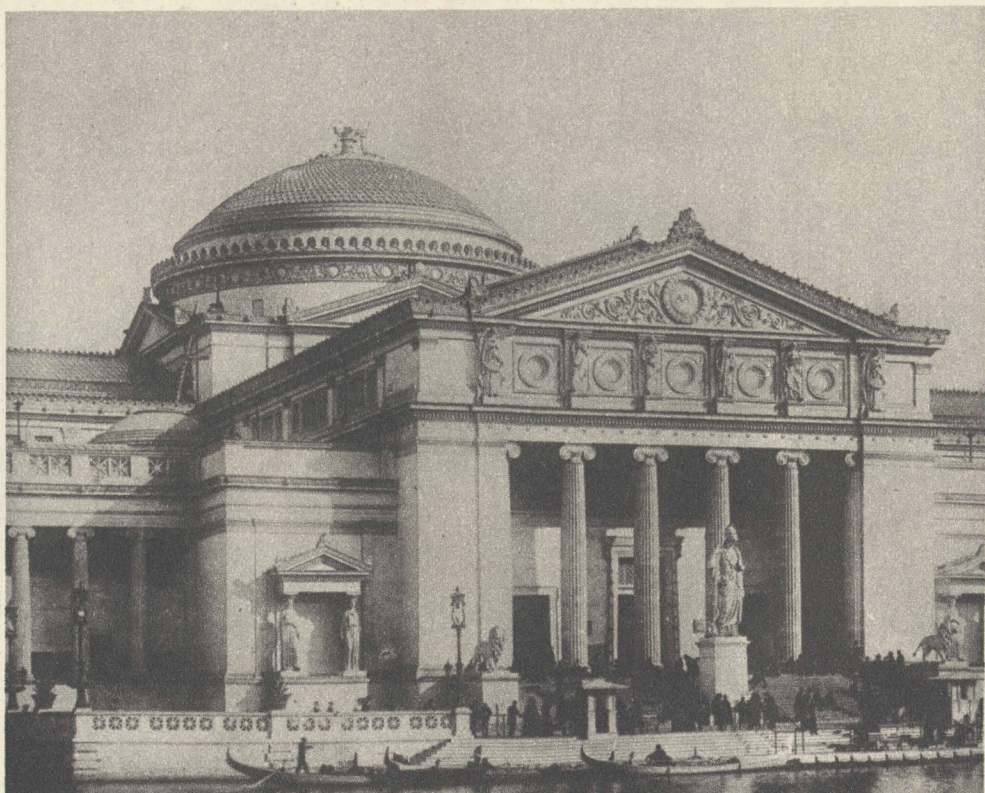
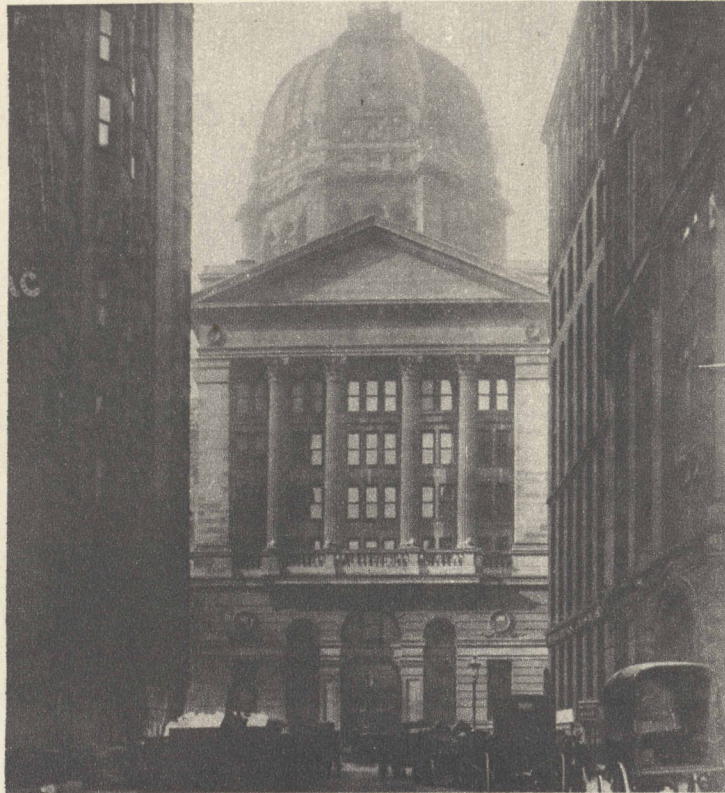


