

United States Department of the Interior
National Park Service

National Register of Historic Places Registration Form

This form is for use in nominating or requesting determinations for individual properties and districts. See instructions in National Register Bulletin, *How to Complete the National Register of Historic Places Registration Form*. If any item does not apply to the property being documented, enter "N/A" for "not applicable." For functions, architectural classification, materials, and areas of significance, enter only categories and subcategories from the instructions. **Place additional certification comments, entries, and narrative items on continuation sheets if needed (NPS Form 10-900a).**

1. Name of Property

historic name	Will County Courthouse		
other names/site number			
Name of Multiple Property Listing	N/A		
(Enter "N/A" if property is not part of a multiple property listing)			

2. Location

street & number	14 West Jefferson Street				☐	not for publication
city or town	Joliet				☐	vicinity
state	Illinois	county	Will	zip code	60432	

3. State/Federal Agency Certification

As the designated authority under the National Historic Preservation Act, as amended,

I hereby certify that this x nomination request for determination of eligibility meets the documentation standards for registering properties in the National Register of Historic Places and meets the procedural and professional requirements set forth in 36 CFR Part 60.

In my opinion, the property meets does not meet the National Register Criteria. I recommend that this property be considered significant at the following level(s) of significance: national statewide x local

Applicable National Register Criteria: A B x C D

Signature of certifying official/Title: Deputy State Historic Preservation Officer Date

Illinois Department of Natural Resources - SHPO

State or Federal agency/bureau or Tribal Government

In my opinion, the property meets does not meet the National Register criteria.

Signature of commenting official Date

Title State or Federal agency/bureau or Tribal Government

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4. National Park Service Certification

I hereby certify that this property is:

☐ entered in the National Register

☐ determined eligible for the National Register

☐ determined not eligible for the National Register

☐ removed from the National Register

☐ other (explain:) _____

Signature of the Keeper

Date of Action

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5. Classification

Ownership of Property (Check as many boxes as apply.)		Category of Property (Check only one box.)		Number of Resources within Property (Do not include previously listed resources in the count.)		
				Contributing	Noncontributing	
	private	1	building(s)	1	0	buildings
x	public - Local		district	1	0	site
	public - State		site	0	0	structure
	public - Federal		structure	1	1	object
			object	4	2	Total

Number of contributing resources previously
listed in the National Register

N/A

6. Function or Use

Historic Functions (Enter categories from instructions.)	Current Functions (Enter categories from instructions.)
GOVERNMENT: Government Office	GOVERNMENT: Government Office

7. Description

Architectural Classification (Enter categories from instructions.)	Materials (Enter categories from instructions.)
Modern Movement: Brutalism	foundation: Concrete
	walls: Concrete
	roof: Concrete
	other : Glass/Metal

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Narrative Description

(Describe the historic and current physical appearance and condition of the property. Describe contributing and noncontributing resources if applicable. Begin with a **summary paragraph** that briefly describes the general characteristics of the property, such as its location, type, style, method of construction, setting, size, and significant features. Indicate whether the property has historic integrity).

Summary Paragraph

The Will County Courthouse is a four-story rectangular reinforced concrete governmental building in the Brutalist style located in Joliet, Illinois. Completed in 1969, the building was designed by Otto Stark of C.F. Murphy Associates to house the judicial, administrative, and jail facilities of Will County. The bulk of the building sits on its topmost three floors, with the buildings' first floor wrapped by a series of full-story structural brackets that angle in, producing a first floor with a smaller footprint. A deep recess is located between each bracket, with large plate glass windows set within. The building has two entrances across its primary facade, each accessed via a set of concrete stairs leading up to a suspended reinforced concrete walkway. At the rear, the building has a concrete ramp leading up to a set of rear entrances, while a wider vehicular ramp leads to the lower floors from left to right.

The Will County Courthouse is located on the south side of a full block public plaza, with the buildings' primary entrances and facades facing the plaza. Within the plaza are memorials, plaques, and an outline of the previous courthouse rendered within the plaza's surface. The memorials include a Civil War Memorial erected by the Grand Army of the Republic, The Samuel B. Reed Monument, the "Bomb with Eagle," the Will County Law Enforcement Memorial, and Eternal Flame. A total of seven plaques are located within sodded areas on the left and right side of the plaza. At the center of the plaza is an outline of the previous courthouse rendered in red brick and set flush to the plaza.

Narrative Description

Completed in 1969 by the Chicago-based firm C.F. Murphy Associates in partnership with Joliet-based Krugel, Healy & Moore Architects, the design for the Will County Courthouse was created by Otto Stark, who was working then as lead designer at C.F. Murphy. The Will County Courthouse embodies the principles of Brutalist architecture as it is applied to government buildings including monumental form derived from structural principles and use of bare concrete as both a structural material and finish throughout the interior and exterior. The building is the only significant example of Brutalist architecture in downtown Joliet and the Joliet area. Within the Joliet region including Chicago, the Will County Courthouse is the first civic building in the Brutalist style.

Built to house the judicial, administrative and jail facilities, the building expresses structural principles rather than program on its facades. Cast in place reinforced concrete exterior walls and angled, full-story structural brackets eliminate the need for interior load bearing walls and allow for large floor to ceiling windows across the first and upper floors. Exterior wall surfaces are coarsely raked in a vertical texture. Inside, the building features trayed concrete ceilings throughout, with floors and walls of brick.

The north entrance of the Will County Courthouse faces a rectangular public square, within which is a series of eight individual public monuments. The square itself is located within the Historic Route 66 corridor in downtown Joliet. Together the plaza and the courthouse encompass a full city block. **See photo 1.**

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Setting

The Will County Courthouse is located on the south side of a full block site bound by Jefferson, Chicago, Washington and Ottawa streets, located in downtown Joliet, the county seat of Will County, one of the five collar counties of the Chicago-Naperville-Elgin, Illinois-Indiana-Wisconsin Metropolitan Statistical Area. The building is located within a primarily commercial section of downtown Joliet where buildings are related to both Joliet City and Will County government. The building is in an area bounded by the Des Plaines River to the west, The Elgin-Joliet and Metra Railroad to the east, US Route 30 to the north, and a freight railroad line to the south.

Broadly, buildings in downtown Joliet are of varying ages, heights, and styles, and set within a blockwide grid. Development is concentrated to the north and west of the Courthouse, while areas to the south and east are less dense, consisting primarily of surface parking lots that fill full blocks. The bulk of the density within the area is located within a commercial area that begins one block north of the Courthouse. This area, along thoroughfares such as North Chicago Street, and US Route 6, consists of defacto and dejure landmarks, including the Rialto Theater at 102 North Chicago Street, (C.W. Rapp & George Rapp, Architects, 1926) listed on the National Register of Historic Places¹, and the Louis Joliet Hotel/St. Patrick's Residence (architect unknown, 1927) at 22 East Clinton Street. The area also supports additional municipal buildings, including the Will County Probation Department, located northwest of the Courthouse. Located just west of the 1969 Will County Courthouse is the new ten story Will County Courthouse located at 100 West Jefferson Street completed in 2020 and designed by Wight & Company with HOK working as the associate architect.² One block due east, across a surface parking lot, is Joliet Union Station at 50 East Jefferson, (Jarvis Hunt, Architect, 1912) listed on the National Register of Historic Places in 1977.³

Public Plaza and Monuments

The Will County Courthouse faces north in a horizontal position on a full block site, at the south end of a public plaza. Within the plaza are six monuments and seven plaques that both predate and postdate the 1969 courthouse. The plaza is paved at the center, with areas to the west and east featuring landscaping, trees, and sod, with a series of concrete and brick benches lining the inside of the plaza, facing center. An outline of red tinted concrete jogs across the center of the plaza, noting the exact location of the previous 1887 courthouse that was demolished for the 1969 courthouse. The plaza features a metal sign in the shape of the courthouse at its center. The earliest of the monuments, a Civil War memorial erected and dedicated to the soldiers and sailors of Will County, dates to 1889. The latest, a monument to Will County law enforcement officers who died in the line of duty, and an Eternal Flame managed by the Joliet American Legion, date to 1999. **See Photo 7.**

Will County Civil War Memorial (Contributing Resource)

On December 21, 1888, a committee created by the Grand Army of the Republic selected a design submitted by M. Muldoon & Company of Louisville, Kentucky that would stand on the "public square in

¹National Register of Historic Places Registration Form, Rubens Rialto Square Theater, Joliet, Illinois, National Register Information System Reference #200126, 5.

²"AIA Illinois" AIA Illinois, <https://www.aia.org/showcases/208431-will-county-courthouse>. Accessed 12 September 2022.

³National Register of Historic Places Registration Form, Union Station, Joliet, Illinois, National Register Information System Reference #200115, 5.

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the heart of the city, and when completed will cost about \$10,000.”⁴ The Grand Army of the Republic (GAR) was a fraternal organization of Union Army and Union Navy veterans who served in the Civil War. The GAR was founded in Decatur, Illinois in 1866 and dissolved in 1956 after the death of its last member.⁵ The monument was completed and unveiled in October of 1889 with a celebration including all of the Grand Army posts in Will County.⁶

The Will County Civil War Monument is rendered in granite and composed of a wide stepped pedestal with a column above, with two soldier figures at mid-level, and one at the monument’s top. It bears the Grand Army of the Republic’s insignia, as well as the name of multiple Civil War battles in low relief.

Within the base of the monument are two plaques and the limestone keystone salvaged from the 1887 courthouse. Located on the north side of the monument, the easternmost plaque designates the location of a time capsule commemorating the State of Illinois Sesquicentennial behind it. The plaque also explains the significance of the limestone keystone and the presence of a brick outline on the plaza in the exact contours of the plan of the 1887 courthouse. The second westernmost plaque provides information on the 1969 Will County courthouse and mentions the brick outline of the previous courthouse. The limestone keystone bears the name of the architect of the 1887 courthouse, John C. Cochrane,⁷ Sanger & Moody, the firm responsible for its construction, and bears the name of the board of supervisors of Will County at the time of the 1887 courthouse’s erection. The memorial is located on the east side of the plaza. **See Photo 9.**

The Samuel B. Reed Monument (Contributing Resource)

A monument to Samuel Benedict Reed, a civil engineer and railroad builder that worked to reach and bridge the Mississippi River in the 1850s was erected by the Chicago Rock Island and Union Pacific railroads in 1922.⁸ This monument is a large, irregular marble boulder with a highly decorated copper plaque. The Samuel B. Reed Monument is located on the east side of the plaza. **See Photo 12.**

“Bomb with Eagle” (Contributing Resource)

Dedicated and erected by the Daughters of Union Veterans in 1927, the ‘Bomb with Eagle’ is a bomb shaped obelisk of marble topped with a copper eagle. The monument venerates the Bartleson Post Number 6 of the Grand Army of the Republic and is located on the west side of the plaza. **See Photo 10.**

Will County Law Enforcement Memorial (Non-Contributing Resource)

Dedicated in 1999, the Will County Law Enforcement Memorial recognizes members of Will County law enforcement that have died in the line of duty, beginning in 1865, with the most recent entry dating to 2017. The Monument is constructed of limestone with marble elements and is located on the west side of the plaza.

