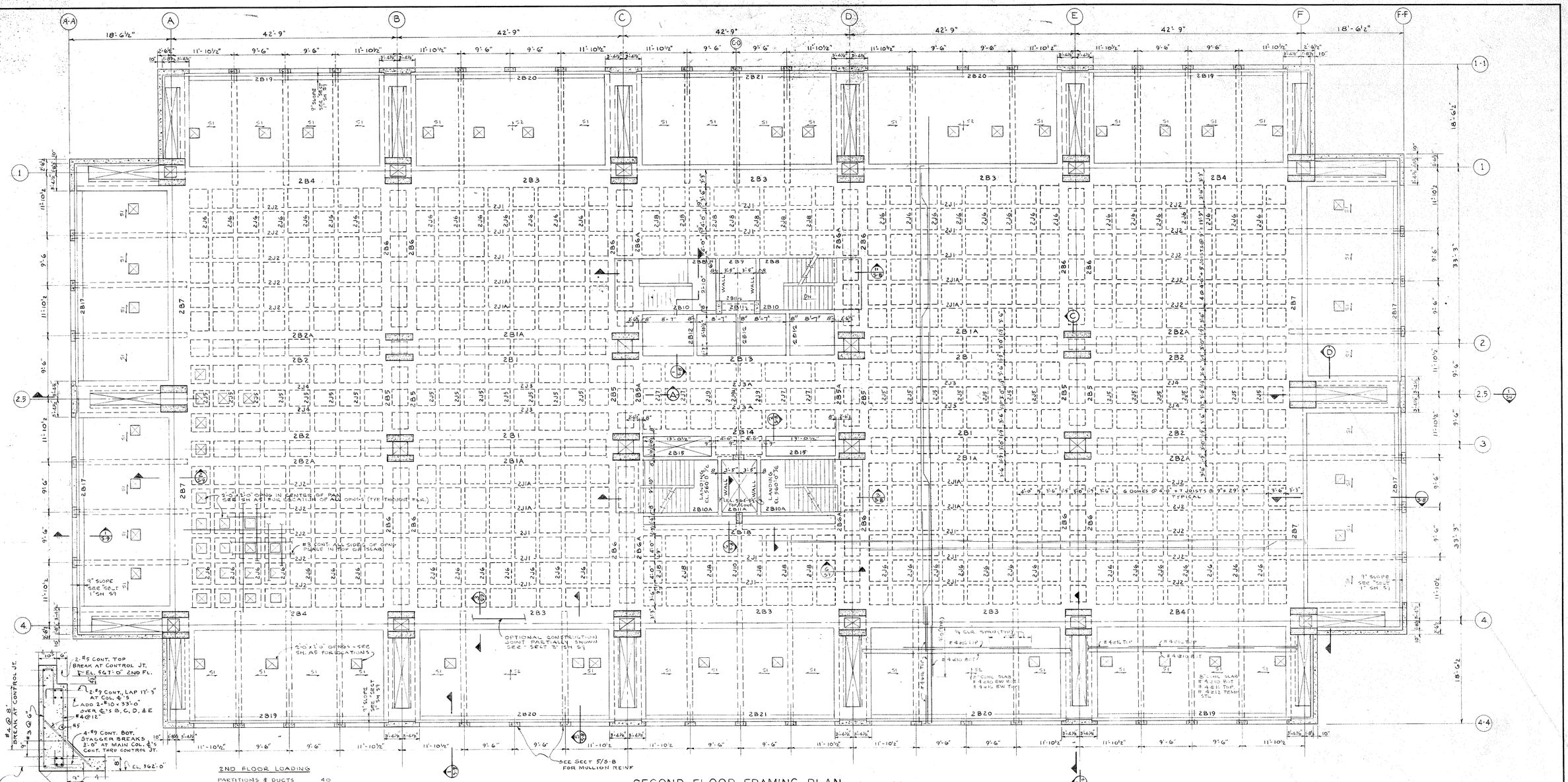
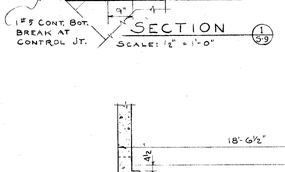
C. F. MURPHY ASSOCIATES
ARCHITECTS · ENGINEERS
224 SOUTH MICHIGAN AVENUE · CHICAGO 4, ILLINOIS

FIRST & SECOND FLOOR DETAILS

JOB NUMBER 2070E
SCALE: AS NOTED
SHEET NUMBER S 8
DRAWN: LDM
CHECKED: LDM
APPROVED: J.P.Q.
DATE: JULY 6, 1965





SECTION (1/S-9)
SCALE: ½" = 1'-0"

2ND FLOOR LOADING

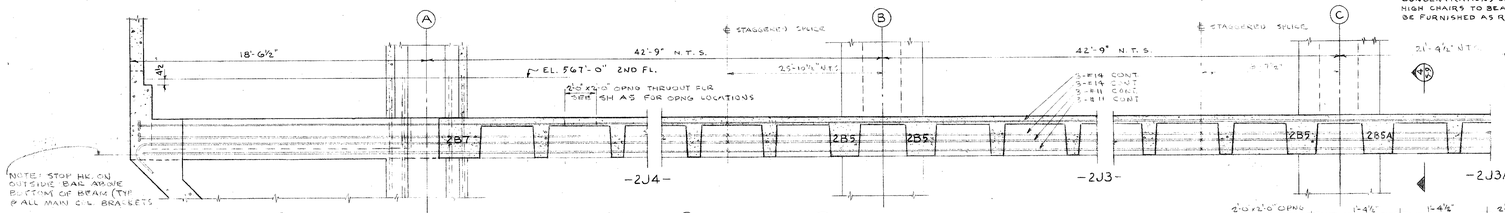
PARTITIONS & DUCTS	40
GRANOLI SLAB & POSTS	60
STRUCTURAL SLABS	175
LL	80
	355 #/SQ FT

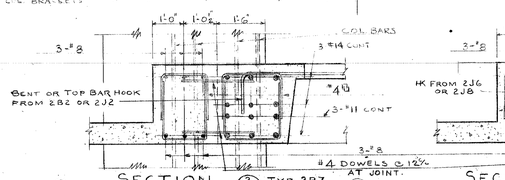
SECOND FLOOR FRAMING PLAN

SCALE: 1/8" = 1'-0" EL T/ROUGH CONC +564'-5½"

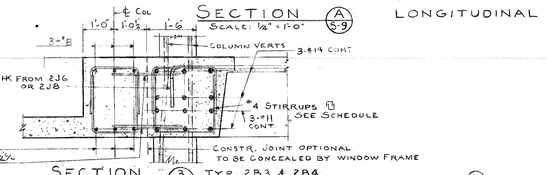
NOTES:

1. FOR CONSTRUCTION JOINTS IN 2ND FLOOR SEE SECTIONS 3/S-9, 5/S-9. JOINTS ON LINES 2 AND 2.5 ARE SHOWN ON PLAN.
2. ACCESSORIES (SEE SPEC'S) SHALL BE SUFFICIENT TO SUPPORT TOP STEEL WITHOUT EXCESSIVE WEIGHT CONCENTRATIONS ON DOME FORMS. ADDITIONAL HIGH CHAIRS TO BEAM AND JOIST SOFFIT SHALL BE FURNISHED AS REQUIRED.

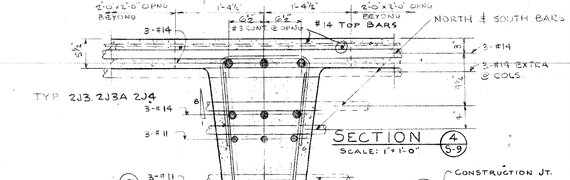




SECTION (2/S-9) TYP. 2B7
SCALE ½" = 1'-0"

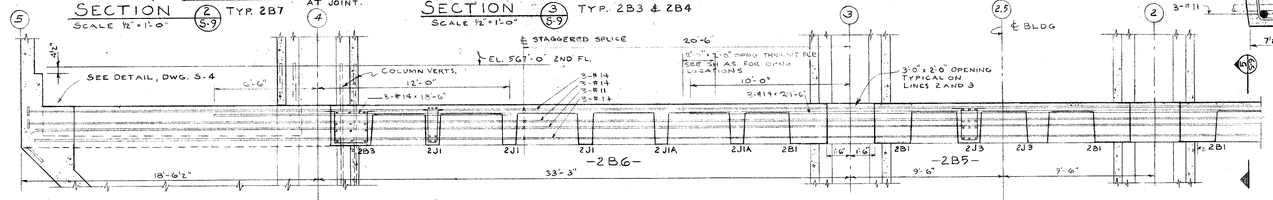


SECTION (3/S-9) TYP. 2B3 & 2B4
SCALE ½" = 1'-0"

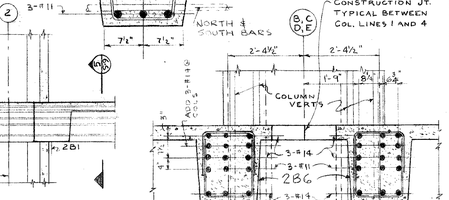


TYP 2J3, 2J3A 2J4

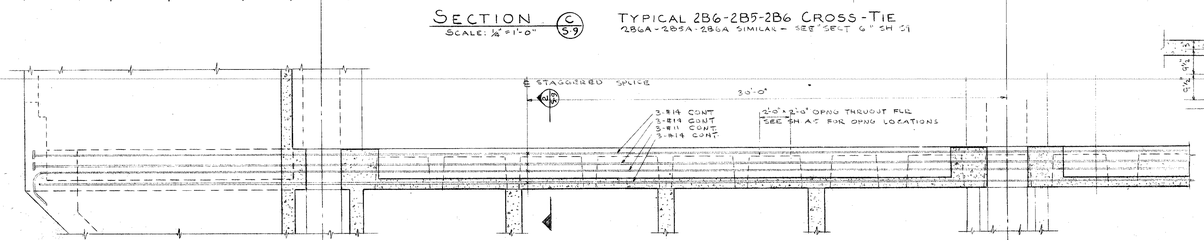
SECTION (4/S-9)
SCALE: 1" = 1'-0"



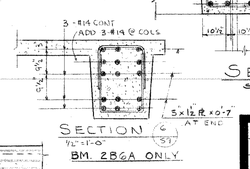
SECTION (C/S-9) TYPICAL 2B6-2B5-2B6 CROSS-TIE
SCALE: ½" = 1'-0" 2B6A-2B5A-2B6A SIMILAR - SEE SECT 6 SH S1



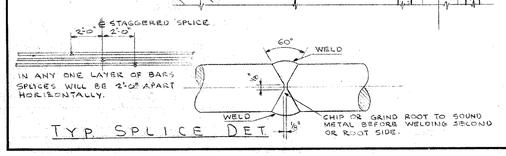
SECTION (5/S-9)
SCALE: ½" = 1'-0"



SECTION (D/S-9) TYPICAL 2B7 CROSS-TIE
SCALE: ½" = 1'-0" (REIN 2B3 & 2B4 IN A SIMILAR MANNER)



SECTION (6/S-9)
½" = 1'-0"
BM. 2B6A ONLY



TYP. SPLICE DET.

SECOND FLOOR BEAM AND JOIST SCHEDULE

MARK	WIDTH	DEPTH	BOTTOM BARS STRAIGHT	BOTTOM BARS BENT	TOP BARS	STIRRUPS	REMARKS
2J1	9	29½	2-#9	2-#9 2ND LAYER	ADD 2-#8 x 13'-6" TOP AT ℄'S B & D	3-#3@9", EA END	SEE REINF. DIAGRAM ON DWG S-8. BOT BARS TO HAVE STAGGERED BREAKS AT CENTERS OF ALTERNATE BEAMS B&C.
2J1A	9		2-#9	2-#9 2ND LAYER	2-#7 CONT LAP AT MIDSPAN	DO	
2J2	9		2-#10	2-#10 2ND LAYER, BEND UP AT 2B7 ONLY	DO	DO	
2J3	15						SEE "SECT A" SECT 4" SH. S-9 FOR ROW. & DETAILS
2J3A	15						
2J4	15						
2J5	9		2-#7	NONE	2-#6 CONT. TOP LAP AT MIDSPAN 2J6, 2J8 IN 2B3	2-#3@2'-4½" EA END	STIRRUPS EA END CENTERED ON PAN SPACE
2J6	9		2-#9	2-#8 2ND LAYER		4-#3@2'-4½" EA END	BENT BARS TO LAP AT MIDSPAN 2J5 STIRRUPS IN PAIRS CENTERED ON PAN SPACE
2J7	9		2-#7	NONE	NONE	SAME AS 2J5	
2J8	9		2-#7	NONE	2-#5x40 TOP @2B18	SAME AS 2J5	EXTEND BOT. BARS 6'-0 PAST ℄ 14-4 SEE SEC. 1/S-8
2J9	9		2-#7	NONE		2-#3@2'-4½" EA END	ADD 2-#7 x 9'-6 TOP, HK AT 2B15 OR COL.
2J9A	9		2-#7	NONE		2-#3@2'-4½" EA END	
2J10	9/12		NONE	4-#11 2 LAYERS		S. END -10 @4½", N. END - 3 @4½", 4@12	2 BARS BENT UP AT S. END, 4 @ N. END ADD 2-#7 TOP AT N. END, SEE SEC. B, DWG S8
2B1	21	29½	2-#9	2-#9 ONE END BENT	2-#7 CONT. LAP 24" @ MIDSPAN	3-#4@12"	SEE BENDING DETAIL ON S-8
2B1A	21		3-#10	3-#10	3-#10 TOP FROM MIDSPN. TO EDGE OPNG.	3-#4@12"	HK BT. BAR AT FAR SIDE OF COL @ ℄ C OR D
2B2	21		2-#11	2-#11 BOTH ENDS BT.	2-#7 CONT. LAP 24" @ MIDSPAN	3-#4@12"	ADD 2-#9 x 21'-6 TOP AT ℄'S D & E SEE BENDING DETAIL ON S-8
2B2A	21		3-#10	3-#10	1-#10 CONT. LAP 24D @ MIDSPAN	6-#4@6", 3@12"	ADD 5-#10 x 28'-6 TOP AT ℄'S B & E
2B3	51					SAME AS 2B7	SEE "SECT 3" & "SECT D" SH. S1
2B4	51					SAME AS 2B7	
2B5 2B5A	21					1-#4 EA. END	SEE "SECT 5", "SECT 6" & "SECT C" SH. S1
2B6 2B6A	21					6-#4@6, 3@12	
2B7	51					#4 IN PAIRS @ 24"	SEE "SECT 2" & "SECT D" SH. S1
2B8	6½		2-#8 2 LAYERS	NONE	2-#11 (FROM 2B9)	9-#2@6" EA END	ADD 2-#7 TOP FROM MIDSPAN 2B8 TO MDSPN. ADJACENT 2B1A PLUS LAP. SEE SEC. 1/S-8
2B9	6½		2-#8 2 LAYERS	NONE	2-#11 x 60'-0"	#3@12", CONT.	BOT. BARS CONT. THRU 2B8, WITH ENDS STAGGERED AT ALT. BEAMS 2B6
2B10 2B10A	8		2-#7	NONE	2-#7 CONT.	#3 TIES @16" CONT. SEE SECT. 1, DWG. S-8	BREAK #7 BOT BARS AT ALT. CROSS WALLS ONE BOT BAR TO RUN CONT. THRU WALL SUP.
2B11 2B11A	8	29½	2-#7	NONE	2-#7 CONT.		2B11 BOT BARS CONT. WITH 2B10
2B12	8	20	2-#8	NONE	2-#6		TOP BARS TO HAVE 90° HK AT 2B10, EXTEND TO ℄ OF 2J3A
2B13	20	29½	SEE SECT. 1, DWG. S-8 & S-9	2-#7 CONT. 2-#10 x 60'-0"	2-#7 TOP, LAP AT MIDSPAN 2-#10 TOP, CENTERED ON BEAM	8-#3@12", EA. END	
2B14	16½	29½	REINF. SAME AS 2B13				
2B15	8	29½	SAME AS 2B10				
2B16	8	18	SEE DETAIL ON DWG. No 11 FOR SB1				LANDING BEAM SUPPORTED FROM 2B6 ABOVE. SEE SECTION 3/S-8
2B17	16	55½	SEE SECTION 1/S-9				
2B18	12	29½	2-#9	2-#9 2ND LAYER	2-#7 CONT. TOP LAP AT MIDSPAN	#3@12" CONT.	LAP #7 TOP 10'-0" AT MIDSPAN (OVER 2J10)
2B19	16	55½	SEE SECTION 1/S-9				
2B20	16	55½					
2B21	16	55½					

