

NATIONAL HISTORIC LANDMARK NOMINATION

NPS Form 10-900

USDI/NPS NRHP Registration Form (Rev. 8-86)

OMB No. 1024-0018

HEGELER-CARUS MANSION

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United States Department of the Interior, National Park Service

National Register of Historic Places Registration Form

1. NAME OF PROPERTY

Historic Name: Hegeler-Carus Mansion

Other Name/Site Number:

2. LOCATION

Street & Number: 1307 Seventh Street

Not for publication:

City/Town: La Salle

Vicinity:

State: Illinois

County: La Salle

Code: 099

Zip Code: 61301

3. CLASSIFICATION

Ownership of Property

Private: X

Public-Local: ___

Public-State: ___

Public-Federal: ___

Category of Property

Building(s): X

District: ___

Site: ___

Structure: ___

Object: ___

Number of Resources within Property

Contributing

2

1

3

Noncontributing

___ buildings

___ sites

___ structures

___ objects

___ Total

Number of Contributing Resources Previously Listed in the National Register: 3

Name of Related Multiple Property Listing:

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4. STATE/FEDERAL AGENCY CERTIFICATION

As the designated authority under the National Historic Preservation Act of 1966, as amended, I hereby certify that this ____ nomination ____ request for determination of eligibility meets the documentation standards for registering properties in the National Register of Historic Places and meets the procedural and professional requirements set forth in 36 CFR Part 60. In my opinion, the property ____ meets ____ does not meet the National Register Criteria.

Signature of Certifying Official

Date

State or Federal Agency and Bureau

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

Signature of Commenting or Other Official

Date

State or Federal Agency and Bureau

5. 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 Keeper

Date of Action

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6. FUNCTION OR USE

Historic:	Domestic Commerce/Trade	Sub:	Single Dwelling Business
Current:	Recreation and Culture	Sub:	Museum

7. DESCRIPTION

ARCHITECTURAL CLASSIFICATION: Late Victorian: Second Empire

MATERIALS:

Foundation: Stone (limestone) and brick
Walls: Concrete
Roof: Slate and membrane
Other:

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Summary

The Hegeler-Carus Mansion, constructed in 1874-76, is a seven level Second Empire style residence in La Salle, Illinois, approximately six blocks north of the Illinois and Michigan Canal, a National Heritage Corridor and National Historic Landmark district. Designed by noted Chicago architect W. W. Boyington for Edward and Camilla Hegeler, the fifty-seven-room mansion is located on three acres. Occupied by Hegeler descendants from its construction in 1876 until 2004, the mansion exhibits an exceptional degree of interior and exterior integrity. Original wall finishes, stenciling, fixtures, and furnishings are intact. The ground floor featured the office spaces, presses, and typeset of the nationally renowned Open Court Publishing Company, which was established by Hegeler and continued by his son-in-law Paul Carus. The company was based in the house from 1887 to 1936. The mansion is currently undergoing a multi-year certified restoration. The present nomination consists of two contributing buildings, the Mansion and a Prairie style garage located at the north edge of the property; and one site, the three-acre landscaped grounds.

Describe Present and Historic Physical Appearance.**SITE**

The Hegeler-Carus mansion, designed by noted architect William W. Boyington, was built to occupy all of Block 29 in the original town of La Salle, Illinois, with its house, outbuildings, landscape features, and grounds. The mansion sits just south of what was the largest zinc-producing company of its day, the Matthiessen & Hegeler Zinc Company. A winding drive circled from Union Street (now vacated) to the east, then to the main entrance and extended completely around the mansion. The three-acre site of the Mansion and its original landscaping provided a park-like environment. There were flower gardens and trellises, which provided avenues for the trailing vines that extended from the ground to the upper floors of the house. A horseshoe staircase located on the east side of the house, has a large rock garden located in its center. This rock garden serves as a focal point for the main façade. In the spring of 2006, it was to be planted with historically appropriate ferns and flowers. A small bird-shaped reflecting pond is located southwest of the house near Seventh Street. A tennis court (now demolished) was located directly west of the house. A gazebo was located in the southwest corner of the lot but has since collapsed; the stone foundation remains. A trolley was brought in for the Carus children to use as a playhouse, and was located on the northeast section of the grounds. There was a conservatory on the northwest section of the grounds, just west of the garage. The conservatory was designed by Chicago architect William Le Baron Jenney. It deteriorated and collapsed many years ago but long range restoration plans are to reconstruct it.

EXTERIOR

The Hegeler-Carus mansion at 1307 Seventh Street in La Salle, stands as one of the finest existing examples of the work of the prominent nineteenth-century Chicago architect William W. Boyington. The mansion also served as the springboard to success for the career of interior designer August Fiedler. It was sited to face east toward the Little Vermillion River. Begun in 1874, the seven-level residence is a textbook example of Second Empire design. Among its features are a prominent mansard roof, pedimented stone-surround dormers with scroll bases, and molded cornices with decorative wood brackets below the eaves. The asymmetrical elevations feature a tower with a restored convex-shaped cupola on the south elevation and window bays that rise to smaller engaged towers on the south and east elevations. A continuous wooden piazza wraps around the south, east, and north sides accessed by a horseshoe staircase leading to a porch at the second level which defines the east end of the main hall as the formal entrance. The ground level floor has two other entrances under the piazza, one on the south leading up to the main floor through an internal staircase and the other is a utility entry

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on the north. The mansion is built of solid brick walls, covered with parging scored to appear as cut stone. Windows below the cornice are primarily one-over-one double-hung sash with limestone surrounds crowned with pointed hoods.

Main Façade – East

The front or east elevation features a dramatic horseshoe-shaped double staircase at center. The curving stairway places the primary entrance to the home at the second story that is defined by an eclectic entrance porch. Two chamfered columns on each side of the porch support a classically inspired roof, completed with brackets and block modillions. The entrance features double doors, with etched glass windows in each. Other windows to the sides of each door and on each side (north and south) of the vestibule make this space light and welcoming. Above the entrance is a single double-hung sash on the third story and a single dormer window inside the mansard roof. From the entrance level, an open porch continues around the home on the east, north, and south elevations. The wrap-around porch is styled as a piazza at the first floor level. This feature is a restoration, as is the staircase leading to the porch. Both the original porch and staircase were removed in the 1940s due to deterioration. The porch and piazza are finished in a Gothic style, with chamfered posts, brackets, and acorn drops.

The fenestration on the east elevation is nearly identical across its three stories beneath the mansard roof. A bay containing three windows at each level rises to the full height of the home to the left (south) of the entrance, finishing with a mansard-roofed tower. Each bay window has one-over-one sashes on the three main stories. The mansard roof features a smaller double-hung window facing east with an oval window set in stone surround on either side. To the right (north) of the entrance, there are one-over-one sashes on each story, including a dormer. New zinc gutter liners have replaced the original zinc metal cornice gutters, which were fabricated at original homeowner Edward Hegeler's factory located only two blocks north of the home. The octagonal cut slate shingle roof is part of the current restoration, the original having been replaced long ago with asphalt shingles.

South Façade

The south elevation is dominated by the large, Second Empire style tower. The tower projects slightly from the south elevation with a paneled wood double door entrance at grade. The three stories above have paired windows, all one-over-one sashes. Those on the second and third floor are set in limestone surrounds with pointed hoods. The fourth story windows at the mansard roof level are narrower sashes crowned by broken pediment lintels. Undecorated stone pilasters mark the tower corners at the fourth floor. The restored cupola has pedimented dormer windows facing each direction. To the right (east) of the tower are paired windows on each level with pointed hoods on the first through third floors and a pedimented dormer at the roof. To the left (west) of the tower is a single window on each floor decorated as those found to the east of the tower. The west end of the south elevation is projected and finished with a full height three-sided bay, completed identically to the bay found on the main, east elevation.

North Façade

Like the other elevations of the home, the north elevation features nearly identical fenestration on all floors. From east to west there are two, one-over-one sashes on all three main stories, followed by a second pair of windows on each of the three main floors. The elevation projects at center, with a service entrance on the first floor and paired entry doors from the home to the porch on the second story. The second story doors are protected by a small porch completed like the main entrance porch with chamfered columns, balustrade, and a flat roof decorated with brackets and modillions. There is a paired window above. The kitchen extension to the

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rear of the home has two windows on each of the three main levels. The mansard roof holds a single dormer window aligned over each pair found on the main stories.