⁴“Soldiers’ Monument at Joliet,” *Chicago Tribune*, 22 December 1888.

⁵Knight, Glenn B. "Brief History of the Grand Army of the Republic" <https://nysuvcw.org/history/a-brief-history-of-the-g-a-r> Accessed 01 November 2022.

⁶“Joliet’s New Soldier’s Monument,” *Chicago Tribune*, 06 October 1889.

⁷Along with Alfred H. Piquenard, and W.W. Boyington, John C. Cochrane is one of the architects responsible for designing the Illinois State Capitol Building between 1867–1888.

⁸The Historical Marker Database, <https://www.hmdb.org/m.asp?m=157973>, accessed 21 October 2022.

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Eternal Flame (Non-Contributing Resource)

The Eternal Flame was dedicated circa 1999 to Will County veterans and their families and is maintained by the Joliet American Legion Post 1080. It has a limestone base with a metal top and plaque and is located on the east side of the plaza.

Outline of the 1887 Courthouse Plan (Contributing Resource)

Within the center of the paved area of the plaza is an outline of the 1887 Courthouse, installed after the demolition of the 1887 courthouse, and during the construction of the 1969 Courthouse. This outline is rendered in red concrete and jogs across the surface of the plaza in a symmetrical pattern. A part of the designed landscape of the plaza, the Outline of the 1887 Courthouse Plan is a contributing resource.

See Photo 8.

Other Monuments and Plaques (Contributing)

A metal cannon on a limestone base is located on the east side of the plaza. The age of the cannon and its attribution are not known. Cannons as memorials are a customary and regular inclusion within the grounds of a municipal courthouse. **See Photo 11.**

Seven plaques laid flush to the ground are located within the plaza, largely noting the planting of trees for notable individuals in railroad history, or in commemoration of World War I soldiers. One of these seven plaques is located on the west side of the plaza, while six are located on the east side of the plaza. As these are included in the designed landscape of the plaza overall, the plaques are counted as one object.

See Photo 13.

Exterior Description

The Will County Courthouse is a symmetrical rectangular structure composed of concrete and glass. The structure is 140,000 gross square feet (GSF) with a lower floor, four upper floors, and a mechanical penthouse above. The lower floor is not visible from the exterior of the building. Floors two through three are larger than the lower two floors, cantilevering out via a set of concrete buttresses that carry the structural weight. Each of the buildings' corners are inverted, giving the corners a finned appearance.

See Photo 1.

The structure overall is constructed of cast in place reinforced concrete, the exterior of which has been given a special vertical brush finish with deep, slightly irregular grooves. Each cast pane retains its grid of blowholes. This texture is consistent throughout the building, on all of its exterior elevations and each of its elements. The cast panes vary in shape and size across the building but keep to a rectilinear form.

The structure's primary elevation faces north, where the structure meets the ground via a short plinth. Skylights are located within the plinth on the south, east and west elevations, providing light to the lower floor. The building is entered via one of two entrance bridges, symmetrical to the left and right, off the north elevation. The easternmost entrance has a pedestrian ramp that runs parallel to the building. These bridges are accessed via a set of concrete steps enclosed by concrete knee walls. The bridges have no support where the stair meets the bridge, traveling up and over to a set of doors located within the deep recesses between brackets. The doors are capped with concrete hoods, which angle out to meet the bridges. **See Photo 5.**

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Across the south elevation, the entrances repeat, with doors also set within deep recesses, and capped with concrete hoods that angle out to meet the bridges. The bridges are shorter at the rear and lead out to a concrete terrace accessed from street level via one of two ramps. Beyond the terrace is a service area below street grade accessed via one of two concrete ramps to the left and the right. **See Photo 6.**

At the first floor, concrete structural brackets set at a 45-degree angle rise from a plinth. These brackets have a thicker width at each of the buildings' corners, and between the window groupings above. Between each first-floor bracket is a rectangular plate glass window. Windows rising above the first floor maintain a regular pattern. Across the north and south elevations, they are assembled in groups of four, with five bays across each floor. Across the west and east elevations, there are two groupings of four bays. The third-floor features five bays with two windows to a bay across the north and south elevations, while the east and west elevations have two bays, each with two windows. The third floor has one rectangular window per bay, with the bays repeating five times across the north and south elevations, and twice across the east and west elevations. **See Photos 3, 4 and 5.**

The mechanical penthouse is clad in the same special finish concrete, with the addition of one panel of aluminum louvers at the center of the north and south elevation, and two each at the west and east elevations. **See Photos 1 and 2.**

Interior Description

Lower Level

The lower level is accessed via one of four centrally located elevators within the first floor, or within a door located off the loading dock at rear. Within the lower level, three corridors, each running parallel to the north, east and west elevations, provide access to a series of rooms related to the back of house functionality of the courthouse, mechanical and electrical systems, and the housing of individuals in custody awaiting transfer of civil process within the Will County Sheriff's department. Rooms related to mechanical and electrical systems are located adjacent to the loading dock, while other back of house functions are located beyond. Jail cells, dorms, and wards are located along the outside walls of the lower level. Ceiling heights are eight feet within the lower level. Rooms are finished throughout with drywall. **See photo 19.**

First Floor

The first floor is accessed via one of the two entrances off the north elevation, or one of the two at the rear (south) elevation, off of the concrete terrace. Hallways and floors within common areas of the first floor, including the lobby areas, are dressed in brick, with areas cladding stairwells dressed in wood paneling. The ceiling features a waffle ceiling of smooth finish concrete. Within each ceiling coffer is a light fixture. Ceilings are ten feet within the first floor. Rooms throughout are finished with drywall, with some dressed in wood paneling. **See Photo 14 and Photo 18.**

The first floors' primary historic function is to provide a reception area for the various users of the courthouse, while also providing offices for high level county workers. Space is also reserved for meetings and conferences, as well as the function of the press. **See Photos 15 and 16.**

Second Floor, Third Floor and Fourth Floor and Penthouse

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The second through fourth floors of the courthouse feature similar room finishes, including drywall finishes, wood paneling, ten-foot ceiling heights, and cove ceilings. Each floor serves functions of county government for various departments. The fourth floor is reserved exclusively for functions of the court, and includes several wood paneled courtrooms, and a library to the rear. **See Photos 16 and 17.**

The penthouse is reserved exclusively for mechanical and elevator equipment.

Alterations

In operation continuously as a county courthouse from 1969 through 2020, the Will County Courthouse exhibits a noteworthy level of integrity of materials and design, which have gone unchanged since the building was completed in 1969. The plaza retains all its original features including street furniture such as benches and lighting elements and maintains integrity as a designed landscape with a relationship to the courthouse.

The exterior of the building retains almost complete integrity, including doorway and window opening. On the courthouse exterior, changes are limited to covering of lower-level skylights across the north elevation with metal plates. Within the interior, the building also retains a remarkable amount of integrity, particularly across the first-floor lobbies, reception areas and corridors, where original materials such as brick pavers and wood paneling remain. On the second floor, materials such as wood paneling and bookshelves are original, as are courtroom furnishings.

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8. Statement of Significance

Applicable National Register Criteria (Mark "x" in one or more boxes for the criteria qualifying the property for National Register listing.)		
☐	A	Property is associated with events that have made a significant contribution to the broad patterns of our history.
☐	B	Property is associated with the lives of persons significant in our past.
☒	C	Property embodies the distinctive characteristics of a type, period, or method of construction or represents the work of a master, or possesses high artistic values, or represents a significant and distinguishable entity whose components lack individual distinction.
☐	D	Property has yielded, or is likely to yield, information important in prehistory or history.
Criteria Considerations (Mark "x" in all the boxes that apply.)		
Property is:		
☐	A	Owned by a religious institution or used for religious purposes.
☐	B	removed from its original location.
☐	C	a birthplace or grave.
☐	D	a cemetery.
☐	E	a reconstructed building, object, or structure.
☐	F	a commemorative property.
☐	G	less than 50 years old or achieving significance within the past 50 years.

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Areas of Significance (Enter categories from instructions.)
ARCHITECTURE
Period of Significance
1969
Significant Dates
N/A

Significant Person (Complete only if Criterion B is marked above.)
N/A
Cultural Affiliation (if applicable)
N/A
Architect/Builder
Otto Stark/C.F. Murphy Associates
Krugel, Healy & Moore Architects

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Statement of Significance Summary Paragraph (Provide a summary paragraph that includes level of significance, applicable criteria, justification for the period of significance, and any applicable criteria considerations).

Summary Paragraph

The Will County Courthouse is an exceptional example of Brutalist architecture located in the Joliet and Chicago region. The Will County Courthouse is significant under National Register of Historic Places Criterion C; Architecture, as a work of distinctive architecture and construction. The building's unadorned concrete exterior and distinctive ground level lobby flanked by full-story triangular concrete structural brackets demonstrates the building's presentation of form derived from pure structural elements and strong building image, both principles of the Brutalist style. The building's symmetrical form, monumentality, location within downtown Joliet, and placement within a public plaza is an evocation of the county courthouse form. The building conveys the significance of Otto Stark's work as chief designer at C.F. Murphy Associates and his use of reinforced concrete. The building represents a transition in the growth and modernism of Joliet as the seat of Will County.

Narrative Statement of Significance (Provide at least **one** paragraph for each area of significance.)

In March 1964, the Will County Board approved a leasing arrangement for a new courthouse for Will County, the fourth to be built since the founding of the county in 1836.⁹ This arrangement included turning over the present courthouse facilities to the Will County Public Building Commission, an agreement to sell general tax-free revenue bonds to finance the proposed construction of a new courthouse, and the approval of initial plans for a new Will County Courthouse. These plans included a city plaza and master plan, as well as a building interior and exterior. Initial estimates for the project were \$4,200,200.¹⁰ The plans also included the demolition of the existing 1887 Will County Courthouse designed by John Colby Cochrane, and the design of a memorial court established on its site. The memorial court would provide continued accommodation for existing public monuments within the plaza and would also serve to memorialize the demolished 1887 courthouse.¹¹ Pressure to replace the old courthouse increased after the state fire marshal ordered the County to vacate its top two floors because of unsafe conditions.¹²

The architects of this new facility were C. F. Murphy Associates, who then held an office in downtown Chicago in the Railway Exchange/Santa Fe Building at 224 South Michigan Avenue, with architect Otto Stark (Born 1928) as head designer of both the firm and project, and Kruegel, Healy and Moore (now Healy Bender Patton & Been Architects) of 4 East Clinton Street in Joliet working as the local architect.¹³ Smith, Barney and Company, located at 39 South LaSalle Street in Joliet, served as the financial advisor for the project.