NO.	DATE	REMARKS
		REVISIONS

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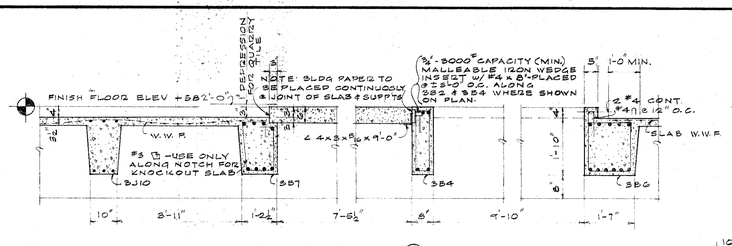
224 SOUTH MICHIGAN AVENUE · CHICAGO 4, ILLINOIS

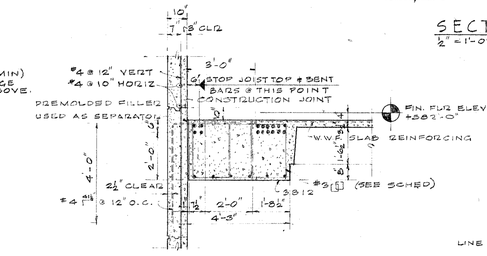
SECOND FLOOR FRAMING PLAN & DETAILS

DRAWN:	CHECKED:	APPROVED:
G.B.B	A.M.B.	J.P.R.

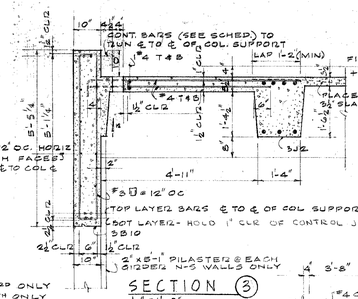
JOB NUMBER 2070E
SCALE: AS NOTED
DATE: JULY 6, 1965
SHEET NUMBER S 9



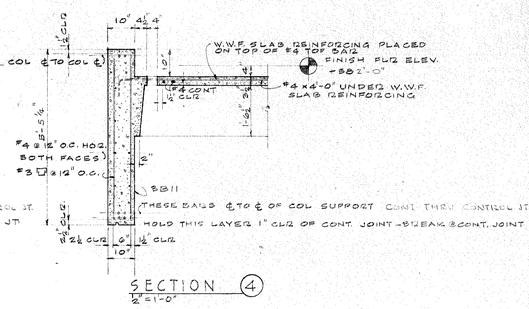
SECTION (1)
½"=1'-0"



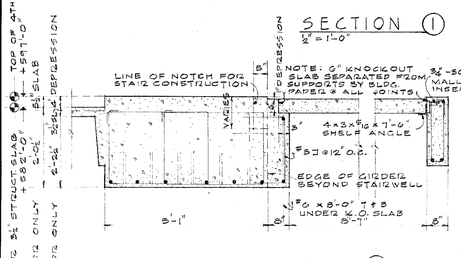
SECTION (2)
½"=1'-0"



SECTION (3)
½"=1'-0"



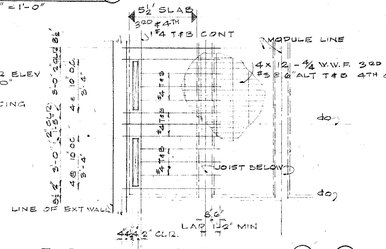
SECTION (4)
½"=1'-0"



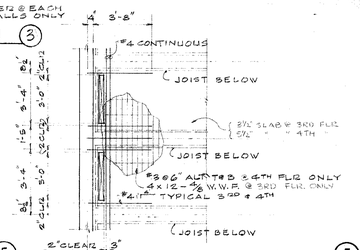
SECTION (5)
½"=1'-0"

SECTION (5A) SIMILAR EXCEPT AS NOTED

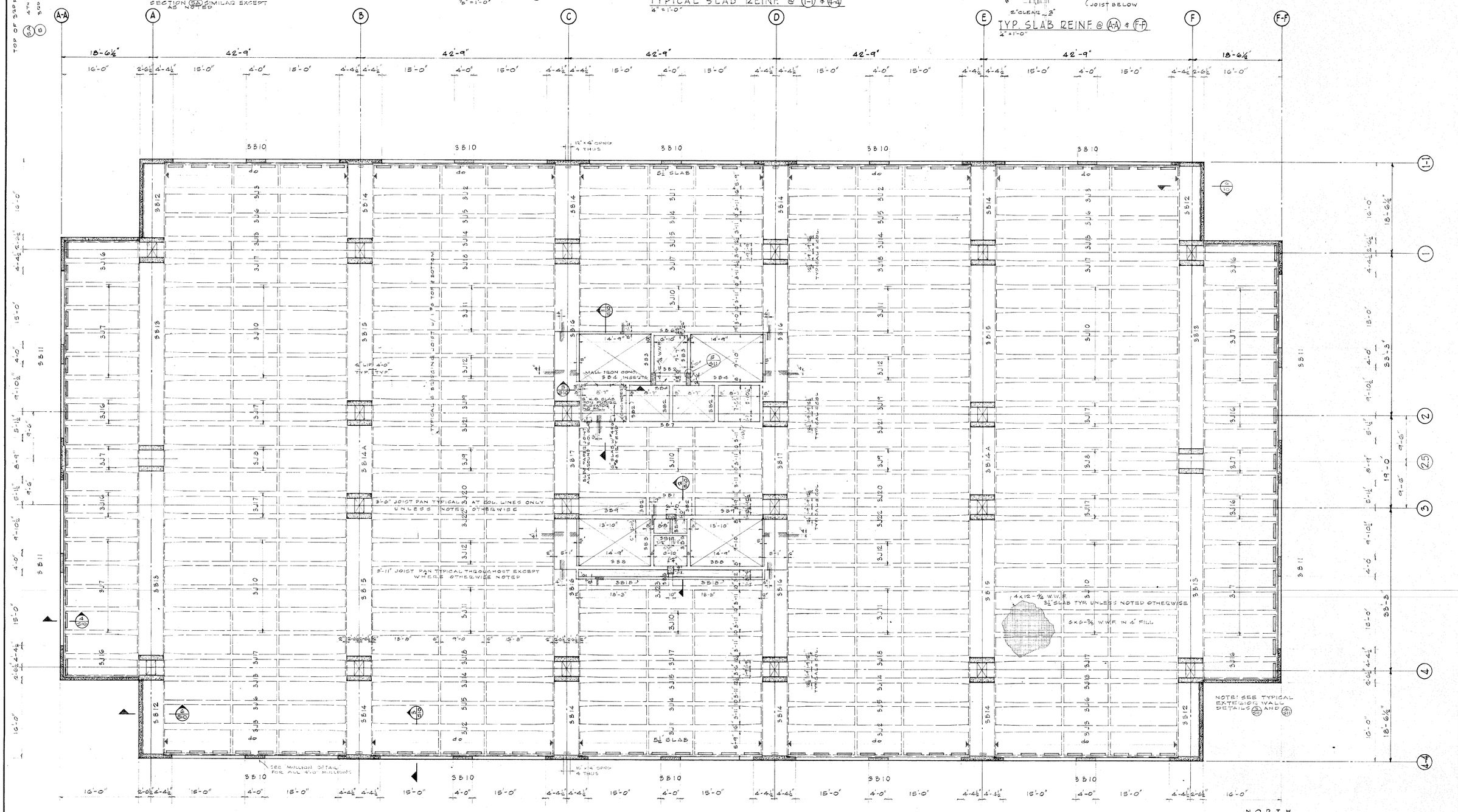
SECTION (6)
⅜"=1'-0"

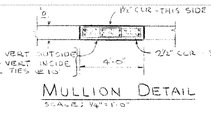


TYPICAL SLAB REINF. @ (1-1) & (4-4)
¼"=1'-0"



TYP. SLAB REINF. @ (A-A) & (F-F)
¼"=1'-0"





MULLION DETAIL
SCALE: ¼"=1'-0"

3RD FLOOR FRAMING PLAN

SCALE: ⅛"=1'-0" ELEVATION +582'-0"

SEE SH S11 FOR GENERAL NOTES & BEAM SCHEDULE

NOTE: FOR LOCATIONS OF PIPE SLEEVES THROUGH BEAMS & COLUMNS SEE PLUMBING, ELECTRICAL & MECHANICAL SHEETS.

NORTH

FLOOR DESIGN LOADS

DEAD LOAD		
JOIST WT + 3½" SL	69 psf	89 psf
4" FILL	37	37
PIPES & DUCTS	5	5
PARTITIONS	52	—
SUSPENDED CLG	10	10
LIVE LOAD	80 (OFFICES)	150 (VAULTS)
TOTAL FLR LOAD	273 psf	291 psf

NO.	DATE	REMARKS
		REVISIONS

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THIRD FLOOR FRAMING PLAN & DETAILS

JOB NUMBER: 2070E
SCALE: AS NOTED
SHEET NUMBER: S10

DRAWN: L.B.A.G. | CHECKED: L.D.M. | APPROVED: J.P.R. | DATE: JULY 6, 1965

3RD FLOOR BEAM SCHEDULE

MARK	SIZE W	SIZE D	REINFORCING BOT	REINFORCING BENT	REINFORCING TOP	STIRRUPS SIZE	STIRRUPS TYPE	STIRRUPS SPACING	REMARKS
3B1	11	22	3#10 BOT LAY	3#9 TOP LAY	2#10 CONT 2#10 E.E.	#3		4,2@4,4@6, BAL@8	4#10 TOP IN 2 LAY. @ SUPPT. EXT 1#10 BOT 5'-6" BEYOND COL ℄
3B2	8	12	2#8	—	2#6 F.L.	#3		10" FULL LENGTH	BEND DOWN CONTINUOUS BARS INTO SUPT. BEAMS
3B3	8	26	2#9	—	2#7 F.L.	#3		4,5@4,4@6,BAL@10	do
3B4	8	26	2#9	—	2#7 CONT	#3		4@6 BAL@10	CONT BARS IN 2 LAY @ COL SUPPT'S. BETWEEN Ⓒ & Ⓓ
3B5	10	22	2#8	—	2#6 F.L.	#3		10" FULL LENGTH	
3B6	19/23	22	3#11 3#10	—	2#10 CONT	#3		4,2@4,4@6, BAL@8	EXTEND 1#11 BOTTOM BOTH ENDS 5'-6" PAST COL ℄
3B7	14½	22	4#10	—	4#9 CONT.	#3		4,5@4,4@6 BAL@8	4#9 CONT TOP LAYER @ SUPP'T 4#10 BOT RUN 6" PAST COL ℄
3B8	8	26	2#9	—	2#7 CONT.	#3		4,2@4,4@6, BAL@8	2#7 CONT IN 2 LAYERS @ SUPP'T BEND DN. CONT BARS @ GIRDERS
3B9	8	26	2#9	—	1#10 CONT	#3		4,2@4,4@6, BAL@8	#10 CONT. IN 2 LAYERS OVER COL. SUPPORT
3B10	10	65¼	2#7 TOP LAY 2#6 BOT LAY	—	2#6 CONT	#3		12" FULL LENGTH	SEE DETAIL (3/S10)
3B11	10	65¼	2#9 TOP LAY 2#7 BOT LAY	—	2#7 CONT	#3		12" FULL LENGTH	SEE DETAIL (4/S10)
3B12	50	30	6#9	—	4#11 CONT 4#11 @ ④ & ②	#3		6@6, BAL@12"	@ COL LINES ④ & ① NOTE; 2 LAYERS EXT 6#9 BOT 8-0 PAST COL ℄ INTO 3B13 PLACE 2 LAY. @ 6 BARS ON INTER.
3B13	61	30	10#10	8#11	8#11 TOTAL @ ③ ONLY	#3		4,7@4,6@5,3@8,BAL@12	SIDE OF GIRDER OPNG REMAINDER ON OTHER SIDE. EXTEND 6#10 TOT BOT 6-0 PAST COL ℄ INTO ADJ 3B13
3B14	61	30	5#9	—	4#10 CONT	#3		6@6, BAL@12	EXTEND CONT BARS 8'-6" INTO ADJ. SPAN, 4#10 BOT LAY @ SUPPT
3B15	61	30	6#11	6#10	10#10 @ ④ & ① 5#9 @ ② & ③	#3		4,4@4,8@6,3@8,BAL@12	TOP BARS IN TOP LAY. @ SUPPORT EXTEND 4#11 BOT 7'-0 PAST COL ℄ INTO EXTERIOR 3B14
3B16	61	30	6#11	6#11	8#9 @ ① & ④ 2#9 @ ② & ③	#3		3,7@3,9@4,4@6,3@8,BAL@12	2 LAYERS OVER SUPPORTS EXT 3#11 BOT 7'-0" PAST COL ℄ INTO EXT 3B14
3B17	61	30	5#9	—	6#10 CONT	#3		6@6, BAL@12	2 LAYERS OVER SUPPORTS
3B18	8	16	2#9	—	2#7 CONT	#3		12" FULL LENGTH	CONT BARS IN 2 LAYERS OVER SUPPORTS
3B19	6	12	2#5	—	2#5 F.L.	#3		10" FULL LENGTH	