West Façade

The west elevation features all of the architectural elements found on the other three elevations, with two exceptions. First, there is a two-story semicircular bay projecting from the center west wing. This flat-roofed form is typical of Second Empire massing. Second, the open porch and piazza surrounding the other three elevations does not continue around the bay but instead ends at the south wall of the west wing. On the north side of the west wing, a separate kitchen porch ran along the west side of the kitchen. At one point it had screen enclosures at both levels. The kitchen porch will be reconstructed in the future. The semicircular bay has two one-over-one double-hung windows at both of its levels. The kitchen wing and servants' rooms above have three single windows each, while the southern face of the west façade has a pair of windows matching those on the south façade. Above, the cornice, mansard roof, and dormers continue the appearance of the other elevations.

INTERIOR

The interior of the Hegeler-Carus Mansion consists of seven levels (including the cupola) encompassing 16,000 square feet and fifty-seven rooms. The mansion has a fully below grade basement, a ground floor at grade level, a first floor consisting of the family's living area, a second floor which houses bedrooms and bathrooms, an attic behind the mansard roof, an upper attic which houses duct work, and the cupola which towers over the mansion and rises ninety feet above ground level.

The interior features extremely high ceilings (thirteen feet), ornate wood paneling and carvings, plaster wall and ceiling moldings, wooden parquet floors unique to each room, and other fine interior detailing. Most windows are nine feet in height, double-hung, and have interior wooden shutters. All door hardware is original and features finely decorated brass. Though Open Court Publishing Company had its editorial headquarters on the ground floor of the mansion for eighty years (1887-1965), its most productive years as a publishing house were from 1887-1936. The upper floors of the mansion were living quarters for the Hegeler and Carus families.

FIRST FLOOR**Vestibule**

The main entrance to the mansion is the east entrance which features a curved horseshoe stairway on the exterior. One enters through large double doors decorated with etched glass into a vestibule. The vestibule has blue and grey/brown ceramic tile flooring, plastered walls, and a plastered ceiling which is decorated with rosette molding and dentils with crown and rosette designs. The plaster is in poor condition due to water damage that occurred prior to the roof restoration. The vestibule is decorated with an original, large mirror with coat hooks which hangs on the south side. An elaborate iron-work light fixture hangs from the vestibule ceiling.

Main Hallway

The two doors from the vestibule that lead to the main hallway also have etched glass. The mansion's layout is generally aligned along a wide central hall running east to west. The hallway on the first floor is fifty-five feet long (east to west) and ends in a forty-foot long dining room making a total expanse of ninety-five feet. The hall floor is parquet with a decorative border. Two original Austrian crystal chandeliers grace the hall as does a fireplace mantel on the north wall between the reception room and the library. This fireplace is the only non-functioning one in the home as it was never attached to a flue. Thus it is, and always has been, strictly

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decorative. The hallway walls are decorated smooth plaster above original wood (walnut and bird's-eye maple) wainscoting with a natural finish. The walls and ceiling were originally decoratively painted with trompe l'oeil architectural elements as designed by August Fiedler. Although the painted designs are badly faded, Fiedler's original presentation drawings exist and will help immensely in the restoration process.

Approximately halfway down the hall, on the south side, is a large archway which heralds the double-wide stairway that rises from the south ground entrance. A plaster monogram incorporating an "H" for Hegeler and a "W" for Weisbach (Camilla Hegeler's maiden name) embellishes the keystone of the plasterwork arch. This monogram is repeated in decorative painting in each corner of the ceiling. The stairway is lined with wooden extensions used to display sculptural works and plants. Over this stairway is a balcony which one enters through the children's room. The balcony was used for musicians or as a stage for children's plays. The audience could view the performances from the hallway.

Further west beyond this stairway, on the north side, is the stairway to the second floor. The newel post light fixture at the bottom of the stairway is walnut with bird's-eye maple panels. This is the only stairway to the second floor. Immediately to the west is a hallway parallel to the stairway that consists of a built-in coat rack on the west wall, double doors on the north wall for the family entrance, and another built-in coat rack on the northeast wall. The architectural drawings for this coat rack exist so it is certain that it was designed by August Fiedler. Immediately to the south of this coat rack are the stairs leading to the ground floor.

Just beyond this side hallway to the west is a partial bathroom added to the home in 1892-93. It consists of a toilet on the east side and a marble sink on the west side. A frosted glass window that opens into the butler's pantry is above the sink. A large mirror hangs on the north wall.

Reception Room

Immediately north upon entering the main hallway, is the reception room. The reception room's woodwork is bird's-eye maple and walnut. Pocket doors and existing original curtain rods indicate that the room could be closed off from the hallway for privacy and heat conservation. A huge floor-to-ceiling mirror centers the north wall with double-hung windows on either side. A fireplace sits on the west side of the room, and the wall opposite, also has two double-hung windows which were used as walkouts to the piazza. A finely carved wooden bust is mounted between these windows. The floor is intricately designed parquet but is in need of repair due to water damage. The ceiling design consists of a garland of flowers encircling the original chandelier. Hand-painted gilded trellises with intertwining flowers grace both the east and west sides of the ceiling. The ceiling was restored in the summer of 2005 using August Fiedler's original presentation drawings and archaeological work done by a restoration team from Evergreene Painting Studio.

Parlor

Across from the reception room to the south is the parlor. The parlor has a parquet floor with a diamond pattern and border. The ceiling is also a hand-painted floral motif but has not been restored. Pocket doors leading to the hallway are in excellent working order and the wood finish is pristine. There is a bird's-eye maple fireplace mantel on the west side of this room, the fender of which evokes an Egyptian theme. Two windows are on the south side of the room with another carved bust mounted between them, and the east side has three windows which form a bay. The crystal chandelier is original and has five variously colored globes. The sixth arm was broken off early in the history of the home and was never replaced.

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Library/Den

Immediately to the west of the reception room is the library or den. The library is directly across from the south stairway. It has hinged double doors and two windows directly across from the doorway. The fireplace is on the east wall of the room and is surrounded by bookcases. All are done in cherry wood. Opposite the fireplace, the wall is covered in cherry bookcases, probably added after the original 1876 completion of the mansion. The floor is quarter-sawn oak with 2 ¼ inch strips with a pattern in the center field and a 5" band around the perimeter.

Children's Room

Just west of the south stairway is the children's room. The distinguishing feature of this room is the built-in bookcase designed for the Hegelers by Chicago architect William Le Baron Jenney. The bookcase is on the east wall. It has carved inlaid doors of walnut on the lower portion in a Japanese pattern, and the center two sections of the upper portion of the bookcase have glass doors. South of the bookcase is the door to the balcony which has been previously described. This room also houses the family safe on the northwest wall just west of the hallway door.

Family Room

A door on the west wall of the children's room opens into the family room as indicated on the original blue prints. The family room also has access doors to the hallway and to the dining room. The fireplace in this room is on the east wall and conveys an oriental theme with dragons carved in the walnut wood while also containing a marble breast and stone hearth. A large zinc fireplace screen adds protection as well as serving as an homage to the Matthiessen and Hegeler Zinc Company. A huge framed mirror hangs over the fireplace mantel. The south side of the room is taken up with three windows forming a bay and the west side has two additional windows. A desk with an attached bookcase designed specifically for this space by August Fiedler, adorns the southwest corner of the room. All the windows have walk-out access to the surrounding piazza.

Dining Room

The magnificent dining room is located at the west end of the main hallway. Large twelve-foot pocket doors with beautiful etched glass on the east side of the room provide the potential for privacy in the dining room. To the south of the pocket doors is a built-in china cabinet that attaches to the wall, approximately four feet above the floor. There is a door to the family room on the south wall. Also on the south wall is an oak fireplace with a mirror extending to the ceiling over it. To the west of the fireplace is a window with walk-out capability. Finishing that wall is a freestanding china cabinet featuring a curved front. The west side of the room is a large bay with windows on both sides and a built-in plant stand in the center. Original wall sconces with etched glass globes are installed on the outer side of each window. The north wall has a built in, mirrored breakfront with a black stone counter. The entire room has oak wainscoting that is inlaid with various other woods. This inlay design is repeated on the skirt of the dining room table which extends to seat twenty-two people. Matching chairs have been found in the mansion but are in need of extensive repair. The parquet floor was designed to imitate the setting sun on the west side of the room. The sliding chandelier (pull-down and counterweighted) over the table is original to the house and was originally a gas fixture; it has since been converted to electricity. It is painted glass with a waterfowl theme that coordinates with the tiles on the plant stand which also have waterfowl etchings.

