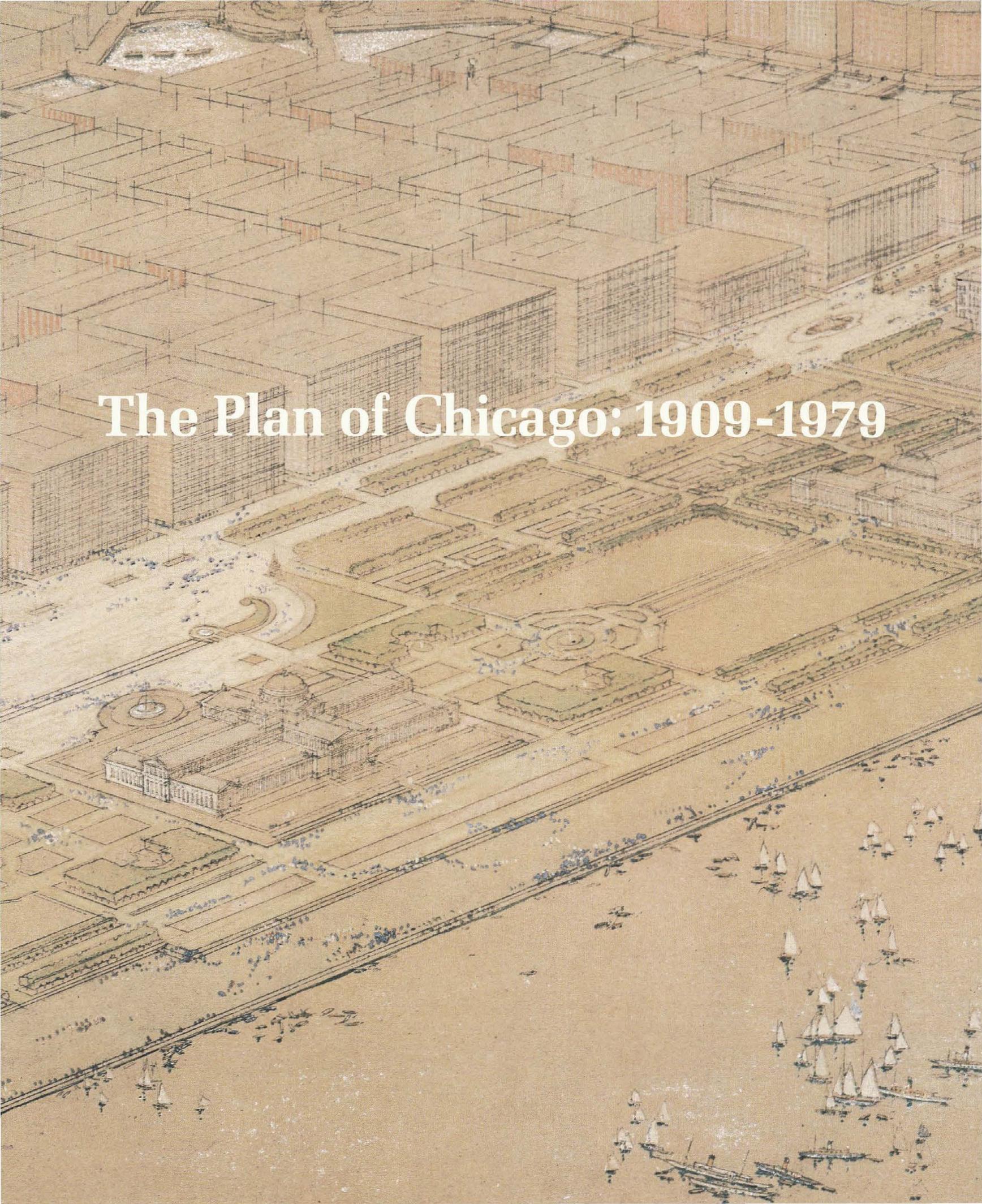


The Plan of Chicago: 1909-1979



The Plan of Chicago: 1909-1979

An Exhibition of the Burnham Library of Architecture

The Art Institute of Chicago

December 8, 1979 through November 30, 1980

To Suzette Morton Davidson

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Carter Manny, Ralph Youngren, Walter Netsch, Fred Kraft, Paul Gapp, William Crawford, Paul Steinbrecher, and Ira Bach helped us to locate drawings that are privately owned. Joseph Zywicki of the Chicago Historical Society allowed us access to the renderings in their collection. Many people provided information regarding the provenance and early exhibition record of the drawings: Adolf Placzek and Charling Chang Fagan, both of the Avery Architectural Library, Alan Lathrop of the Northwest Architectural Archives, Dorothy Burke of the Minneapolis Public Library, Ruth Kamen of the Library of the Royal Institute of British Architects, Christopher Hail of Loeb Library at Harvard University, Daniel Starr formerly of the Ryerson Library and now with the Museum of Modern Art, Henri Loyrette of the Musée du XIX^e Siècle-Paris, Neil Harris of the University of Chicago, and Mary Braun of the Registrar's Office at the Art Institute. Cecelia Chin of the Ryerson Library and Rita Stritch at DePaul University's Library assisted with research questions as did Cathy Delorge of the Oregon Historical Society. Others such as Diane Corling, Carl Condit, Simone Zurawski, Wilbert Hasbrouck, Richard Guy Wilson, Robert Judson Clark, and David Van Zanten gave helpful suggestions.

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Introduction

The year 1979 marks the Centennial of The Art Institute of Chicago, and it is also a landmark year for the Burnham Library of Architecture. It announces a Renaissance for architectural activities at the library, a true rebirth of an exhibition schedule and space that have been dormant. The first of these exhibits is appropriate to Chicago and the Burnham Library for several reasons.

The Plan of Chicago: 1909-1979 commemorates the seventieth anniversary of the Plan's publication for the Commercial Club by the Lakeside Press of R. R. Donnelley and Sons in 1909, a book that is generally considered to be an important document in the history of Chicago and American city planning. The exhibit celebrates the restoration of the Art Institute's collection of drawings for the Plan, a rejuvenation that is a fitting tribute to Daniel H. Burnham, the Plan's creator and founder of the Burnham Library of Architecture. The following catalog is one segment of a year-long program of lectures and a symposium on the *Plan of Chicago* and its meaning to the city and the world. The essays by Sally Chappell and Robert Bruegmann briefly summarize the Plan and its impact on Chicago, and supply an in-depth analysis on the creation, functions, and visual techniques of the images published within the Plan. We list the known originals of these and exhibited manuscripts and memorabilia after the essays, along with a short history of the drawings within our collection.