# CHICAGO'S CENTURY OF ARCHITECTURAL PROGRESS

Presented in four periods, of which this, the third, extends from the Chicago World's Fair of 1893 to the end of the World War in 1918. . . . During the quarter-century following the fair, Chicago architecture followed three main tendencies. First, and most evident in the number of buildings erected, the classic influence, enormously stimulated by the dazzling example of the fair itself. Second, an eclectic tendency—a studied choice from among the styles of various countries and epochs, as dictated by the requirements of the building or the option of the designer. Third, the influence of Louis Sullivan and his school, prophets of a new age; their work will be considered in the fourth and concluding part of this series, devoted to the Modern epoch.



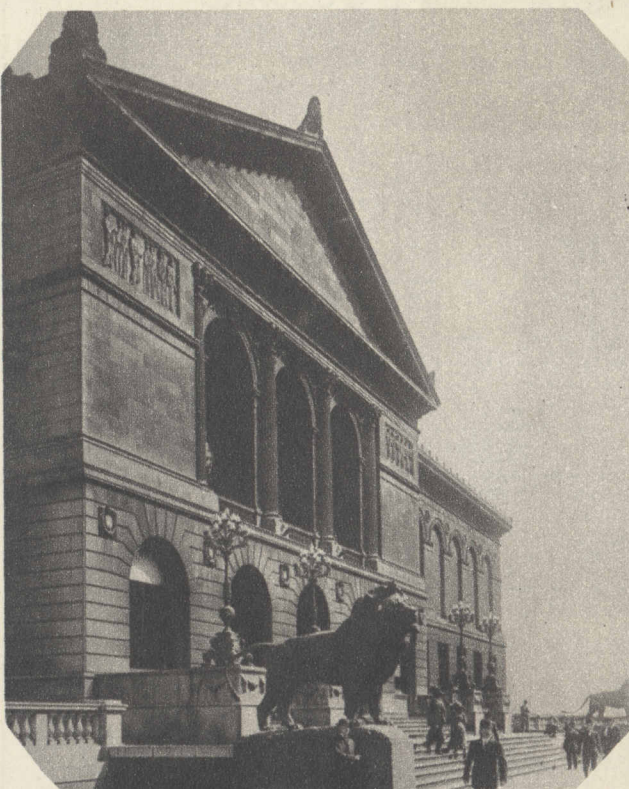
THE FINE ARTS BUILDING of the '93 fair, a beautiful and harmonious combination of Greek and renaissance motives, has become the White City's precious legacy to posterity. Rescued from encroaching decay, its stucco facade, designed by Charles B. Atwood, is now being reproduced in enduring stone. The reconstructed building will be occupied by the Rosenwald Industrial museum.



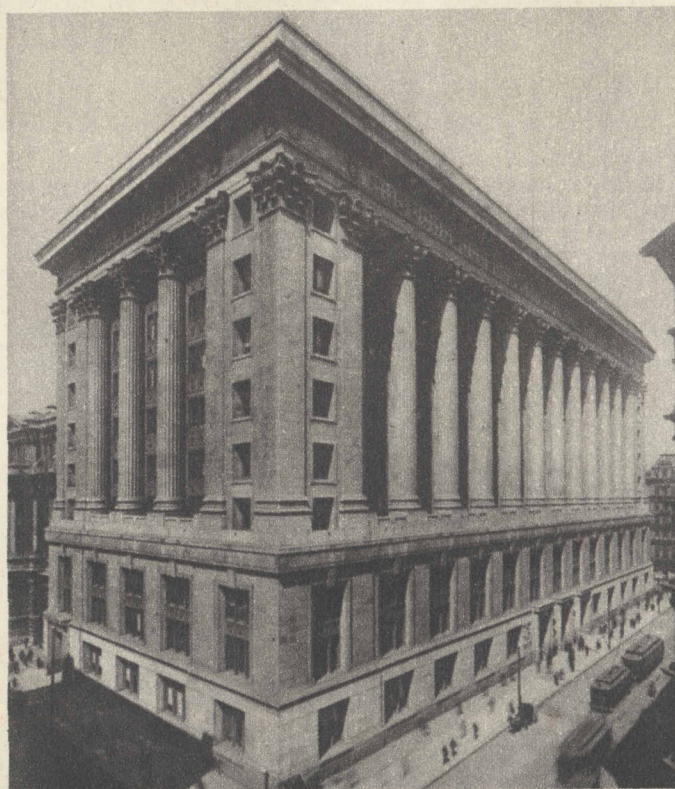
AN IMPOSING MASS, the Postoffice and Federal building, designed by Henry Ives Cobb, is most effective when framed by the narrow vista of Quincy street. Here is evidence of the importance of a strategic site on the axis of an approaching street.