Butler's Pantry

A hinged door on the northeast wall of the dining room opens into the butler's pantry. The pantry is lined with built-in cupboards on the south, west, and north sides. The cupboards have wooden doors on the bottom and

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glass-paneled doors on the top. There is also a marble sink with an attached drain board on the north wall. On the east wall is freestanding shelving salvaged from another walk-in pantry usurped by the elevator shaft in 1999.

Kitchen

The kitchen is located north of the butler's pantry. Upon entering the kitchen from the pantry, one faces a refurbished ten-burner wood/coal/gas range. It is located along the north wall with a massive hood above it. To the west of the stove is a window. On the west wall are two cupboards, neither of which is built in. One sits in the corner and one is located between two windows, which are on that wall. The window to the north of this wall includes the original ice-door which accessed the porch to the west. The sink is on the south wall and is new with a new cupboard built around it. There is also an original sink on that wall that is installed at a much lower height than the new one.

Back Hallway

On the east wall of the kitchen is a door that leads into the back hall where there are stairs leading to the ground floor. The newly installed elevator is located in the south area of the hall. The east wall of this back hallway has a door that leads to the side hallway, forming a circular pattern connecting all spaces on the first floor.

SECOND FLOOR

The second floor of the mansion reflects the same basic layout as the first floor; there is a large central hallway extending the length (east to west) of the mansion. This hallway has a large bookcase that appears to be a converted fireplace surround on the north wall. It also has beautifully painted ceilings with floral designs and plastered walls designed by August Fiedler. Pocket doors separate the east bedroom section from the more public area at the top of the stairs. Stairs also continue to the attic following the same pattern as the stairs from the first to second floor.

There are nine bedrooms, one sewing room, and four bathrooms on this level. Ceilings are twelve feet in height. As on the first floor, windows have internal wooden shutters. Each door that opens into the main hall, has an etched glass transom, each one with a different floral design.

The bathrooms were added in 1892 at about the same time the house was electrified, and most were put into existing closet spaces. However, one large bathroom was added to the east portion of the central hallway. This bathroom is completely encased in porcelain tile and consists of a sink, a sitz bath, and a full-size bathtub. It is closed off from the main hallway by two unique center-pivot doors.

The following bedroom descriptions are in reference to the original occupants, the Hegelers.

Edward Hegeler's Room

Edward Hegeler's bedroom is located directly above the reception room. There are two windows on both the east and north walls. A stone fireplace is on the west wall. Next to the fireplace (to the south) is a walk-in closet. To the north of the fireplace is a door to a full-sized bathroom. Walls are papered and a picture railing has been added since the original decoration. All woodwork is painted. A center rosette surrounds the ceiling fixture but the ceiling is not decoratively painted.

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The bathroom west of Edward's bedroom is a full bath with sink, toilet, and shower. Ceramic tile is installed on the floor and partially up the walls. The shower has a marble surround. There is a doorway to the west that links it to the next bedroom.

Herman and Julius Hegeler's Bedroom

The connecting door from the bathroom next to Edward's bedroom, leads to his sons' Herman and Julius Hegeler, bedroom. The floor in this room is narrow oak strip flooring with a twelve inch inlaid border pattern. It is wallpapered and, like all the bedrooms, the wood trim is painted. There is one window on the north wall and a walk-in closet on the south wall. Another door on the south leads into the hallway. There is a marble pedestal sink on the east wall.

Camilla Hegeler's Room

Camilla Hegeler's bedroom is located in the southeast corner of the mansion directly above the parlor. The east side has a bay with three windows. Above the entrance to the bay is wooden fretwork with decorative glass jewels originally located exactly one floor below in the parlor. The ceiling over the bay is hand-painted (though probably a "second generation" painting) depicting cherubs. The south wall has two windows. Original gas pipe fittings for sconces are also on this wall. There is an intricately decorated fretwork panel of natural colored wood on the west side of the room that separates a partial bath from the bedroom. This bathroom contains a sitz bath, and a sink, but no toilet. Originally, there was a fireplace on the west wall, but it was removed to accommodate the bath alcove. A walk-in closet is to the north of the bath area. There are two doors into the room: one from the hallway and another one to the west.

Daughter's Tower Bedroom

West of Camilla's bedroom is a smaller bedroom that encompasses the area of the tower. It has three doorways: one to the hall and one to each room next to it. A sink and a closet are in the northwest corner of the room. Two windows are on the south. Like most of the rooms on the second floor, this one has had the trim and ceiling painted as well as the addition of later wallpaper, probably in the 1920s. A ceramic and brass two-headed chandelier is the central lighting fixture and has been converted from gas to electric. This bedroom is located above the south interior stairway that extends from the ground floor to the first floor.

Daughter's Bedroom

To the west of the tower bedroom is another small bedroom. It too has a pedestal sink with marble wainscoting and a closet. There is one window opening to the south and there are three doors: one to the hall and one each on the east and west walls connecting this room to its neighbors. The ceiling was originally hand-painted but has since been painted over.

Mary Hegeler & Sister's Bedroom and Attached Bath

The bedroom above the family room has the same footprint. There are two windows to the west and a large bay with three windows to the south. A composite stone fireplace is on the east wall. There is an original central light fixture and two wall sconces. The central fixture is painted glass with a floral design with each side depicting a different flower. The floor is patterned stripped wood with a sixteen-inch decorative border. The original hand-painted ceiling is intact but needs restoration. In the northeast corner of this room, a bathroom has been added. It consists of a full sized bathtub and a sink. An open transom provides light and ventilation into the bathroom. The doorway to the bath also opens to the bedroom. Of note in this room is the original bedroom suite. It is black-painted furniture with an Egyptian motif consisting of a bed, desk, chest of drawers,

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easel, vanity, and bedside table. The suite has been restored to its original beauty by Chicago Conservation Center.

Two Daughters' Bedroom

The room directly above the dining room reflects the same footprint as the dining room, except for the far west bay on the first floor which does not extend to the second floor. There is a marble fireplace on the south wall sharing the same flue as the one in the dining room. There is a window to the west of the fireplace and one directly across from it on the north wall as well as two on the west side of the room. A marble sink with marble surround is located in the northeast corner of the room, just next to the door leading to the large walk-in closet to the east. A hand-painted ceiling has been revealed through restoration work but needs refurbishing. The floor is oak strip wood in a concentric rectangle pattern with a 25" border perpendicular to the wall. Wall sconces are on the west and south walls. Just to the east of this room on the north side of the main hallway, is a partial bath consisting of a toilet and sink.

Side Hallway & Bedroom

Parallel to the stairwell is a hallway that opens to one bedroom. The doorway to this room was reconfigured (1999) to accommodate the elevator shaft. The bedroom has a hand-painted ceiling, a central light fixture, and a window to the west.

Back Hallway, Sewing Room, Maid's Room & Bath

In the northwest part of the second floor, above the kitchen, are two smaller rooms. The one to the far north served as a sewing room. It has windows on the north and west, a hand-painted ceiling with a floral design, and plaster walls. Wall sconces adorn the south wall.

The room just to the south of it was a maid's room. It also has a hand-painted ceiling, wall sconces on the north wall, and it also has a large closet on the east side of the room. Both of these rooms open onto a small central hallway.

This hallway also opens into a full bathroom on the north side of the home. This bath has a toilet, sink, and full bathtub. It has ceramic tile and there are windows that open to the north and east.

ATTIC

The attic is accessible by the main stairway from the second floor or by the elevator. It has twelve-foot ceilings and is essentially an unfinished upper floor. The large spaces have exposed mansard and ceiling rafters with no plaster finish. The exterior masonry walls end three feet above the attic floor where the mansard roof begins on a sill plate. Most interior walls are load-bearing masonry with chimneys engaged in them. There are nine rooms of varying sizes in the attic along with several large zinc-lined storage closets. The attic is filled with numerous Hegeler and Carus family artifacts, including furnishings and personal effects.

One very large room is located on the east side of the mansion. This room runs the entire width of the mansion north to south, and its west wall is even with the west walls found in the reception room and parlor. There are two windows on both the north and south sides and two on the northeast wall. The east side also has a bay with three windows. The two on either side are oval windows reconstructed in 1999 following the original plans. Two other larger rooms are located on the west side of the building and are the same size as the one on the east, but are divided into two rooms. At one time, the attic contained a cistern system that collected rainwater from the roof.

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A separate room is formed by the tower, which is lined with a small curving stairway decorated in bead board that leads to the cupola. This tower room has finished plaster walls and a fifteen-foot ceiling.