Ground was broken on May 1, 1965. A brochure printed for the ceremony noted that foundations of the 140,000-foot structure would be of concrete bearing on rock, and that "the building will be reinforced concrete cast in place and is designed to a specific module compatible to flexible office arrangement."¹⁴ **See Figure 10.**

⁹"Will County Plans Legal Steps to Lease Courthouse, Sell Bonds." *Chicago Tribune*, 15 March 1964.

¹⁰Gardezi, Ali and Patricia Stark with Otto Stark. *Standing By Design: The Autobiography of Otto Stark*. Stark Associates Architects 2017, p. 91.

¹¹IBID, p. 91.

¹²"Will County to Act Upon Courthouse." *Chicago Tribune*, 26 April 1964.

¹³"Will County Plans Legal Steps to Lease Courthouse, Sell Bonds." *Chicago Tribune*, 15 March 1964.

¹⁴"Will County Courthouse Groundbreaking Program" pamphlet, 1965.

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The building was intended to be multifunctional, housing not only the County judiciary functions, but the administrative offices of the County Board of Supervisors, Sherriff, Coroner, Recorder of Deeds, Clerk, Auditor, Superintendent of Schools, Treasurer, Data Processing Department, Health Department, Highway Department, Reproduction Department, Tax Mapping and Platting Office, Veterinarian, and Zoning Department. The county jail would be located within the lower level of the building.

The new courthouses' master plan included redesigning the public plaza to the north of the building, with phase two of construction including the demolition of the 1887 courthouse, which happened concurrently with the new courthouses' construction after 1968, with the entrance bridges to the courthouse constructed after the demolition of the old courthouse.

The design for the plaza was inclusive of the existing monuments and plaques on the site as a designed landscape, and included the Will County Civil War Memorial (1889), The Samuel B. Reed Monument (1927) "Bomb with Eagle" (1927), a metal cannon on a limestone base (no date), and seven individual commemorative plaques laid flush to the ground of varying dates, all predating the 1969 courthouse. New elements to the plaza were introduced, including brick and concrete benches, and an outline of the 1887 courthouse plan, expressed in red tinted concrete. The building was expected to reach completion by 1966, but took an additional three years to be finished, finally being put into service in the spring of 1969.¹⁵ The courthouse would remain fully in service until the 1990s, when a new jail complex was constructed nearby. **See Figures 12, 13 and 14.**

In August 2013, the Will County Board approved a comprehensive plan for major capital improvements across the county. This plan included the construction of a new county courthouse with ten stories and thirty-eight courtrooms.¹⁶ This new courthouse, built one block east of the 1969 courthouse, called for the demolition of the First Midwest Bank Building, an early 20th century limestone bank with a midcentury addition to the west. Will County vacated the 1969 courthouse in 2020. The new courthouse was completed in 2021.

C.F. Murphy & Associates

Charles Murphy Sr. founded Shaw, Naess & Murphy with Sigurd Naess and Alfred Shaw in 1936. All three had been mentees of Ernest Graham at Graham, Anderson, Probst & White; and had been fired by Graham's partners following his death that year. When Richard J. Daley was elected Mayor of Chicago in 1955, he formed a relationship with Murphy, who like Murphy was Irish and hailed from Bridgeport on the city's South Side, that brought the firm many municipal commissions, including the modernist Daley Plaza. Both Shaw and Naess had left the firm by 1959 and Murphy renamed the firm, which at this time employed 450 people, for himself.

Otto Stark was brought on as head designer from Skidmore, Owings & Merrill around 1962, leading C.F. Murphy Associates through a period of experimentation with concrete. The firm would begin hiring students of Mies van der Rohe from the Illinois Institute of Technology (IIT), including Jacques Brownson, and in 1967 Gene Summers and Helmut Jahn.¹⁷ Otto Stark left C.F. Murphy in 1970 to establish Stark Associates Architects, beginning a period of greater attention to patronage at Chicago's City Hall that affected C.F. Murphy's availability to bring in municipal commissions. In 1973, the firm's municipal contracts all but dried up, and the office shrunk to 93 people. That year, Helmut Jahn was named Director of Planning and Design, the beginning of a move away from the legacy work of the firm and into one that indulged Helmut Jahn's house style and interest in both new forms of high rises in Chicago and government buildings. The firm was renamed

¹⁵IBID.

¹⁶"County Breaks Ground on New Courthouse." <https://www.willcountyboard.com/news/county-breaks-ground-on-new-courthouse> Accessed 12 October 2022.

¹⁷IBID.

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Murphy/Jahn in 1983 after Helmut Jahn bought out interest from Charles Murphy's two sons. Murphy/Jahn became Jahn in 2012.

Otto Stark

Otto Gene Stark was born in Chicago, IL, in 1928. He attended Calumet High School and attended the University of Illinois at Urbana Champaign, graduating with a Bachelor of Architecture in 1954. He began his career as an architect for Army Security Agency (ASA) designing US military installations in the UK, Germany and Spain, "essentially turning deserted patches of land into miniature American towns in Europe".¹⁸ After briefly working in the office of a family friend, Stark visited the firm of Skidmore, Owings and Merrill (SOM) in 1956 with a university friend, where he recounts being hired on the spot by Walter Netsch after spotting an error in the preliminary design for the US Air Force Academy. Stark would go on to work at the Air Force Academy under Netsch and Architect Stanislaw Z. Gladych, taking over the lead of the project when Gladych left to take a position at Naess & Murphy. Stark would eventually follow Gladych, leaving SOM after only two and a half years. His first job at Naess & Murphy was the design of O'Hare International Airport (1962). For the O'Hare project Stark worked on a team including Gladych under architect Carter Manny; and collaborated with Engineer Fazlur Khan and Landscape Architect Lee Johnson.

The Will County Courthouse was the first civic commission that Otto Stark led at the firm, which had by that time become C. F. Murphy and Associates. At the time of its design, he was applying similar design principles to the Union Building and residence halls for the Medical Center Campus at the University of Illinois at Chicago (1965), the DePaul University Student Center (1968), and the Blue Cross Blue Shield Building (1968). Otto Stark left C.F. Murphy in 1970 and founded Stark Associates Architects, where he would go on to design numerous restaurants and small professional buildings.¹⁹

Brutalist Architecture in America²⁰

Modernism arose in Europe and the United States beginning in the 1890s in opposition to classicism and the concentration of wealth and power that it represented by embracing new materials, technology, and social movements that arose in the wake of the industrial revolution. A movement that spanned western culture, Modernism had a transformative effect on politics, on industry, and on every creative discipline, including literature and poetry, painting and sculpture, theater, and music. Modernism impacted design at all scales, from product design and manufacturing to urban design and planning.²¹

The development of modern architecture was equally fueled by rhetoric of populism and functionalism; and by the myth of the architect as a genius form-giver. Increasingly faster construction and reduced costs sped Modernism's move from the periphery to the mainstream in the United States after World War II, when European architects uprooted by the war took up work in the country. As a style, Modernism would go on to become widely adopted and implemented by diverse governmental, educational, and corporate institutions.

Brutalist Architecture is a style of architecture from the 1950s-1970s, characterized by bare or textured concrete, simple geometric forms, and bold structural expression. Emerging in Britain during reconstruction

¹⁸Gardezi, Ali and Patricia Stark with Otto Stark, *Standing By Design: The Autobiography of Otto Stark*, Stark Associates Architects 2017.

¹⁹IBID.

²⁰Some material in this section appeared originally in National Register of Historic Places Registration Form, James R Thompson Center, Chicago, Illinois. No Reference Number.

²¹Girardo, Diane. *Architecture After Modernism*. (Singapore: Thames & Hudson, 1996) p.45.

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following World War II, the style is characterized by bare concrete, or *béton brut*, the phrase used by Swiss architect Le Corbusier to describe his late works which both inspired the style and lend it its name.²² Though *béton brut* in the works of Le Corbusier has origins in *Art Brut* and Primitivism, the style eventually became associated with progressive civic projects and monumentality.

In 1947 the Indian State of Punjab lost its traditional capital city of Lahore to the newly formed nation of Pakistan. Indian Prime Minister Jawaharlal Nehru commissioned American Architect Albert Meyer to design a new capital on the Indian Side, to be named Chandigarh that would be “unfettered by the traditions of the past, a symbol of the nation's faith in the future”.²³ Meyer withdrew from the project after his partner died in a plane crash and Le Corbusier was given the project in 1950. Le Corbusier turned to *béton brut* as an evolution of both his one architectural style and his approach to modernist design and planning.

While major works in Chandigarh were not completed until the 1960s, Le Corbusier completed several smaller buildings using bare concrete for other clients in India earlier, including the Mill Owners Association Building (1954) and the Villa Shodan (1956), both in Ahmedabad, India. Le Corbusier brought *béton brut* to his European work with the design of the Ronchamp Chapel in Ronchamp, France, in the Brutalist style in 1954. In 1956 he expanded his use of bare concrete to his design of the Unité d'Habitation, an apartment building on a hill overlooking the city of Marseille, France, and Sainte Marie de La Tourette, a monastery near Lyon, France.

While Corbusier was using *béton brut* in India, the American Architect Louis I. Kahn was also using bare concrete as a material and monumental architectural form as a solution for the design of the Sher-e-Bangla Nagar, or National Capitol Complex in Dhaka, Bangladesh. Kahn was recommended for the commission to design a parliament for what was at the time East Pakistan by Bangladeshi architect Muzharul Islam, who had been his student at Yale. Construction on the complex began in 1964, and though its most prominent building, the Jatiya Sangsad Bhaban or National Parliament House, would not open until 1982, its design had an impact on Kahn's work and on architects worldwide.

Influenced by Le Corbusier and Kahn, British Architects Alison and Peter Smithson first used the English term “Brutalism” to refer to their work. British architecture critic Reyner Banham would codify the style in his 1965 essay for the *Architectural Review*, “The New Brutalism,” as a “ruthless adherence to one of the basic moral imperatives of the Modern Movement — honesty in structure and material” while at the same time achieving a strong and humanist “image” beyond or separate from traditional ordering systems of architectural geometry. Banham wrote that Brutalism's three defining characteristics were “Memorability as an Image,” “Clear exhibition of Structure,” and “Valuation of Material ‘as found.’”²⁴

To Le Corbusier, *béton brut* was the evolution of a personal style; to the Smithsons Brutalism was “an ethic”; and in the United Kingdom it became associated with the postwar social project, monumentality, and civic structures including public housing, hospitals, libraries, university and government buildings.²⁵ Significant public housing developments in the United Kingdom completed in the Brutalist Style include Robbin Gardens (Alison and Peter Smithson, 1972) and Trellick Tower (Erno Goldfinger, 1972); but Brutalism was also used in middle and upper class housing, including The Barbican Estate (Chamberlin, Powell and Bon, 1965-1976).

