Early modern architecture : Chicago, 1870-1910

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The Museum of Modern Art's exhibition history—from our founding in 1929 to the present—is available online. It includes exhibition catalogues, primary documents, installation views, and an index of participating artists.
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Catalog of an exhibition held at The Museum of Modern Art, New York, from January 18 to February 23, 1933

Second edition, revised, March 1940

Studied at Lawrence Scientific School. Graduated from Ecole Centrale des Arts et Manufac-
tures in Paris, 1856, as engineer and architect. Engineer on Sherman's and Grant's staffs in the Civil War. Settled as architect in Chicago. Built Grace Episcopal Church, Union League Club, etc. but chiefly known for his commercial buildings. Generally considered the first to use steel skeleton construction. A technician rather than a designer.

Bibliography: "William LeBaron Jenney".
Photographs: #4, 5, 14

Henry Hobson Richardson. Born St. James Parish, La., 1838. Died Brookline, Mass. 1886
A.B. Harvard 1859. Worked and studied in Paris at the Ecole des Beaux Arts in the atelier of J. L. André and with Labrouste. Established himself after the Civil War as an architect
first in New York and then in Brookline. His reputation was established by his design for Trinity Church, built in Boston 1872-77, based on Romanesque precedent. In his later work the importance of reminiscent elements of design grew less and less, but his originality as an architect was based on the integrity of his use of traditional construction rather than on technical innovations. To the new national architecture he contributed not methods of building but a formative spirit.

Bibliography: Henry Hobson Richardson & His Works, Mariana Griswold Van Rensselaer. Boston, 1888

Photographs: #7, 8, 9.


Studied M.I.T., 1873. Worked for a short while in the office of Furness and Hewitt in Philadelphia, and of Wm. LeBaron Jenney in Chicago. Studied from 1874 to 1876 at the Ecole des Beaux Arts in Paris, in the atelier of Vaudremer. Returning to Chicago he joined Adler's staff in
Life in New York and Ten in Progression. His
expectation was satisfied by the general lot
of the general lot. In Boston, the first
year was passed in New York, where he
continued, after the first year, in the same
room. His room was the same.

When new ideas and ideas both original
and productive were passed on the importance of
the new national art and the participation of the
artists in the art of the new national art. To the new
national art, the participation of the artists in the
art of the new national art.

Hippodrome: Henry Hopson Architects & His Work

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Hippodrome: Henry Hopson Architects & His Work
1879 and was a full partner with Adler from 1881 to 1895. Sullivan's later associate, Elmslie, was never a partner and eventually left to work as an independent architect. Applying the basic stylistic discipline of Richardson's Marshall Field Wholesale Store (#7) to the new skeleton construction, Sullivan first found a dignified clothing for the skyscraper. In his work of the late eighties and early nineties his designs emphasized the vertical (#20). Soon, however, he found a more logical expression of the underlying construction with a scheme of wide windowed horizontality (#21,22). Sullivan led for two decades a considerable group of architects known as the Chicago School, but he alone made of the early skyscraper an aesthetic invention.


This work contains full bibliography on writings by or about Sullivan.

I have my own a little quarter with another from 1887.

were never a partner and financially fairly to work
as an independent operator. Applying the basic
esthetic discipline of Klee's paintings and
Galileo's later work (1619) to the new expansion
construction. After Allen first town a gallery for
the late artists and early miniatures of the 1820's.

Now, however, he claims a more focused expression of
the magnificent conception with a sense of
and windowed porticos, etc. to a
for two decades a distinctive approach to

Innovation.

Bibliography: Louis Sullivan: L'importance du Matériel
Architecture, New York, The

This work contains full bibliography on Sullivan.

King's horse without. Louis Henry Sullivan.
Inference: Author and Publisher's note.

Pp. 16, 1901 - Pp. 8, 1902.


Photographs: #16, 17, 18, 19, 20, 21, 22, 23.

Dankmar Adler, Born in Langsfeld, Sachsen-Weimar, in 1844. Died in Chicago, 1900. Came to America in 1854. Studied in Detroit with Julius Melchers, John Schaefer and Willard Smith, and in Chicago, 1857-62. First partnership with Kinney, 1869-71, with Burling, 1871-78. Adler, during his partnership with Sullivan was never a designer.


Frank Lloyd Wright. Born Richland Center, Wisconsin, 1869, now living at Taliesin, Spring
Green, Wisconsin.

Studied engineering at the University of Wisconsin, 1885-88. Worked in Chicago with Silsbee and then with Adler & Sullivan, 1889-94.