John Zukowsky

Architectural Archivist, The Burnham Library of Architecture

Chicago Issues: The Enduring Power of a Plan

Daniel H. Burnham (1846-1912) believed in the force of ideas, especially in the force of big ideas embodied in the living power of a printed document. The result of many years of devoted labor which he donated to Chicago, the city he loved, was the *Plan of Chicago*, published in 1909.

Years before Burnham (Fig. 1) was supposed to have uttered the famous and often quoted words, "Make No Little Plans!" (Fig. 2), he had been Chief of Construction of a vast enterprise that demonstrated the order and beauty that advance planning makes possible—the World's Columbian Exposition, or the Chicago World's Fair of 1893, a watershed in American culture.

The "White City," as the Fair was called, changed everything. Its Court of Honor, a group of buildings enclosing a brilliant reflecting pool, its wooded island in the midst of sparkling lagoons, its piers, terraces and landings adorned with sculpture, were all combined with the latest advances in technology and traffic and sanitation engineering to produce a city of the world, stunning to all who saw it. Everyone who came went home inspired with a new vision of what city life could be. This Fair was the background for the Burnham Plan. It gave people experience and faith—faith that a new kind of urban life could become a reality.

Burnham thought about a plan for Chicago for the next thirteen years. In the meantime he was busy with his large architectural practice which included commissions for plans for the cities of Washington, D. C. (1902), Cleveland (1903), San Francisco (1905), Manila (1905), and Baguio (1905). When home in Chicago he set about securing the sponsorship of that city's powerful business and political leaders for a Plan for Chicago. The Merchants Club of Chicago



Fig. 1
Photograph of Daniel Burnham (1846-1912).

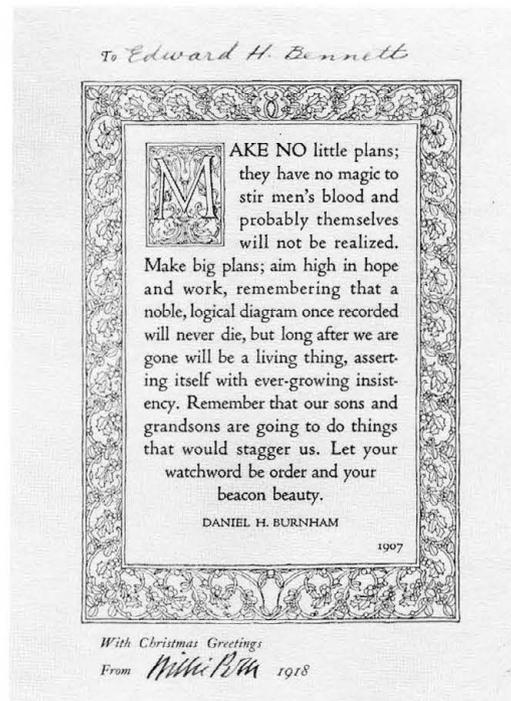


Fig. 2
Christmas Card from Willis Polk to Edward H. Bennett, 1918.



Fig. 3
Photograph of Edward H. Bennett (1874-1954) by Underwood and Underwood, Washington, D.C.

commissioned a *Plan of Chicago* in 1906. The next year the Merchants Club merged with the Commercial Club who continued to sponsor the Plan. With work cut out for the firm, Burnham spent practically all of 1907 and 1908 working on the plan, entrusting much of the supervision of the drafting room work to his collaborator Edward H. Bennett (1874-1954), an architect and planner whom Burnham met in 1903 (Fig. 3).¹

Examples of city planning have existed throughout history. The most common, here and abroad, was the gridiron system, a simple method of dividing land into equal lots for speculation and quick sale. This layout could be expanded easily by adding yet another grid. Chicago had this kind of plan originally and had added two more grids by 1834.² There were disadvantages; it was inefficient for traffic and provided no focal points for community functions. William Penn had used a grid system for Philadelphia but he had incorporated a large plaza in the center and a square in each corner. These features had been omitted in Chicago and in many of the other imitations in the midwest.

New England planning also had a grid system and included a central "commons" to provide a focus for civic life. This was based on English precedents. Other more classical features of the old world had been transplanted in isolated instances to the new world, such as Pierre L'Enfant's plan for Washington, D.C. (1791), which included such Italian and French Renaissance and Baroque features as radial boulevards and monumental vistas in the siting of large buildings. Burnham and Bennett had even worked together in 1905 on a new plan for San Francisco and had discussed their European travels including their impressions of the planning of some major European cities, especially Baron von Haussmann's mid-nineteenth century modifications of Paris.

They were determined to give Chicago more than just the orderliness of a gridiron, more than the mere addition of public commons or squares, more than Haussmann's widening and aligning of streets and addition of park systems for breathing spaces. Burnham and Bennett aimed high. They wanted to provide six major changes for Chicago and set up the following program:

1. A lakefront setting to transform the series of frogponds at the shore into a princely setting for the city and a public recreation ground for its citizens. For this purpose twenty-three miles of harbors, piers, parks, lagoons, and extensive riverbank developments were included in the plan as shown in Plates 50a and 50B. Carl Condit has described it well.

*The most brilliantly conceived feature was the division of the shoreland into two parallel elements, the outer one a succession of peninsulas and narrow islands created by filling along a line following the profile of the shore, and the inner a necklace of lagoons protected by the filled areas. Thus the outer shore could be given over to sand beach, strips of green vegetation, and the natural protection afforded by beaches, against which the most destructive waves will harmlessly spend themselves, while narrow, and in places winding, lagoons could be used for calm-water boating and scenic promenades. The two lines of peninsulas and islands, extending respectively along the north and south shores, terminated at both ends of Grant Park to form a broad protected harbor for pleasure craft.*³

2. A system of highways outside the city to give easy access to and from the center of civic life and to unite it with the suburbs and outlying districts. This was to realize the truly regional character of Chicago, even to the extent of connecting all the towns on Lake Michigan with a roadway as in Plate 35. There were also plans for four encircling exterior highways, the largest running about 250 miles from Kenosha through McHenry, DeKalb and Kankakee to Michigan City, the smallest running from Evanston through Niles, Riverside and Blue Island to the Lake.

¹ Thomas Hines, *Burnham of Chicago, Architect and Planner* (New York, 1974), pp. 180, 321; Charles Moore, *Daniel H. Burnham, Architect, Planner of Cities*, 2 vols. (Boston and New York, 1921), 1, p. 191.

² Joshua Hathaway "Chicago in 1834," map made from surveys by James Thompson, now in the Chicago Historical Society.