Internationally, Brutalism became associated with movements including Megastructure and Metabolism, both entwined with progressive, modern visions for housing, civic structures, and urban design. In Montreal,

²²Le Corbusier. “Le béton brut”, in *Le Corbusier: Ouvre complète*. (De Gruyter, 1995) pp. 180-189.

²³Gans, Deborah. *The Le Corbusier Guide*. (New York: Princeton Architectural Press, 2006).

²⁴Banham, Peter Reyner. “The New Brutalism”. *Architectural Review*. 1955, 12, pp.354-361.

²⁵Pasnick, Mark, Michael Kubo and Chris Grimley. “Becoming Heroic”. in *Heroic: Concrete Architecture and the New Boston*, Pasnick, Kubo, and Grimley, eds. (New York: The Monicelli Press, 2015). p. 32

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Canada, the brutalist style was chosen for many of the buildings constructed for the Centennial World's Fair known as Expo '67 in 1967, including the experimental housing project Habitat '67 (Moshe Safdie, 1967), intended as a model for collective housing that responded to site and connected individual units to a greater whole. In Japan, the brutalist style Kurashiki City Hall (Kenzo Tange, 1960) and Yoyogi National Gymnasium (Kenzo Tange 1964) were examples of brutalism in civic structures.

In the United States, architects turned to Brutalism in the pursuit of what historian Joan Ockman calls a "new monumentality".²⁶ Ockman points out that "The New Brutalism" in Europe must be seen in the context of the arrival of American-style consumerism and cold war ideology. Americans themselves, by contrast, were preoccupied by architectural technology and form, giving American Brutalism a different character from the British. "What came under the Brutalist banner in the United States were buildings that put formal virtuosity in the service of overseeing monumentality," Ockman writes. "Patent representations of institutional reach...not by chance did the most emblematic examples of the new style take the form of government complexes and school buildings."²⁷

Historian William Curtis described brutalism as a "Boston School" of architecture, noting the style's arrival with Spanish architect Jose Luís Sert, who had work with Le Corbusier in the 1920s, and who would serve as Dean of the Graduate School of Design at Harvard University from 1953-1969. Sert would be responsible for Le Corbusier's commission to design the Brutalist style Carpenter Center for Visual Arts (1963) at Harvard in Cambridge, MA, his only building in North America. Later, Brutalism became associated with Boston's urban renewal, most famously with the Boston City Hall (Kallmann McKinnell & Knowles, 1968) and Government Service Building (Paul Rudolph, 1971).²⁸

At the same time, American architect Louis I. Kahn was determining an American direction for Brutalism based on monumentality and honesty in materials from his office in Philadelphia. Kahn's Yale Art Gallery in New Haven, CT (1953) was the architect's first major commission. Together with the Richards Medical Laboratories at the University of Pennsylvania (1965), and Salk Institute in La Jolla, CA (1965), Kahn's works would have a significant impact on the development of brutalism in the United States.

Nationally, other important Brutalist style buildings include the Art and Architecture building at Yale University (Paul Rudolph, 1963), Geisel Library at the University of California Santa Cruz (William Pereira, 1968), The Hirshhorn Museum (Gordon Bunshaft, SOM, 1969) and the J. Edgar Hoover Hoover Building (C.F. Murphy & Associates, 1975), both in Washington, DC, and the Phillips Exeter Academy Library (Louis Kahn, 1972) in Exeter, MA.

Recent high-profile exhibitions have highlighted Brutalist architecture globally, demonstrating its ongoing importance to the history of Modernism generally. These exhibitions include "Latin America in Construction: Architecture 1955–1980," Mar 29–Jul 19, 2015, and "Toward a Concrete Utopia: Architecture in Yugoslavia, 1948–1980," Jul 15, 2018–Jan 13, 2019, both at the Museum of Modern Art in New York. In the United Kingdom, demolition of Robin Hood Gardens, a Brutalist public housing estate designed by Alison and Peter Smithson in 1972 prompted reflections on the style's social and aesthetic value, including a recreation of its facade by the Victoria & Albert Museum at the 2018 Venice Architecture Biennial. Brutalist architecture has been the topic of recent scholarly and popular publications, including *Heroic: Concrete Architecture and the New Boston* (The Monacelli Press, 2015), a book by historians Mark Pasnik, Michael Kubo, and Chris Grimley.

²⁶IBID. p.33

²⁷Ockman, Joan. "The School of Brutalism". in *Heroic: Concrete Architecture and the New Boston*, Pasnick, Kubo, and Grimley, eds. (New York: The Monacelli Press, 2015) p.35.

²⁸Curtis, William J.R. *Boston: Forty Years of Modern Architecture* (Boston: Institute of Contemporary Art, 1980).

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Brutalist Architecture in the Joliet and Chicago Region²⁹

The Will County Courthouse is an exceptional example of Brutalist architecture in Illinois and the Joliet region, including Chicago. The first civic building to be constructed in the Brutalist style in the region, it demonstrated that Brutalism was suitable for civic programs. The importance of the Will County Courthouse should be considered in the context of other brutalist buildings in the region generally, and of other brutalist civic buildings in the region specifically.

Modernism is so deeply entwined with the history of Chicago and its region that two significant periods of Modern Architecture are known as the First and Second Chicago Schools of Architecture. The First Chicago School was concerned with the practical and aesthetic opportunities afforded by new technologies such as steel frame construction and the passenger elevator.³⁰ These innovations allowed for taller buildings freed from reliance on their walls for structural support. Chicago architect William LeBaron Jenney is credited with the design of the first steel frame building, in Chicago, The Home Insurance Building, (completed 1885, enlarged 1891, demolished 1931). Jenney's protege, architect Louis Sullivan, would go on to be called "the father of Modernism" for his widespread influence on the First Chicago School.³¹ After completing the Guaranty Building in Buffalo (1896), Sullivan published the essay "The Tall Office Building Artistically Considered" (1896), in which he coined the phrase "form ever follows function," and proposed a tripartite aesthetic order for the skyscraper which differentiated the entrance at street level and accompanying second story; the repeating floors of office "cells" above; and the building's top floor where mechanical equipment was housed.³² Examples of buildings of the First Chicago School include the Rookery Building, (Burnham & Root, 1886); the Auditorium Building (Adler & Sullivan 1889) and the Reliance Building, (Burnham and Root, 1890-1895).

The First Chicago School would influence Frank Lloyd Wright and the American Prairie School, as well as modern skyscraper design in Chicago, New York, and around the world. In Chicago specifically Modernism developed in the 1920s through the work of architects such as Graham, Anderson, Probst & White, who adapted the Chicago School to address new scales of civic monumentality with neoclassical and art-deco motifs in major works like the riverfront Main Post Office (1921) and the Merchandise Mart (1930), which at the time it opened had more floor area than any building in the world.

After World War II, significant European architects who had fled to Chicago, including Ludwig Mies Van Der Rohe, developed what would be known as the Second Chicago School of Architecture.³³ Established first by Mies and later supported by others, including many of his students at the Armour Institute (later renamed Illinois Institute of Technology, or IIT) where he was Head of the School of Architecture, the Second Chicago School was defined by clean geometric forms in glass and steel stripped of ornament. Where Sullivan taught that "form ever follows function" Mies believed the Second Chicago School was a "universal space" capable of supporting any program and serving any population with the same design elements.³⁴ He demonstrated this in

²⁹Some material in this section appeared originally in National Register of Historic Places Registration Form, James R Thompson Center, Chicago, Illinois. No Reference Number.

³⁰Condit, Carl. *The Chicago School of Architecture*. (Chicago: The University of Chicago Press, 1952).

³¹Chambers Biographical Dictionary. London: Chambers Harrap, 2007. s.v. "Sullivan, Louis Henry," http://www.credoreference.com/entry/chambbd/sullivan_louis_henry.

³²Sullivan, Louis H. "The Tall Office Building Artistically Considered" in Lippincott's monthly magazine, v. 339 (Philadelphia: March 1896). p.403-409.

³³Schulze, Franz, and Kevin Harrington, eds. *Chicago's Famous Buildings*. (Chicago: The University of Chicago Press, 1993). p.105.

³⁴Lambert, Phyllis. *Mies in America*. (New York: Harry N. Abrams, 2001).

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his designs for the 880-860 Lake Shore Drive apartments (1951); a showcase new campus at IIT, (constructed from the 1940s through 1970s).

IIT students would go on to work at and eventually lead some of the city's largest firms. Increasingly, the Second Chicago School became the recognized style for corporate and institutional programs as well as civic space, including The Daley Center (CF Murphy Associates, 1965), McCormick Place East (C.F. Murphy Associates, 1971); and Mies's own Chicago Federal Center Complex (begun in 1960 and completed posthumously in 1974).

The Chicago firm Skidmore Owings & Merrill (SOM) would be especially successful at a model of integrated, international practice, spreading the Second Chicago School around the globe and helping establish it as a corporate style. Examples of buildings of the Second Chicago School in Chicago include the Inland Steel Building (SOM, 1957); the John Hancock Center (SOM, 1969); and the Sears Tower (SOM, 1974). Outside Chicago, influential buildings of the second Chicago School include Lever House in New York (SOM 1952), One Chase Manhattan Plaza in New York (SOM 1961), and the Toronto-Dominion Center (Ludwig Mies van der Rohe, 1969).

Brutalist architecture had a significant impact on architecture in the Chicago Area in the 1970s, with the city's largest firms designing numerous important public and institutional buildings in the style. Architect Otto Stark and the firm of C.F. Murphy and Associates completed one of the region's first significant buildings in the Brutalist style at 55 West Wacker Drive, formerly the Blue Cross Blue Shield Building, in 1968. The firm completed the Will County Courthouse, the first Brutalist style civic building constructed in the region, the following year.

Brutalism would quickly become a favorite style for civic buildings in the region, as it did in the nation, for its associations with both progressive social programs and monumentality. Walter Netsch of Skidmore, Owings and Merrill, would design Brutalist style academic buildings for universities throughout the area. These include the Regenstein Library at the University of Chicago (1970) and the Northwestern University Library (1971). At the University of Illinois at Chicago, Netsch developed a master plan and designed numerous buildings for the Chicago Circle campus, including University Hall (1970). Other civic structures in the Brutalist style in the city include the Raymond Hilliard Homes (1966)³⁵, a public housing project, and Marina City, a residential, commercial and entertainment complex, both designed by Bertrand Goldberg; the Henry Hinds Laboratory (I.W. Colburn, 1968) at the University of Chicago; the 17th Church of Christ Scientist (Harry Weese, 1968); Metropolitan Correctional Center (Harry Weese, 1971); the Robert R. Wilson Laboratory at Fermilab in Batavia, Illinois (Max O. Urbahn and DMJM, 1974); and St. Mary's Hospital (Perkins and Will, 1975).