From the tower portion of the attic, a small, narrow stairway leads to the upper attic which is a large room encompassing the total width and breadth of the building. The ceilings are approximately six feet in height. The upper attic contains the connecting flue system for all the fireplaces in the building.

The cupola deteriorated in the 1950s, but has since been restored. It rises above the upper attic and has a ceiling approximately eleven-feet high. There are windows on all sides of this room. The walls are unfinished and the floor consists of simple wooden slats. From this room, one can see for miles in any direction.

GROUND FLOOR

The ground floor of the mansion is directly beneath the first floor. It was a utilitarian floor consisting of the laundry room, a gymnasium, and, by 1887, the working offices of the Open Court Publishing Company. Originally, however, the family used this floor as an activity area as it also housed the billiards room. A main central hallway runs from east to west on this floor, as it does on other floors. There are double doors that open onto an exterior porch area on the north side of this floor directly below the double entry on the first floor.

The Gymnasium

The gymnasium is to the east at the bottom of the stairway descending from the first floor. It actually takes up two floors: the ground floor and the basement. It is situated below the reception room and the library in the northeast corner of the home. There is a parabolic arch in the middle of the gym that supports the fireplaces above it. The floor is wooden with only dirt below that. The walls are finished plaster and are lightly parged to match the exterior of the mansion. Large windows surround the room on the east and north sides. Interior windows are on the south side of the room to allow light into the main hallway on this floor. Equipment in the gym includes cross-country skis, a climbing pole, an exercise bar with rings, and weights.

Laundry Room

Another important room on the ground floor is the laundry room. This room is located directly below the dining room. It contains a large, hotel-sized steam clothes dryer possibly installed in the 1890s. The original soapstone sink is also in the laundry room and was fed by water pumped in from belowground cisterns located on the west side of the home. The floor is simple wooden slats and the walls are smooth plaster. The speaking tube located in the dining room connects to this room. There is also a bathroom off the laundry room to the east, which has a sink, toilet, and full bathtub.

To the north of the laundry room are three smaller rooms. These rooms were used by the staff as quarters and workrooms, as needed. Currently, one serves as a gift shop, another is the caretaker's office, and the third is used for storage.

Billiards Room

The billiards room is directly below the parlor. It is a completely finished room with a stunningly beautiful fireplace of carved bird's-eye maple on the west end of the room. The wood mantel is incised with thorn designs and a large mirror is located above. Built-in cases housed books on both the north wall and around the fireplace on the west and south walls. By 1887, the Open Court editorial offices were located in this room with

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the secretarial staff just outside in the main hallway. There is also a company safe in the main hallway of this floor.

To the west of the billiards room is a stairway opening from the main hallway that leads to the wine cellar below. The wine cellar is the only room in the basement that is completely sealed from the other rooms in the basement. It contains wine racks still filled with bottles from earlier times.

To the west of the wine cellar stairway, is a small room used by Mr. Ramsey, Hegeler's personal assistant. He had living quarters off the premises but this small workroom was his to use as needed.

Typesetters' Room

The room in the southwest corner of the home, directly beneath the family room, is also lined with built-in bookcases much like those in the billiards room. It has a bay window area with three windows on the south wall. Early on, it was used as a children's schoolroom for the Hegeler children who were educated at home until they reached high school age. When Open Court was published from the mansion, this room was used as the typesetters' room. It is said that the portion of the piazza over this room, was removed at one point so the typesetters would have more natural light for their work.

BASEMENT

The basement is below the ground floor (except for the gymnasium). Instead of having boilers to heat the house, Edward Hegeler initially piped in steam and water from his zinc factory through a large underground brick-lined tunnel. The tunnel extends the length of the basement and divides it into two halves. One half contains two large storage rooms; the other contains five smaller utility rooms. Concrete flooring has been laid in the entire basement with the exception of the flooring under the gymnasium. Currently, there is a boiler in the basement that provides hot water heat to the entire home. The storage rooms contain printing materials (especially typeset) from Open Court Publishing, furniture in need of repair, and various other materials, which were kept by generations of family members who have resided in the mansion.

GARAGE (Contributing Building)

The only extant outbuilding is a 1914 Prairie style, two-story garage with apartment, which is located on the north side of the mansion. It was designed by Victor Matteson, a La Salle architect. The garage was built for Dr. Paul Carus, the Hegeler's son-in-law.

The exterior walls of the garage are dark red brick up to a belt course of limestone trim at the second floor window-sill line. The walls above that point are unpainted stucco up a short distance to the window head/soffit line of the broad eaves of the low-pitched hip roof. This sequence, typical of the Prairie school, provides the appearance of a compressed second floor emphasizing the horizontal massing of the design. A large, projecting lintel runs the length of the building above two pairs of wood panel garage doors on the south side. The lintel is clad in stucco and features a decorative pattern of inlaid red glazed tiles. Massive brick piers on each end of the façade support the lintel. Wood windows on both levels are double hung with an eight-over-eight muntin pattern. A chimney is located on the east side of the garage. On the east façade first story, is a window and door, and on the second story are two windows. On the north façade are two massive brick piers capped by Prairie style capitals. Both levels of this façade have five windows. On the west façade are two windows on each level. The interior of the first floor is one large open space with room for four vehicles. The 1914 construction of the garage corresponded to the purchase of several automobiles by Dr. Carus. The interior finish of the garage space is exposed common brick with a concrete floor and ceiling slab. The second floor

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contains the original five-room apartment with standard finishes: plaster walls and ceilings, wood strip flooring, and plain painted wood trim. There is a half basement and pipe trenched for utilities coming from the chemical plant immediately across the vacated Eighth Street to the north. The site was affected in the 1910s and '20s by the construction of Carus Chemical Company immediately to the north side of the block. The company eventually acquired strips of property, which included the Mansion's original horse barn (now demolished), and the bounding streets to the north (Eighth) and east (Union) of the mansion.

INTEGRITY

The house maintains excellent integrity although the cupola of the main tower was blown off in the 1950s and the piazza around most of the building was removed due to severe deterioration. Both have since been rebuilt following the original plans.

Since the establishment of the Hegeler-Carus Foundation, restoration work has begun. The exterior of the mansion has incurred the most work to date. The horseshoe staircase has been rebuilt in addition to the piazza. The south, east, and most of the west and north façades have been repaired and newly recoated. Windows on the south have been repaired and attic windows are currently undergoing restoration. All work has been done under the expert guidance of Chicago restoration architect John Thorpe, whose projects include, among others, restoration of the Frank Lloyd Wright Home and Studio.¹ In the summer of 2005, interior restoration began. The reception room ceiling was originally very ornately decorated with hand painting but was white-washed in the 1920s because of water damage. Working for almost fourteen weeks, Evergreene Painting Studio restored the ceiling to its original beauty using existing paint that had been revealed under the white wash, and also by using the presentation drawings done by August Fiedler, which the Foundation owns. Further interior work is expected to complete the reception room in 2006.

Other plans for restoration include repairing the vestibule and the dining room. The attic is scheduled to house a conference center in its largest room, and a smaller conference room in the southwest room. The two other rooms located in the western section of the attic, are scheduled to become research rooms. Also, part of the restoration plan is to stabilize, refurbish, and open the hallway and billiards room on the ground floor to recreate the Open Court Publishing business for the public. All these plans will be realized as soon as funding becomes available.

¹ He has helped restore and consulted on over 170 landmark structures. He previously served on the boards of the Chicago Architecture Foundation at Glessner House, the Landmarks Preservation Council of Illinois, and the Unity Temple Restoration Foundation, leading the restoration of that Wright masterpiece for eight years. In recognition of his twenty-two years of professional and volunteer work to date, Mr. Thorpe was named the 1992 Distinguished Illinois Preservationist, the highest award in the state, presented by the Landmarks Preservation Council of Illinois.

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State Significance of Property, and Justify Criteria, Criteria Considerations, and Areas and Periods of Significance Noted Above.

The Hegeler-Carus Mansion, located in La Salle, Illinois, is significant under National Historic Landmark NHL Criteria 1 and 4. Constructed between 1874 and 1876, the mansion is a rare surviving example of the residential work of Chicago architect William W. Boyington. The seven-level (including cupola), fifty-seven-room mansion is located on three acres of landscaped grounds and retains an exceptional degree of interior and exterior integrity. Most of the original wall finishes, stenciling, fixtures, and furnishings by interior designer August Fielder, are intact. The mansion is also significant because of its association with the Open Court Publishing Company, one of the earliest academic presses in America. Founded in 1887 by Edward Hegeler, the company operated out of the mansion from 1887 through 1936. Open Court was one of the first presses in the nation to produce English translations of Asian and European, religious, and philosophical texts. Open Court was dedicated to the idea that such works should be made available to the general public. The mansion was occupied by a descendent of the original owner until 2004. The period of significance is 1874 to 1936, covering the years from the start of construction through cessation of Open Court's operations at the mansion.

