Early modern architecture : Chicago, 1870-1910

Date
1940

Publisher
The Museum of Modern Art

Exhibition URL
www.moma.org/calendar/exhibitions/2050

THE MUSEUM OF MODERN ART

EARLY MODERN ARCHITECTURE
CHICAGO 1870-1910

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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

Gift of publications dept. Oct. 9, 1940

BIOGRAPHIES

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Studied at Lawrence Scientific School. Graduated from Ecole Centrale des Arts et Manufactures 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". Architectural Record, Vol. 22, August 1907, pp 155-57. New York

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Bibliography: Henry Hobson Richardson & His Works, Mariana Griswold Van Rensselaer. Boston, 1888
The Architecture of H.H.Richardson and his Times. Henry-Russel Hitchcock, Jr. New York, The Museum of Modern Art, 1936

Photographs: #7,8,9.

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Louis Henry Sullivan. Born Boston, 1856. Died Chicago, 1924.
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

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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.

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"A Critique of the Works of Adler & Sullivan." Great American Architects Series. No. 2. Architectural Record. Dec. 1895.

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

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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.

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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.

BURNHAM & ROOT

Daniel Hudson Burnham. Born Henderson, N. Y., 1846. Died Evanston, Ill., 1912.
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,

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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.

Bibliography: Daniel H. Burnham, Architect Planner of Cities. Charles Moore. Boston, 1921.

John Wellborn Root. Harriet Monroe. Boston, 1896.

Photographs: #10, 11, 12.

HOLABIRD & ROCHE

William Holabird. Born Amenia Union, N.Y., 1854. Died Evanston, Ill., 1923. Resigned from West Point and worked with Jenney as engineer after 1875. Formed partnership with C. C. Simonds in 1880.

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

Brought to Chicago 1857. Entered Jenney's office in 1872. Joined Holabird & Simonds in 1881. After Simonds left in 1883, the firm became Holabird & Roche.

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Bibliography: Architectural Record, Vol 31,
April 1912, pp 313-387. New York.

Photographs: #6, 24.

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April 1912, pp 313-327. New York.

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CHRONOLOGY OF THE TECHNICAL DEVELOPMENT OF THE SKYSCRAPER

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.

Bibliography: "Buffington and the Skyscraper". E. M. Upjohn. The Art Bulletin, Vol. XVII, No. 1, March 1935, pp 48-70.

"Was the Home Insurance Building in Chicago the First Skyscraper of Skeleton Construction?" Thomas E. Tallmadge. The Architectural Record, Vol. 76, No. 2, August 1934, pp 113-118.

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	First use of cast iron facade.
1851	Crystal Palace, Hyde Park, London, by Paxton Destroyed by fire, 1936
	First structure entirely of iron and glass.
1851-65	Dome of Capitol, Washington, D.C., by Thomas U. Walter
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1853	New York Crystal Palace (in imitation of Paxton's) Now demolished
	First passenger elevator in America.
1854	Harper's Building, Franklin Square, New York Now demolished
	Introduction of wrought iron girders.
1855	Invention in England of Bessemer's converter for producing superior wrought iron known as "Steel".
1859	Fifth Avenue Hotel, New York Now demolished
	Passenger elevator first used in a permanent building.
1862	Siemens' invention in Germany of the Open Hearth Process for steel.
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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.

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First use of metal skeleton of true skyscraper type in New York.

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Rolled steel beams and columns of standard bridge shapes riveted together as still used today.

1889-90 Second Leiter Building, Chicago, by Jenney

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1890 Monadnock Block, Chicago, by Burnham & Root

Last tall building with solid masonry bearing walls. Sixteen stories.

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CHRONOLOGY OF THE AESTHETIC DEVELOPMENT OF THE SKYSCRAPER

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.

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The free non-traditional architecture of the Chicago

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.

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.

1885-86 Marshall Field Wholesale Store, Chicago, by Richardson. Demolished 1930.

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 Pray 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.

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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).

1899 Schlesinger-Mayer Building (now Carson Pirie Scott & Co.), Chicago, by Sullivan.

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.

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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 (northeast 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

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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
TACOMA BUILDING, Chicago. 1887-88. Demolished 1929.

Often considered the first true skyscraper. The outer walls, instead of supporting the building, were designed

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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
TACOMA BUILDING, Chicago. 1887-88. Demolished 1929.

Often considered the first true skyscraper. The outer walls, instead of supporting the building, were designed

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.

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

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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.

16. ADLER & SULLIVAN
AUDITORIUM BUILDING, Michigan Avenue at Van Buren Street, Chicago. 1887-89.

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.

17. ADLER & SULLIVAN
BALLROOM, AUDITORIUM BUILDING, Michigan Avenue at Van Buren Street, Chicago. 1889.

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

18. ADLER & SULLIVAN
WALKER WAREHOUSE, Market Street between Adams and Quincy Streets, Chicago. 1888-89.

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.

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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 ornamented with the delicate geometric and foliate patterns so characteristic of Sullivan's later work. In this interior 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 previous 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, designed 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

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The wide windows preserve the practical advantages of

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 remains only a grille of vertical columns and horizontal beams, sheathed in terra cotta for fireproofing. The ornamental 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.

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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.

25. FLANDERS & ZIMMERMAN
MAILERS WAREHOUSE, 265 South Market Street, Chicago.
1893. Cornice removed.

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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 (#5). The wide fenestration provides better lighting than the great majority of present day office buildings.

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29. GEORGE MAHER
PATTEN 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
SELZ, 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
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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.

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Especially in such a school is the superiority of their inventions over the archaeology of the stylistic revivalists clear.

33. FRANK LLOYD WRIGHT
WINSLOW 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.

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