³ Carl Condit, *Chicago 1910-1929* (Chicago, 1973), p. 68.

4
 The chief parks in 1909 were: Bessemer, Calumet, Gage, Grant, Hamilton, Jackson, Marquette, McKinley, Ogden, Palmer, Sherman, Washington, Columbus, Douglas, Garfield, Humboldt, Union and Lincoln. For acreage and a more detailed discussion see Condit, p. 29.

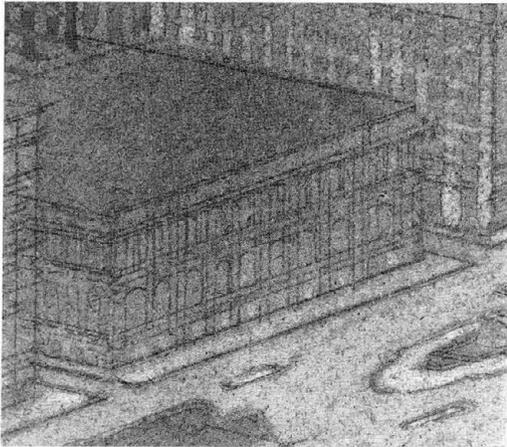


Fig. 4
 Detail of the Chicago Public Library in plate 114, *Chicago. Proposed Boulevard and Parkway on Michigan Avenue and Pine Street*.

5
 Illustrated in the Currier and Ives "Map of Chicago in 1892," Cf. "The City of Chicago," a bird's-eye view published by Currier and Ives in 1892 and illustrated in John Reps, *Cities on Stone, Nineteenth-Century Lithograph Images of the Urban West* (Ft. Worth, 1976), plate 46.

3. The improvement and consolidation of railway terminals into three areas and the development of four rectangular loops to facilitate the transfer of freight. Integral to the Plan's conception was the working part of the city and the daily use of the city's transit facilities for people and freight as shown in Plate 80.

4. An extensive park system, all of the parks connected to each other by tree-lined boulevards. Existing parks were used, and new ones such as those in Plates 62 and 63 were added to complete the scheme.⁴ Burnham and Bennett thought of vehicular possibilities of day-long rides by carriages or in the new family car from Jackson Park, along the Midway Plaisance to Washington Park, then north on the boulevards to Douglas, Garfield and Humboldt Parks, and finishing the day by a sunset drive home through Lincoln Park and along the Lake Shore lagoons. Their vision was not pedestrian.

5. A systematic arrangement of the streets and avenues within the city to facilitate traffic. Plate 110 shows that the planners designated three classes of streets; local, for residential and neighborhood traffic; through avenues for longer distances; and landscaped boulevards which would connect Chicago's new and existing parks to each other in a continuous chain of drives. The first system was worked out on the existing grid, for obvious practical reasons. The second system would use already existing diagonals, such as Milwaukee, Lincoln, Archer and Blue Island, and make new ones, some of them by connecting existing streets. The original of Plate 91 shows the existing diagonals in red, the proposed ones being in blue. The street patterns were to be overlaid with railway lines and, of course, interlaced with the parks and harbors. All was organized so that the main arteries were accessible or tangential to the two lifelines of the city—Halsted and Congress, and to facilitate movement to and from the Civic Center located at their intersection.

6. The Cultural Center of Chicago as the backdrop of the harbor, the opening of the city from the lake front, and the beginning of the park system, all seen in Plates 125 and 137. Here was the heart and intellectual center of Chicago. Already in existence there were buildings such as the Chicago Public Library (Shepley, Rutan and Coolidge, 1891), the Auditorium (Adler and Sullivan, 1889), the Art Institute (Shepley, Rutan and Coolidge, 1893), and Orchestra Hall (D. H. Burnham and Co., 1904). A few of the Plan's drawings corroborate the importance of some of those structures to city life. For instance, Plates 114 and 125 show, sketched, the Public Library (Figs. 4, 5). The Field Museum and other institutions were to be added later. The buildings also provided visual focal points in Grant Park.

In summary, these six goals made a staggering plan, daring in scope, fastidiously worked out in the details. Its presentation in the beautiful architectural drawings of Jules Guérin and Fernand Janin, and the renderings and maps of others, set standards for graphic design rarely if ever equalled.

Before the Chicago World's Fair of 1893, Chicago had a gridiron city street pattern, a haphazard lakefront, congested streets, and few recreational facilities.⁵ Since the adoption of the Burnham Plan by the City Council in 1917 some of the proposals have been almost completely carried out, some partially, and some in spirit if not by the letter of the Plan, whereas some have failed to materialize at all.

What did happen, what did not happen, and what may happen in the future?

The greatest of all the achievements of the Burnham Plan is the emerald band of parks along the lakefront, the feature which accounts for much of the beauty of the city and which provides recreation or breathing space for the people of the city. Under the inspiration of the Burnham Plan the Lincoln Park Commission and the South Park Commission added strips of madeup land at the lakefront over the years. Many other cities in the world have sold their precious

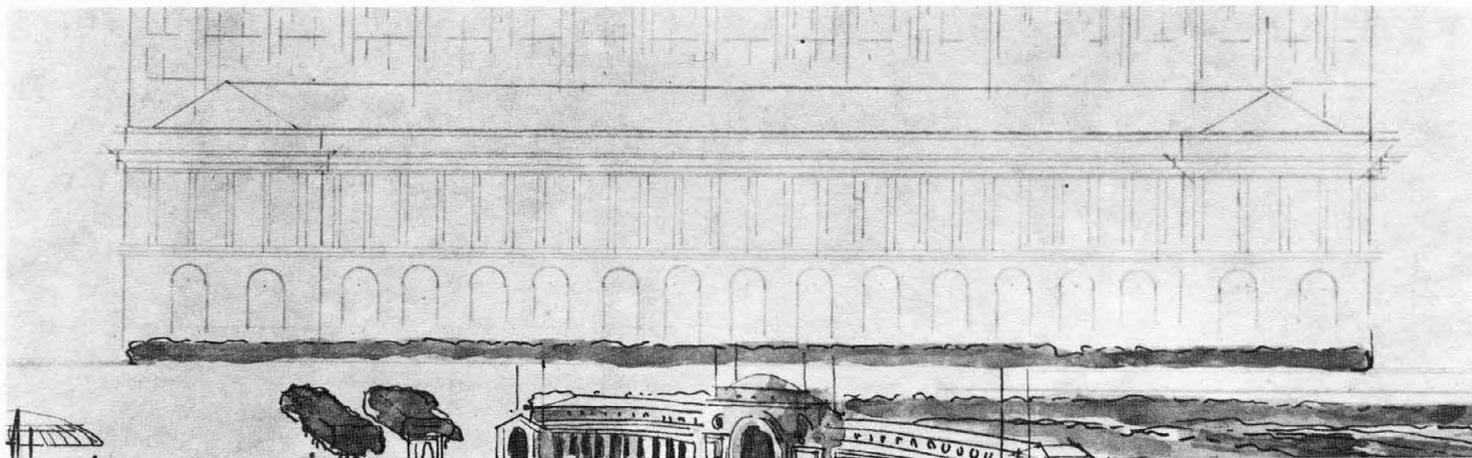
waterfront legacy to private enterprise. New York, the largest example, is almost landlocked. Although it is on the Atlantic Ocean it has few public beaches. Milwaukee, the nearest example, is nearly all fenced in by private property. By contrast, Chicago's multitudes can swim, jog, cycle, rollerskate, sail, play tennis, golf and baseball, walk, sunbathe, stare into space, loaf, and dream on the lakefront. It is a priceless legacy.