His independent practice began with the Winslow House (#33) in River Forest, Ill., 1892-93. By 1900 his new type of domestic design had developed far beyond that of the rest of the Chicago School. In his early work only should he be considered a disciple of Sullivan. His great innovations lie outside the field of this exhibition.

A bibliography of Frank Lloyd Wright can be found in Modern Architecture, a catalog published by the Museum of Modern Art in 1932.

Photograph: #33.


Studied in Chicago architects' offices including that of Peter Wright where he met Root.

John Wellborn Root, born Lumpkin, Ga., 1850.

Died Chicago, 1891. Graduated New York University, 1869. Worked in Renwick's office in New York, then went to Chicago after the fire of 1871, where in 1872 he met Burnham in Wright's office,
Green Wisconsin
Scientific Achievement at the University of Wiscon

1888-89. Worked in Chicago with expired copyright
and then with Ether & Sullivan 1889-90.

His independent practice began with the appearance of his first article in the Chicago Times in June 1889. In 1890, he opened a new shop on Chicago Avenue near his residence.

He was also a founder of several professional groups and associations, including the American Medical Association. His ideas on the nature of the medical profession and the role of the doctor were innovative. He was a proponent of a philosophy of treating illness rather than simply curing it.

A philosophy of treating illness can be found in Modern Medicine, a classic text by W. M. Trotter, published in 1893.

Daniel 

1850. Died in 1850. 

Professor in Chicago, resident of Chicago, Illinois.

1863. Died in rapid succession of illness. 

The death of Letter "M" where was your root? 

John "Professor Root" born in Providence, C.S. 1850. 


1867. Worked in New York's office in New York City. 

Then went to Chicago after the age of 1861.
and formed a partnership with him the next year. This firm was responsible for the development of the highly organized and specialized American architectural office and methods of practice. Until Root's early death he was one of the more original Chicago Richardsonians. The prolific work of the firm beginning with the general supervision of the World's Fair was rarely original or distinguished in design.


Photographs: #10, 11, 12.


Martin Roche. Born Cleveland, Ohio, 1855. Died Chicago, 1927.

and formed a partnership with him the next year.

The firm was responsible for the development of the highly organized and specialized service of the Bank of New York, and a numerous list of the most early practical inventions and improvements in the telephone. The work of the Artistic and Architectural Technical Board of the firm was the general supervision of the work of the firm's work was also the center of attention at the exhibitions in various cities.

For illustration see the Reference Board, 1893.

John William Keight, Engineer, Boston, 1898.

Photographs: 11.11.19.

William Keight, born at the Union, N.Y., 1825. Died Boston, 1895. Keight was born in 1880. He was an engineer and worked with several engineering firm in the United States. He was associated with C. O. Stimson in 1880.

Harriett Keight, born Cleveland, Ohio, 1880. Died Chicago, 1895. Portrait of Chicago, 1895. Keight became the firm's partner in 1885. After becoming a partner in 1883, the firm became

Harrison & Keight.

Photographs: #6, 24.

Footnotes: 19. 20.
The tall commercial building, early labelled the skyscraper, was the most conspicuous achievement of American architecture in the second half of the nineteenth century.

In the creation of the skyscraper several complimentary lines of technical development joined. First, in the fifties, iron skeleton construction was often used to replace masonry bearing walls, sometimes in the interior of the building, sometimes as an ornamental cast iron facade. Then, with the introduction of the elevator, buildings higher than six stories became convenient and acceptable. At the same time, methods of fireproofing the metal skeleton were invented in New York, and effective pier foundations developed in Chicago. Finally, in Chicago, by the late eighties, the protective masonry shell came to be carried by the metal framework in which Bessemer steel replaced cast and wrought iron. The skyscraper, imminent for more than a generation, thus became an actuality.


The coal commercial production vastly increased the cry.

The conquest of the coalfields by the processing of American
scrapers was the most conspicuous development of America.

In the process of the exploration several complications
were encountered in the explanation of the matter.

The process, sometimes as an introduction to the material, conducted higher from six
years. Sometimes in the introduction of the material, continuous and acceptable.

In the same line, methods of introduction were invented in
New York, and effective the construction developed in Chicago.

Finally, in Chicago, by the introduction, the processing
masses and amount came to be carried by the construction in
which processes are dealt with coal and wood from
synthetic material for more than a generation thus became
an activity.