TO THE GENERATION that saw the fair of '93, no view will recall its stately beauty with greater vividness than this glimpse of the Court of Honor, with Charles B. Atwood's Peristyle and Water Gate. A reflecting mirror of water, an important adjunct to monumental building, lends romance to the scene. A replica of Daniel Chester French's Statue of the Republic now stands in Jackson Park.



THE ART INSTITUTE, one of the most scholarly designs of Chicago's classic era. The importance of its axial location facing Adams street is unfortunately discounted by the Wabash avenue elevated structure. Shepley, Rutan & Coolidge were the architects.



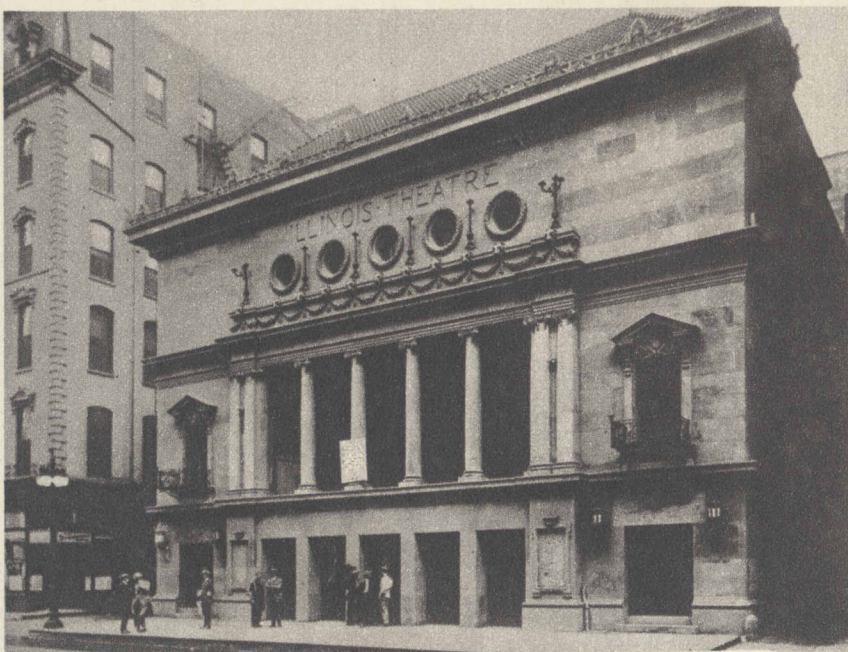
THE COUNTY BUILDING, by Holabird & Roche, before the erection of the new City hall, which now forms the west half of the completed structure. As a symbol of governmental authority, a screen of enormous Corinthian columns is placed in front of the small-scale units of a multi-storied office building.