3RD FLOOR JOIST SCHEDULE

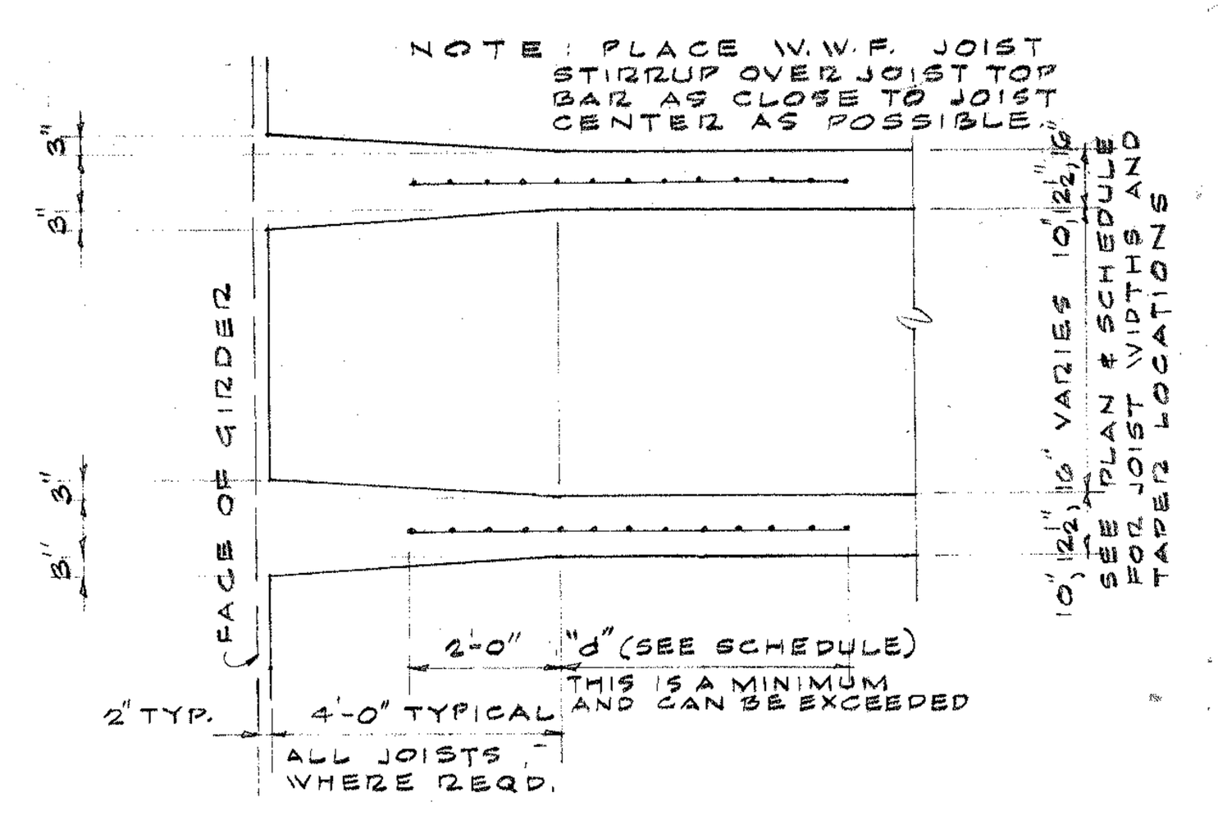
MARK	SIZE W	SIZE D	REINFORCING BOT	REINFORCING BENT	REINFORCING TOP	STIRRUPS TYPE	STIRRUPS "d" (MIN)	STIRRUPS REMARKS	REMARKS
3J1	16	18½+3½	2#11	1#11	2#11 & 2#10 EACH END	A	4'-0"		
3J2			2#11	1#11	2#9 EXT.	A	4'-0"		
3J3	↓		2#11	2#11	—	A	4'-0"		
3J4	10		2#10	1#10	—	A	6'-0"		
3J5			2#10	1#10	3#11 E.E.	A	6'-0"		EXTEND 1#10 5'-6" PAST COL ℄ INTO 3J4 & 3J6
3J6			1#10 TOP 2#11 BOT	1#10 TOP LAYER	2#9 EXT	A	6'-0"		BOT BARS IN 2 LAYERS
3J7			2#9	—	2#9 CONT. 2#9 INT. END	—	—	NONE REQD	
3J8			2#10	1#10	—	A	4'-0"		
3J9			2#10	1#9	3#10 E.E.	A	4'-0"		
3J10			2#10	1#9	—	A	4'-0"		
3J11			2#10	1#10	3#10 E.E.	A	6'-0"		
3J12	↓		1#11 TOP LAY 2#11 BOT LAY	1#11 TOP LAYER	2#9 EXT END 3#11 INT END	B	8'-0"		3#11 INT IN TOP LAYER EXT 1#11 5'-6" PAST COL ℄ INTO J10
3J13	12½		2#11 BOT LAY	2#11 TOP LAY	2#9 EXT @ Ⓐ & Ⓕ	B	6'-0"		EXTEND 1#10 5'-6" PAST COL ℄ INTO 3J13 & 3J15
3J14			2#10	2#9	4#9 E.E.	B	6'-0"		4#9 TOP IN TOP LAYER
3J15			2#10	2#9	—	B	6'-0"		
3J16			3#9	—	3#9 CONT 1#9 INT END	—	—	NONE REQD	
3J17			2#10	2#9	—	A	4'-0"		EXTEND 1#10 5'-6" PAST COL ℄ INTO 3J22 ONLY
3J18			2#10	2#9	4#9 E.E.	A	6'-0"		
3J19			3#10 BOT LAYER	2#10 TOP LAYER	2#9 DISC. END 4#9 INT END	B	8'-0"		4#9 TOP INT END IN TOP LAY. EXTEND 1#11 BOT 5'-6" PAST COL ℄ INTO ADJ. SPANS
3J20			2#10	1#9	3#10 @ Ⓔ & Ⓑ ONLY	—	—	NONE REQD	3#10 TOP LAY. @ Ⓔ & Ⓑ
3J21			2#10	1#9	4#9 @ Ⓔ & Ⓑ ONLY	—	—	NONE REQD	4#9 TOP LAY @ Ⓔ & Ⓑ
3J22	↓		2#11	1#9	3#10 @ Ⓔ & Ⓑ 2#10 @ Ⓓ & Ⓒ	—	—	NONE REQD.	TOP BARS IN TOP LAYERS
3J23	10	↓	1#11 TOP 2#10 BOT	1#11 TOP LAYER	—	A	6'-0"		

4TH FLOOR BEAM SCHEDULE

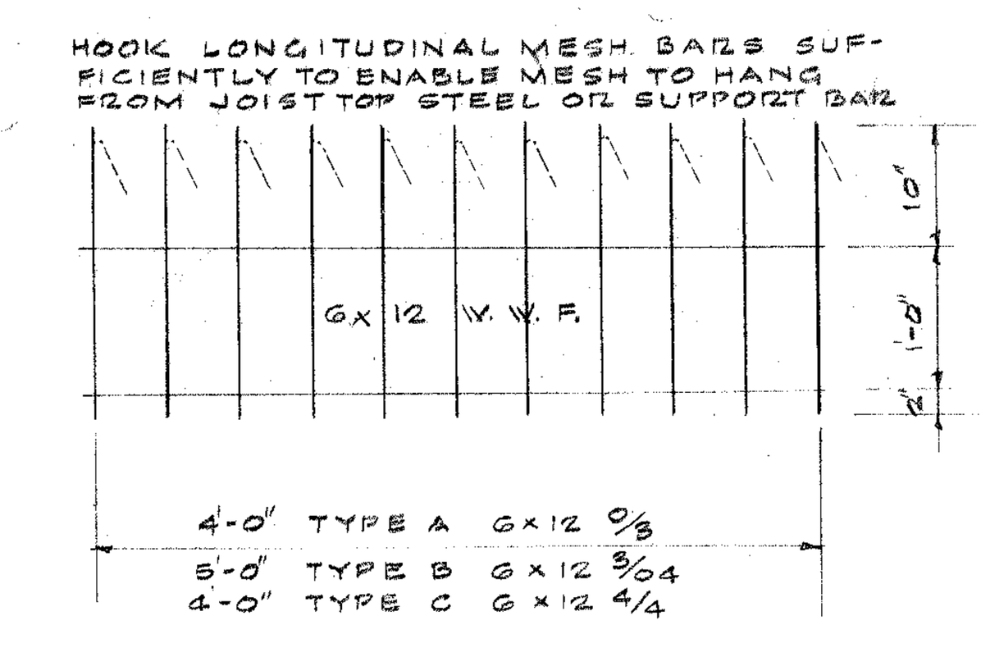
MARK	SIZE W	SIZE D	REINFORCING BOT	REINFORCING BENT	REINFORCING TOP	STIRRUPS SIZE	STIRRUPS TYPE	STIRRUPS SPACING	REMARKS
4B1	11	24	3#10	3#9	—	#3		3", 15@3"	3#10 BOT LAYER 3#9 TOP LAY-BOT LAY @ SUPPT
4B2	8	12	2#8	—	2#6 F.L.	#3		10" FULL LENGTH	BEND DN TOP BARS @ SUPPT
4B3	8	24	2#9	—	2#7 F.L.	#3		4,3@4, 4@6, BAL@10	do
4B4	8	24	2#9	—	2#7 CONT	#3		4@6 BAL@10"	CONT BARS IN 2 LAYERS @ COL. SUPPT BETWN. Ⓒ & Ⓓ
4B5	10	24	2#8	—	2#6 F.L.	#3		10" FULL LENGTH	
4B6	19/23	24	5#10 BOT LAY	3#10 TOP LAY	3#10 CONT.	#3		4,7@4, 6@6, 3@8, BAL@10	HOOK TOP & BENT BARS INTO GIRDER - EXTEND 1#10 EE. INTO 4J8
4B7	14½	24	2#10 TOP LAY 4#10 BOT LAY	—	3#10 CONT	#3		4,2@4, 4@6, BAL@10	EXTEND 4#10 BOT LAY, 6" PAST COL. ℄
4B8	8	24	2#9	—	2#9 CONT	#3		6,3@6, 6@8, BAL@10	CONT BARS IN 2 LAYERS @ COL. SUPPORT BETW'N Ⓒ & Ⓓ
4B9	8	24	2#9	—	2#9 CONT	#3		6,3@6, 6@8, BAL@10	do
4B10	10	65¼	2#9	—	2#9 CONT	#3		12" FULL LENGTH	CONT BARS IN 2 LAYERS @ SUPPORTS - SEE DETAIL
4B11	10	65¼	2#10	—	2#9 CONT	#3		12" FULL LENGTH	do
4B12	50	30	4#9	—	4#11 CONT 4#11 INT END	#3		4,2@4, 6@6" BAL@12	AT COL LINES ① & ④ 2 LAYERS OF 6 BARS ON INTERIOR SIDE OF GIRDER OPNG. REMAINDER ON EXT.
4B13	61	30	8#11	8#11	10#11 TOTAL @ ③ ONLY	#4		4,12@4, 6@8, BAL@12	EXTEND 6#11 BOT 6'-0 PAST COL ℄ INTO ADJ SPAN EA SIDE 6#11 TOT @ ② ③ 2 LAY @ ④ & ①
4B14 4B14A	61	30	6#9	—	4#10 CONT 6#10 INT	#3		6@6" BAL@12	EXT 3#9 BOT 5'-0 BEYOND COL ℄ INTO ADJ. SPAN 2 LAYERS OVER SUPPORTS
4B15	61	30	8#10	6#10	—	#3		6,7@6,3@8, BAL@12	2 LAYERS OVER SUPPT
4B16	61	30	8#10	8#10	—	#3		4,9@4, 4@6, BAL@12	do
4B17	61	30	5#9	—	5#10 CONT 1#10 E.E.	#3		6,5@6", 3@8, BAL@12	do
4B18	61	30	5#9	—	5#10 CONT 3#10 E.E	#3		6,5@6, BAL@12	do
4B19	8	16	2-#9	—	2-#7 CONT.	#3		10" FULL LENGTH	
4B20	6	12	2-#5	—	2-#5 F.L.	#3		do	