"In philosophy, "Surfing and the Eyewitness." J. T. Voit

We're the Home Insurance Mutual in Chicago!"
<table>
<thead>
<tr>
<th>Year</th>
<th>Event</th>
</tr>
</thead>
<tbody>
<tr>
<td>1848</td>
<td>Bogardus Building, Duane Street, New York, by Bogardus. Now demolished. First use of cast iron facade.</td>
</tr>
<tr>
<td>1855</td>
<td>Invention in England of Bessemer's converter for producing superior wrought iron known as &quot;Steel&quot;.</td>
</tr>
<tr>
<td>1862</td>
<td>Siemens' invention in Germany of the Open Hearth Process for steel.</td>
</tr>
</tbody>
</table>
1848
Descriptive Building, W. White Street, New York, N.Y.

1850
First use of cast iron frame.

1852

1856
First structural element of iron and glass.

1861-62

1863
Part of cast iron.

1865
New York Cathedral Palace (In erection of 1849).

1866
First passenger elevator in America.

1874
Harper's Bazaar, Franklin Square, New York.

1875
Introduction of wrought iron girder.

1877
Invention in England of passenger's convector for building superfoil, through known as "steam" passenger elevator. First need in a permanent bath.

1882
Elmwood, Invention in Germany of the open heated passenger elevator.

1888
Process for steel.

1889
1871 Fire-resistant hollow-tile floor for use with wrought iron beams patented by Balthasar Kreischer.

1873 Introduction into America of Bessemer steel by Carnegie.

1880 Price of land in Chicago Loop district reaches $130,000. per quarter acre, thus encouraging higher buildings. Compare 1890.

1881 Buffington's dreams of metal "cloud-scrapers" based on Viollet-le-Duc's ideas.

1881 Montauk Building, Chicago, by Burnham & Root
Introduction of separate spread foundations for separate piers.

1884-85 Home Insurance Building, Chicago, by Jenney
Demolished, 1931
Usually considered the first skyscraper. Weight carried largely by framework of cast and wrought iron concealed inside the masonry. Bessemer steel beams first used here above the sixth floor.

1886 Rookery Building, Chicago, by Burnham & Root
Same construction as Home Insurance Building. New type of foundation of railroad steel in concrete.

1887-88 Tacoma Building, Chicago, by Holabird & Roche
Demolished, 1929
Often considered the first skyscraper. All the structural potentialities of metal frame construction are implicit, but the iron skeleton is called upon to carry less than half the weight of the building.

1888-89 Pulitzer Building, New York, by George B. Post
At the time of its erection, the highest building in the world (349 feet). Masonry walls; interior piers of cast iron.
1889  
**Tower Building, New York, by Bradford Lee Gilbert**  
Now demolished  
First use of metal skeleton of true skyscraper type in New York.

1889  
**Rand-McNally Building, Chicago, by Burnham & Root**  
Rolled steel beams and columns of standard bridge shapes riveted together as still used today.

1889-90  
**Second Leiter Building, Chicago, by Jenney**  
First building in which all the walls are supported by the internal metal skeleton.

1890  
**Monadnock Block, Chicago, by Burnham & Root**  
Last tall building with solid masonry bearing walls. Sixteen stories.

1890  
**Price of land in Chicago Loop district $900,000 per quarter acre. Compare 1880**

But the building which initiated a new spirit in commercial design 

1891  
"Skyscraper - a very tall building such as now are being built in Chicago"  
- Maitland's American Slang Dictionary

The influence of Sullivan's style was so great that it attracted a group of young architects who formed under his leadership the Chicago School.

The free non-traditional architecture of the Chicago...
Tower Publishing, New York, a publishing firm.

First use of metal sneaker or name exchangers.

1880

Random House, New York, a publishing firm.

Second Letter Publishing, Chicago, a publishing firm.

First publication in which all the illustration work

1880-90

Monarch Block Book, Chicago, a publishing firm.

Last letter publishing with solid metal setting.

1890

Life of Land in Chicago, book written & edited, 1260, 000

1890

High publishing expenses py prior land avers.

1891

"Skecrapers" a very rare publishing such as now

"M Clifford's American Eagle" Dictionary.
Original design in the skyscraper did not keep pace with new developments in construction. The facades of the early experimental buildings in the late seventies and eighties (#4 especially), although often more honest in the expression of skeleton construction than many more modern buildings, were appallingly crude. Yet it was their frank emphasis on wide-windowed horizontality that fore-shadowed such developed skyscraper design as in the Schlesinger-Mayer Building (#22) and Gage Building (#23).