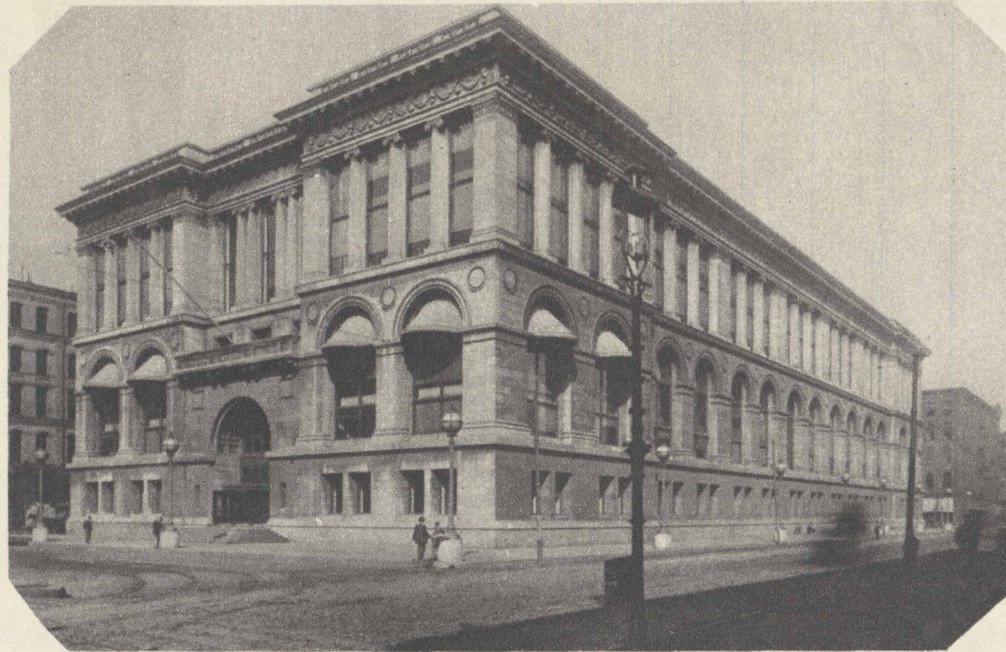
THE FIRST NATIONAL BANK BUILDING, by D. H. Burnham & Co., a typical skyscraper design. The lower stories are united by pilasters to form a base, the upper stories combined into an arcaded crowning motive, and the intervening stories left unaccented, analogous to the shaft of a column.



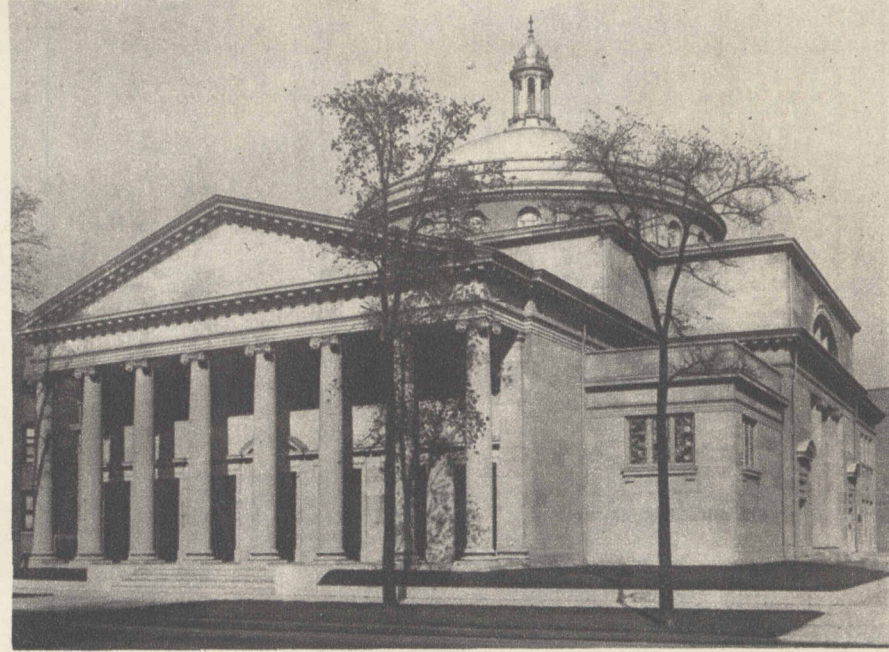
A TYPICAL EXAMPLE OF WORLD'S FAIR INFLUENCE—The Central Trust Company, formerly the Chicago National Bank building, by Jennie, Mundie & Jensen. Its rich Roman details reflect the desire of its builders to express the prestige of a metropolitan bank.



