Early modern architecture : Chicago, 1870-1910

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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
**JENNEY**


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 staff 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.


Photographs: #4, 5, 14

**RICHARDSON**


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
THEODORE WILLIAM HOPCROOK TENNEN. BORN 1888 IN CLEVELAND, OHIO.


Served in the U.S. Army during World War I. 

A RIFLEMAN DURING THE GREAT WAR, HE RECEIVED THE AWARD OF THE CIVIL WAR MEDAL OF HONOR.

Following the war, he became a successful businessman in the field of electrical engineering. He was associated with several companies, including the Hopcrook Electric Company. 

He was involved in various community activities and served as a trustee for several educational institutions. 

In later years, he remained active in his profession and was recognized for his contributions to the field of electrical engineering.

Biography:


Photograph: "A.E., 1914.


Died in Clevel

A.R. Nevada, 1922. Worked and studied in the field of electrical engineering. 

He received the award of the Civil War Medal of Honor.

Following the war, he became a successful businessman in the field of electrical engineering. He was associated with several companies, including the Hopcrook Electric Company.

He was involved in various community activities and served as a trustee for several educational institutions.

In later years, he remained active in his profession and was recognized for his contributions to the field of electrical engineering.
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.


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 Plan in Preparing His Report was supplemented by the gentleman's trip to Trinity Church, part in Boston and part in New York. In the latter work the importance of reminder elements of color, after new ideas of color, put his originality as an artist first was based on the interpretative use of traditional construction rather than on the new nationalistic innovation. As the new nationalistic architecture he contributed not only of painting but the art of a coming age.


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 and was a full partner with White from 1985.

"Gulliver's Last Adventure" mistake to 1965.

"Gulliver"s Last Adventure" mistake to 1965.

were never a partner and eventually left to work
as an independent expedition without any recognition of British Gulliver's first four adventures for the Barret family.

Erica Theodorou Stone (1% to 1965) to the new expedition of the late eighties and early nineties for 50%. Soon shape expressing the vertical.

However, he found a more peculiarity expression of the Barretting cooperation with a scheme of the matching cooperation with a scheme of which Winfred Bnterson's (1961, 38) Gulliver's for two seasons a cooperative branch of the M.A. Movement known as the Chicago School put the scheme made at the early expeditions as erratic

Invention.

Publication: "Gulliver's Trip of Modern" of Houghton Mifflin, New York, The

Architectural History Foundation, N.W. Norton & Company

1955

This work contains full bibliography on Mr. White.

"Gulliver's Last Adventure" of Henry Gulliver.

Interpretation and History of Modern, 15 issues,


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
A Critical Review of the Work of After a Double.

Christopher Street, Dec. 1932.

References: W. H. H. 19, 19, 19, 19, 19, 19, 19, 19.


In 1934, died in Chicago, 1930. Cared to write in 1935. Published in both English and German.

L. W. 1932-34, W. 1935-36. Also published in the


After, started his participation with Sullivan was

never a geologist.

Photographs: James Sullivan together of Mexico.

Architectural Hugh Harrow. New York, The


1935.

Frank Lloyd Wright, Frank Lloyd Wright Center, Milwauk ee.
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,
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 major operating and specialty units
of the hospital, including the emergency room,
and was instrumental in the design and
construction of many of its buildings. The
firm's involvement began with the
construction of the first hospital building,
the Coventry Hospital, in 1928.

John H. Ogilvie, M.D., was born in
Boston, Massachusetts, on July 15, 1889.

William H. Rogers, M.D., was born in
Cleveland, Ohio, on September 18, 1880.

Rogers was a partner of the firm from 1928
until his death in 1953. The hospital

After World War II, the firm became
more primarily involved in the design of
hospital facilities.

Ogilvie was a partner of the firm
from 1928 until his death in 1953.

The firm's involvement in the
development of the hospital continued
through the remainder of the 20th century,
with the construction of several major
medical centers.

The firm's legacy continues to this day,
with many of its buildings still standing
and serving as important landmarks in
the history of healthcare.

Photograph: 111. H. Rogers and
Ogilvie

Photograph: 112. H. Rogers
and Ogilvie

Photographs: #6, 24.
Photographs: The "31"
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 complementary 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.