Chicago's already existing parks, Lincoln, Jackson, Washington, Douglas, Garfield, and Humboldt, to name the largest, were carefully preserved in the Burnham Plan and the forest preserves greatly extended. Some 60,000 acres have been acquired since the Burnham Plan through the use of county-wide bond issues. The Des Plaines and Skokie parks and others projected for Calumet, Mt. Forest and Elmhurst owe their existence, if not their size or present condition, to the Burnham Plan.

Not all of Burnham's outer highways and circuits materialized as symmetrically or as logically as he indicated. The flow of traffic along the spokes of Lake Shore Drive, and the Edens, Kennedy, Eisenhower, Stevenson, Dan Ryan, Calumet Expressway and the Skyway to Indiana may serve the expressway needs of the city in a similar radial fashion in spite of the disruptive nature of their construction. Burnham's approach had been more conservative, using more existing streets.

Chicago's inner traffic system is still the original gridiron. Many of the local streets, diagonal avenues and boulevards already existed in Burnham's day, but the creation of a wider North Michigan Avenue and its connection to the heart of the city by bridge was first envisioned in the Plan. It together with the bi-level Wacker Drive are realizations of the 1909 Plan that facilitate and enhance life in Chicago to this day. Congress Street is also wider now and extends into the Eisenhower Expressway along the lines suggested, although it was not completed until a separate proposal by Bennett was executed years later. Roosevelt Road is also wider and Ogden Avenue provides access to the southwestern portions of the city as the Plan shows.

Fig. 5
Detail of the Chicago Public Library in plate 125, *Chicago. Elevation of Grant Park and Harbor.*



6

The Edward H. Bennett Papers, the Burnham Library of Architecture, The Art Institute of Chicago, (hereafter cited as Bennett Papers) contain several files on the fountain. Working drawings for the fountain are in the Architectural Archives of the Burnham Library as well.

Several major segments of the street plan were carried out in the great building period 1915-1931. They were the Michigan Avenue Boulevard Link Improvement, Wacker Drive, Roosevelt Road, Ogden Avenue, the North and South Damen Avenue Improvements, and the creation of through arteries along Ashland and Western Avenues. Prior to this time there was no passable through street on the west side of Chicago—all that big expanse west of the river in which the major portion of the city's population lived. It was virtually impossible to make a through trip from north to south without time-consuming meandering. The city sewage system was also rebuilt in this period.

Many of Chicago's public structures and spaces executed in the years after Burnham's death in 1912 were faithful to the spirit of the Plan. The Clarence Buckingham Memorial Fountain, built from 1925 to 1927, is a good example. Bennett's architectural firm, Bennett, Parsons and Frost, designed it with the assistance of Earl H. Reed. Frenchman Marcel Loyau sculpted its magnificent sea horses, and part of the hydraulic system was modeled after the fountains of Versailles.⁶

Buckingham Fountain, long a Chicago tourist landmark (Fig. 6), became the eastern climax of Congress Street axis, instead of the Field Museum which Burnham had planned for that place. The Field Museum (Fig. 7), in turn, was built at the site of the Twelfth Street Plaza (D. H. Burnham and Co. and successor firms, 1906-1919). The Shedd Aquarium (Graham, Anderson, Probst and White, 1929) and the Planetarium (Ernest Grunsfeld, 1930) form a trio of buildings Burnham would have found fitting in style and location (Fig. 8). They provide a sense of closure for the south end of the harbor, although not in the grand manner he had originally planned.

What did *not* happen?

The great harbor in Plate 137 that Burnham intended to reach out with one arm at a grand northern pier at Chicago Avenue and another arm at a grand southern pier at Roosevelt Road did not materialize, nor did the smaller inner

Fig. 6
Photograph of Buckingham Fountain by Curtis Moffet.

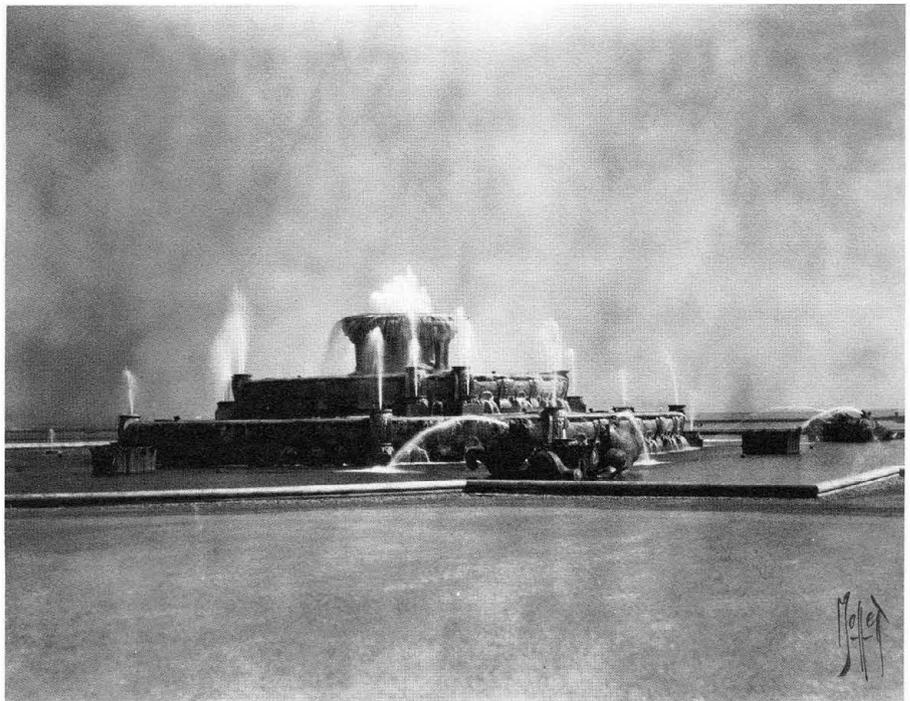




Fig. 7
Photograph of the Field Museum. Copyright Chicago
Architectural Photography Co.