4TH FLOOR JOIST SCHEDULE

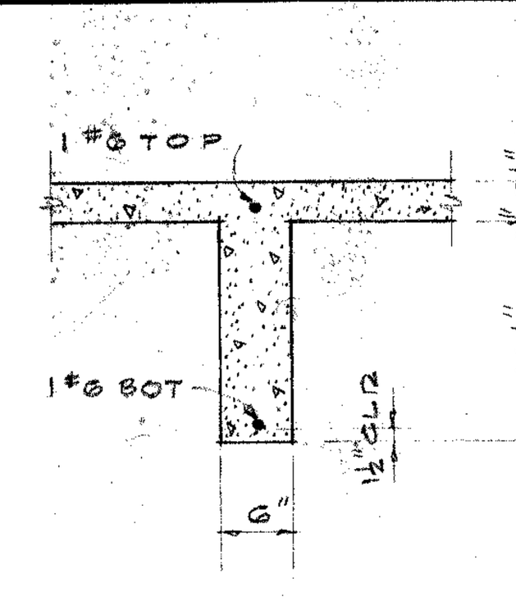
MARK	SIZE W	SIZE D	REINFORCING BOT	REINFORCING BENT	REINFORCING TOP	STIRRUPS TYPE	STIRRUPS "d" (MIN)	STIRRUPS REMARKS	REMARKS
4J1	16	18½+5½	2#10	2#9	2#9 EXT. END	—	—	NONE REQD	
4J2			2#9	1#11	3#10 E.E.	—	—	do	
4J3			2#9	1#11	—	—	—	do	
4J4			2#9	2#9	4#9 E.E.	—	—	do	ONE LAYER OVER SUPPORT
4J5			2#9	2#9	—	—	—	do	
4J6	↓		2#9	2#9	3#9 E.E.	—	—	do	ONE LAYER OVER SUPPORT
4J7	10		2#10	1#10	2#9 EXT. END	C	6'-0"		
4J8			2#9	1#9	3#10 E.E.	C	6'-0"		EXTEND 2#10 TO ¼ PT OF 4B6 @ COL LINES Ⓒ & Ⓓ ONLY
4J9			2#9	1#9	—	C	6'-0"		
4J10			2#10	1#10	—	C	6'-0"		
4J11			2#10	1#10	—	C	6'-0"		
4J12			2#9	—	3#9 CONT	—	—	NONE REQD	
4J13	↓		2#10	1#10	2#9 EXT END 3#10 INT END	C	6'-0"		
4J14	12½		2#10	2#9	2#9 EXT END 2#11 INT END	C	6'-0"		
4J15			2#9	2#9	—	C	6'-0"		
4J16			2#9	2#9	2#10 E.E.	C	6'-0"		
4J17			2#10	2#9	2#9 EXT END	C	6'-0"		
4J18			2#10	2#9	3#10 E.E.	C	6'-0"		
4J19			2#10	2#9	—	C	6'-0"		
4J20			2#10	1#10	3#10 E.E.	C	6'-0"		
4J21			2#10	—	2#10 CONT	C	6'-0"		
4J22			2#10	1#10	—	C	6'-0"		
4J23	↓	↓	2#10	1#10	3#10 AT Ⓑ & Ⓔ ONLY	C	6'-0"		