History

Edward C. Hegeler and Frederick W. Matthiessen established the Matthiessen and Hegeler Zinc Company, which included a zinc smelter (1858) and rolling mill (1866), in La Salle in 1858. Following the company's industrial success providing supplies to the Union armies during the Civil War, Hegeler contracted with W. W. Boyington and August Fiedler to design a fashionable new mansion near the factory complex in the mid-1870s. Completed in 1876, the mansion was the largest home in the area and served as family living quarters as well as a place for Hegeler to entertain business clients, scholars, and frequent out-of-town guests. Later, the first floor of the mansion housed the editorial offices of the Open Court Publishing Company while the upper floors housed the Hegeler and Carus families.

ARCHITECTURE

The Hegeler-Carus Mansion in La Salle, Illinois, is nationally significant as an excellent example of a Second Empire style residence that represents the work of a major architect. The mansion was designed by Chicago architect W. W. Boyington, who was among the most important early architects of Chicago. Many of his early Chicago buildings helped establish his national reputation and led to such commissions as Terrace Hill (NHL, 2003), in Des Moines, Iowa, constructed between 1866 and 1868. Equally important in the mansion's construction was August Fiedler, who did the interior design and decorated the Hegeler-Carus mansion. Fiedler began as an art furniture designer and craftsman, and his design of the Hegeler-Carus mansion interior led to multiple commissions in Chicago for both interior and building design.

With its mansard roof, dormer windows, molded cornices, decorative brackets, and towers, the Hegeler-Carus Mansion is an excellent type specimen of Second Empire architecture; the interior is an outstanding example of the Aesthetic style. Most of the original building exterior and interior fabric remains unaltered from the original design.

William W. Boyington, architect

William Warren Boyington was born on July 22, 1818, in Southwick, Massachusetts. Beginning as a carpenter, he had some architectural study in New York City. Later, through diligent work, he rose to the position of contractor and architect. After creating a successful business in building and architecture in the East, Boyington first visited Chicago in the spring of 1853. After satisfying himself that Chicago's prospects were promising as

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“the young City of the West,” he settled his business and moved to Chicago in November 1853 at the age of thirty-five. There, he enjoyed a prolific career that spanned twenty years before and after the Great Chicago Fire of 1871. He was noted for his grand hotels, a number of the city’s railroad stations, churches, and other important buildings. In the burgeoning city before the Fire when his principal architectural rivals were John Mills Van Osdel, Edward Burling, and Otis Wheelock, Boyington was credited with erecting buildings valued at nearly twenty million dollars. His oeuvre and energy after the Fire were equally impressive and continued well into the 1890s. Boyington claimed later in life that if all his commissions were placed side by side, they would stretch from Chicago to Highland Park, or a distance of about twenty-five miles.²

Boyington was responsible for the first University of Chicago main building (1857, non-extant) at Cottage Grove and 34th Street, and the Chicago Water Tower and Pumping Station (1869, extant), both in the castellated Gothic Revival Style. Since surviving the Great Fire, the Chicago Water Tower has become one of Chicago’s major landmarks. The tower is functionally obsolete, although the pumping station still operates. In May 1969, during its centennial year, the Tower was selected by the American Water Works Association to be the first American Water Landmark. It now houses a visitor information center and has become one of the city’s major tourist attractions.³

Other important commissions included the Rosehill Cemetery gate and office building (extant). The castellated Gothic structure of Joliet Limestone was built in 1864 and was designated a city landmark in 1980.⁴ The old Chicago Board of Trade Building, constructed between 1882 and 1885, was also a Boyington design. The tallest building in Chicago from 1885 to 1895, the Board of Trade building featured a tall clock tower which stood for ten years at the visual terminus of La Salle Street. The building stood for thirty-four years without its tower until it was demolished for the new Chicago Board of Trade building constructed in 1930 by Holabird & Root.⁵ Terrace Hill, a Des Moines, Iowa, Second Empire mansion now used as the Iowa Governor’s mansion, is also a Boyington design. Another important structure that Boyington designed is the Illinois State Penitentiary at Joliet. The Penitentiary closed in January 2002, but still dominates the landscape of Joliet and Will County. However, demolition is a possibility, and recently provoked the Landmarks Preservation Council of Illinois to add the site to its “Ten Most Endangered Historic Places” list in 2002.⁶ Boyington was also the completion supervisor of the Illinois State Capitol Building in Springfield, a position he assumed upon the death of its main architect, Alfred H. Piquenard.

Other Boyington designs, perhaps less well-known, include the second and third Sherman House hotels, the Chicago Soldiers’ Home, Crosby’s Opera House, the first and third La Salle Street Stations, the first and second Grand Pacific Hotel, the original Schlesinger and Mayer Company department store, the Inter-state Industrial Exposition Building, and the first Union Station (all non-extant).

Boyington’s hotels won him a national reputation and led to commissions in Milwaukee (the Newall Hotel), the Windsor Hotel in Denver, and the Windsor Hotel in Montreal, Canada, an opulent Second Empire structure completed in 1878. Boyington died October 16, 1898, after a prolific career, designing buildings well into the 1890s.

² *Biographical Sketches of the Leading Men of Chicago* (Chicago: Wilson Peirce, 1876), 42-43.

³ Chicago Attractions, “Old Water Tower,” <http://www.aviewoncities.com/chicago/watertower.htm>, 2006.

⁴ Matt Hucke, “graveyards.com,” www.graveyards.com/IL/Cook/rosehill/maingate.html.

⁵ Emporis. <http://www.emporis.com/en/wm/bu/?id=138622>.

⁶ William Furry. *Illinois Heritage: A Publication of The Illinois State Historical Society* 5, no. 3 (May-June, 2002).

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While he was not professionally trained (few architects in the 1840s or 1850s were), he gained extensive experience as a contractor and engineer prior to becoming an architect. A creative inventor, Boyington designed the first cab for a railroad locomotive but did not patent this invention; he noted later in life that had he done so, it would have brought him a great deal of money. He was one of several architects who were instrumental in developing architecture as a separate profession helping initiate the practice of charging a percentage of the total construction cost from the client. He served in 1870 as the first president of the Chicago Chapter of the American Institute of Architects and published articles in the *Inland Architect*.

The architect John W. Root is said to have remarked of W. W. Boyington that “Boyington was the Burnham of the sixties and early seventies.”⁷ The failure of present historians and architecture critics to give him sufficient notice rests mainly on four facts: 1) the 1871 Chicago Fire; 2) the turn-of-the-century real estate values which effectively erased most of his main work from existence; 3) the overshadowing of Boyington’s work by the great architectural contributions made in the course of rebuilding Chicago after the Great Fire by men such as William le Baron Jenney, Frank Lloyd Wright, Daniel Burnham, John Wellborn Root, David Adler, and Louis Sullivan, and; 4) the fact that Boyington practiced successfully in all the current styles instead of creating a new one, as was done by most of the successful post-Chicago Fire architects.⁸

Second Empire Style

The mansion that Boyington designed for the Hegelers has many characteristics of Second Empire architecture, including its straight sloped mansard roof, dormer windows with triangular shaped pediments, molded cornice above and below the mansard roof, and brackets. It also has a main tower and two smaller towers with mansard roofs, and small dormer windows on each side.

The Second Empire style that Boyington employed on the Hegeler-Carus Mansion takes its name from the reign of Napoleon II (1852–1870) of France, during France’s Second Empire. Exhibitions in Paris in 1855 and 1867 popularized the style in England and it quickly spread to the United States. The distinctive mansard roof, the hallmark of the style, was named for the seventeenth-century French architect Francois Mansart. The box-shaped roofline was considered functional because it has a full upper story of usable attic space. The style became popular both for adding additional space to new buildings, as well as for new construction. During President Grant’s administration (1869–1877), many public buildings were designed in the new style. Second Empire passed from fashion following the panic of 1873 and subsequent depression. Queen Anne, Stick, and Shingle styles rapidly eclipsed the Second Empire as the “latest” architecture of the late nineteenth century.⁹ In this respect, Boyington was mirroring some of the most popular design techniques as he worked on the Hegeler’s mansion while adding his own personal style to the residence.