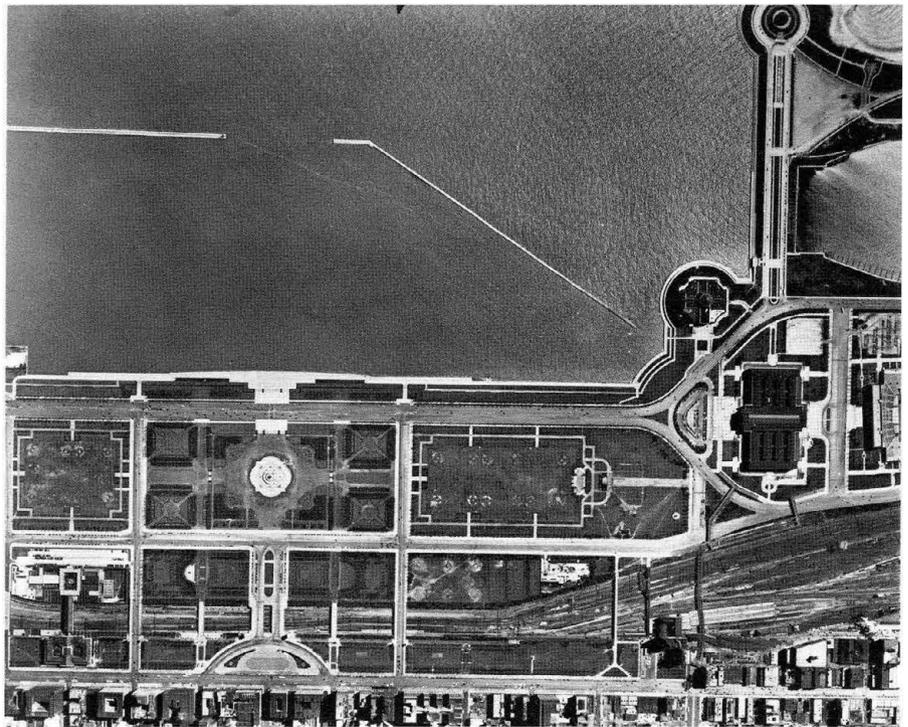


Fig. 8
Aerial photograph of Grant Park, showing Buckingham
Fountain in the center-left with the situation of the
Planetaryarium, Shedd Aquarium and Field Museum,
from top to bottom at the right hand side. Chicago Aerial
Survey Co.

harbor from Lake Street on the north to Twelfth Street on the south. Instead Chicago has Navy Pier and the Filtration Plant on the north at Grand Avenue, and Achsah Bond Drive and Northerly Island on the south side. The southern portion is closest to the spirit of the Plan in design if not extent.

As mentioned earlier, Burnham left the detailed development of suburban rail lines to future generations, but the general outline seen in Plates 73 and 75 is remarkably similar in spirit to the rapid transit routes operating along Congress, the Dan Ryan, Douglas, Englewood, Jackson Park, Lake Street, the Loop Shuttle, and Ravenswood, including the Evanston and Skokie lines. In addition he wanted the "El" expanded, the addition of surface car lines on the same route, and subway system underneath, the whole three-level system to extend from the river on the north to Roosevelt Road on the south, and from Michigan Avenue west to Canal Street. He was sixty years ahead of his times, for as Condit has pointed out, a ring subway system on a similar routing reached the planning stage in 1969.

The Burnham Plan provided for the unification of the railroad services and for the concentration of stations in three areas, one along Canal Street, one underground at Randolph, and the third at Twelfth Street, all plotted in Plates 78 and 79. This design initiated a complicated period in the history of railroad planning in Chicago.⁷ The completion of Union Station by Graham, Anderson, Probst and White in 1925 was in the spirit of the Burnham Plan, although it had been located further south and was much more extensive in the original version.

The extensive steamship terminal and docks beautifully drawn in the originals of Plates 71 and 72 are incompletely realized, but steamships no longer play such a major role in the life of the city. More acutely missed is the vast southern park and lagoon system that should have been extended as far south as Calumet Harbor. The islands planned to dot both the northern and southern shores would have been recreation areas as well as grace notes, welcome felicities for the outward view from the lake shore, when the sailboats and ships are gone for the winter.

The great chain of tree-lined boulevards connecting all existing and new parks has only been partially realized. It is still possible to make the drive, but the trees are missing along many boulevards and the parks are not now the areas of beauty, rest and recreation they were in Burnham's day. Burnham would have missed the great boulevard arc extending in a half-circle from Western and Irving Park out to Laramie and Congress and ending at Garfield and Western. Most regrettably, the great parks he planned in Plates 62 and 63 for the springings of his arc and its climax were never realized. Today, as then, Chicago needs more parks and better maintenance in these areas. The lagoons designed to connect the Chicago parks in a great inland waterway for pleasure boating unfortunately also never materialized.

Perhaps the greatest disappointment for Burnham would have been the loss of the great Civic Center he planned for the grand climax of the city, best seen in Plates 131 and 139. All government buildings, federal, state, county, and city, were to be grouped together in a pentagonal plaza at the junction of Congress and Halsted Streets which Burnham believed would become the center of the city, as its growth pattern up until 1906 showed a continuous southwesterly movement. His prediction was wrong; the city's growth pattern was actually a northern one, perhaps facilitated by the widening of Michigan Avenue and construction of the Michigan Avenue Bridge. The orderly and harmonious groupings of these civic buildings together might have made life easier for officials, lawyers and others on government business. The central building, City Hall, was to dominate the plaza in front of it, and its dome to "mark the center of the city from afar," to be a "monument to the spirit of civic unity."

It was to be nearly as high as the United States Capitol and as impressive as the dome of St. Peter's in Rome.

*Such a group of buildings Chicago should and may possess would be for all time to come a distinction for the city. It would be what the Acropolis was to Athens or the Forum to Rome, and what St. Mark's Square is to Venice—the very embodiment of civic life.*⁸

8
Daniel H. Burnham and Edward H. Bennett, *Plan of Chicago* (Chicago, 1909), p. 117.

Another lost opportunity is the site at the conjunction of the North, East and South branches of the Chicago River seen in Plate 106. Burnham's two bi-level bridges connecting new bi-level streets were to be built on either side of the River. Wacker Drive was built on the south and is, of course, one of the major realizations of the Burnham Plan, but the handsome treatment he suggested for the North Branch is now occupied by the mockery of a blank wall and a drawbridge.