Brutalism and the design of the Will County Courthouse

In his 1955 essay "The New Brutalism," British architecture critic Reyner Banham described Brutalism's three defining characteristics as "Memorability as an Image," "Clear exhibition of Structure," and "Valuation of Material 'as found.'"³⁶ Banham's definition served as a codification of the style, with later critics referring to it as a measure for Brutalism's growth and development.

³⁵The Raymond Hilliard Homes were listed on the National Register of Historic Places in 1999 under Criterion C. Source: National Register of Historic Places Registration Form, Raymond Hilliard Homes, Chicago, Illinois, National Register Information System Reference #99001072

³⁶Banham, Peter Reyner. "The New Brutalism". *Architectural Review*. 1955, 12, pp.354-361.

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The Will County courthouse exemplifies each of these characteristics. The building presents a strong “Memorability as an Image.” Set back from the street on a public plaza, its form is utilitarian yet instantly recognizable. The building exemplifies “Clear Exhibition of Structure” through the expression of structural elements and principles in the distinctive forms, including the use of bridges and ramps for entry, its triangular bracket, and the pattern of windows on its four facades. The bridges and ramps move vehicles and pedestrians to the appropriate level of the building from the surrounding streets and plaza; the triangular brackets transfer loads from the larger upper stories of the building; and the pattern of windows on the facade mimics the diagram of increasing structural loads on descending floors. Finally, the Will County Courthouse exemplifies ‘Valuation of Material’ as found through the use of cast-in-place concrete throughout as both a structural system and as an exterior and interior finish.

Historians agree that the Will County Courthouse is an exceptional example of brutalist architecture in Illinois and the Joliet Region, including Chicago. Architectural historian Michael Kubo, co-author of *Heroic: Concrete Architecture and the New Boston*, states that “Will County Courthouse is an early and well-executed example of the robust civic expression in concrete that constituted a key feature of many exceptional government buildings of the 1960s and 70s,” and further that Otto Stark was “a key figure in developing a sophisticated expressive language in architectural concrete at a time when this was relatively uncommon in the greater Chicago region.”³⁷ Architectural historian Iker Gil, editor of *Concrete Chicago Map*, states that the Will County Courthouse is “a fantastic and intact example of brutalist architecture in the Chicago metropolitan area with a civic purpose...it is a building that has an unquestionable historic value due to the architects that designed it, the intrinsic qualities and clarity of its design, and the period of architecture that it represents”³⁸

Overall, The Will County Courthouse is an exceptional example of Brutalist architecture in Illinois and the Joliet Region, including Chicago.

³⁷ Letter from Michael Kubo, December 8, 2022

³⁸ Letter from with Iker Gil, December 29, 2022

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National Register of Historic Places Registration Form, James R Thompson Center, Chicago, Illinois. No Reference Number.

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Previous documentation on file (NPS):		Primary location of additional data:	
☐	preliminary determination of individual listing (36 CFR 67 has been requested)	☐	State Historic Preservation Office
☐	previously listed in the National Register	☐	Other State agency
☐	previously determined eligible by the National Register	☐	Federal agency
☐	designated a National Historic Landmark	☐	Local government
☐	recorded by Historic American Buildings Survey # _____	☐	University
☐	recorded by Historic American Engineering Record # _____	☐	Other
☐	recorded by Historic American Landscape Survey # _____	Name of repository:	
☐			
☐			

Historic Resources Survey Number (if assigned):

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10. Geographical Data

Acreage of Property	F Approximately 3
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(Do not include previously listed resource acreage; enter "Less than one" if the acreage is .99 or less)

Latitude/Longitude Coordinates

Datum if other than WGS84:	F
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(enter coordinates to 6 decimal places)

1	41°31'27.97"N		88° 4'56.25"W		3		
	Latitude		Longitude			Latitude	Longitude
2					4		
	Latitude		Longitude			Latitude	Longitude

Verbal Boundary Description (Describe the boundaries of the property.)

The nominated boundary includes the legal boundaries of the site of the Will County Courthouse and the public plaza, and is bound by West Jefferson Street, West Washington Street, North Chicago Street and North Ottawa Street.

Boundary Justification (Explain why the boundaries were selected.)

The boundary includes the entirety of the Will County Courthouse and the public plaza.

11. Form Prepared By

name/title	Elizabeth Blasius, Jonathan Solomon	date	11/04/2022		
organization	Preservation Futures	telephone	773-814-7845		
street & number	53 West Jackson Boulevard, Suite 1637	email	elizabeth@preservationfutures.com		
city or town	Chicago	state	IL	zip code	60604

Additional Documentation

Submit the following items with the completed form:

- GIS Location Map (Google Earth or BING)
- Local Location Map

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- **Site Plan**
- **Floor Plans (As Applicable)**
- **Photo Location Map** (Include for historic districts and properties having large acreage or numerous resources. Key all photographs to this map and insert immediately after the photo log and before the list of figures).

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Photographs:

Submit clear and descriptive photographs. The size of each image must be 3000x2000 pixels, at 300 ppi (pixels per inch) or larger. Key all photographs to the sketch map. Each photograph must be numbered and that number must correspond to the photograph number on the photo log. For simplicity, the name of the photographer, photo date, etc. may be listed once on the photograph log and doesn't need to be labeled on every photograph.

Photo Log	Will County Courthouse		
Name of Property:	Will County Courthouse		
City or Vicinity:	Joliet		
County:	Will	State:	Illinois
Photographer:	Elizabeth Blasius, Jonathan Solomon, Greg Peerbolte		
Date Photographed:	2022		

Description of Photograph(s) and number, include description of view indicating direction of camera:

Photo 1 of 22:	North facade, looking southeast, (Elizabeth Blasius)
Photo 2 of 22:	South facade, looking north, (Jonathan Solomon)
Photo 3 of 22:	West facade, looking east, (Jonathan Solomon)
Photo 4 of 22:	East facade, looking west, (Jonathan Solomon)
Photo 5 of 22:	Entrance detail, north facade, (Jonathan Solomon)
Photo 6 of 22:	Entrance detail, south facade, (Elizabeth Blasius)
Photo 7 of 22:	Plaza looking northeast, (Elizabeth Blasius)
Photo 8 of 22:	Plaza with outline of 1887 Courthouse, Contributing Resource (Elizabeth Blasius)
Photo 9 of 22:	Will County Civil War Monument, Contributing Resource (Elizabeth Blasius)
Photo 10 of 22:	"Bomb with Eagle" Monument, Contributing Resource (Elizabeth Blasius)
Photo 11 of 22:	Cannon Monument, Contributing Resource (Elizabeth Blasius)
Photo 12 of 22:	Samuel Benedict Reed Monument, Contributing Resource (Elizabeth Blasius)
Photo 13 of 22:	American War Mothers/Railway Plaque (Representative example of plaques within plaza) Contributing Resource/Resources (Elizabeth Blasius)
Photo 14 of 22:	First floor interior, lobby, looking south (Greg Peerbolte)
Photo 15 of 22:	First floor interior, courtroom, looking south (Greg Peerbolte)
Photo 16 of 22:	First floor interior, looking southeast (Greg Peerbolte)
Photo 17 of 22:	Fourth floor interior courtroom, looking north (Greg Peerbolte)
Photo 18 of 22:	Fourth floor interior courtroom detail, looking north (Greg Peerbolte)
Photo 19 of 22:	Fourth floor interior courtroom, looking southwest (Greg Peerbolte)
Photo 20 of 22:	Fourth floor interior, looking west (Greg Peerbolte)
Photo 21 of 22:	First floor interior, courtroom, looking north (Greg Peerbolte)
Photo 22 of 22:	Lower level cell (Greg Peerbolte)

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Paperwork Reduction Act Statement: This information is being collected for applications to the National Register of Historic Places to nominate properties for listing or determine eligibility for listing, to list properties, and to amend existing listings. Response to this request is required to obtain a benefit in accordance with the National Historic Preservation Act, as amended (16 U.S.C.460 et seq.).

Estimated Burden Statement: Public reporting burden for this form is estimated to average 100 hours per response including time for reviewing instructions, gathering and maintaining data, and completing and reviewing the form. Direct comments regarding this burden estimate or any aspect of this form to the Office of Planning and Performance Management, U.S. Dept. of the Interior, 1849 C. Street, NW, Washington, DC.

United States Department of the Interior
National Park Service

National Register of Historic Places Continuation Sheet

Name of Property

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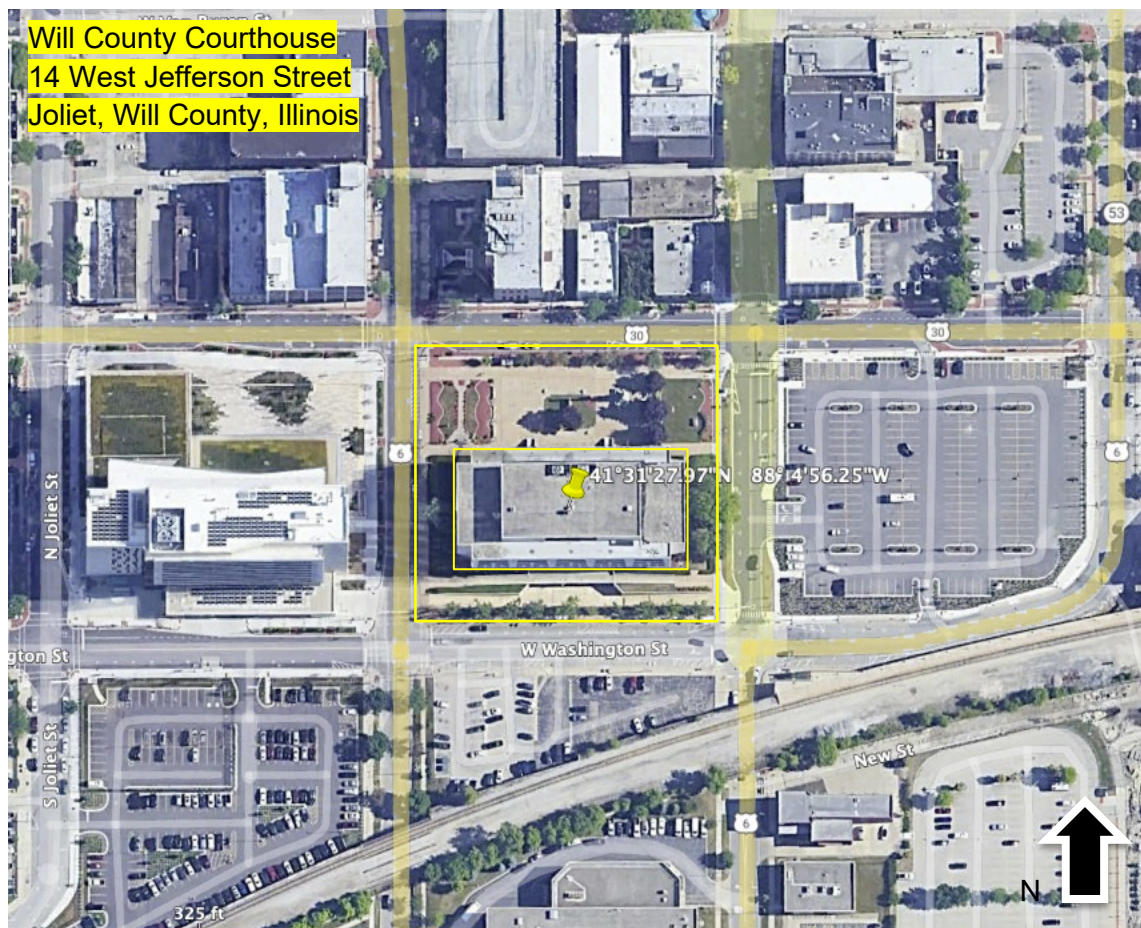
Name of multiple listing (if applicable)