CONCLUSION OF THE TECHNICAL DEVELOPMENT OF THE EXPEDITION

The last commercial balloon was the most expensive development of American science, being the second half of the nineteenth century.

In the creation of the expedition several countries.

It was the centenary of the discovery of aviation and the beginning of commercial aviation. The first step was the invention of the Wright brothers.

Then, the discovery of the aeroplane by the Wright brothers.

The Wright brothers...
1848  Bogardus Building, Duane Street, New York, by Bogardus. Now demolished

First use of cast iron facade.

1851  Crystal Palace, Hyde Park, London, by Paxton

First structure entirely of iron and glass.

1851-65  Dome of Capitol, Washington, D.C., by Thomas U. Walter

Built of cast iron.

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.

1868  Equitable Life Assurance Society Building, Broadway, New York. Now demolished

First office building with elevator.
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-scrappers" 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.


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.
The research pollock floor for me with

Introduction into varieties of recesses secret of

Conclusion: Complete 1940.

Building: Chicago "muck" brown

Based on "Volk-Floors". I.e.

Michaels, "Mud" Brown & Roof

Introduction of separate anxiety combinations for

Rookery Building, Chicago, by" Brian & a Roof

Small construction as home insurance Building. New

Type of combination of plastic access in concrete.

Tactical Building, Chicago, py Hospital & House

Conclusion: 1930

According to the latest, the latest 

Building, at the time of the construction, the latest public

Interior design of each floor.
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
High buildings encouraged by high land values force land values ever higher.

1891
"Skyscraper - a very tall building such as now are being built in Chicago" - Maitland's American Slang Dictionary
Tower Publishing, New York, by Depression. The furniture

First use of metal selection of line separator

Chicago Tribune, Chicago, by permission & license.

1880


Monarch Book, Chicago, by permission & license.

1880-90

Last call publishing with sliding mechanical press

1890


1890

High publishing encouraged by high land values.

1891

"Ex expected a very fine publishing such as now

The People's Party in Chicago" - Willard's American Equal

"Dictatorship"
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
The Influence of Gulliver's style was so great that it instilled a sense of wonder and imagination in the readers of the Chicago School.

The Influence of Gulliver's style was so great that it instilled a sense of wonder and imagination in the readers of the Chicago School.
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.

1877 Leiter Building I, Chicago, by Jenney.
Non-stylistic expression of mixed masonry and cast iron construction.

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.

1889 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.
School meeting the great multi-plant 1920 when the original
redevelopment which made the Clear Striking appearance in
Chicago with the World's Fair of 1893, affixed the logo.
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.

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.
A personal interpretation of Romanesque.

Letter building in Chicago, 'rh' tenery.

Neo-classic expression of mixed mass and
case from construction.

A means building, drainage and baking sides.

Further simplification of the Richardsonian
Romanesque.

Further application of Richardsonian

The masterpiece of early commercial architecture
in Mass.

The Hoekyn, Chicago, 'rh' building & roof.

Further development of Richardson's commercial
style. Shell were new and light spanned by
arches.

Teach building, Chicago, 'rh' hospital & house.

General scheme influencing commercial design.

Cheney Building (now Brown-Thompson Co.).

1879.

1884-85.

1885-86.

1886.
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.
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
I.

92 SOUTH FRANKLIN STREET (corner of Monroe Street)

Chicago, I. I. R.

The building resembles the dignity and sturdiness proportionate to the classical Revival. The simple columned porch and lintel construction is strikingly expressed in the gable. Clear from the porch are seen only in certain parts of the entrance floor.

8.

851-859 WEST RANDOLPH STREET, Chicago. 1880

The uniformly large window areas for masonry construction characterize both houses on the ground floor only. The absence of such ornamentation as pilasters reminiscent of the Greek Revival.

5.

WILLIAM H. BLAYDON, 1884

This building is Jacobean and Modern English (Victorian). As such, it combines thoroughly modern and picturesque features. The use of windows and doors is two stories, placed in pairs, and harmony with the old-fashioned picturesque effect on the lower stories. The design is of great interest and constitutes the main novelty in the decoration.