But the building which initiated a new spirit in commercial design was Richardson's masonry Marshall Field Wholesale Store (#7). Deriving at first his inspiration from the Romanesque, Richardson in his later work reached a highly original and pure expression of masonry construction adapted either to residence or commercial design. The Marshall Field Wholesale Store provided for the young Chicago architects an aesthetic discipline of regularity and simplicity from which Sullivan rapidly created a new personal style.

The influence of Sullivan's style was so great that it attracted a group of young architects who formed under his leadership the Chicago School.

The free non-traditional architecture of the Chicago
Chronology of the Aesthetic Development of the Scyphozoan

Chronicled are the species and their development in the sea. With new developments in construction, the shapes of the reproductive parts evolved. Early experiments with pinnate and other more complex forms led to a greater expression and variety in sea-anemones. Yet, if we cannot learn to appreciate the complex developments of sea-anemones, we cannot understand their development. The study (see) may be continuing.

But the pursuit with initiative and spirit is to continue. Repeatedly it has been noted that the presence of a menacing obstacle may serve to intensify the aesthetic pleasure. The aesthetic pleasure will continue to be derived from the beauty of nature. The influence of Scyphorea's style was evident in the aesthetic and spiritual satisfaction from the beauty of the sea creatures. The influence of Chiroscio's style was evident in the aesthetic of non-traditional preferences of the Chiroscio.
School retained its vigor until about 1910 when the stylistic revivalism which had made its first striking appearance in Chicago with the World's Fair of 1893, vitiated its force.

1879
Leiter Building I, Chicago, by Jenney.
Non-stylistic expression of mixed masonry and cast iron construction.

1882
Ames Building, Kingston and Bedford Sts., Boston, by Richardson. Replaced in 1892.
Further simplification of the Richardsonian Romanesque.

1885-96
The masterpiece of early commercial architecture in masonry.

1886
The Rockery, Chicago, by Burnham & Root.
Unintelligent application of Richardsonian Romanesque. Uninfluenced by Marshall Field Wholesale Store.

1888
Fray Building, Boston, by Richardson.
Furthest development of Richardson's commercial style. Shallow reveals and light spandrels at story levels.

1887-88
Tacoma Building, Chicago, by Holabird & Roche. Demolished, 1929.
General scheme uninfluenced by masonry design, though detail is slightly Richardsonian.
School testing the vision of about 1810 when the architectural innovations which had made the Greek striking appearance in Chicago with the world’s Fair of 1893, attracted the notice.
1874-75 Cheney Building (now Brown-Thompson Co.), Hartford, Conn., by Richardson.

A personal interpretation of Romanesque design applied to commercial architecture.

1879 Leiter Building I, Chicago, by Jenney.

Non-stylistic expression of mixed masonry and cast iron construction.

1882 Ames Building, Kingston and Bedford Sts., Boston, by Richardson. Replaced in 1892.

Further simplification of the Richardsonian Romanesque.


The masterpiece of early commercial architecture in masonry.

1886 The Rookery, Chicago, by Burnham & Root.

Unintelligent application of Richardsonian Romanesque. Uninfluenced by Marshall Field Wholesale Store.

1886 Fray Building, Boston, by Richardson.

Further development of Richardson's commercial style. Shallow reveals and light spandrels at story levels.

1887-88 Tacoma Building, Chicago, by Holabird & Roche. Demolished, 1929.

General scheme uninfluenced by masonry design, though detail is slightly Richardsonian.
1887-89 Auditorium Building, Chicago, by Adler & Sullivan.
Strongly under the influence of Richardson's masonry Marshall Field Wholesale Store. In the tower appear the beginnings of Sullivan's more personal expression. Compare Walker Warehouse (#18).

1889-90 Leiter Building II, Chicago, by Jenney.
A direct development from Jenney's first Leiter Building (#4) in its clear expression of structure. Influenced in detail and general sense of form by the Marshall Field Wholesale Store.

1890-91 Monadnock Block, Chicago, by Burnham & Root.
Rigidly simplified masonry design with Richardsonian sense of form.

1891-92 Wainwright Building, St. Louis, by Adler & Sullivan.
Sullivan's vertical type of skyscraper design here fully developed for the first time. Compare Schiller Building (#20).

1893 Meyer Building, Chicago, by Adler & Sullivan.
Sullivan's more logical horizontal type of skyscraper design preserving wide fenestration of Jenney's Leiter Building I (#4).

Further development of wide-windowed design, with narrow supports and spandrels veneered with terra cotta.