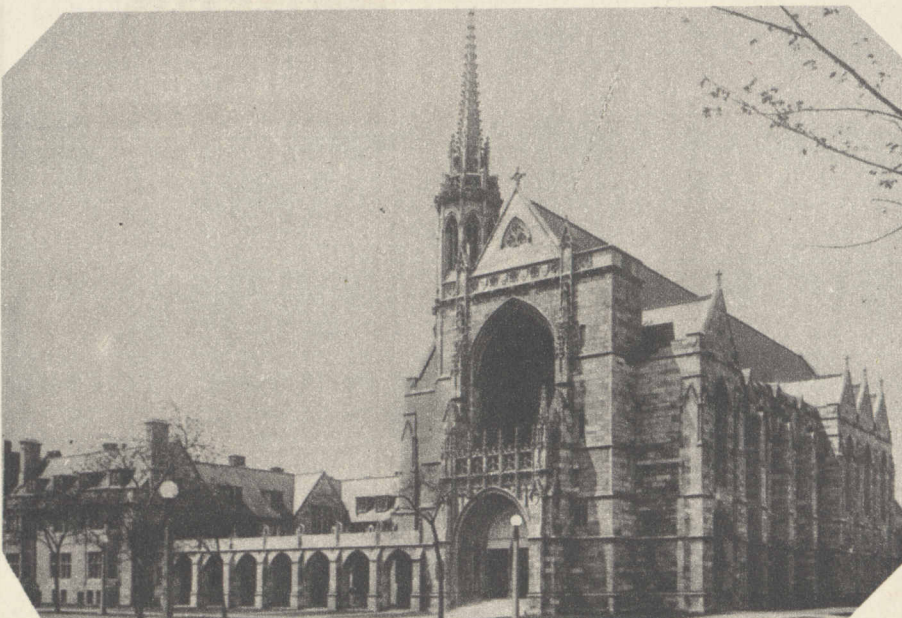
INTRIGUING IN COMPOSITION and small in scale, the Illinois theater, by Wilson & Marshall, has the intimate qualities of a place of amusement. The sign on the column indicates that the ruthless hand of the sand-blaster has been changing the mellow, if somewhat grimy, maturity of the facade to spic and span cleanliness.



THE CHICAGO PUBLIC LIBRARY, designed by Shepley, Rutan & Coolidge. An imposing facade with regularly spaced motives has been imposed upon an inner plan of varied and complicated requirements. Skill is shown in the securing of windows adequately large without sacrifice of solidity in the walls. The rich details of the cornice and coffered arches may be traced to the renaissance of Italy.



THE EIGHTH CHURCH OF CHRIST, SCIENTIST, designed by Leon E. Stanhope. This organization has signaled its abandonment of traditional ritual by insistence upon buildings with well-lighted auditoriums and spacious lobbies, and has found classic more adaptable than the "dim religious light" of Gothic.



ILLUSTRATIVE OF THE SPIRIT OF ECLECTICISM THAT DEVELOPED DURING THIS PERIOD—At the left, the Fourth Presbyterian church, a free adaptation of French Gothic designed by Cram & Ferguson, associated with the late Howard Shaw, who designed the cloister and parish house at the left. The central view, taken from the east side of Michigan avenue, might well be called a parade of eclecticism; at the left, D. H. Burnham & Co. have given to the Peoples' Gas building a richly textured facade of classic details; the adjoining Lake View building, by Mundie & Jensen, has a simple utilitarian character with no pronounced stylism; the Illinois Athletic club, by Barnett, Hayes & Barnett, shows classic forms derived through "Beaux Arts" French; Holabird & Roche's Monroe building suggests, by its moulded piers, pitched roof, and twin-arched windows, the spirit of north Italian Gothic; the University Club across the street, also by Holabird & Roche, is an ingenious application of English collegiate Gothic to the design of a modern skyscraper. In the last picture, Hutchinson hall and Mitchell tower at the University of Chicago, designed by Shepley, Rutan & Coolidge; the mullioned windows grouped under a single four-centered arch with flattened curves mark its derivation from the English collegiate Gothic of Oxford and Cambridge.

(All photos from Art institute.)

(Prepared by Harry Howe Bentley of the committee on public information, Chicago Chapter, American Institute of Architects, Eugene H. Klaber, Chairman.)