Section number	Additional Documentation		Page	27
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List of Figures

(Resize, compact, and paste images of maps and historic documents in this section. Place captions, with figure numbers above each image. Orient maps so that north is at the top of the page, all documents should be inserted with the top toward the top of the page.)

- Figure 1 of 14:** Site Plan and General Notes, 1969 (Courtesy Jacob Been)
- Figure 2 of 14:** Lower Level Plan, 1969 (Courtesy Jacob Been)
- Figure 3 of 14:** First Floor Plan and Room Finish Plan, 1969 (Courtesy Jacob Been)
- Figure 4 of 14:** Second Floor Plan and Room Finish Schedule, 1969 (Courtesy Jacob Been)
- Figure 5 of 14:** Third Floor Plan and Room Finish Schedule, 1969 (Courtesy Jacob Been)
- Figure 6 of 14:** Fourth Floor Plan and Room Finish Schedule, 1969 (Courtesy Jacob Been)
- Figure 7 of 14:** Penthouse Floor Plan and Roof Plan, 1969 (Courtesy Jacob Been)
- Figure 8 of 14:** Elevations, 1969 (Courtesy Jacob Been)
- Figure 9 of 14:** Elevations, 1969 (Courtesy Jacob Been)
- Figure 10 of 14:** Groundbreaking ceremony pamphlet cover, 1965 (Courtesy Courthouse Preservation Partnership)
- Figure 11 of 14:** North facade, looking southeast, circa 1969 (Courtesy Courthouse Preservation Partnership)
- Figure 12 of 14:** Will County Courthouse under construction, circa 1966 (Courtesy Courthouse Preservation Partnership)
- Figure 13 of 14:** Will County Courthouse under construction, circa 1968 (Courtesy Courthouse Preservation Partnership)
- Figure 14 of 14:** Will County Courthouse, circa 1969 (Courtesy Courthouse Preservation Partnership)



GIS Map, 2023 (Google Earth)

Site Plan and Photo Key



Interior Photo Key

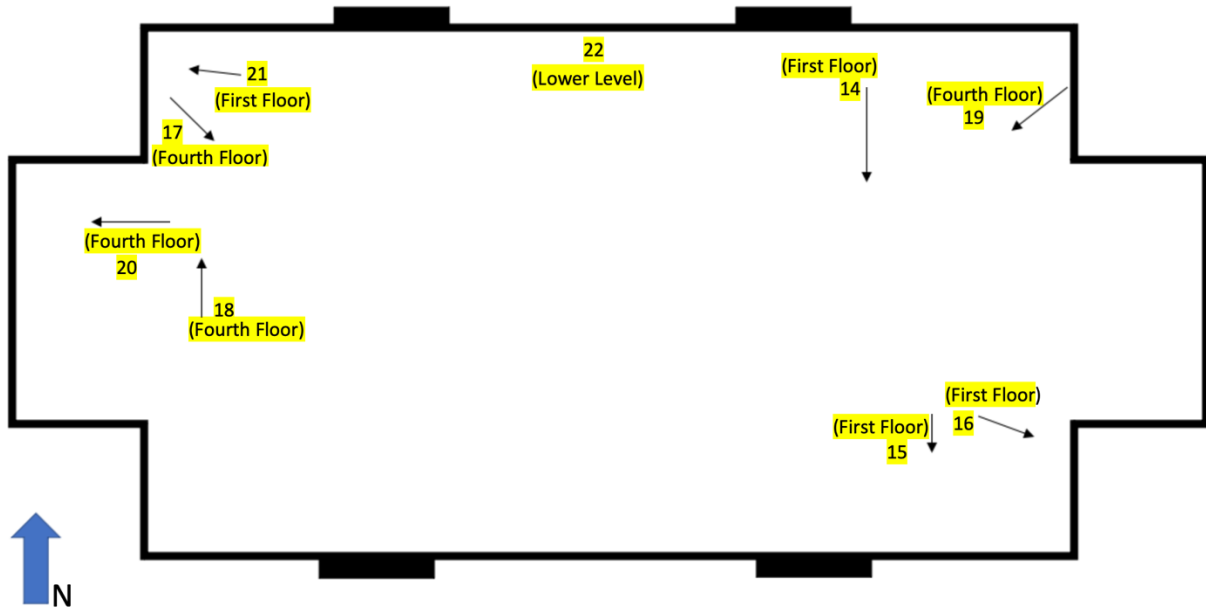


Figure 1: Site Plan and General Notes, 1969 (Courtesy Jacob Bean)

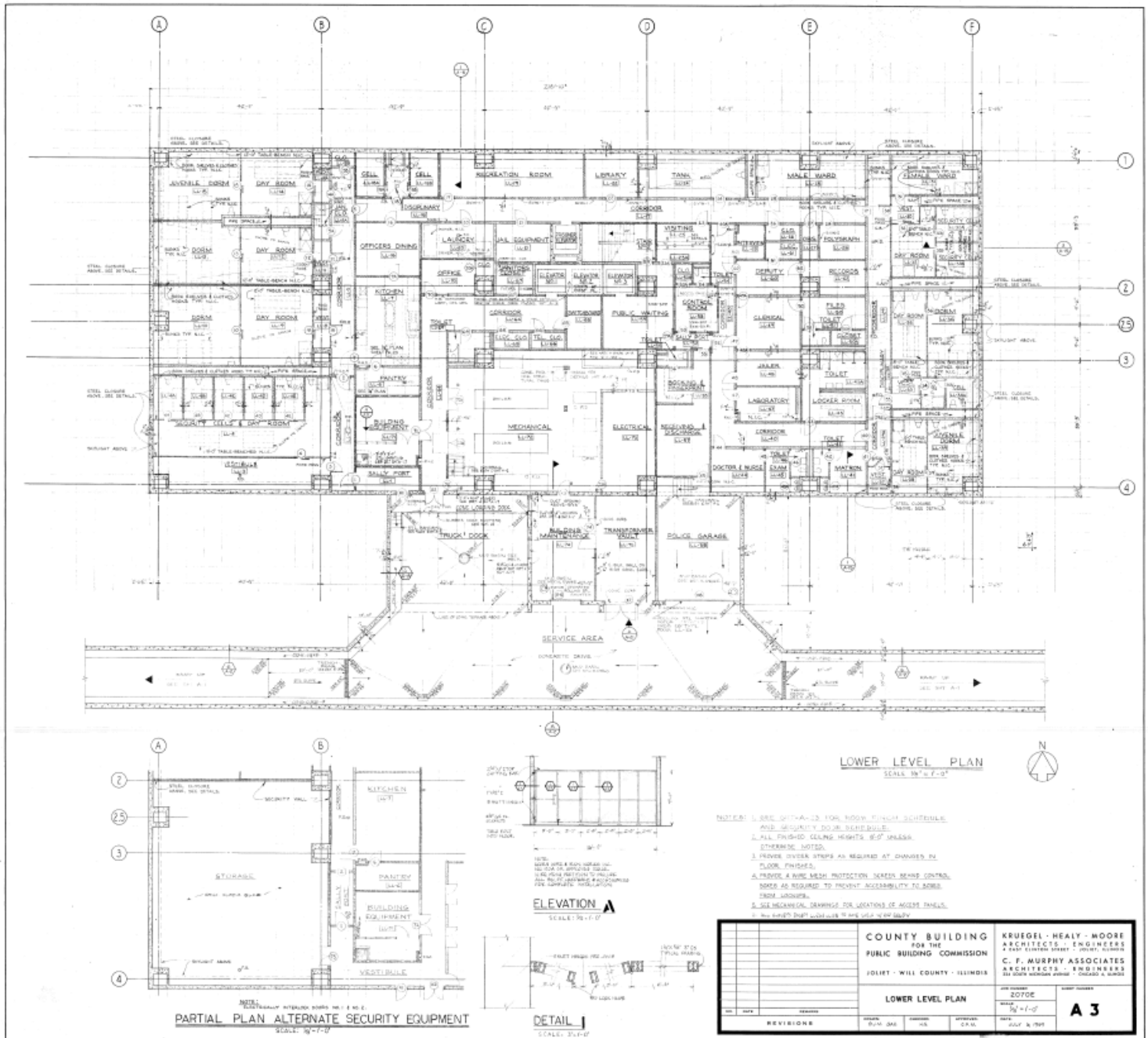
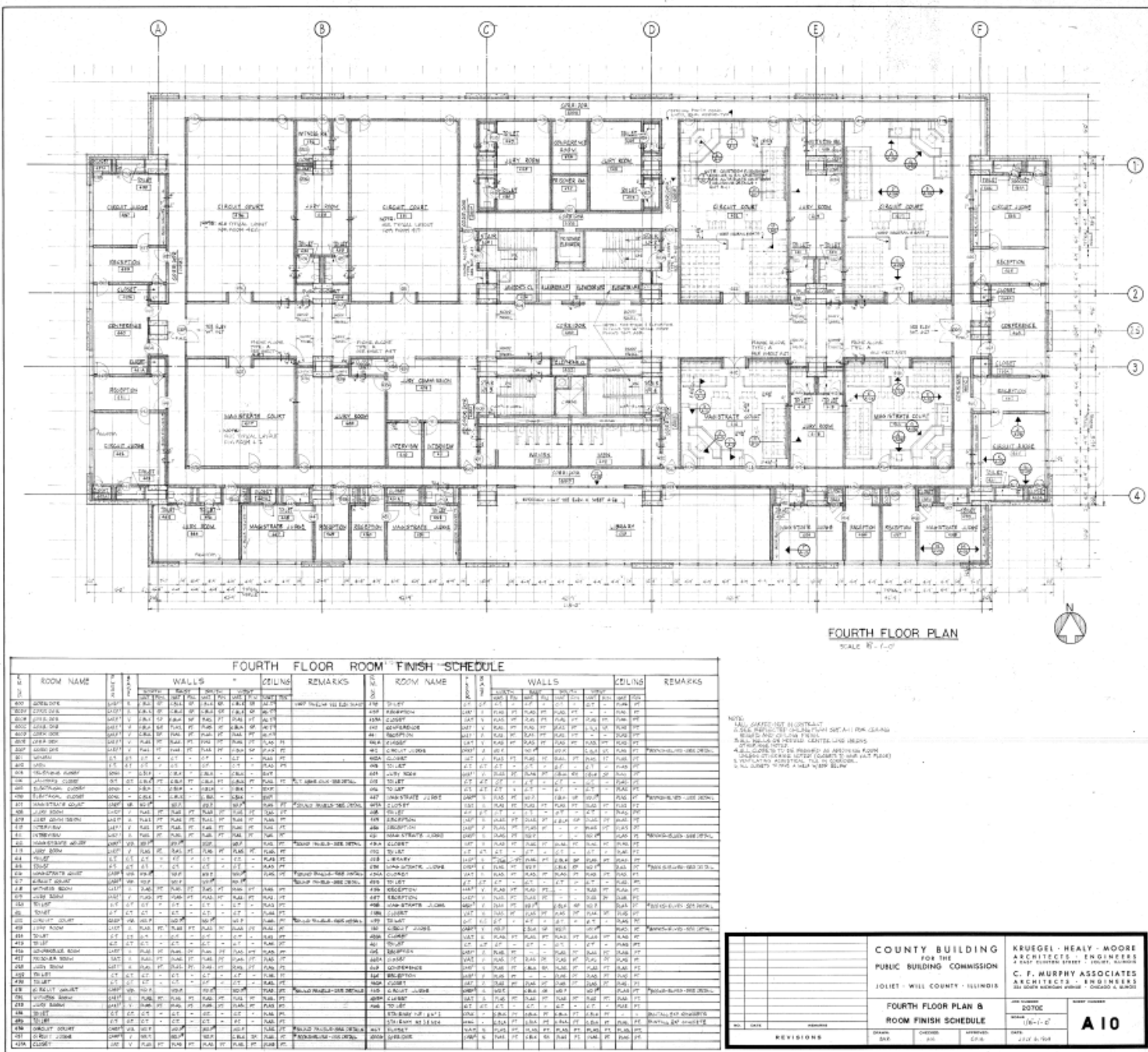