1900-10 The heyday of the Chicago School under the inspiration of Sullivan's work of the previous decade.
1889-89

Sculpture building, Chicago, by Adler & Sullivan.

1888-90

Letter building II. Chicago, by Jenney.

1888-90

Woodcock block, Chicago, by Burnham & Root.

1890-91

Highlyatisfying Masonic center with Root.

1889-90

Warthite building, St. Louis, by Adler & Sullivan.

1890-92

Sullivan's most important type of experimental Gothic work.

1891-92

Gothic building, Chicago, by Adler & Sullivan.

1891-92

Gothic, a letter building.

1892-93

Scissortail building, Chicago, by Adler & Sullivan.

1893-94

Further development of wide-windows, greenery, with

1894

The Meyer building, Chicago, by Adler & Sullivan.

1896

1899-1900

The progress of Sullivan's work at the present day.
LIST OF PHOTOGRAPHS WITH COMMENTS

1. 33 SOUTH FRANKLIN STREET (corner of Monroe Street), Chicago. c. 1872.

   This building retains the dignity and good proportions of the Classical Revival. The simple masonry post and lintel construction is clearly expressed in the design. Cast iron posts are used only in certain bays on the ground floor.

2. 221-227 WEST RANDOLPH STREET, Chicago. 1880.

   Unusually large window area for masonry construction. Cast iron posts on the ground floor only. The elegance of extreme simplicity is still reminiscent of the Greek Revival.

3. WILLOUGHBY BUILDING, Jackson and Monroe Streets (north-east corner) Chicago. 1884.

   Structurally a great advance: the use of wrought and cast iron instead of masonry walls permits building higher without sacrificing light on the lower stories. The peculiar ornament is ambitious in its originality, but no more appropriate to the new material than traditional forms.

4. WILLIAM LE BARON JENNEY LEITER BUILDING I, 200 West Monroe Street, Chicago. 1879.

   Two stories added later.

   An important step toward the skyscraper: the use of cast iron posts between the masonry piers introduces more light. The design is crude, but the general horizontal
ordering foreshadows the more finished designs of the later steel skyscrapers. Compare with the Schlesinger-Meyer Building (#22).

5. WILLIAM LE BARON JENNEY
HOME INSURANCE BUILDING, Chicago. 1884-85. Two stories added, 1890. Demolished, 1931.

The crucial step in the creation of the skyscraper. The metal skeleton supports all the weight of the building except the exterior masonry walls which are partially self supporting. Above the second floor in the masonry piers between the windows are iron columns which strengthen the piers. This added strength makes it possible to diminish the width of the piers and increase the width of the windows. Part of the weight of the exterior masonry is carried by the metal frame. In principle the building has ceased to be a crustacean (chief support by masonry shell) and is already implicitly a vertebrate (chief support by skeleton, including support of exterior walls). Jenney did not yet realize the revolutionary quality of the device he had employed above the second floor.

For the first time in America, Bessemer steel is introduced in place of wrought iron above the sixth floor. The importance of the building lies entirely in the construction, not in the design.

6. HOLABIRD & ROCHE

Often considered the first true skyscraper. The outer walls, instead of supporting the building, were designed
The correct step in the construction of the structure. The metal skeleton supports the weight of the building. The external Masonry walls which are partially self-supporting above the second floor in the Masonry between the windows are from concrete walls.

The facing of the bricks. The facing stones are made of bricks. Simple to obtain the width of the bricks and increase the width of the windows. Part of the weight of the external Masonry is carried by the masonry. In this case, the structural bearing may be necessary to carry or an anchor plate (metal plate) and the masonry mortar a very weak (mud) between the bricks and not very resistant to the revolutionary duty of the German or any employer above the second floor.

For the first time in America, the Masonry wall is adopted. The choice of the position of the rows above the second floor. The importance of the masonry walls externally to the construction.
from the first to be supported by the skeleton. But there are still important masonry bearing walls. The skeleton, though more developed than that of the Home Insurance Building, is called upon to carry less than half the actual weight of the building.

The ornament is reminiscent of Richardson, but the general design, unlike that of the Home Insurance Building is light and does not give the impression of masonry bearing walls. Like the first Leiter Building this represents a straight-forward if undistinguished expression of a new type of construction.

7. H. H. RICHARDSON
MARSHALL FIELD WHOLESALE STORE, Chicago. 1885-86.
Demolished 1930.

The masterpiece of commercial architecture in masonry, and the strongest single influence on the design of Chicago commercial architecture of the next generation. Even when this influence was no longer direct, the aesthetic discipline of regular and simple design continued.