Michigan Avenue was to be raised as a bi-level artery (Plate 114) and one of the great realizations of the Burnham Plan was the completion of this idea north of the river after 1918. This included a bi-level movable bridge designed by Bennett. The grand opening was May 19, 1920. Sculptors James Earle Fraser and Henry Hering added reliefs to the bridge's towers eight years later, a city art project that was sponsored by William Wrigley, Jr. and the Ferguson Fund. In a sense, it was the completion of this bridge that spurred the commercial development of land on North Michigan Avenue from the construction of the Wrigley Building (Graham, Anderson, Probst and White, 1921, 1924) and the Tribune Tower (Howells and Hood, 1923), (Fig. 9), through the development of the so-called "Magnificent Mile" some twenty-five years later.⁹ But the erection of malls and fountains as far south as Roosevelt Road was not realized.

9
Arthur Rubloff first used the term "Magnificent Mile" for North Michigan Avenue in 1947. See the Arthur Rubloff Papers, the Manuscript Library, Chicago Historical Society.



Fig. 9
Photograph of Michigan Avenue north of the Chicago River, ca. 1925. Copyright Chicago Architectural Photography Co.

Neither was the plaza designed for the intersection of Twelfth Street and Michigan Avenue sketched in Plate 119. Also unrealized is the separation of through traffic from local traffic throughout the system.

This list of what happened and what failed to happen is not, however, the only nor the most important result of the Burnham Plan. The most important result of the Burnham Plan and the Chicago World's Fair, its precursor, was the public demonstration of what city planning could do. City planners had existed before, but the profession had not existed in the United States in a significant way before the Chicago World's Fair of 1893. The people of the United States were aware of the social ills and the ugliness of urban life, and they were also aware, from their experiences at the Fair and their renewed contacts with the great cities of Europe, that it was not necessary that cities be evil places, that they might become places of grandeur and loveliness. Cities needed artists. The city planning profession came into being in the hope of fulfilling this need. Soon the services of city planners were requested all over the world. When published in 1909 the Burnham Plan became a paradigm, a new model for the City Beautiful movement, and it gave the next generation something to build upon and to rebel against.

Within a few years the attacks on the Plan became vociferous. Charges of elitism, idealism, inefficiency, costliness, lack of concern for housing, schools, social and economic problems and neighborhood needs were leveled against it. Many of these charges are valid and the planners of the period from 1915 to 1970 provided the future with the basis for a wider, deeper understanding of city planning as a response to these criticisms.¹⁰

The perspective of seventy years makes a more balanced evaluation of the place of the Burnham Plan in the history of city planning possible. On the positive side, it was the first attempt to bring a grand design from such European cities as Paris, Versailles, and Rome to the gridiron-type plan of American cities such as Chicago. It also had some of the same faults as these European cities. Its diagonals were mechanistic. They created triangular-shaped lots, providing a real estate nuisance. It has been said that Haussmann provided Paris with a circulatory system in the streets and a breathing or respiratory system in the parks. He also gave Paris vistas, monumentality and a new source of civic pride. Burnham did the same for Chicago yet some say the plan was too monumental, too rigid, too impractical, too idealistic. In a balanced judgment of the Burnham Plan these criticisms must also be taken into consideration.

But there are other positive factors. One was the regional scope of the Burnham Plan. Burnham saw the city not as an isolated geographic unit within the city limits but as a social, economic and cultural entity in a larger whole. In planning the street system, moreover, Burnham's Plan was more sophisticated and more detailed than earlier plans, for he took into account the needs of freight traffic, rapid transit, railroads, shipping and other industrial needs.

The Burnham Plan was later simplified and published in a version called *Wacker's Manual*, which was distributed to all eighth grade school children in the city. Within a generation the city would have enlightened and informed citizenry, a key element in the execution of a city plan. The modern city planners of Philadelphia emulated this feature of the Burnham Plan years ago and attribute much of their success to this part of their policy.

Another aspect of the Burnham Plan that places it ahead of its times in the United States is its concern with legal procedures, "ascertaining what could be done under existing laws, suggesting what additional legislation might be necessary or desirable, and to consider how far such legislation is controlled or prevented by existing constitutional provisions." The plan also considers the appropriate laws relating to private property, eminent domain, and taxation. Walter L. Fisher, of the Chicago Bar, who prepared the report that was

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In Chicago, some of the most important contemporary examples are: *Planning the Region of Chicago* (1956), *Development Plan for the Central Area of Chicago* (1958), the *Comprehensive Plan* (1966), *Chicago 21* (1973), and *Riveredge Plan* (1974). A summary of several of the post-1909 plans are in a report sponsored by the Open Lands Project and written by J. T. Fink, entitled *Grant Park Tomorrow* (Chicago, 1979).

For additional information on the 1909 Plan of Chicago see: Ira Bach, "A Reconsideration of the 1909 'Plan of Chicago,'" *Chicago History* 2 (1973), 132-41; Françoise Choay, *The Modern City, Planning in the 19th Century* (New York, 1969); Patrick Geddes, *Cities in Evolution* (London, 1915); Werner Hegemann and Elbert Peets, *The American Vitruvius: An Architect's Handbook of Civic Art* (New York, 1922); Vilas Johnson, *A History of the Commercial Club of Chicago including the First History of the Club by John J. Glessner* (Chicago, 1977); Louis Mumford, *The City in History, its Origins, its Transformations, and its Prospects* (New York, 1961); John Reys, *The Making of Urban America* (Princeton, 1965); and Lois Wille, *Forever Open, Clear and Free* (Chicago, 1972).

presented as the final chapter in the Burnham Plan made three conclusions: first, that many of the recommendations of the Plan could be executed under existing laws; second, that the legislature has power to grant to the city the additional authority necessary to carry out all of the recommendations of the Plan "as fully and as rapidly as may be found wise;" and third, "that additional authority, and especially a substantial increase in the local bonding power, is essential to the effective accomplishment of the most important of these recommendations."

One reason many parts of the Burnham Plan were not executed may have been the failure to use the power of local bonding to collect sufficient revenue. Another reason the Burnham Plan did not come to full fruition was that it was so grand it was grandiose, so visionary it was appallingly expensive. When the enemies of the City Beautiful movement added the charges of elitism and impracticality to the other charges the supporters of the Plan must have faltered. With the toll of years of depression, war and inflation, little progress was made.