Figure 2: Lower-Level Plan, 1969 (Courtesy Jacob Been)









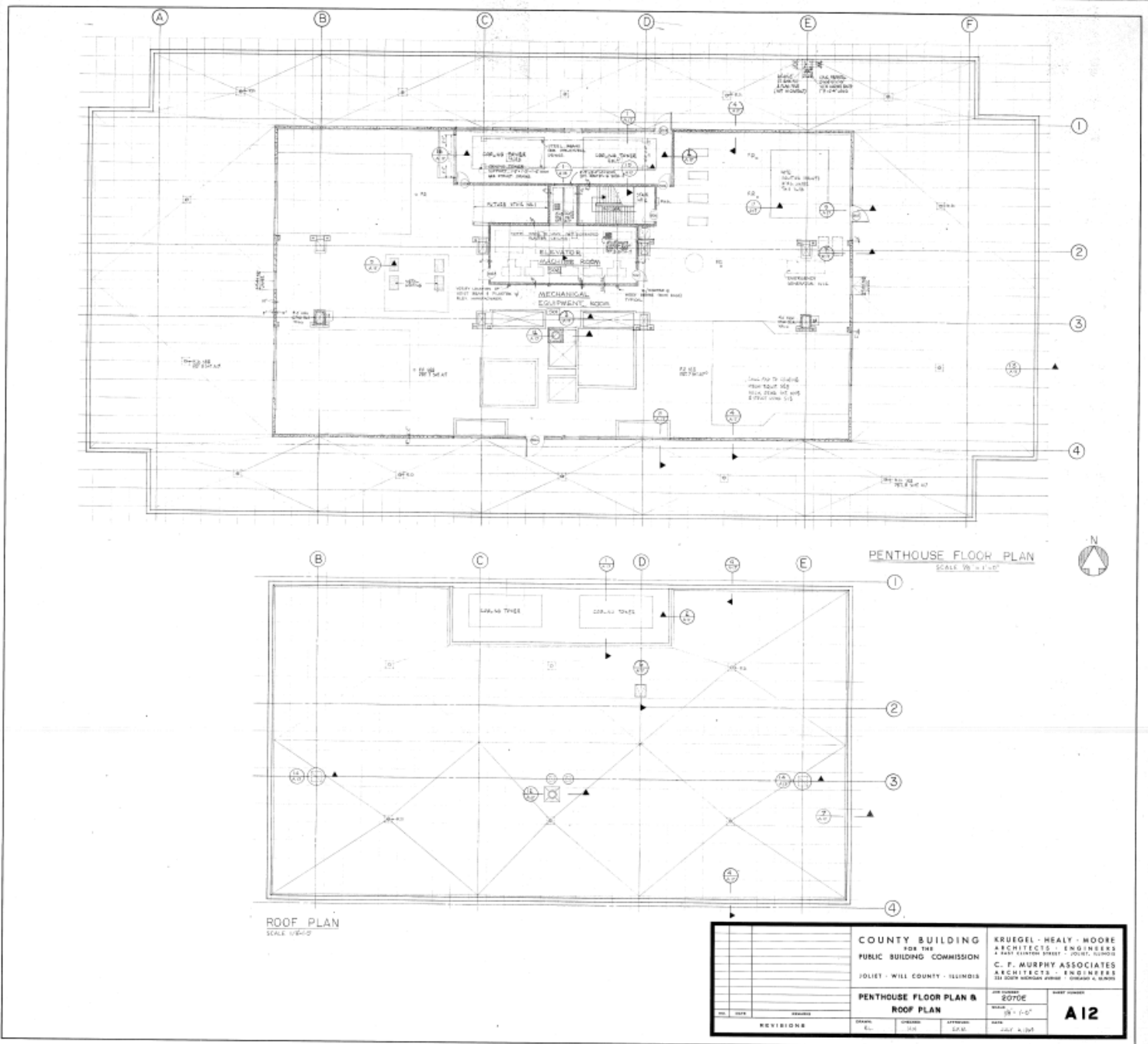
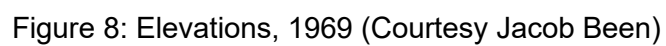


Figure 7: Penthouse Floor Plan and Roof Plan, 1969 (Courtesy Jacob Been)



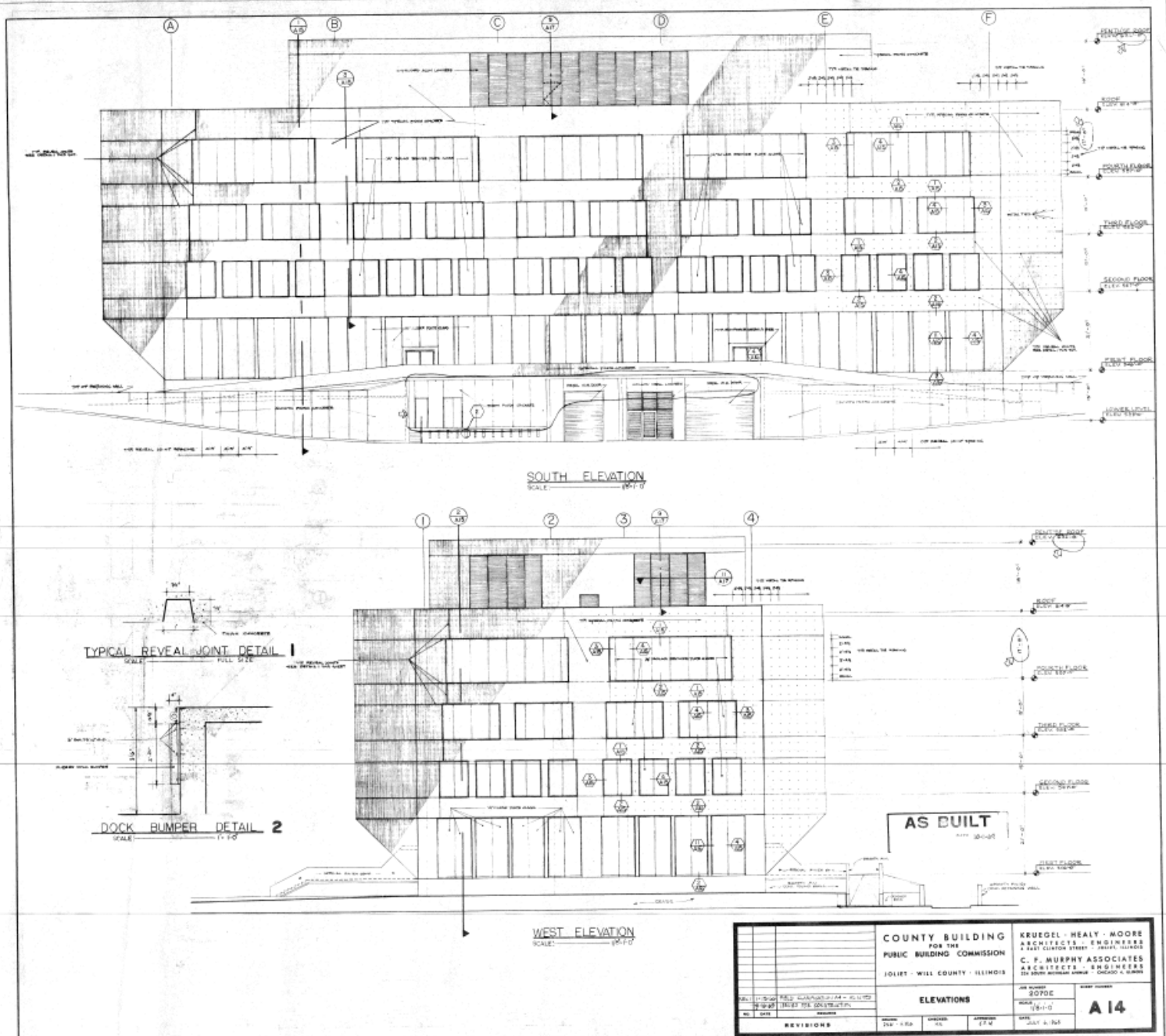


Figure 9: Elevations, 1969 (Courtesy Jacob Been)

GROUNDBREAKING CEREMONY
NEW WILL COUNTY COURTHOUSE

JOLIET, ILLINOIS

SATURDAY, MAY 1, 1965, 10:00 A. M.