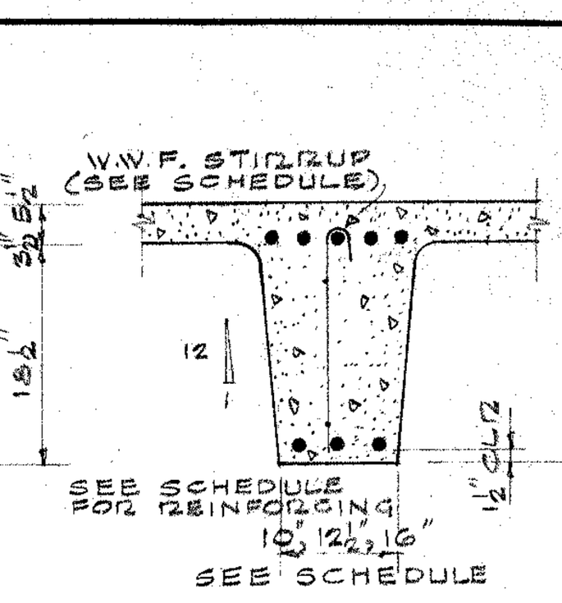
TYPICAL JOIST TAPER DETAIL



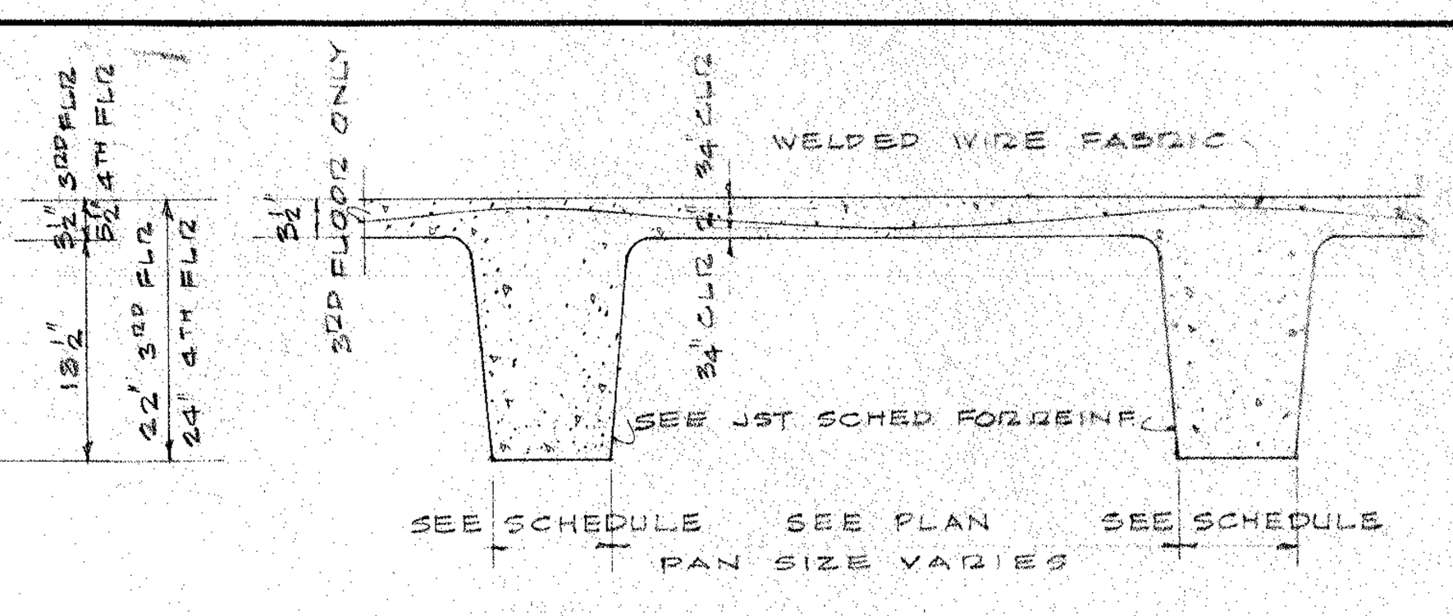
W.W.F. JOIST STIRRUP DETAIL



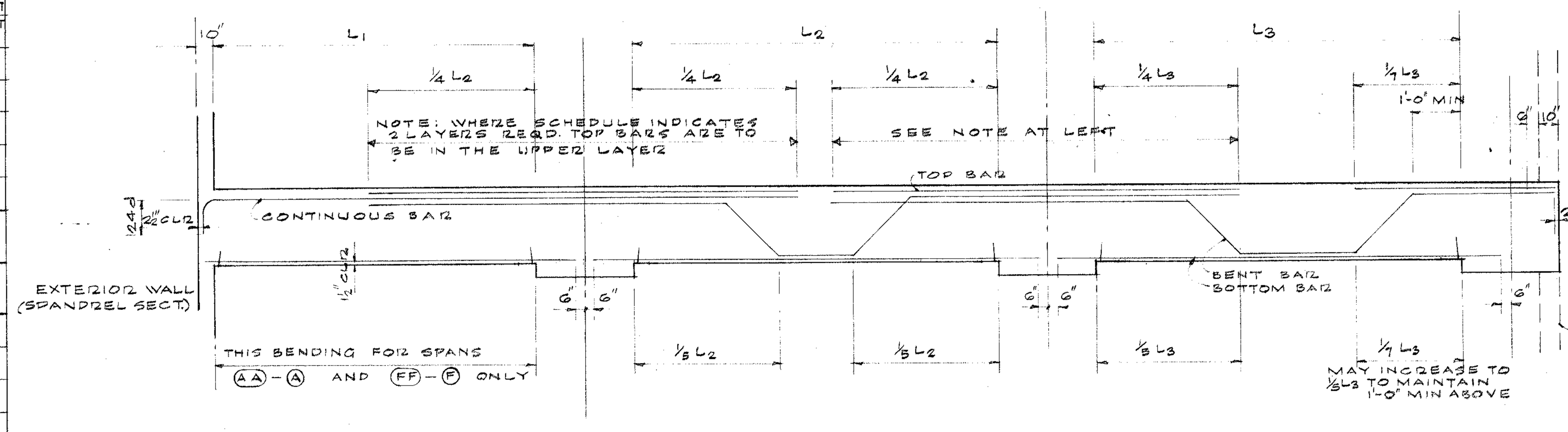
TYPICAL BRIDGING JOIST



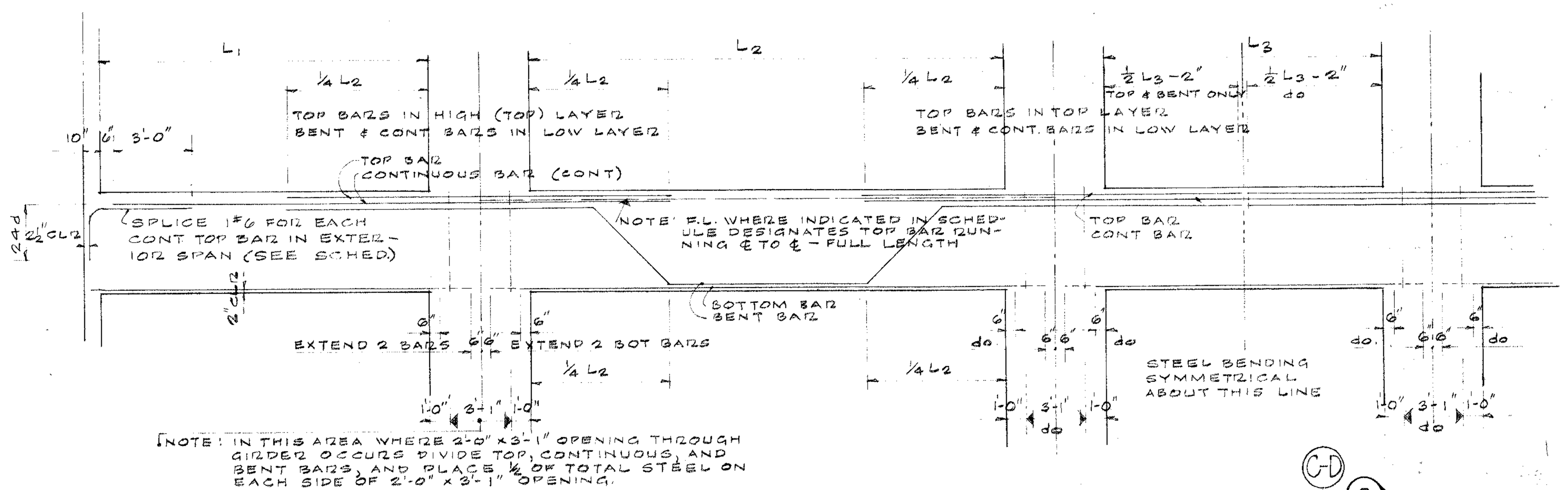
TYPICAL JOIST



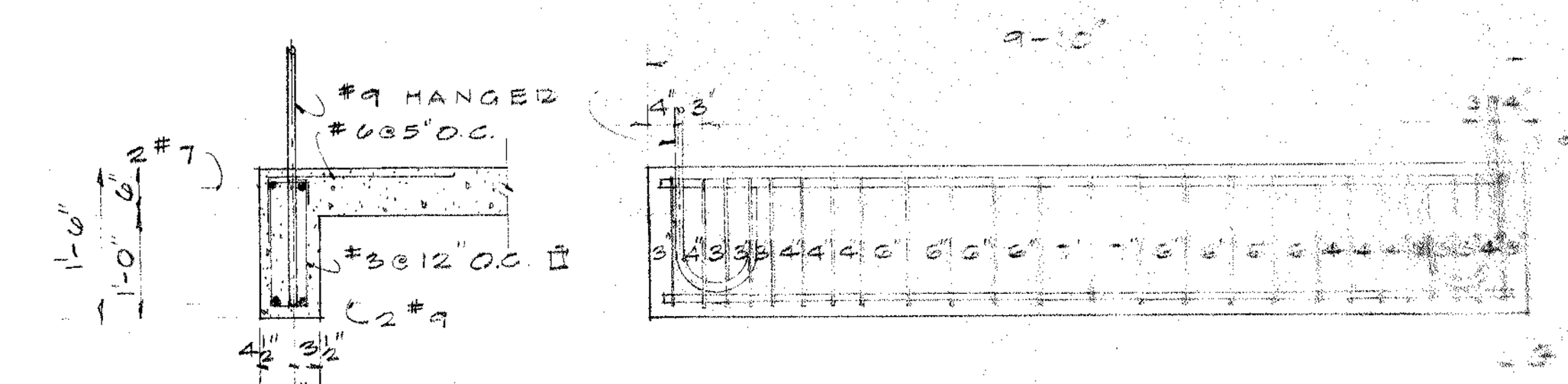
TYPICAL 3RD FLOOR SLAB REINFORCING



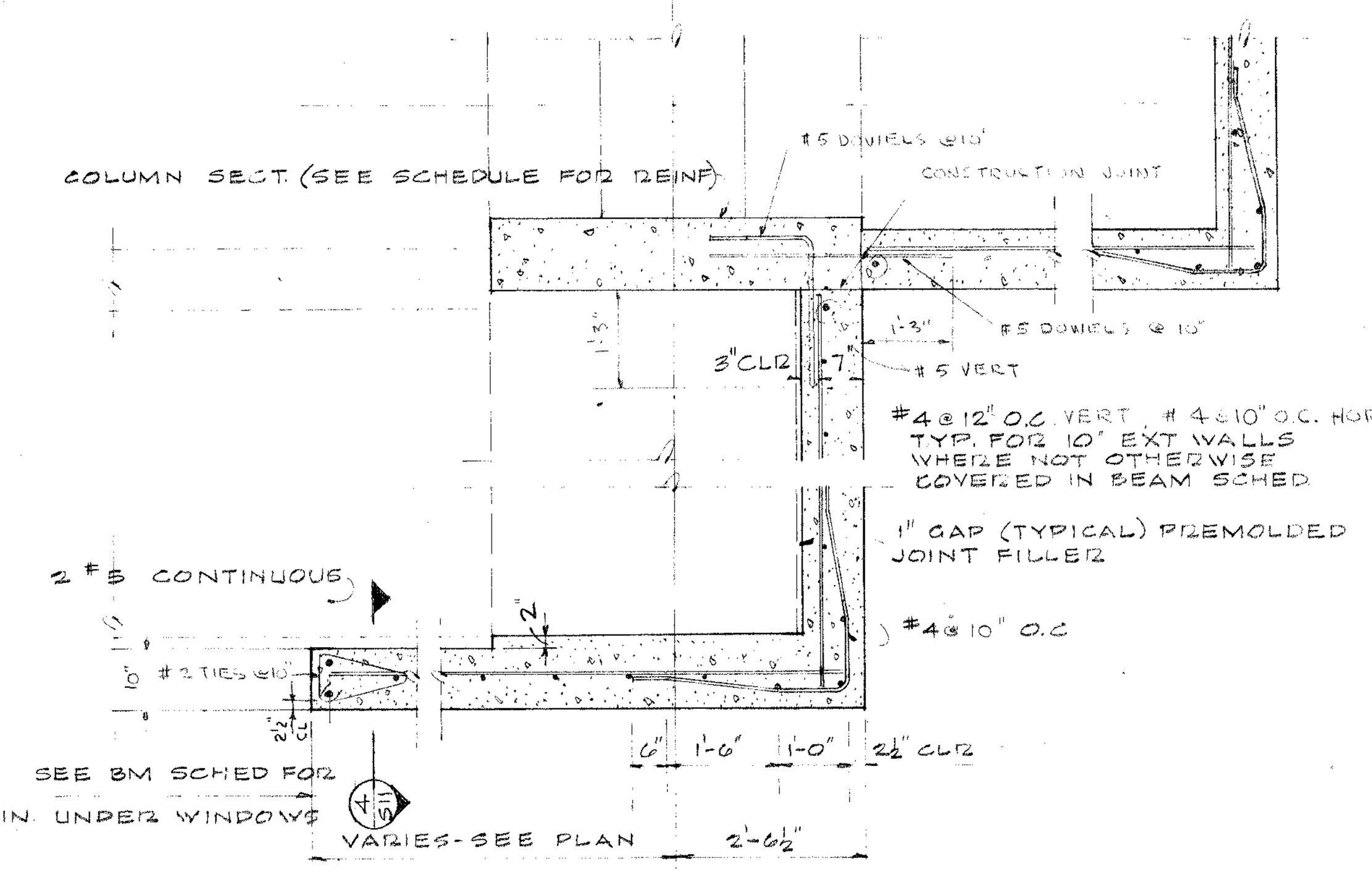
TYPICAL JOIST BENDING DIAGRAM
NO SCALE



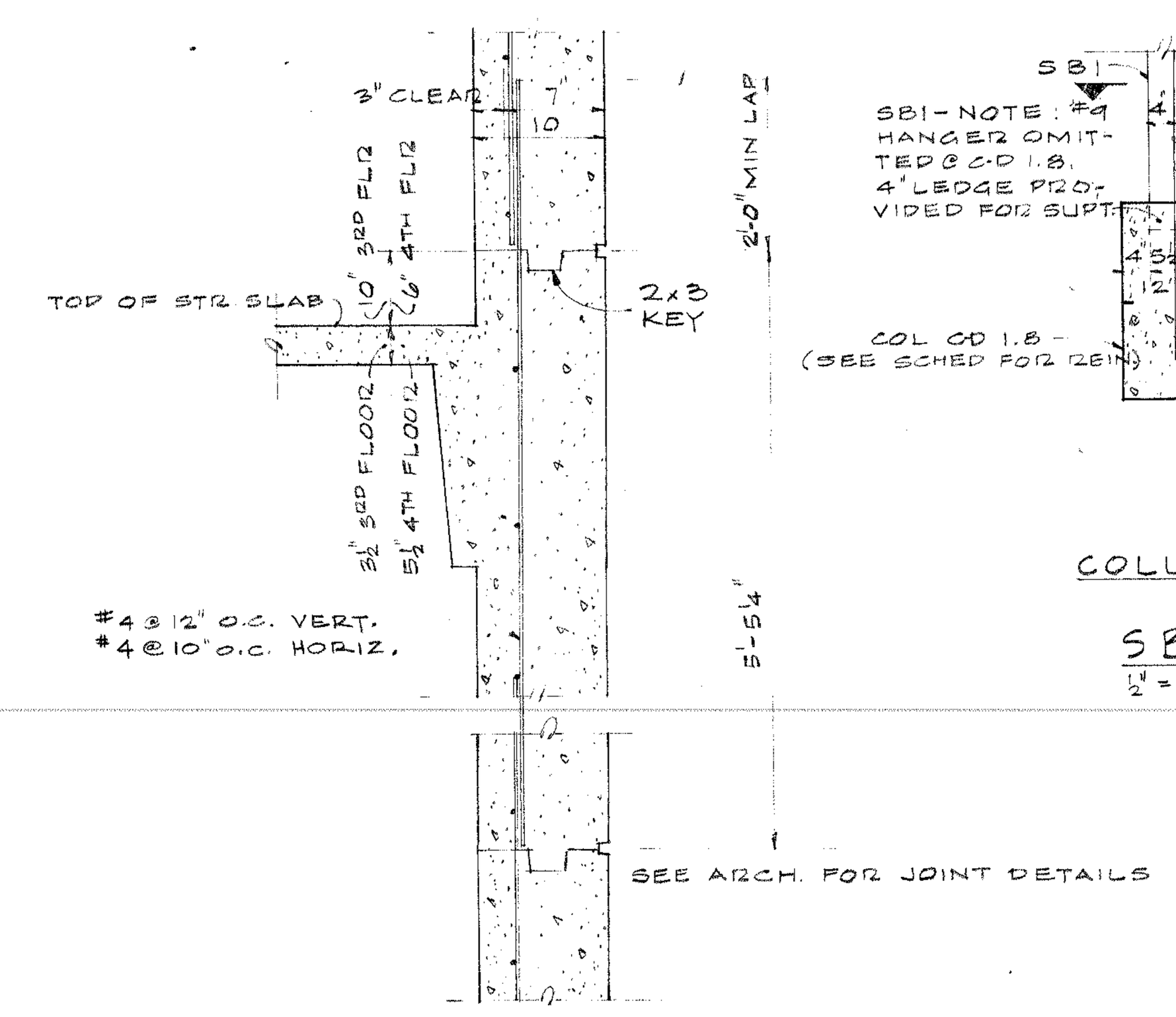
TYPICAL GIRDER BENDING DIAGRAM
GIRDER LINES Ⓑ Ⓒ Ⓓ Ⓔ
NO SCALE



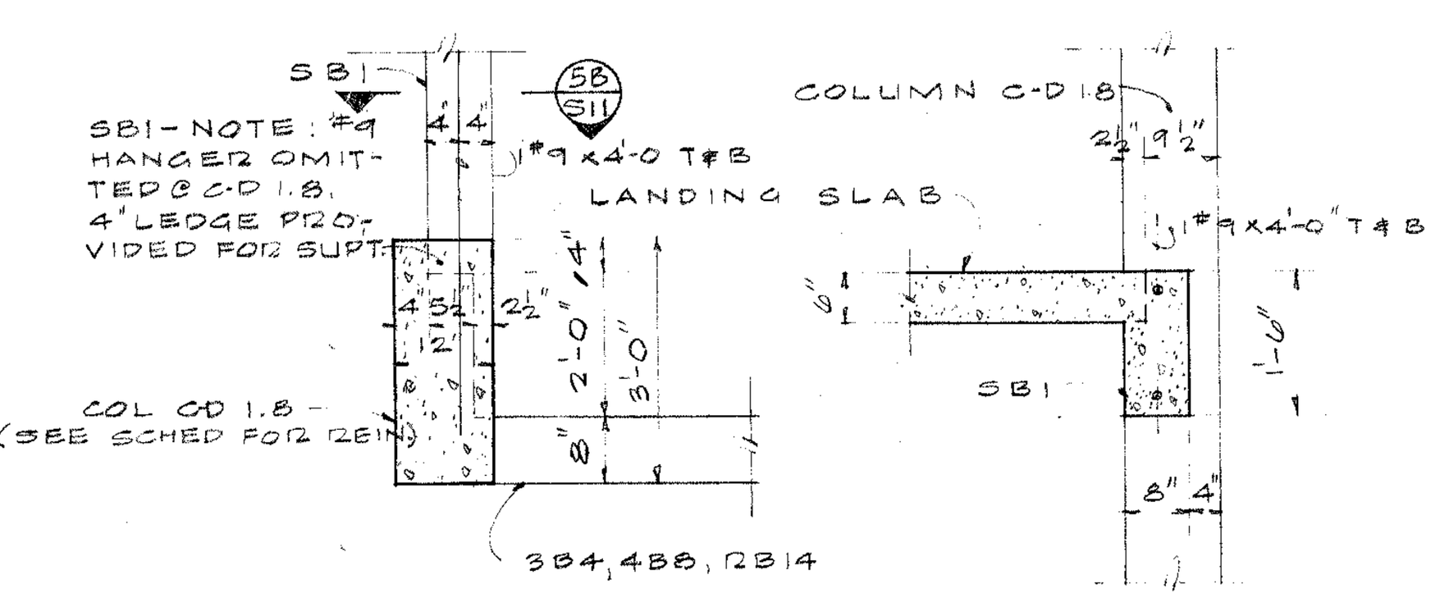
DETAIL - STAIR HANGER BEAM 3S1
¾" = 1'-0"



TYPICAL EXTERIOR PANEL WALL (3)
SCALE: ¾" = 1'-0"

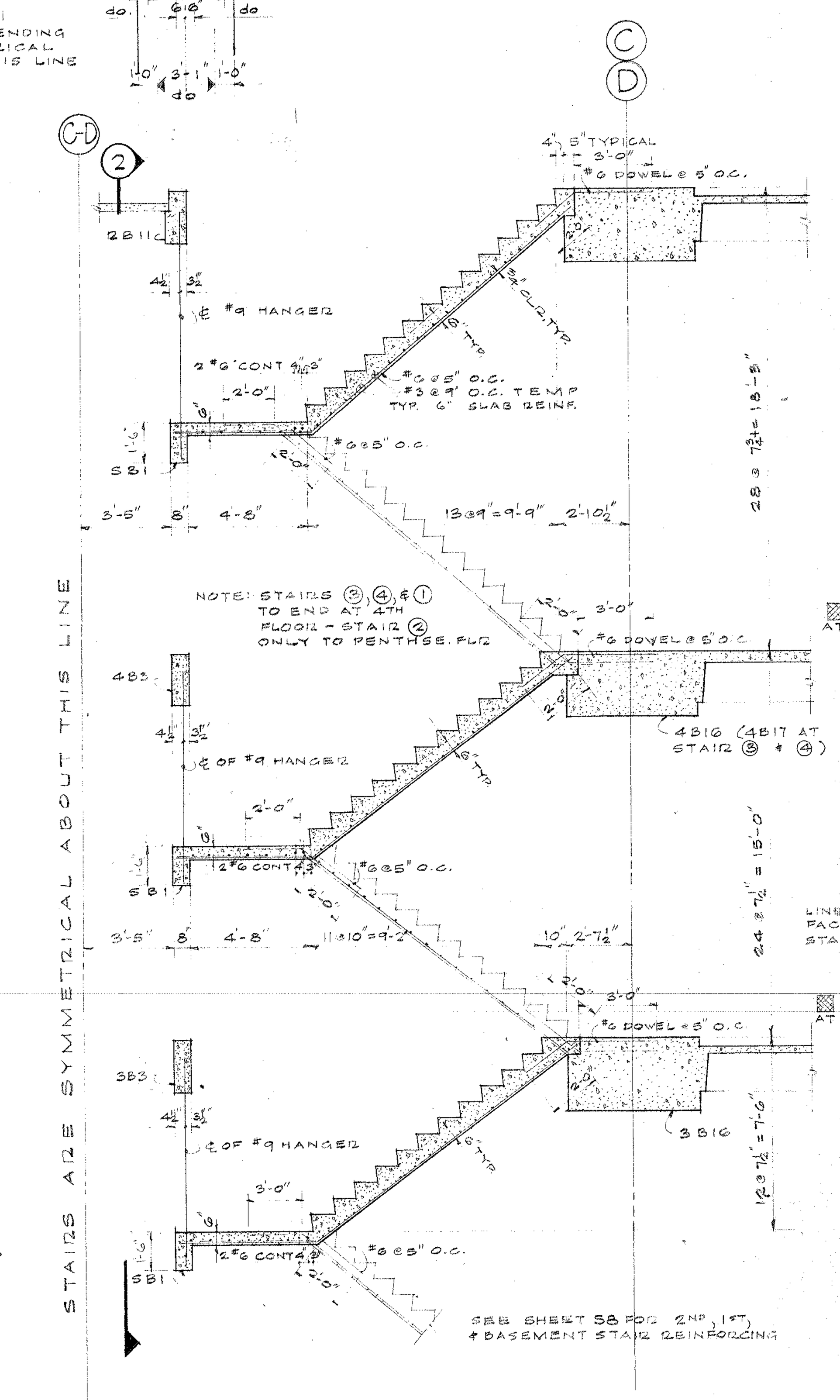


TYP. EXTERIOR WALL PANEL (4)
1" = 1'-0"