Unlike other nineteenth century architectural styles that were more consciously revivals of previous eras such as the Greek, Gothic or Renaissance styles, the Second Empire was considered a “modern style.” In urban settings, the practical aspect of its chief feature, the mansard roof, allowed the enlargement of confined attics into habitable spaces with a resulting verticality for many of the designs.

⁷ Todd Volker and John Thorpe, “Hegeler-Carus Mansion”, National Register of Historic Places Nomination Form (Washington, DC: U.S. Department of the Interior, National Park Service, 1995), 41.

⁸ Tom Sloan, *The Architecture of W. W. Boyington* (master’s thesis, Northwestern University, 1962).

⁹ Virginia and Lee McAlester, *A Field Guide to American Houses* (New York: Alfred Knopf, 1989).

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The style spread first to England following the Paris Exhibitions of 1852 and 1867. The first major examples of Second Empire public buildings in the United States came on the eve of the Civil War: the Corcoran Gallery (1859) in Washington, D.C (NHL, 1992) followed shortly by the Main Hall (1860) of Vassar College near Poughkeepsie, New York (NHL, 1986). Both were designed by the American architect James Renwick.

The Second Empire Style's popularity for public buildings reached its peak a decade later during the presidency of President Ulysses S. Grant (1869-1877)...Both City Hall in Boston (1862-1865) by Gridley Bryant and Arthur Gilman and City Hall in Philadelphia (1871-1881) by John McArthur, Jr. (NHL, 1976) demonstrate the robust use of French Renaissance ornamentation in creating monuments to public purpose. City Hall in Philadelphia was the largest building erected in the Second Empire Style. Gilman later consulted on many of the federal buildings built during the Grant administration, including the State, War and Navy Building (1871-1875) (NHL, 1971), now the Executive Office Building. Another important surviving example of the Second Empire is the U.S. Customhouse and Post Office in St. Louis (1873-1884) designed by Alfred B. Mullett (NHL, 1970). When national economic depression during the decade of the 1870s replaced the boom period following the war, extravagant Second Empire designs fell out of fashion for public buildings.

Its use for commercial buildings in the United States was interrupted by the Civil War. Construction of the Continental Life Insurance Company Building (1862) in New York City designed by Griffith Thomas was the first example of a commercial building in the Second Empire Style. Examples of mansard roofed commercial blocks and opera houses soon found their way to main streets throughout the nation.

Use of the Second Empire Style for domestic architecture became stylish by the mid-1850s with examples built into the 1880s in various parts of the country. In addition to the traditional mansard roof, typical Second Empire residences used dormer windows with elaborate and varied surrounds, stone ornamentation for door and window openings in masonry buildings, multi-colored slate shingles, elaborate bracketed cornices, and iron cresting. Frequently, multi-storied mansard roofed towers, rambling verandas, porticos, balconies and bay windows were used to create picturesque and flamboyant house designs. In the eclectic spirit of the day, some designers and builders adapted the mansard roof to existing buildings or blended features of the Second Empire with Italianate or Gothic Revival styles.

...It is not surprising that Boyington also used the Second Empire style when designing residential buildings during this period. Terrace Hill completed between 1866 and 1868 is one of three important surviving residential Second Empire designs he completed outside of Chicago during this period. The others are the General Grenville M. Dodge House in Council Bluffs, Iowa in 1869 (NHL, 1961) and the Hegeler-Carus House in LaSalle, Illinois in 1874.

Like Terrace Hill, the Dodge House is sited on a high terraced lot overlooking a river valley, in this case the Missouri River. Its fourteen rooms are contained on three levels. The house's mansard roof is more modest in scale than the design for B.F. Allen's house but its slate shingle treatment and massive dormers are reminiscent of Boyington's design for Terrace Hill. Dodge likely became aware of Boyington through contact with B.F. Allen. Both men were involved

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with important railroad construction projects during this period. The Hegeler-Carus House features many of the same Second Empire Style elements as Terrace Hill and the Dodge House.¹⁰

The Dodge House was designated an NHL for its connection with the construction of the Union Pacific Railroad rather than its architectural significance. While Terrace Hill is nationally significant for its Second Empire architecture, and was so recognized by its NHL designation, it has had updating, particularly on upper floors, for retrofitting as the Iowa Governor's Mansion. The Hegeler-Carus Mansion was used as a private residence until 2004 by Hegeler and Carus descendents, and therefore, its integrity is particularly high. Because of the private family use with few modernizations, it is a very intact high style Second Empire building.

August Fiedler, interior design

The interior finishes of the mansion, including ceiling decoration, woodwork, paneling, window framing, fireplace mantels and built-in furniture, were completed by the firm of August Fiedler and Company. Fiedler came to Chicago in 1874 just after the Fire, established a short-lived business partnership with John W. Roberts, and subsequently launched his own firm, A. Fiedler & Co., in late 1875, working with L. W. Murray.¹¹

Fiedler quickly achieved local prominence in this field of work. Shortly after launching his own firm, he was able to list among his clients such local notable figures as Marshall Field, Joseph Medill, and William Le Baron Jenney. He also listed clients in Iowa, Michigan, Minnesota, Missouri, Wisconsin, Ohio, New York, Arkansas as well as "E. C. Hegeler, Esq." of La Salle Illinois.

His booklet, "Artistic Furnishing and House Decorating," presented by "A. Fiedler & Co., Designers and Manufacturers of Artistic Furniture, Upholstered Goods, Hardwood Fittings, Draperies and Interior Decorations," is undated. The preface, however, references having founded the business "something over a year ago" so it appears the brochure was written about 1876 or 1877, shortly after construction of the Hegeler-Carus Mansion.

The booklet includes a considerably developed design philosophy. Fiedler argued that the interior of a house deserved as much care as did the exterior and should be designed contemporaneously with the architectural plans so that construction would not preclude interior options. Furniture should not be an after-thought separate from the house, thrown in haphazardly. Fiedler further argued that the flow and relationship among rooms should also come under the purview of the interior designer. To make his point, he provides a discourse on the creation of an ante-room in an entry hall thus providing greater privacy to the movements of the household and a more appropriate size to the remaining hallway.

Fiedler suggested that the many writers who argued for – or against – hardwood floors, wainscoting, and wallpaper appeared to believe there was only one right answer. To follow the recommendations of such advocates, Fiedler wrote, always ends in failure, as the personal habits, size and number of rooms and budget of each client are all factors that should influence such decisions. Furthermore, slavish adherence to current styles, according to Fiedler, "demoralized our mechanics, and transformed them into mere machines, so that, not entering into the spirit of the design, they simply do their work with the least trouble to themselves, and thus the effect is lost."¹² When addressing the issue of cost, Fiedler wrote that "With discrimination and judgment, it

¹⁰ Marlys A. Svendsen, "Terrace Hill," National Historic Landmark Nomination Form (Washington, DC: U.S. Department of the Interior, National Park Service, 2003), 23-24, 27.

¹¹ Sharon Darling, *Chicago Furniture: Art, Craft and Industry, 1833–1983* (New York: W. W. Norton, 1984), 169–170.

¹² August Fiedler, *Artistic Furnishings and House Decorating*, p. 24, n.d., Newberry Library, Chicago.

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need cost no more to make your house beautiful than it has cost to make it ugly. We deprecate competition for cheapness, but advocate competition for design, as calculated to conduce to the public benefit, by advancing true art and securing good workmanship.”¹³ Fiedler’s argument represented a vanguard statement of the design philosophy of the arts and crafts movement.

Fiedler quickly established his presence in Chicago and his work was featured in an 1875 Household Art exhibition. His work, a dining room set, was displayed at the 1876 Interstate Industrial Exposition. Fiedler was acquainted with the designer/craftsman Isaac Scott, another Interstate Industrial Exposition exhibitor, and on occasion, Fiedler completed commissions for him. Chicago civic leaders Mr. and Mrs. John J. Glessner had a working relationship with Isaac Scott long before they commissioned H. H. Richardson to design their NHL-designated Glessner House (1886). Mrs. Glessner’s journal has an entry from May 1876 recording this collaboration, “ordered small bookcase, Scott’s design, but he had it made by Fiedler, cost \$70. . .” The carving on this bookcase, as with other pieces Scott designed, was probably done by Scott himself but it is likely that he worked closely with the craftsmen at Fiedler’s, who could supply the machines and specialized labor required for such furniture.¹⁴

Fiedler was an excellent architect as well, designing the Germania Club Building (1889) at 108 West Germania Place at the corner of North Clark in Chicago. He also did the noteworthy interiors of Henrici’s (1894) at Seventy-One West Randolph in Chicago.