In spite of these casualties Burnham's ideas have not died. The drawings are scattered but the plans keep re-surfacing. Over the last seventy years text books and college lecturers always have referred to the Plan as a milestone in the history of architecture and the history of city planning. Local architects and historians have kept the ideas alive by vigilant discussions. Some speak of finishing the lake front scheme, of extending the system to the south of the city and adding the green off-shore islands, or of creating the great piers.

The spirit of city planning which Burnham ignited is now being carried forward by a different generation of city planner, the urban designer more aware of the personal and social needs of cities. In the final analysis, our great debt to Burnham is the legacy of optimism in the spirit of man that it can be done.¹¹

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Burnham, Guérin and the City as Image

"The Chicago Plan is out and has caused a sensation," Daniel Burnham wrote to his associate Ernest R. Graham on July 8, 1909, four days after the book made its appearance.¹² Arriving with perfect timing at the crest of a wave of enthusiasm for city planning and civic improvements, the beautifully produced volume struck a responsive chord. The drawings and text were viewed and discussed repeatedly in planning exhibitions and conferences so that well before the First World War it was known to planning specialists world-wide. Because of a finely orchestrated publicity campaign in Chicago and attention and emulation in other cities, it also caught the attention of a large segment of the public.

At first this might appear odd. It was certainly not the earliest city plan, nor the most thorough. Its omissions were noted and criticized from the time it appeared. Relatively little of it has been executed. What makes it Burnham's masterpiece and has secured its place in history is its presentation. Executed largely by talented specialists, not by Burnham himself, the book still remained firmly in Burnham's hands. The result was a volume which stressed large, human issues, firmly subordinating the technical means. It is accessible to lay people as well as specialists in great part because Burnham conceived of it as essentially a picture book. It is like an exhibition of pictures with captions or a series of slides with commentary, but put into permanent printed form. The maps and diagrams were the chief instruments in preparing the plan and they explain more directly than the text the specific changes recommended in the book. The perspective drawings and watercolor renderings are less specific but more striking and memorable. It is these latter drawings, especially these of Jules Guérin (Fig. 10), which best convey the over-all conceptions of Burnham by giving them memorable visual image.

For Burnham the idea of the plan originated during his work building the 1893 World's Columbian Exposition. One of his favorite themes was the reaction of the American public to the Fair architecture, their admiration for the beauty and unity of the harmoniously grouped classical buildings. He liked to contrast the White City of the Fair and the black, real cities of America with their chaotic appearance and lack of over-all planning.

Years later, discussing the Fair, Burnham described what he felt was the American citizen's longing for beauty and order: "Within him was an instinct groping outward. He wanted an example to give it form, breadth and a base for grand initiative. He wanted a vision, a picture materializing his yearnings."¹³ It is obvious from this quote that Burnham considered the Fair buildings not only as spaces to house the exhibits but also as an elaborate three-dimensional picture, a vision made concrete of what architecture could be. The great steel shed on the interior and the serene classical stucco of the exterior each fulfilled its purpose perfectly.

It seems apparent from his speeches and writings that Burnham fully shared the public's sense of discovery and always considered himself the Fair's organizer and builder rather than its creator. What the public and Burnham discovered was the attraction and continued viability of the great European classical tradition. These ideas were transmitted chiefly through the Eastern architects summoned to Chicago by Burnham, notably Frederick Law Olmsted, America's first great advocate of comprehensive planning, and Charles F. McKim, the polished partner of the New York firm of McKim, Mead and White. McKim immediately recognized Burnham's great energy and organizational skill. Burnham, on the other hand, who had made his considerable reputation by the design of quickly erected, inexpensive office buildings, lacked McKim's



Fig. 10
Photograph of Jules Guérin (1866-1946) from *Pencil Points* (1924).

12
Letter in the Burnham Papers, the Burnham Library of Architecture, The Art Institute of Chicago, cited in Hines, p. 327.

13
Daniel Burnham, "White City and Capitol City," *Century Magazine*, 63 (Feb. 1902), 619-20.

extensive formal education, European travel, and cosmopolitan outlook. For Burnham, McKim was the guide to a new world. Burnham recognized his opportunity and seized it. The two became great friends.

There is little indication that Burnham had given much thought to the wider problems of city use and appearance before the Fair, but after his contact with Olmsted and McKim, it is not surprising to find Burnham occupied with planning. His first concern, logically enough, was for a drive which would connect the site of the Fair with the center of the city. He made a number of sketches for this drive in 1896 which he showed at dinner parties and at lectures. Although nothing came immediately of this scheme, it was the seed for the Chicago Plan. Thomas Hines has noted that drawings for this park drive along with those from the Fair were the first elements in Burnham's collection of pictures on city planning which would appear later in the Plan of Chicago.

The event which most directly prefigured the Chicago Plan was his work with McKim and F. L. Olmsted, Jr. on the Senate Park Commission in Washington. The work on this plan had several important consequences for Burnham. First, it greatly increased his sphere of activity. From 1901 to his death in 1912 he was constantly commuting from Chicago to the East Coast. It also allowed Burnham to travel in the United States and Europe to study current problems in city planning. His first trip to Europe in 1896 had been a Mediterranean cruise on which he seemed chiefly interested in familiarizing himself with the great monuments of classical antiquity. The 1901 trip concentrated on the modern capitals, Rome, London, Vienna and Paris, and their urban improvement schemes. It was also through the Washington experience that Burnham met Charles Moore, whose methodical manner, extensive understanding of the political system and friendships with many influential figures proved to be invaluable to Burnham in later commissions and during the preparation of the Chicago Plan.

Finally, the Washington experience taught Burnham the value of effective presentations, especially the use of colored perspective renderings. Realizing that their ideas had to be sold to the public and to Congress, McKim argued strongly that plans and elevations mean little to the non-architect but that perspective renderings could be very effective. McKim also insisted that the best architectural renderers and illustrators be summoned from New York to do the illustrations for an exhibition held at the Corcoran Art Gallery in January and February, 1901. The 161 illustrations in the exhibition included maps, plans, sections and other architectural drawings but also a series of dramatic perspective renderings. The most notable of these were the birds-eye views of the proposed mall area by F. L. Hoppin and a series of perspective renderings of the mall and proposed monuments by Henry McCarter, C. Graham, D. H. Bacher and Jules Guérin.¹⁴ The latter's renderings, with their simplified areas of flat color, were especially effective even in the disappointing black-and-white form in which they were published.