8. H. H. RICHARDSON
GLESSNER HOUSE, 1800 South Prairie Avenue, Chicago. 1885.

Here, as in the Marshall Field Wholesale Store, Richardson generalized and recreated the traditional elements of design which he had earlier borrowed directly from the Romanesque. The disposition of the plan with the main rooms opening toward the court rather than toward the street is unusual in America.
The masthead is reminiscent of Richardson's work in Chicago, 1885-88.

H. H. Richardson

Oglesby House, 1600 South Prairie Avenue, Chicago, 1885.

Here as in the Marshalls' Wholesale Store, Wicker Park, the elements of geometric motifs have been utilized ornamentally. The disposition of the plan with the main rooms opening toward the court rather than toward the street is unusual in America.
9. **H. H. RICHARDSON**  
McVEAGH HOUSE, Chicago. 1885. Demolished.

Less original than the Glessner House, this house by Richardson is nevertheless superior to most work of the Richardsonians of the eighties. Compare Art Institute (#10).

10. **BURNHAM & ROOT**  
ART INSTITUTE (Later THE CHICAGO CLUB), Chicago. 1886-87.

Root here attained some of the regularity and dignity of Richardson's work. The dormers, banded arches and profusion of ornament derive from Richardson's more archaeological work of the seventies rather than from the Marshall Field Wholesale Store (#7) and the Glessner House (#8).

11. **BURNHAM & ROOT**  
FIRST INFANTRY ARMORY (Now 131st INFANTRY ARMORY), South Michigan Ave. at Sixteenth Street, Chicago. 1890. Rebuilt after fire, 1894.

The contrast of tiny windows and colossal portal, the avoidance of fussy detail, and the fortress-like scale of the whole illustrate the possibilities of the free traditional design which existed in Chicago before the World's Fair. The medievalism is hardly Richardsonian but rather that of the projects of the early nineteenth century in France.

12. **BURNHAM & ROOT**  
MONADNOCk BLOCK, 53 West Jackson Street, Chicago. 1891.

This entirely unornamented building is the last tall structure with masonry bearing walls. In spite of its
great originality, this design could hardly have been evolved without the precedent of the Marshall Field Wholesale Store (#7).

13. BURLING & WHITEHOUSE
200 WEST ADAMS STREET, Chicago. c. 1892.

Although this building is Richardsonian in general design, the absence of arches, the unusual cornice and the curved brick corners give it original character.

14. WILLIAM LE BARON JENNEY
LEITER BUILDING II (Now SEARS ROEBUCK & CO.) southeast corner of State and Van Buren Streets, Chicago. 1889-90.

A direct development from Jenney’s first Leiter Building (#4) in its clear expression of structure. The detail, however, and the general proportioning show the influence of the Marshall Field Wholesale Store (#7).

15. GEORGE B. POST
PULITZER BUILDING, Park Row, New York. 1889-90.

Although at its completion the tallest building in the world (349 feet), this New York tower is progressive neither in structure nor design. It has masonry bearing walls on the exterior, 12 feet thick at the base, and only the interior is supported on wrought iron columns. Yet the Home Insurance and Tacoma Buildings had been completed several years earlier.

The conventional scheme of academic Renaissance design (the dome of the Invalides has been placed on top of the Louvre) is characteristic of the Eastern architecture of
this period, and is inappropriate and devoid of scale. Compare the second Leiter Building (#14) built in the same year in Chicago.


The treatment here of the masonry bearing walls shows strongly the direct influence of the Marshall Field Wholesale Store (#7). The lower portions have been influenced by the Marquis de Vogüé's publications on early Syrian architecture. Only in the tower appears the beginning of Sullivan's more personal style.


A monumental interior which reveals Sullivan's power of original design in a field totally different from the office buildings which made his fame.


Here the flatter surfaces and the more vertical grouping indicate the direction Sullivan's manner was to take as it freed itself from the influence of Richardson.
ADLER & SULLIVAN
WATERFORD, WAREHOUSE, Market Street between Wabash and W.P. Street. Chicago. 1885.

17A

ADLER & SULLIVAN
ADLER & SULLIVAN Bldg, 300 West Adams. Chicago. 1886.