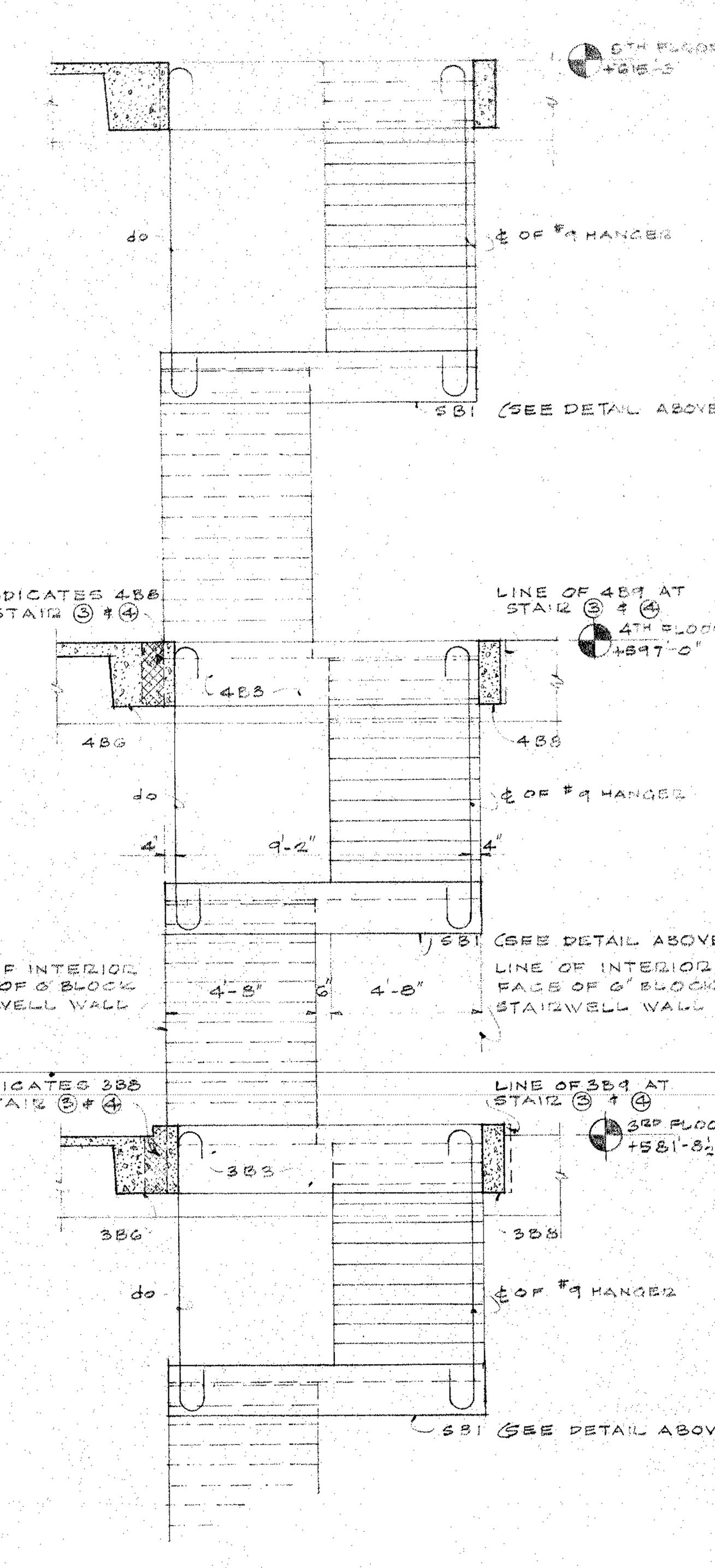


COLUMN SECT (A) BEAM SECT (B)

SB1 @ COLUMN CD 1.8 (5)
¾" = 1'-0"



SECTION (1) STAIRS (2) & (3)
¼" = 1'-0"
STAIR (1) & (4) OPP. HD.
NOTE: STAIR (4) DOES NOT CONTINUE BEYOND 4TH FLOOR. STAIRS (1) & (3) ALSO TO 4TH FLOOR ONLY



SECTION (2) STAIR (2) & (3) AS SHOWN STAIR (1) & (4) OPP HAND
¼" = 1'-0"

GENERAL NOTES

ALL EXTERIOR WALL REINFORCING SHALL BE 2½" CL. MIN. UNLESS NOTED OTHERWISE
CONCRETE SHALL BE f'c = 4000 psi UNLESS NOTED OTHERWISE
SEE PLUMBING & MECHANICAL DRAWINGS FOR LOCATION OF PIPE SLEEVES THROUGH BEAMS & SLABS
DETAILS ON THIS SHEET APPLY TO 3RD, 4TH, & 5TH FLR. UNLESS NOTED OTHERWISE.

NO.	DATE	REMARKS

REVISIONS

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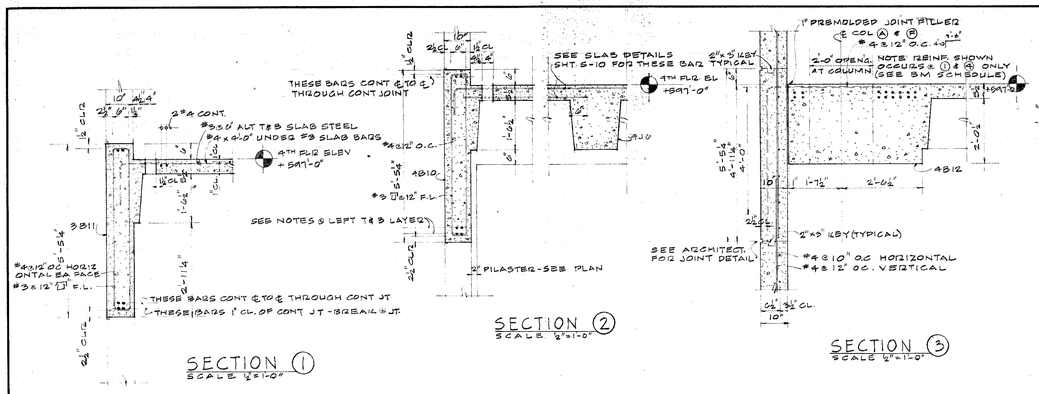
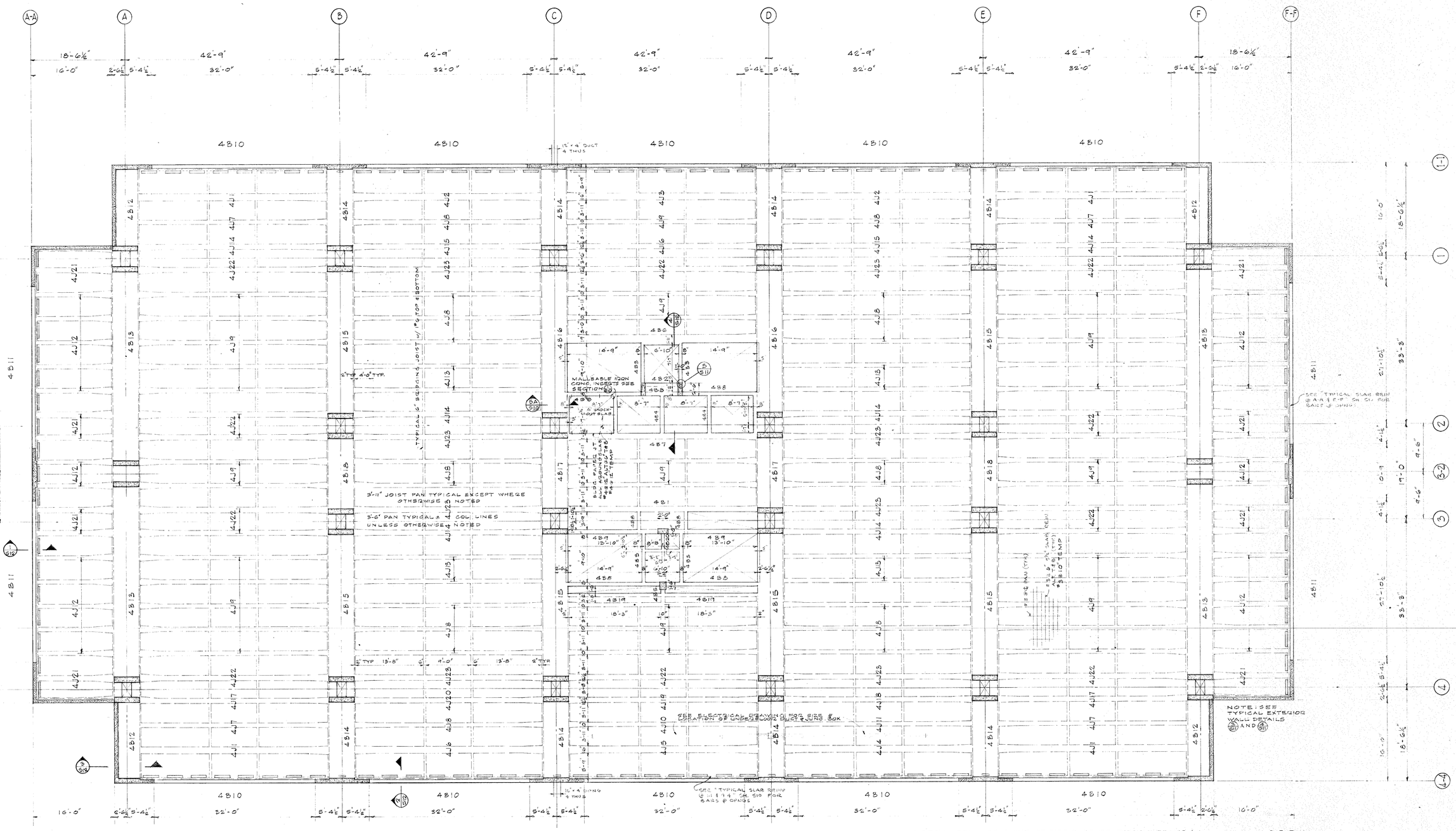
C. F. MURPHY ASSOCIATES
ARCHITECTS · ENGINEERS
224 SOUTH MICHIGAN AVENUE · CHICAGO 4, ILLINOIS

THIRD & FOURTH FLOOR
BEAM SCHEDULE & DETAILS

JOB NUMBER: 2070E
SCALE: AS NOTED
SHEET NUMBER: S11
DRAWN: B.A.G.
CHECKED: L.D.M.
APPROVED: J.P.R.
DATE: JULY 6, 1965





NOTE: FOR LOCATIONS OF PIPE SLEEVES THROUGH BEAMS & COLUMNS SEE PLUMBING, ELECTRICAL & MECHANICAL SHEETS

4TH FLOOR FRAMING PLAN

SCALE: ⅛"=1'-0" ELEVATION: +597'-0"

SEE SHT S-11 FOR GENERAL NOTES & BEAM SCHED.

FLOOR DESIGN LOADS

DEAD LOAD
JOIST WT + 3½" SL. 114 psf
PIPES & DUCTS 5
SUSPENDED CLG 10
PARTITIONS 62

LIVE LOAD 80 (100 LIBRARY)

TOTAL FLR LD. 253 213 psf

NO.	DATE	REMARKS
		REVISIONS

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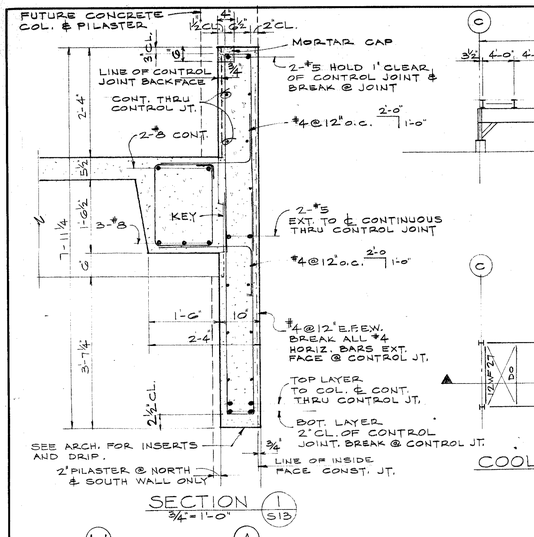
ARCHITECTS · ENGINEERS
224 SOUTH MICHIGAN AVENUE · CHICAGO 4, ILLINOIS

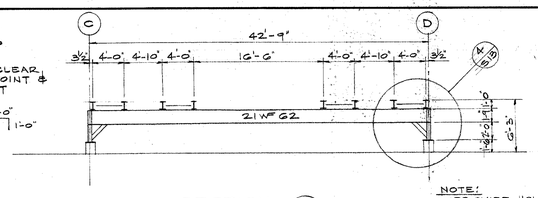
FOURTH FLOOR FRAMING PLAN & DETAILS

DRAWN:	CHECKED:	APPROVED:
B.A.G.	L.D.M.	J.P.R.

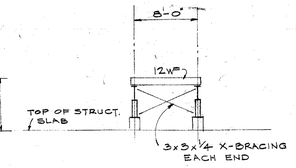
JOB NUMBER 2070E
SCALE: AS NOTED
DATE: JULY 6, 1965
SHEET NUMBER S12



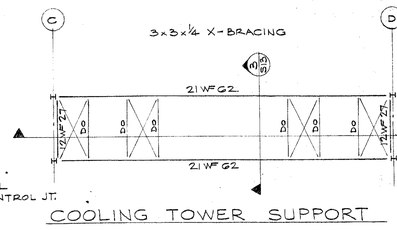
SECTION 1 (S13)
3/4" = 1'-0"



SECTION 2 (S13)
1/8" = 1'-0"

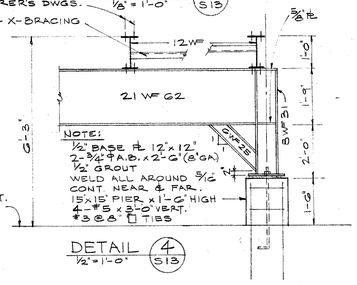


SECTION 3 (S13)
1/8" = 1'-0"

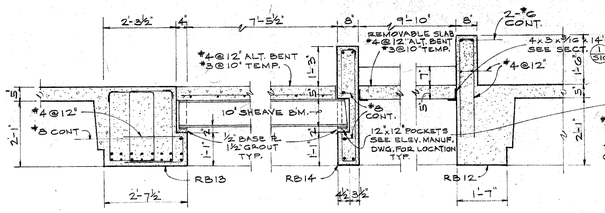


COOLING TOWER SUPPORT FRAMING PLAN
1/8" = 1'-0"

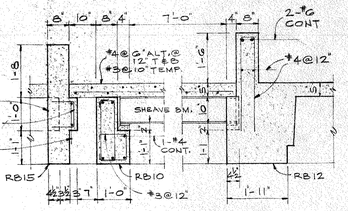
NOTE:
PROVIDE HOLES IN TOP FLANGE AS PER MANUFACTURER'S DWGS.