4.

WILLIAM A. MADISON

The entrance in grade, not the general requirement.

Two stories with gable roof. An important step toward the symmetrical use of space from the base to the top. The design is simple, and the general proportion.
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 committee recommendation for the more finishing gesture of the
after steel staircase and compared with the constructor.

7. NEVER BUILDING (ILLS)

5. WILLIAM T. BROWN COMPANY

HOME INSURANCE BUILDING
Chicago, 1884-86. Two stories
3500 feet. Demolished, 1925.

The committee states in the report of the architect that the
meant ascension supposes all the weight of the building.

except the exterior running walls, which are partially
self supporting. Above the second floor the reason

pier between the windows are two columns where

strengthen the pier. These steel columns makes it poss-

ible to diminish the width of the pier and increase the
width of the window. Part of the weight of the exterior

masonry is carried by the mason. These, in principle, the

piering being passed a corner to a compression (steel support)

between these (self) and the strength pulling a vertebrate

(steel support to exterior, non-influence support or exterior

wall). Hence get not yet realize the definitively
duality of the second floor and employ over the second

floor.

For the first time in America, Beamless steel is used-

To the last time in America. Beamless steel is used-

An excellent example of the first time exterior in the con-

ight. Not in the general.

6. HOLABIRD & ROGERS

TACOMA BUILDING, Chicago. 1884-86. Demolished 1925.

While interested in supporting the outlining were hesitating

with the committee. The first time exterior in the counter
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 movement in remittance of flaxseed to the East was a factor in the development of the home insurance business. The advantages of remittance were the lower cost and greater freedom from fluctuation of remittance of remittance. The movement is reminiscent of flaxseed, and the reason for the remittance of remittance was the lower cost and greater freedom from fluctuation of remittance.

7. H. N. Richardes

MARSHALL "WILD WHOLESALE STORE" Chicago. 1939-40

Demolition 1930

The masterpiece of commercial architecture in Manhattan, and the antecedent stage in the evolution of the gesture of Chicago commercial architecture of the next generation. Even when this influence was no longer direct, the esthetic effect of the gesture of Chicago commercial architecture continued.

8. H. N. Richardes

OLISSER HOUSE 1600 South Prairie Avenue Chicago. 1885

Here, as in the Marshall "Wild Wholesale Store" Remembrance of the gesture which he had earlier portrayed directly from the pose of opening toward the coming century, the gesture is expressed in American architecture.
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 profu-
sion of ornament derive from Richardson's more archaeo-
logical 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**
   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
streets of the city have been

Avon Square Barn (1892)

14
1022 W. Adams Street, Chicago, Ill.

A four-story structure of brick and stone, the structure and the

William H. Barnum

Letter Building II (now Stake Research and Conference Center), Chicago, Illinois

center of the west and a new center of commerce and the

George R. Best

Letter Building, Park Row, New York, 1922-23

The construction of the Letter Building is the

C. Allen Teal

The New York Times, 1922

yet the home insurance and stock exchanges have been

completed several years earlier.

The completion of a new home development center
(the home of the insurance companies) has been placed on top of the

L. A. Page, "Characteristics of the Eastern Exposition of

characteristics of the recent commerce project have been

whole sale stores (1882)

19

504 W. Adams Street, Chicago, Ill.

A four-story building in the building in the

Barnum & Whitney

concourse of state and new express of structures. The height

however, and the general proportioning show the influ-

ence of the commercial district whole sale stores (1882)
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.
This page is blurred and unreadable, and contains no visible text.
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
ADLER & SULLIVAN

MAGINE ISLAND SYNAGOGUE (now PILGRIM BAPTIST CHURCH)
Columbia Center of Illinois Avenue and 55th Street
Chicago. 1890-91.

An interior, simple in general arrangement, but lavishly ornate
worked with the brilliant geometric and collage patterns
on a characteristic of Sullivan's later work. In this in-
terior the ornament is a decorative element in the ceiling
on the office buildings, on the other hand it is often
incidental and decorative.

ADLER & SULLIVAN

SCHILLER BUILDING, (Cattick Trust) 69 West Randolph
Street, Chicago. 1892-93.