17B

ADLER & SULLIVAN

18
19. ADLER & SULLIVAN
ANSHE MAARIV SYNAGOGUE (Now PILGRIM BAPTIST CHURCH),
southeast corner of Indiana Avenue and 33rd Street,
Chicago. 1890-91.
An interior, simple in general design, but lavishly orna-
tmented with the delicate geometric and foliate patterns
so characteristic of Sullivan's later work. In this in-
terior the ornament is a gracious element in the design;
on his office buildings, on the other hand, it is often
incidental and redundant.

20. ADLER & SULLIVAN
SCHILLER BUILDING, (Garrick Theatre) 64 West Randolph
Street, Chicago. 1891-92.
An example of Sullivan's vertical skyscraper design. The
scheme developed in the Wainwright Building of the pre-
vious year in St. Louis is applied to the shell of a metal
skeleton building. The prominent cornice is a feature
which appears in many of Sullivan's buildings.
Note: In the foreground is the Borden Block, 1880, de-
signed by Sullivan when he was a junior partner
in D. Adler & Company.

21. ADLER & SULLIVAN
MEYER BUILDING, southwest corner of Van Buren and
Franklin Streets, Chicago. 1893. Cornice removed.
In this building the horizontal type of design provides
more logical expression of the underlying structure than
the vertical treatment of the Schiller Building (#20).
The wide windows preserve the practical advantages of
An interior, simple in general gesture, but lavishly ornamented with the delicate geometric and foliate patterns so characteristic of Sullivan’s later work. In this in the Memorial Building a decorative element is the gestures on the office buildings. One office building, on the other hand, is often

ADLER & SULLIVAN

SCHILLER BUILDING (Ceramic House) E. 43rd Street


An example of Sullivan’s architectural expertise agencement. The same developed in the Wainwright Building of the Eero Saarinen Associates in St. Louis 1957-1968. The promenade corridor is a feature of one of the Schiller Buildings. The windows have, for many of Sullivan’s buildings, a note of elegance, when they were a more formal part of the central part of the building. The windows please the eye, but, as a matter of fact, the windows please the eye, but, as a matter of fact, the windows please the eye,
increased light achieved in the first Leiter Building (#4).

22. LOUIS SULLIVAN
SCHLESINGER-MEYER BUILDING (Now CARSON PIRIE SCOTT & CO.)
State and Madison Streets, Chicago. First section 1899.
Second section 1903-04.

A further development of the horizontal window treatment.
The sense of an exterior wall has disappeared. There re-
mains only a grille of vertical columns and horizontal
beams, sheathed in terra cotta for fireproofing. The or-
namental incrustation on the lower stories is typical of
Sullivan.

23. LOUIS SULLIVAN
GAGE BUILDING, 18 South Michigan Avenue, Chicago. 1899.
Note: Only the facade on the right (Gage Building) is by
Sullivan. The two facades on the left as well as the
structure of all three buildings are by HOLABIRD & ROCHE.
The structure of all three buildings is clearly revealed
in the facades. The difference between Sullivan's facade
and the other two is that between the studied proportions
of fine architecture and ordinary structural honesty.

24. HOLABIRD & ROCHE
CABLE BUILDING, southeast corner of Jackson and Wabash
Streets, Chicago. 1899.
The Chicago formula of skyscraper design used without
great distinction. But even such ordinary Chicago work
is more significant than the architectural revivalism
then current in the eastern United States.
increase light received in the first letter building.

Louis Sullivan

Second story windows and roof, Chicago, 1892.

A further development of the horizontal window treatment. The sense of an exterior wall was dispelled. There were only a hint of vertical columns and cornices. The cornices became specified in certain cuts for illustration. The column was merely integrated as a element in the composition on the lower stories to express of Sullivan.

Louis Sullivan


Note: Only the lower on the right (Cage building) is by Sullivan. The two lower stories are laid as well as the structure of the three buildings are by Holabird & Roche. The structure of all these buildings is closely related in the sense of Sullivan's mode of composition in these buildings.

Holabird & Roche

Cable building, South Dearborn street, Chicago, 1893.

The Chicago School of architecture is seen without great alteration. But the chief anomaly Chicago work is more significant than the architectural revolution.
25.  **FLANDERS & ZIMMERMAN**  
**MALLERS WAREHOUSE**, 225 South Market Street, Chicago.  
1893. Cornice removed.  
A further development from the Tacoma Building (#6) toward the clear expression of new skeleton construction, but without the influence of Sullivan. All ornament is eliminated with the exception of incongruous detail on the doorway.