The Hegeler-Carus Mansion is architecturally significant for several reasons. First, on a national level it is one of the finest extant residential examples of the Second Empire style of architecture. Second, it provides a largely unaltered example of the work of W. W. Boyington, a highly regarded Chicago architect who had major commissions throughout the country. Much of Boyington’s work no longer exists making the Hegeler-Carus mansion one of the few remaining examples of his work. Finally, the mansion also provides evidence of the genius of August Fiedler whose interior design deserves more recognition than it previously received. His design in the Aesthetic style at the Hegeler-Carus mansion provided the impetus for his subsequently successful career among Chicago’s elite.

OPEN COURT PUBLISHING COMPANY

The Hegeler-Carus Mansion is significant under National Historic Landmark Criterion 1 for its association with the Open Court Publishing Company, one of the nation’s first academic presses. Founded in 1887 by Edward Hegeler, the press operated out of the mansion from 1887-1936. Open Court was one of the first presses in the nation to produce English translations of Asian and European, religious, and philosophical texts.

Begun in 1887 by the successful zinc manufacturer Edward Hegeler, Open Court Publishing Company was a forum for the open exchange of ideas. The company was one of the first academic presses in the nation. Early on, Hegeler was clear about the purpose of the publishing house, evidenced in a letter to B. F. Underwood:

What leads me in this undertaking is not so much a sense of liberality, as a desire to communicate my ideas to others, to see them further developed, and also to have them contested. I feel they will be strengthened by the contest, and look forward to it with pleasure. I will state here that I conclude from my reading, which is largely in German, that the ideas I put forward

¹³ Ibid., 25.

¹⁴ David Hanks, *Isaac Scott Reform Furniture in Chicago: The John Jacob Glessner House* (Chicago School of Architecture Foundation, Chicago, 1974).

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here, or similar ones, are already held by many. I wish the journal to be a mediator between the strictly Scientific and the progressively inclines world. The special feature must be to obtain the opinions and criticisms of the ablest men in the various departments of Science, on the opinions advanced by the journal, as to what is established by Science, and also in regard to speculations that are presented by the journal, if and the, how, they are in conflict with established facts. The character of the journal must be such as to win the confidence of these specialists, and no effort or money be spared to secure their cooperation.¹⁵

Shortly after Hegeler began Open Court on the ground floor of the mansion, he invited German scholar Dr. Paul Carus to be managing editor. Like Hegeler, Carus was intrigued with the relationship between science and religion. Together they pursued the goals of the company which were to provide a forum – or open court – for the discussion of philosophy, science, and religion, and to make philosophical classics widely available by making them affordable.

The editorial mission of the Open Court Publishing Company's periodical, *The Open Court*, stated in 1887, was forthright and ambitious:

The leading object of *The Open Court* is to continue the work of *The Index*, that is, to establish religion on the basis of Science and in connection therewith it will present the Monistic philosophy. The founder of this journal believes this will furnish to others what it has to him, a religion which embraces all that is true and good in the religion that was taught in childhood to them and him.

The Open Court, while advocating morals and rational religious thought on the firm basis of Science, will aim to substitute for unquestioning credulity intelligent inquiry, for blind faith rational religious views, for unreasoning bigotry a liberal spirit, for sectarianism a broad and generous humanitarianism. With this end in view, this journal will submit all opinion to the crucial test of reason, encouraging the independent discussion by able thinkers of the great moral, religious, social and philosophical problems which are engaging the attention of thoughtful minds and upon the solutions of which depend largely the highest interests of mankind.¹⁶

The Open Court Publishing Company established a second periodical, *The Monist*, in 1890. *The Monist* was among the earliest scholarly journals in America and was dedicated to technical and detailed philosophical issues. In the history of *The Monist* and *The Open Court*, some of the heritage of American scholarship is revealed. The early contents of these periodicals showcase the giants of an intellectual era. Early contributors often included representatives of a less scholarly, more religious orientation: E. A. Abbot, Theodore Stanton, Moncure Conway, and William Salter. *The Open Court* published articles such as "A Flaw in the Foundation of Geometry" by Herman Grassmann, "The Value of Doubt in the Study of History" by M. M. Trumbull, "Hiawatha and the Onandaga Indians" by Charles L. Henning, and "Is There More than One Buddhism?" by Anagarika Dharmapala.

As carriers of ideas, *The Open Court* and *The Monist* were designed to be transatlantic, carrying the best work done on both continents and bringing the best European thinking to America. Hence, many eminent Europeans

¹⁵ Edward C. Hegeler to B. F. Underwood, from La Salle, Illinois, 7 December 1886.

¹⁶ "Editorial Statement," *The Open Court* 1, no. 1 (February 1887).

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are among early contributors: Ernst Mach, Henri Bergson, Cesare Lombroso, Henri Poincaré, David Hilbert, and Levy-Bruhl. Dr. Carus also solicited contributions from Japan, China, and India. In addition, Open Court operated an office in London managed by the mathematician Philip E. B. Jourdain, aiding the press's intellectual reach.

Open Court Publishing Company faced a real challenge when the company began in 1887. First, there was an unshaped market for scholarly works – America did not have the grand system of higher education it has today. People who bought such works were professionals of some sort who also appreciated philosophy, science, and comparative religion. Second, Open Court was not affiliated with a church or with an established creed or doctrine so there were no faithful adherents or converts waiting to buy more works about their faith. In fact, Carus and Hegeler were actually working to build a constituency for their monistic philosophy at the same time they wished to sell *Open Court* and *The Monist* subscriptions and Open Court books.

Faced with these problems, Open Court was a communications innovator. Hegeler's financial subsidy was a boon to the company not only because it allowed editorial independence, but also because Open Court could take its time to find and nurture its market so the company did not have the pressure of securing immediate sales.

Under Carus's leadership, Open Court Publishing Company developed the "Religion of Science Library." This was a true innovation in publishing. During the 1890s there were a great many publishers putting together sets, series, collections and libraries of various kinds of books. These collections were mainly sets of directories and reference books along with sets of pirated English and French fiction. While the "Religion of Science Library" appears to have followed an extremely popular form of bookselling, Carus's library was actually designed for a more important purpose than quick commercial exploitation. Carus wanted to expound and extend the monistic philosophy. Sold by subscription and published bi-monthly, the "Religion of Science Library, by its extraordinarily reasonable price, will bring a number of important books within the reach of all readers."¹⁷

The Library contained valuable works by German and French scientists, by Englishmen studying the import of Darwinism, and by Paul Carus. It also provided subscribers with inexpensive copies of standard philosophical classics by Aristotle, John Locke, Immanuel Kant and George Berkeley. This marked the first time in America that books written by some of the world's most productive thinkers were available to the common man. Carus's "Religion of Science Library" helped democratize important scholarly work. Open Court was the first press, for example to make available inexpensive and widely available editions of the philosophical classics.

Under Dr. Paul Carus's directions, the publishing company also produced works in ethnography, comparative religion, anthropology, philosophy, science, and mathematics. Titles published by Open Court Publishing Company during this time reveal this broad range: *Celibacy and Its Effects on the Individual and Other Papers* (Susan Channing), *Our Knowledge of the External World as a Field for Scientific Method in Philosophy* (Bertrand Russell), *Lectures on Elementary Mathematics* (Joseph LaGrange), *Egyptian Aesthetics* (Rene Francis), *The Philosophy of Ancient India* (Richard Garbe), *On Memory and the Specific Energies of the Nervous System* (Ewald Herring), and *The Science of Mechanics* (Ernst Mach).

¹⁷ Citation taken from advertisement plate, Paul Carus, *Religion of Science Library* (La Salle, IL: Open Court Publishing, 1893).

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Open Court's early translations of Ernst Mach's works in English were, according to both Mach and to historian of science Gerard Holton, instrumental in furthering the intellectual tradition in the English speaking world of the doctrines of logical positivism associated with the Vienna Circle. Open Court Publishing Company was more than an attempt to establish a publishing business, and was much more concerned with presenting, defending, and refining what its founders believed to be a full, modern philosophy which would provide answers to problems in logic, science, and religion. Open Court Publishing Company fulfilled many of the scholarly duties which have subsequently been taken up by university presses.

Open Court Publishing Company's interest in comparative religion and in eastern religions made it an early bridge to the west for the writings of many eastern religious leaders. Shortly after the World's Parliament of Religions held in conjunction with the Columbian Exposition in Chicago in 1893, Paul Carus wrote the definitive Buddhist text, *The Gospel of Buddha According to Old Texts*. This book sold over three million copies and was translated into all the major languages of the world. Published by Open Court, this text was used in Buddhist seminaries in Japan to teach Buddhism.