These example of Sullivan's architect's signature
schem developed in the Wright trial building of the same
year. Here, as the Gage is applied to the effect of a metal
screen to create the unison line, the ornament is a feature
which appears in many of Sullivan's buildings.

NACC 40. WRIGHT BUILDING, Kalamazoo, Michigan.

Wright: In the permanent to the group, there was a human pattern
struck by Sullivan when he was a junior partner.

in D. Adler & Company.

ADLER & SULLIVAN

WEYER BUILDING, southwest corner of Van Buren and Ferguson Streets, Chicago. 1888. Concrete frame.

Franklin Street and Van Buren. 1889. Concrete frame.

In this building the prominent type of building provides
more focus on the expression of the material structure plan
the vertical treatment of the Schiller Building (1890).

The wide window between the projecting balconies 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 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.
increased light received in the first letter building.

Louis Sullivan


A further development of the porvontic window treatment.

The sense of an interior well was disregarded. There were only a sense of vertical columns and portal.

The columns, especially in the office for Fireproofing. The columns are no longer supporting columns, but columns for the internal decoration of the room.

Louis Sullivan

63. Chicago Tribune. 19 South Michigan Avenue, Chicago. 1909.

Note: Only the lobbies on the first (bike building) and the second floors are as well as the Sullivan's. The two lobbies on the first floor as the structure of all these buildings are by Holabird & Roche.

The structure of all these buildings is clearly different. The structure of the Sullivan's lobby is the one between the two lobbies. The structure of all the others is either between the two lobbies or one lobby on one floor, the other on two floors.
25. **FLANDERS & ZIMMERMAN**


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 (e) co-was the open expression of new skeleton construction without the influence of Sullivan. All ornament is eliminated with the exception of inscriptions carried on the façade.

D. H. Burnham & Co.,
RETAILER BUILDING, southwest corner of State and Wabash, Chicago. 1895.

The last building of the type of the Tacoma building can be the greatest monument or measure of progress in office architecture.

RICHARD H. SCHMIDT
INTERMEDIATE BUILDING, 63 East Adams Street, Chicago. 1903.

A fine example of the work done by the younger men who were Sullivan's influence, contrasting the Chicago School.

ADLER & SULLIVAN,
CHAMBERY HOUSE, 1533 Wacker Street, Chicago. 1893.

This is the product of the few houses built by Sullivan. A large part of his genius is due to the keen trend toward originality. Without the stimulus and great influence of the new skeleton construction Sullivan's work was characterized chiefly by simple clarity, and a new arrangement of ornament. His decorative quality was given to the new arrangement. His decorative quality was given to his inspiration, not in itself 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
SEELZ, 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 decorat-
tive public building indicates the extent of the ac-
ceptance 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 artistic leadership. The house of this group, although each introducing few innovations, established a similarity and a real effectiveness of their simplicity and ability in their careful use of materials and detail.

RICHARD E. SCHMIDT, Garden & Martin
30 South Michigan Avenue, Chicago, 1909.

This lesson was least architectural quantity passed only on the edges of the latest concrete structures. At this early date a section of once so simple and so well studied in the proportions was a reality in America.

RICHARD E. SCHMIDT, Garden & Martin
Humbolt Park Pavilion, Chicago, 1909.

The use of the style of the Chicago School in a grammar school and the effect of the use of this particular combination introduces the opening of non-traditional experience of the beginning of the century.

Dwight H. Perkins
Carl Schurz High School, 3076 Milwaukee Avenue, Chicago, 1910.

The pupil's own life specifically to Sullivan and it introduces the ability of the members of the Chicago School to find a new type of gesture for new problems.
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 University of Ili-

inois over the supervision of the university le-

gislators.

FRANK LLOYD WRIGHT

WISCONSIN HOUSE, LAKE STREET, RIVER FOREST, ILLINOIS

1886-68

This Wright's effort to create important independ-ent

building that will still a disciple of Sullivan. Early in the

1890's he set out on new paths independent of the En-

lightenment of Chicago School. Learning the truth of commerce

and building, he created a new house, a style which now to

reflect the course of modern architectural progress.