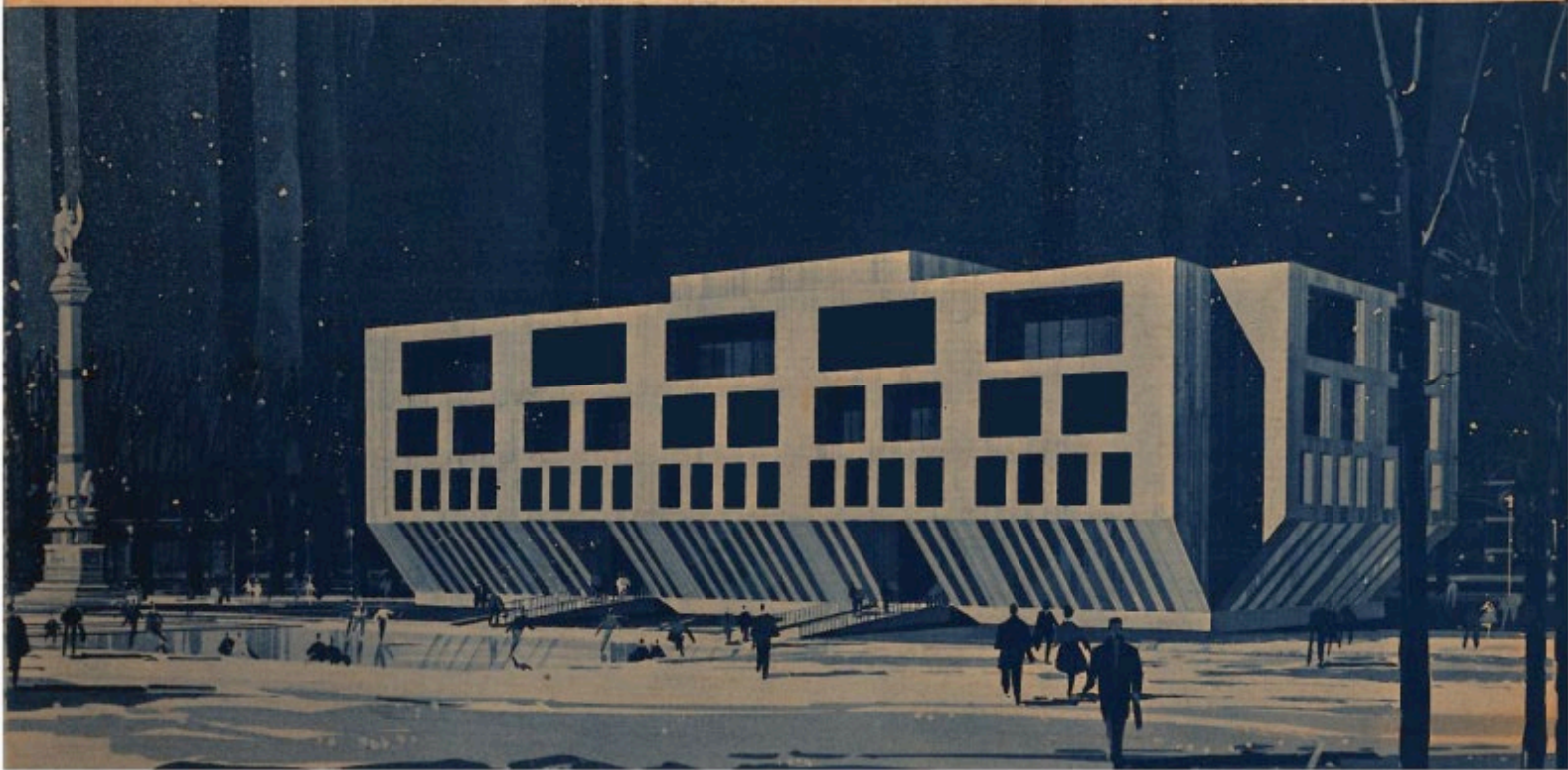


Figure 10: Groundbreaking ceremony pamphlet cover, 1965 (Courtesy Courthouse Preservation Partnership)



Figure 11: North facade, looking southeast, circa 1969 (Courtesy Courthouse Preservation Partnership)



Figure 12: Will County Courthouse under construction, circa 1966 (Courtesy Courthouse Preservation Partnership)



Figure 13: Will County Courthouse under construction, circa 1968 (Courtesy Courthouse Preservation Partnership)



Figure 14: Will County Courthouse, circa 1969 (Courtesy Courthouse Preservation Partnership)



Photo 1: North facade, looking southeast (Elizabeth Blasius)



Photo 2: South facade, looking north (Jonathan Solomon)



Photo 3: West facade, looking east (Jonathan Solomon)



Photo 4: East facade, looking west (Jonathan Solomon)



Photo 5: Entrance detail, north facade (Jonathan Solomon)



Photo 6: Entrance detail, south facade (Elizabeth Blasius)



Photo 7: Plaza looking northeast (Elizabeth Blasius)



Photo 8: Plaza with outline of 1887 Courthouse, Contributing Resource (Elizabeth Blasius)



Photo 9: Will County Civil War Monument, Contributing Resource (Elizabeth Blasius)



Photo 10: "Bomb with Eagle" Monument, Contributing Resource (Elizabeth Blasius)



Photo 11: Cannon Monument, Contributing Resource (Elizabeth Blasius)



Photo 12: Samuel Benedict Reed Monument, Contributing Resource (Elizabeth Blasius)



Photo 13: American War Mothers/Railway Plaque/Representative Example of Plaques within Plaza, Contributing Resource/Resources (Elizabeth Blasius)



Photo 14: First floor interior, lobby, looking south (Greg Peerbolte)



Photo 15: First floor interior, courtroom, looking south (Greg Peerbolte)



Photo 16: First Floor Interior, looking southeast (Greg Peerbolte)



Photo 17: Fourth Floor Interior, looking south (Greg Peerbolte)



Photo 18: Fourth floor interior, courtroom, looking north (Greg Peerbolte)



Photo 19: Fourth floor interior, courtroom, looking southwest (Greg Peerbolte)



Photo 20: Fourth Floor interior, looking west (Greg Peerbolte)



Photo 21: First floor interior, courtroom, looking north (Greg Peerbolte)

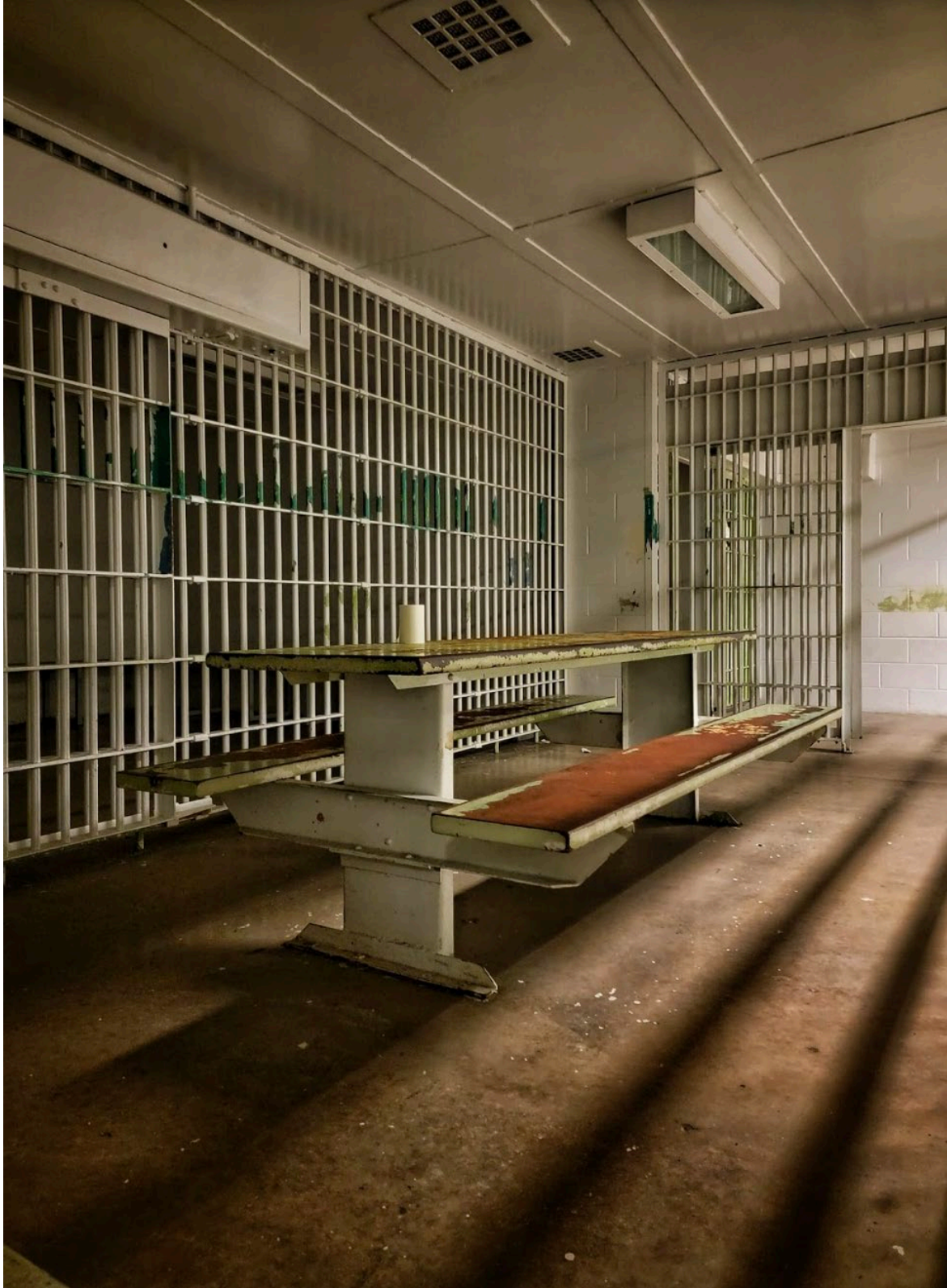


Photo 22: Lower-level cell (Greg Peerbolte)