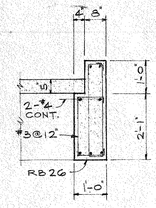
DETAIL 4 (S13)
1/2" = 1'-0"



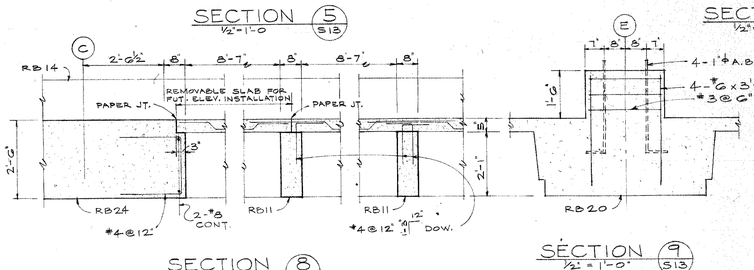
SECTION 5 (S13)
1/2" = 1'-0"



SECTION 6 (S13)
1/2" = 1'-0"

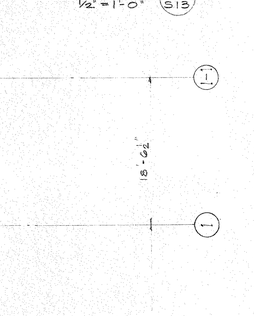


SECTION 7 (S13)
1/2" = 1'-0"

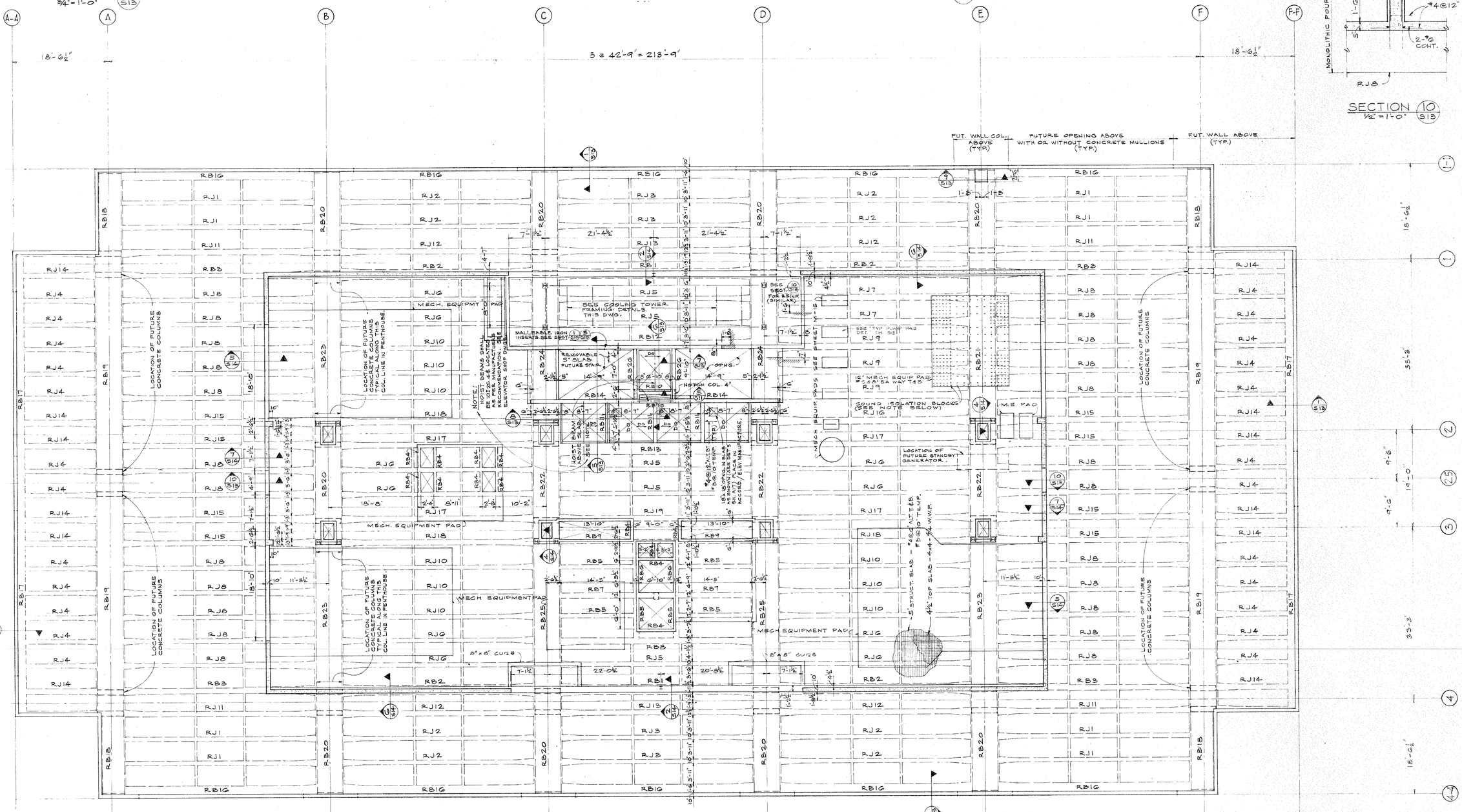


SECTION 8 (S13)
1/2" = 1'-0"

SECTION 9 (S13)
1/2" = 1'-0"



SECTION 10 (S13)
1/2" = 1'-0"



NOTES:
- FOR OPENING IN ONE-WAY SLAB - PLACE ½ OF INTERRUPTED STEEL PLUS 1 BAR ON EACH SIDE OF OPENING.
- USE 4x4-½ W.W.F REINF. IN ALL MECH. PADS EXCEPT WHERE OTHERWISE SHOWN.
- SEE ARCH. DWG. & MECH. DWG. FOR LOCATION & SIZE OF CONCRETE PADS & CURBS ON PLAN.
- SOUND ISOLATION BLOCKS @ 16" O.C. EXCEPT AS SHOWN AT 8" O.C. FOR APPROXIMATE 4'x6' AREA IN EACH CORNER OF PAD AS INDICATED ON PLAN. PLYWOOD SPLICE SHALL OCCUR ON ISOLATION BLOCK

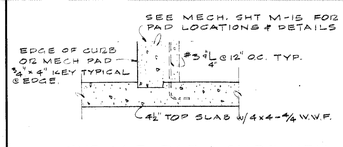
NORTH

ROOF & PENTHOUSE FLOOR FRAMING PLAN
SCALE: 1/8" = 1'-0"
ELEVATION: + 614'-8"

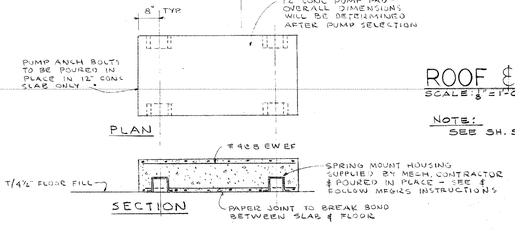
NOTE:
SEE SH. S14 FOR BEAM SCHEDULE.

FLOOR DESIGN LOADS:

5" SLAB & JOIST	115 #/□'
4½" FILL	56
SOUND INSUL.	3
W.P. MEMBRANE	1
PIPE & DUCT	5
MECH. PADS	80
L.L.	100
TOTAL	360 #/□'



TYP. M.E. PAD & CURB KEY
1" = 1'-0"



TYP. PUMP PAD DETAIL
½" = 1'-0"

NO.	DATE	REMARKS		
REVISIONS				

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224 SOUTH MICHIGAN AVENUE · CHICAGO 4, ILLINOIS