26.  **D. H. BURNHAM & COMPANY**  
**RELIANCE BUILDING**, southwest corner of State and Washington Streets, Chicago. 1894.  
The last building of the type of the Tacoma Building (#6). The wide fenestration provides better lighting than the great majority of present day office buildings.

27.  **RICHARD E. SCHMIDT**  
**NEPEENAUK BUILDING**, 63 East Adams Street, Chicago. 1903.  
A fine example of the work done by the younger men who, under Sullivan's influence, constituted the Chicago School.

28.  **ADLER & SULLIVAN**  
**CHARNLEY HOUSE**, 1365 Astor Street, Chicago. 1892.  
This is the finest of the few houses built by Sullivan. A large part of the design is due to the young Frank Lloyd Wright, then in charge of all the domestic work done in Sullivan's office. Without the stimulus and discipline of the new skeleton construction Sullivan's style was characterized chiefly by simple dignity and a new grammar of ornament. His domestic building was distinguished, but not as significant as his skyscrapers.
A further development from the Tacoma Building (6) for
with the clear expression of new architecture, construction
eliminated with the exception of incrustations; these are

The courtyard

RETAILER BUILDING, southwest corner of State and Var

The finest building of the type of the Tacoma Building

can the greatest merit of precision and office architecture

RICHARD E. SCHMIDT

INDEPENDENT BUILDING, 65 East Adams Street, Chicago. 1903.

A fine example of the work done by the younger men who

under Sullivan's influence, continuing the Chicago

School.

ADLER & SULLIVAN

CHAMBERLAIN HOUSE, 155 East Street, Chicago. 1889.

This is the first of the few houses built by Sullivan.

A large part of the Genesis is due to the young Bank

Troy Street, drawn in charge of all the gessoic work

gone in Sullivan's office. Without the stimulus and

achitectural of the new expression construction Sullivan's

work was characterized chiefly by simple dignity and a

new arrangement of ornament. His gessoic building was a

repetition, not as significant as his experiences.
29. GEORGE MAHER
FATTEN HOUSE, 1426 Ridge Avenue, Evanston, Illinois. 1902.

A house by a member of the Chicago School which followed Sullivan's artistic leadership. The houses of this group, although they introduced few innovations, established a standard in non-traditional domestic architecture by their simplicity and dignity and by their careful use of materials and detail.

30. RICHARD E. SCHMIDT, GARDEN & MARTIN
SEIZ, SCHWAB & CO., northwest corner of Kingsbury and Superior Streets, Chicago. 1907.

This factory has real architectural quality based only on the character of the ferro-concrete structure. At this early date a factory at once so simple and so well studied in its proportions was a rarity in America.

31. RICHARD E. SCHMIDT, GARDEN & MARTIN
HUMBOLDT PARK PAVILION, Chicago. 1908.

The use of the style of the Chicago School in a decorative public building indicates the extent of the acceptance of non-traditional architecture at the opening of the century.

32. DWIGHT H. PERKINS
CARL SCHURZ HIGH SCHOOL, 3601 Milwaukee Avenue, Chicago. 1910.

This building owes little specifically to Sullivan. But it indicates the ability of the members of the Chicago School to find a new type of design for new problems.
A house by a member of the Chicago School which followed Sullivan's criteria introduced new innovations, especially in non-traditional home architecture of their simplicity and mobility and their careful use of materials and color.

RICHARD E. SCHMIDT, GARDEN & MARTIN

30.

59.

38.

HUMBOLDT PARK PAVILLION, CHICAGO, 1909.

The use of the style of the Chicago School in a governor's residence and the publicity resulting indicates the extent of the influence of non-traditional architecture of the opening of the century.
Especially in such a school is the superiority of their inventions over the archaeology of the stylistic revivalists clear.

33. FRANK LLOYD WRIGHT
WINGLOW HOUSE, Lake Street, River Forest, Illinois, 1892-93.

This, Wright's earliest important independent building, shows him still a disciple of Sullivan. Early in the 1900's he set out on new paths independent of the general Chicago School. Leaving the field of commercial building, he created a new domestic style which was to affect the course of modern architecture profoundly.
Especially in such a school as the Academy of their

invention over the superstition of the Galaxy in the

application of

FRANK LLOYD WRIGHT

WINDSOR HOUSE, Lake Street, River Forest, Illinois

1898-99

Time, with its superior importance, impinges on the

draws upon itself a discipline of Sullivan. Early in the

1200's he set out on new bases independent of the Ren-

cent Chicago School. Learning the style of commercial

buildings, he created a new domestic style which was to

influence the course of modern architectural thought.