John Tebbell's magisterial work, *A History of Book Publishing in the United States*, notes Open Court's place in the galaxy of American publishers.

A house with a most unusual specialty was the Open Court Publishing Company, whose business was built on "slow movers," books that might take years to sell a large enough edition to pay their costs. Booksellers were not usually willing to stock such books, and Open Court had to do much of its selling direct, bypassing jobbers and agents.

Between 1888 and 1919, the firm published between four and eighteen titles a year. . . . Open Court's list ranged widely over mythology and religion, philosophy, mathematics, biology and botany physics, sociology and economics, fiction and poetry, philology, literature and history, but most of the titles were in the first category. Hegeler meant to make his house, through its publications, a meeting ground for European and American culture, an aim he achieved.¹⁸

The first active period of the Open Court Publishing Company lasted from its founding in 1887 to 1919. This corresponds to the initial idea for the company by Edward Hegeler and the career of Hegeler's son-in-law, Dr. Paul Carus, which ended with his death in 1919. A second period for the publishing company corresponded to the management of Mary Hegeler-Carus and the editorial direction of Northwestern University professor Edward L. Schaub from 1919 to 1936. One of the memorable books published by Open Court during this period was *The Point of View: An Anthology of Religion and Philosophy Selected from the Works of Paul Carus*, edited by Catherine Cook. This book was dedicated "to Mary Hegeler-Carus whose devotion to duty and loyalty to high ideals have made her an example to all women."¹⁹ Mary Carus was Paul's wife, and after his death, she established the Paul Carus Lectures. Created as a memorial to her husband, every two years a series of lectures is delivered by a distinguished scholar chosen by the American Philosophical Association. John Dewey, Morris R. Cohen, C. I. Lewis, Jacob Loewenberg, Richard McKeon, Roderick Chisholm, Carl Hempel, W. V. O. Quine, William Frankena, and Hilary Putnam, have been among the distinguished men and women who have been lecturers. Upon the death of Mary Hegeler-Carus in 1936, Open Court Publishing

¹⁸ John William Tebbell, *A History of Book Publishing in the United States: The Expansion of an Industry, 1865-1919* (New York: R. R. Bowker, 451-452).

¹⁹ Catherine Cook, *The Point of View: An Anthology of Religion and Philosophy Selected from the Works of Paul Carus* (Chicago: Open Court Publishing, 1927).

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Company was managed by Mary's daughter, Mary Elisabeth Carus. The company's focus changed during this time. It continued to print, but the material published was mostly reprints of its former works adding new materials only occasionally. She did, however, continue the Paul Carus Lecture Series and added the Carus Mathematical Monographs produced in collaboration with the Mathematical Association of America. Also continued were the Open Court Classics printed in inexpensive editions—all pioneers among quality paperbacks in America.²⁰

Open Court revived its status as a world-class publishing house in the late 1950s and early 1960s when it developed and began publishing elementary school reading textbooks. Edward Hegeler's great-grandson, M. Blouke Carus and his wife Marianne, began Open Court Reading, Writing, and Real Math in 1961. In 1996, the textbook programs outgrew their resources, so SRA/McGraw-Hill purchased them. Since then, the reading and literacy programs begun by Blouke and Marianne have become one of the most effective and leading programs in American schools. The Open Court reading series is used as a single basal program in Baltimore, Charlotte-Mecklenburg, Detroit, Indianapolis, St. Louis, Fort Worth, Los Angeles, and close to half of the students in California, among thousands of other schools.

In 1973, the Cricket Magazine Group was also begun by the Caruses. The company was determined to create a literary children's magazine that would appeal to a child's intellect and imagination.²¹ CRICKET magazine began offering top-quality children's literature and was soon followed by BABYBUG, LADYBUG, SPIDER and ten other specialty magazines for children of all ages.

In addition, Cricket Books is a division of Carus Publishing and brings the same high quality and standards of excellence to its books for children and young adults, as Open Court brings to academic scholarship, the Cricket Magazine Group to children's magazines, and Cobblestone Publishing to educational nonfiction magazines and books.²²

Open Court also renewed its status as a publisher of works in its traditional areas of interest during the 1950s and 1960s. During this time, *The Monist* was reborn with Eugene Freeman as editor, and currently continues under the editorship of Barry Smith. Also during this later time period Open Court Publishing Company purchased the *Library of Living Philosophers* series and added this significant collection to its booklist. This series presents intellectual autobiographies of the world's most important thinkers, along with criticism and responses to criticism by the subject of each volume.

The Hegeler-Carus Mansion reflects the heritage of this remarkable publishing house. The Open Court archives are currently housed at Southern Illinois University's Morris Library. SIU has over 20,000 items from Open Court Publishing Company, which they are cataloguing and making available to researchers interested in the history of this outstanding company. The basement of the Mansion is still home to the original printing plates and storage cases used at Open Court Publishing Company. Presses are also stored at the mansion. It is a goal of the Hegeler-Carus Foundation to maintain and showcase these outstanding artifacts so future generations will understand the legacy of this world-class publishing house.

²⁰ Ibid.

²¹ Jason Patenaude, accessed November 15, 2006, http://www.cricketmag.com/pages_content.asp?page_id=3.

²² Ibid.

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RESIDENTS OF THE MANSION

The Hegeler-Carus Mansion had been continually inhabited by family from the completion of the mansion in 1876 until November 2004. In 1876, Edward and Camilla Weisbach Hegeler moved in with their seven surviving children. They had lost two young girls to the “fall sickness” before the mansion was completed. Another child of theirs, Olga, was born after they moved into the “big house,” as it was called by family members. Their oldest child, Mary, married Dr. Paul Carus in 1888. They moved away (to Chicago) for a short time, but Edward soon asked them to move back so Mary could help him run the zinc business. Dr. Carus also worked for Mr. Hegeler as editor of Open Court Publishing Company. Mary and Paul moved back to La Salle and resided with her parents in the mansion. Their six surviving children were all born while Mary and Paul were living in the mansion. One child, born in 1889, did not survive infancy. Their youngest child, Alwin, was born in 1901 and lived in the mansion until his death at age 102 on November 8, 2004. Although he traveled extensively, his official residence was always 1307 Seventh Street, La Salle, Illinois.

In 1995, the Hegeler-Carus Foundation was established with the mission “to encourage and support cultural activities by restoring and using the Hegeler-Carus Mansion, an American center of philosophical, scientific, and religious dialogue.” The Foundation was fortunate to have Alwin’s memories and keen mind for the next nine years to help in the restoration process. Several family members continue to serve on the Foundation’s Board of Directors, and are dedicated to preserving their family’s legacy as well as what is truly an American treasure.

Conclusion

Because of the worldwide influence of Open Court Publishing Company, plus the importance of architect W. W. Boyington and interior designer August Fiedler, the Hegeler-Carus Mansion stands as a wonderful example of the unity of beauty, culture, and philosophical thought. The Hegeler-Carus Foundation believes strongly in its mission to encourage and support cultural activities by restoring and using the Hegeler-Carus Mansion, an outstanding, intact, example of a Second Empire building, to tell the story of an independent publishing firm that brought Asian and European philosophies to the masses of the American public. The Foundation hopes that the Hegeler-Carus Mansion will become an American center of philosophical, educational, scientific, and religious dialogue.

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9. MAJOR BIBLIOGRAPHICAL REFERENCES

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Previous documentation on file (NPS):

Preliminary Determination of Individual Listing (36 CFR 67) has been requested.

Previously Listed in the National Register. NR # 95000989, 08/09/1995

Previously Determined Eligible by the National Register.

Designated a National Historic Landmark.

Recorded by Historic American Buildings Survey: #

Recorded by Historic American Engineering Record: #

Primary Location of Additional Data:

State Historic Preservation Office

Other State Agency

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- Federal Agency
 Local Government
 University
 Other (Specify Repository):

10. GEOGRAPHICAL DATA

Acreage of Property: 3.3 acres

UTM References:	Zone	Easting	Northing
	16	325360	4577930

Verbal Boundary Description:

All of Block 29 in the original town of La Salle, State of Illinois; also including the south one half of vacated Eighth Street and the west half of vacated Union Street in the town of La Salle.

Boundary Justification:

The boundary includes the house, outbuilding, landscape features and grounds that have historically been part of the Hegler-Carus Mansion that maintain historic integrity.

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DESIGNATED A NATIONAL HISTORIC LANDMARK
March 29, 2007