ROOF AND PENTHOUSE
FLOOR FRAMING PLAN & DETAILS

DRAWN:	CHECKED:	APPROVED:	DATE:
R.R.L.	L.D.M.	J.P.R.	JULY 6, 1965

JOB NUMBER 2070E
SCALE: AS NOTED
SHEET NUMBER S13

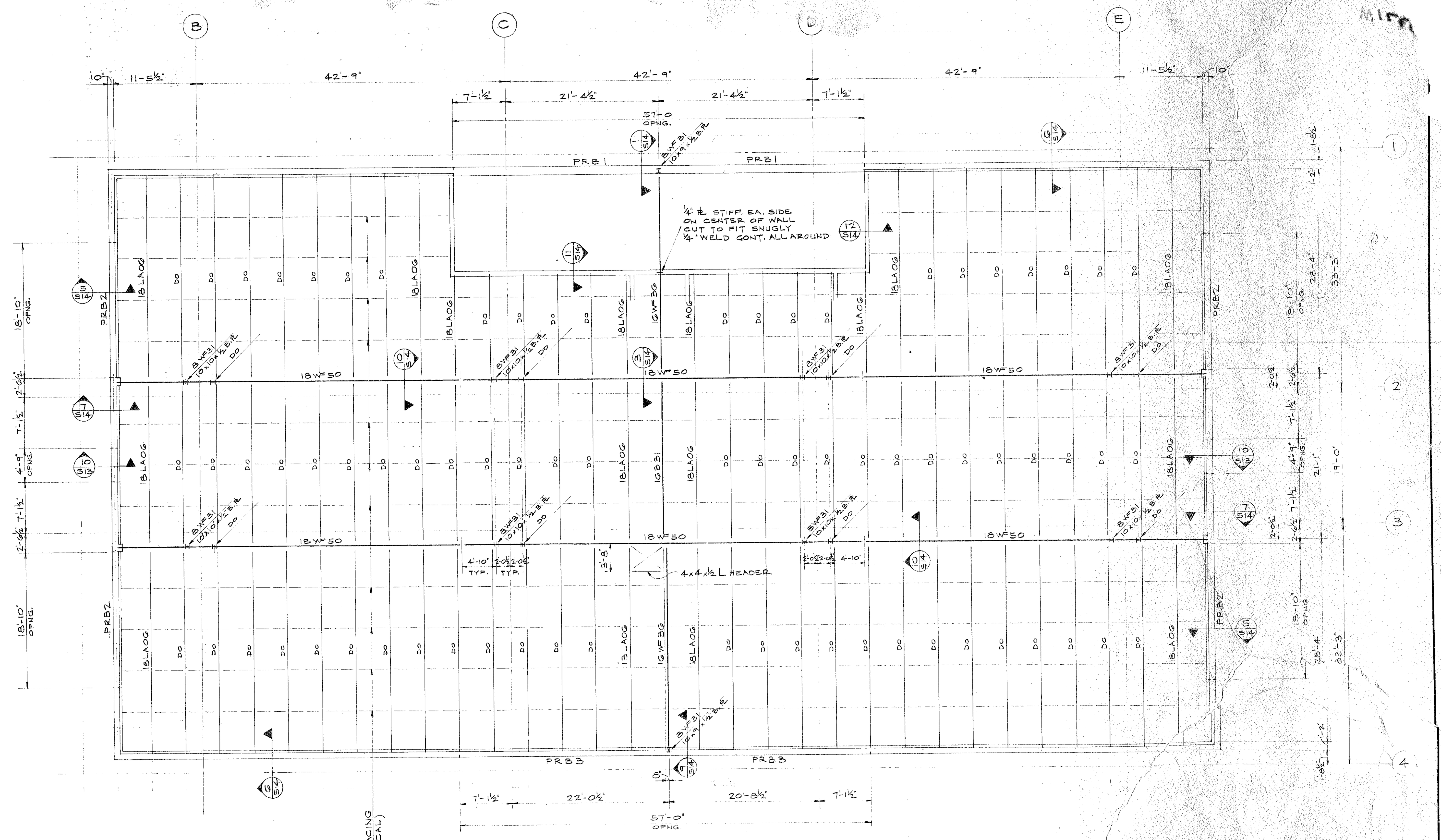
PENTHOUSE FLOOR (ROOF) BEAM SCHEDULE

MARK	SIZE W	SIZE D	REINFORCING BOT.	REINFORCING BENT	REINFORCING TOP	STIRRUPS SIZE	STIRRUPS TYPE	STIRRUPS SPACING	REMARKS
RB1	14½ / 23½	41½ / 23½	5-#10	—	2-#9 CONT. 2-#10 E.E.	#3		6@4, 6@6, BAL@12"	SEE SECTION 2/S14
RB2	14½ / 23½	41½ / 23½	5-#10	3-#10	—	#3		9@4, 4@6, 3@8, BAL@12"	SEE SECTION 6/S14
RB3	14½ / 12½	41½ / 23½	2-#10	1-#10	—	#3		3@4, 5@6, @ (B) & (E) ONLY	SEE SECTION 6/S14 SIMILAR RB2
RB4	6	12	2-#5	—	2-#5 F.L.	#3		10" FULL LENGTH	BEND DOWN TOP BARS AT SUPPORTS.
RB5	12	23½	2-#9	—	2-#7 F.L.	#3		10" FULL LENGTH	DO.
RB6	12	23½	2-#9	—	2-#7	#3		2@3, 2@4, 2@6, BAL.@10"	EXTEND 2-#7 2'-0" INTO RB5 BEND DOWN AT OTHER SUPPORT.
RB7	14	23½	2-#9	1-#10	1-#9 CONT.	#3		FROM SUPPORTING COL. 2@4, 2@6, BAL.@10" F.L.	CLOSE 5 STIR. CLOSEST TO COL. BEND DN TOP & BENT BARS INTO GIRD.
RB8	15	23½	4-#11 BOT. LAY.	4-#10 TOP LAY.	—	#3		1@5, 4@6, 2@8, 6@10"	HK. 2-#10 BT. BARS INTO GIRDER REM. BT. BARS CONT. INTO ADJ. SPAN
RB9	9½	23½	2-#10	—	2-#9 CONT.	#3		FROM COL. FACE BTWN. (C) & (D) 2@4, 6@6, BAL.@10"	CONT. BARS IN 2 LAYERS OVER COL. BETWEEN (C) & (D)
RB10	8 / 12	22 / 10	3-#8	—	2-#8 F.L.	#3		FULL LENGTH @ 6"	BEND DOWN TOP BARS @ SUPPORTS. SEE SECT. 6/S13
RB11	8	25	2-#9	—	2-#7 F.L.	#3		DO.	DO. SEE SECTION 8/S13
RB12	19 / 23	30	6-#11 TOP LAY 6-#11 BOT. LAY	—	4-#11 F.L.	#3		FROM (C) 16@3, 9@4, BAL@8" FROM (D) 6@4, 4@6, BAL.@8"	BEND DOWN F.L. #11 BARS INTO GIRDER 2'-0" BEYOND COL. ℄
RB13	27½ / 31½	30 / 13	8-#11 BOT. LAY.	8-#10 TOP LAY.	4-#9 CONT. 4-#9 F.L.	#3		6@6, 3@8, BAL.@10"	4-#9 CONT. BARS IN BOT. LAY OVER SUPPORT 4-#9 F.L. BENT DN. INTO GIRD. 2'-0" BY COL. ℄
RB14	8	45	2-#10	—	2-#8 CONT.	#3		6@4, 6@8, BAL.@12" #3@12" HORIZ. EA. FACE	BEND DN. CONT. BARS 2'-0" BEYOND COL. ℄ @ GIRDER END — AT OTHER END CONT. OVER RB15 TO ¼ POINT OF ADJ. 14'-9" SPAN.
RB15	8	45	2-#10	—	—	#3		FULL LENGTH @ 6" #3@12" HORIZ. EA. FACE	SEE SECT. 6/S13
RB16	10 / 18	95¼ / 23½	2-#8 TOP LAY. 2-#7 BOT. LAY.	—	2-#5	#4 / #3		FULL LENGTH @ 12" / 3@4, 4@6, 3@8, BAL.@12"	SEE SECT. 1/S13
RB17	10 / 18	95¼ / 23½	2-#9 TOP LAY. 2-#7 BOT. LAY.	—	2-#6	#4 / #3		FULL LENGTH @ 12" / 4@3, 6@6, 3@8, BAL.@12"	SEE SECT. 1/S13
RB18	51	30	6-#9	—	4-#10 CONT. 10-#9 @ (1) & (4)	#3		3@4, 4@6, 3@8, BAL.@12"	EXT. 6-#9 5'-0" BEYOND COL. ℄ (1) & (4) INTO ADJ. RB19. — HOLD 2-#10 CONT. BACK 6" FROM EXT. WALL. HK. DN. INTO WALL 2 REM. BARS
RB19	61	30	10-#11	6-#10	6-#11 TOP LAY @ (2.5) ONLY	#4		6@4, 3@5, 4@6, 3@8 4@9, BAL.@12"	EXTEND 3-#11 @ (2.5) ONLY 6'-6 PAST COL. ℄ INTO ADJ. RB19.
RB20	61	30	6-#9	—	6-#9 CONT.	#3		4@3, 3@4, 4@6, 3@8 BAL.@12"	HOLD 4-#9 6" BACK FROM EXT. WALL REMAINDER TO HK. DN. INTO EXT. WALL
RB21	61	30	12-#11	10-#10	6-#10 T EA. END	#4		9@4, 4@6, 3@8, 4@9" BAL.@12"	EXTEND 8-#10 BOT. 5'-6" BEYOND COL. ℄ BOTH ENDS INTO ADJ. SPAN. BARS IN 2 LAYERS @ (2) ONLY.
RB22	61	30	6-#9	—	6-#9 CONT.	#3		4@3, 6@4, 4@6, 3@8 BAL.@12"	EXTEND 6-#9 5'-6" BEYOND COL. ℄ INTO ADJ. SPANS BOTH ENDS. CONT. BARS IN TOP LAYER.
RB23	61	30	8-#10	8-#10	6-#10 T	#4		6@4, 7@5, 4@6, 3@8 BAL.@12"	EXTEND 6-#10 BOT. 5'-6 BEYOND COL. ℄ BOTH ENDS INTO ADJ. SPAN. BARS IN 2 LAYERS @ (3) ONLY.
RB24	61	30	10-#10	10-#10	8-#10 EA. END	#4		8@3, 9@4, 4@6, 3@8" BAL.@12"	TOP BARS IN 2 LAYERS @ (2) ONLY.
RB25	61	30	8-#9	8-#9	6-#10 EA. END	#4		6@4, 4@6, 3@8, BAL.@12"	TOP BARS IN 2 LAYERS @ (3) ONLY.
RB26	8 / 12	37 / 25	2-#9	—	2-#7 F.L.	#3		FULL LENGTH @ 6"	BEND DOWN TOP BARS @ SUPPORTS. SEE SECT. 7/S13

(RB12–RB14:) SEE SECTION 2/S13

PENTHOUSE FLOOR (ROOF) JOIST SCHEDULE

MARK	SIZE W	SIZE D	REINFORCING BOT.	REINFORCING BENT	REINFORCING TOP	STIRRUPS SIZE	STIRRUPS TYPE	STIRRUPS	REMARKS
RJ1	10	18½+5	2-#10	1-#11	2-#11 INT. END	—	—	—	
RJ2			2-#9	1-#9	—	—	—	—	
RJ3			2-#9	1-#9	2-#10 EA. END	—	—	—	
RJ4			2-#9	—	2-#9 CONT. 1-#9 INT. END	—	—	—	
RJ5			2-#10	1-#10	—	#3		2@4, 6@8, 3@10"	
RJ6			2-#10	1-#10	3-#10 EA. END	#3		DO.	
RJ7	15		2-#10	2-#10	3-#10 EA. END	#3		DO	
RJ8	10 / 15		2-#10	1-#10	—	#3		6@8, 4@10, @ (B) & (E) ONLY	
RJ9	15		3-#11 BOT. LAY.	3-#10 TOP LAY.	2-#8 CONT. 2-#10 INT. END	#3		2@4, 8@6, 6@10"	
RJ10	10		2-#11 BOT. LAY.	2-#10 TOP LAY	2-#9 CONT. 2-#10 INT.	#3		10@5, 6@6, 3@8, BAL.@10"	
RJ11	12½		2-#11	1-#11	2-#11 INT. END	—	—	—	
RJ12	12½		2-#9	1-#10	—	—	—	—	
RJ13	12½		2-#9	1-#10	2-#10 EA. END	—	—	—	
RJ14	12½		2-#9	—	2-#9 CONT. 1-#10 INT. END	—	—	—	
RJ15	15 / 12½		2-#10	1-#11	—	#3		6@8, 4@10, @ (B) & (E) ONLY	
RJ16	15		3-#11 BOT. LAY.	3-#11 TOP LAY.	3-#10 @ (D) & (E)	#3		2@4, 8@6, 6@10"	
RJ17	12½		2-#10	1-#11	3-#11 EA. END	#3		2@4, 6@8, 3@10"	
RJ18	12½		2-#11 BOT. LAY.	2-#11 TOP LAY.	2-#9 CONT.	#3		10@5, 6@6, 3@8, BAL.@10"	
RJ19	12		2-#11	2-#9	—	#3		2@4, 6@8, 3@10"	



PENTHOUSE ROOF FRAMING PLAN

1/8" = 1'-0"

NORTH

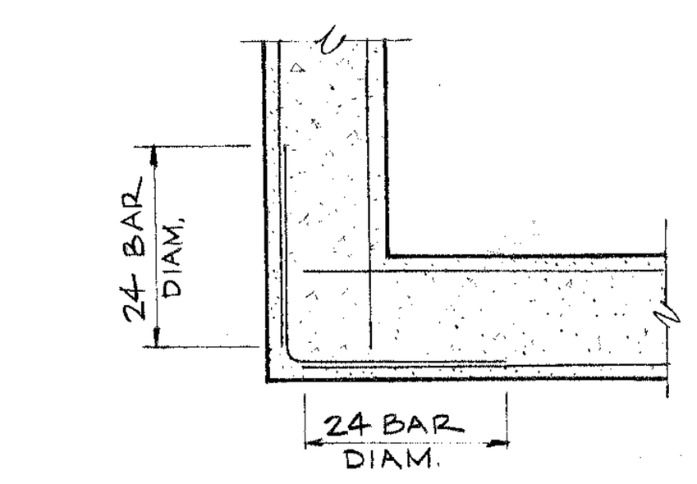
PRB1 - BEAM
3-#10 BOT.
2-#9 TOP CONT.
#3 @ 12" FULL LENGTH
#4 @ 12" HORIZ. EA. FACE
3-#10 EXTEND INTO WALL 12" AT ONE END. 1-#10 EXTENDS 3'-0" INTO ADJ. SPAN THRU COL. & 2-#10 STOP AT COL. 2-#9 EXTEND 6'-0" BEYOND SPAN AT EA. END LAPPING 12'-0" OVER COL. SEE SECTION 1/S14

PRB2 - BEAM
3-#9 BOT.
2-#9 TOP CONT.
#3 @ 12" FULL LENGTH
#4 @ 12" HORIZ. EA. FACE
3-#9 BOT. EXTEND INTO WALL 12" AT EA. END. 2-#9 TOP EXTEND 3'-0" BEYOND OPNG. AT EACH END. SEE SECTION 5/S14

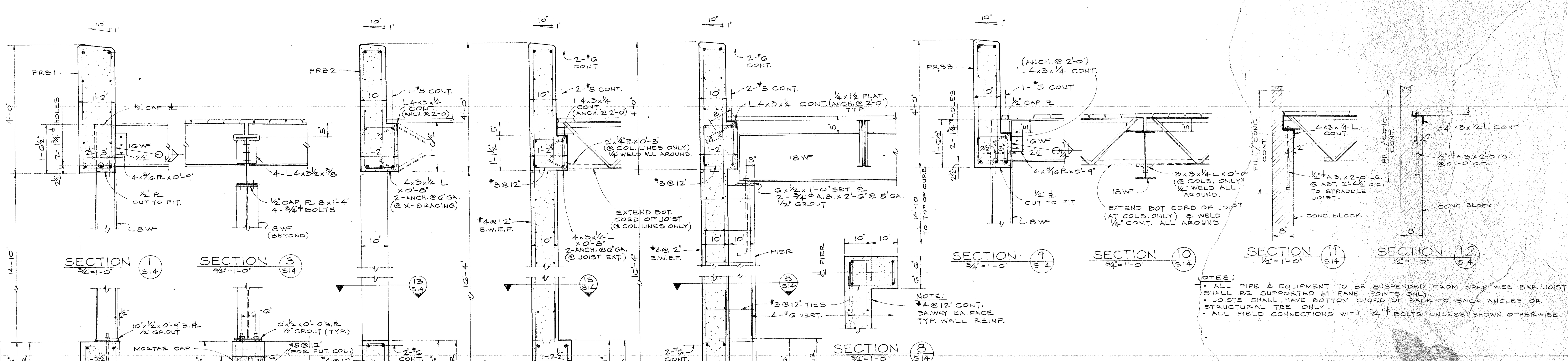
PRB3 - BEAM
3-#10 BOT.
2-#9 TOP CONT.
#3 @ 12" FULL LENGTH
#4 @ 12" HORIZ. EA. FACE
REMARKS SAME AS PRB1 SEE SECTION 9/S14

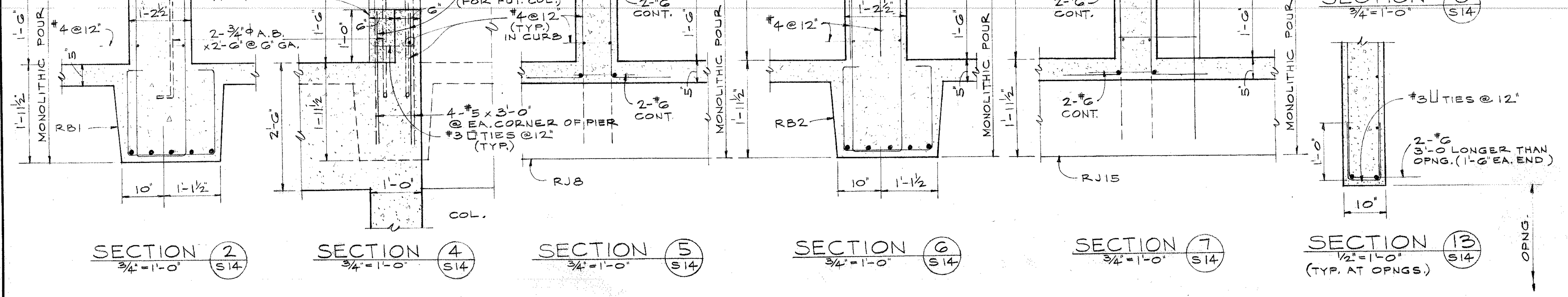
FLOOR DESIGN LOADS:

ROOFING	6 #/□'
INSULATING LT. WT. CONC. 4" AVERAGE	8
1½" METAL DECK & JOISTS	9
PIPING & DUCTS	15
L.L.	30
TOTAL	68 #/□'



TYPICAL CORNER BARS FOR CONCRETE WALLS





NOTES:
- ALL PIPE & EQUIPMENT TO BE SUSPENDED FROM OPEN WEB BAR JOISTS SHALL BE SUPPORTED AT PANEL POINTS ONLY.
- JOISTS SHALL HAVE BOTTOM CHORD OF BACK TO BACK ANGLES OR STRUCTURAL TEE ONLY.
- ALL FIELD CONNECTIONS WITH 3/4"φ BOLTS UNLESS SHOWN OTHERWISE.

NO.	DATE	REMARKS

REVISIONS

COUNTY BUILDING FOR THE PUBLIC BUILDING COMMISSION
JOLIET · WILL COUNTY · ILLINOIS

ROOF AND PENTHOUSE BEAM SCHEDULE AND DETAILS

KRUEGEL · HEALY · MOORE
ARCHITECTS · ENGINEERS
4 EAST CLINTON STREET · JOLIET, ILLINOIS

C. F. MURPHY ASSOCIATES
ARCHITECTS · ENGINEERS
224 SOUTH MICHIGAN AVENUE · CHICAGO 4, ILLINOIS

DRAWN:	CHECKED:	APPROVED:	JOB NUMBER	SCALE:	DATE:	SHEET NUMBER
R.R.L.	L.D.M.	J.P.R.	2070E	AS NOTED	JULY 6, 1965	S 14