Born in St. Louis in 1866, Guérin studied at the Ecole des Beaux-Arts under the celebrated painters J.-B. Constant and J.-P. Laurens. By 1900 he was already launched on his immensely prolific career as water colorist, illustrator, theater designer, architectural renderer and mural painter. Although he had lived in Chicago between 1880 and 1896 and exhibited regularly at the Art Institute, and despite the fact that Burnham had close ties to many artists of his day, there seems to be no record that Burnham had previously encountered Guérin. From 1901 onward, however, Guérin frequently collaborated with Burnham or his successor firms.¹⁵

After the D.C. work Burnham prepared four further city plans: two for the Philippines, one for Cleveland, and one for San Francisco. Only the San Francisco report was properly published and even here the fuzzy black-and-white

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On McKim's role in the production of the illustrations see Moore, 1, pp. 165-168. "The Improvement of the Parks System of the District of Columbia" was published in *Congressional Record*, 57th Congress, First Session, Serial Set Vol. #258, Senate Report No. 166.

15

Samuel Swift, "The Pictorial Representation of Architecture—The Work of Jules Guérin," *Brickbuilder*, 18 (Sept. 1919) 177-82 and "Jules Guérin" in *Pencil Points*, 5 (May 1924) 63-66. Guérin's obituary is in the *New York Times*, June 15, 1946, p. 21. Some early biographical data can be found in *Graphic* magazine, August 1, 1891, 79. Guérin illustrated books such as Robert Hichens, *Egypt and its Monuments* (New York, 1908) and Maria Lonsdale, *The Chateaux of Touraine* (New York, 1906). He was color coordinator for the 1915 Panama-Pacific International Exposition in San Francisco, and he did a number of murals including those at Pennsylvania Station, New York, the Lincoln Memorial in Washington, the Terminal Building in Cleveland, the Federal Reserve in San Francisco, the Louisiana State Capital at Baton Rouge, and the Civic Opera, Merchandise Mart and Continental Bank, all in Chicago.

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On European movements the best source is the monumental *Der Städtebau* by J. Stübgen in the series *Handbuch der Architektur*, Vierter Teil, 9 (Lipzig, 1904). Also see George and Christianne Collins, *Camille Sitte and the Birth of Modern City Planning* (New York, 1965).

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The contributions of France to the development of city planning at this time have been largely overlooked, perhaps because the idea of architecture at the Ecole des Beaux-Arts had always been so inclusive that no separate professional group was thought to be needed. The best introduction to the subject is Peter M. Wolf, *Eugène Hénard and the Beginnings of Urbanism in Paris 1900-1914* (The Hague, 1968). Henri Prost, *l'Oeuvre de Henri Prost* (Paris, 1960), p. 24, describes French student interest in urban schemes during the same years that Bennett had attended the Ecole des Beaux-Arts.

18

The early years of the American civic improvement movement are chronicled in journals such as *Municipal Affairs* and the *American City*, and in the writings of Charles Mulford Robinson, notably *The Improvement of Towns and Cities* (New York, 1902) and *Modern Civic Art* (New York, 1904). On the American city plans in preparation by 1910 see Clinton Rogers Woodruff, "Progress in City Planning," *American City*, 3 (1910), 75-76.

19

A document on Burnham's method in preparing the Chicago Plan which makes clear his emphasis on visual materials, especially the maps and drawings, is contained in a memo from Burnham in a book of correspondence in the Bennett Papers, undated but inserted between letters of October 13 and October 30, 1906:

"The process of working out a plan to be used as a guide for the future development of a great city to be something like the following:

Plenty of office space should be obtained.

A Chief Assistant must be placed in control who in turn will employ such help, expert and routine, as may be required as the work progresses.

A comprehensive line of documents must be procured, including maps and plans of the City and County, U.S. Government surveys and reports, scale plans of all the important Cities of the World, the authoritative treatises on everything pertaining to the subject; photographs and illustrations; also the drawings already made of parts of the proposed development of the city. These latter are studies already made by several individuals and Clubs.

Those who have shown sympathy with the planning of the city should either by their work or by drawings be brought into counsel, help being welcome from whatever source it may come.

General studies to scale should be made until by logical exclusion a general plan plainly justifying itself shall have been worked out. The final phases of each principal part will be worked out afterwards, and when all this logical work is completed the presentation of it in large and in small, by plans, sections, bird's-eye views and models should go forward, and, finally the whole thing should be printed with complete illustrations.

All this involves consultations and service of the above men of the City, the County and the World."

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On Janin, see the brief note by Moore, 2, p. 97. For Janin as a watercolorist see Leónce Bénédicte's comments in *Art et décoration*, 30 (Nov., 1911), 315-16.

illustrations were not nearly as dramatic as the subject warranted (Fig. 11). Despite this fact, illustrations from these plans along with illustrations from the 1893 World's Fair and the Senate Parks Commission report were widely reproduced in architectural journals and popular magazines so that, by 1906 when the Chicago Plan was formally undertaken, Burnham was not only one of America's best-known architects but he was its most famous city planner.

By this time there had appeared in Europe a considerable literature. Burnham was not primarily interested in the German publications with their heavy emphasis on technical and sanitary matters nor with British ideas on garden cities and suburbs.¹⁶ Instead he had carefully studied the mid-19th century projects of Haussmann in Paris and was influenced generally by the French Beaux-Arts tradition as transmitted through McKim and the Ecole students in his office.¹⁷ Burnham himself had participated in the related but distinct "civic improvement" movement in the United States which became a potent force after 1900.¹⁸ Art commissions and civic improvement societies had, since that time, proliferated and a large number of towns had embarked on new city plans. Chicago's was only one of many, but because Chicago believed it would soon be the largest city in the country, its plan was envisioned from the beginning as the most lavish.

After signing an agreement on October 27, 1906 to produce a plan for the Merchants Club (later the Commercial Club), Burnham set about the task with his usual thoroughness.¹⁹ A very successful Chicago entrepreneur himself, a member of the club since 1900, and a major financial backer of the Plan, Burnham was no outsider called in for assistance. He started by holding meeting after meeting with committees of his fellow Commercial Club members. Requests went out all over the world for information. While Burnham provided the philosophy and general directions of the Plan, the actual execution was in great part the work of the indispensable Edward Bennett, a Beaux-Arts trained architect who had started to work for Burnham in 1903. Bennett later did major city plans on his own, notably Portland, Oregon (1913), Ottawa and Hull in Canada (1914), Brooklyn (1914), Detroit (1915), Minneapolis (1917), Phoenix (1921), and Pasadena (1923). Burnham summoned outside assistance from the brilliant young French architect Fernand Janin who came to Chicago in 1907 to study the civic center area.²⁰ Finally, he persuaded Jules Guérin to do a series of perspective renderings.

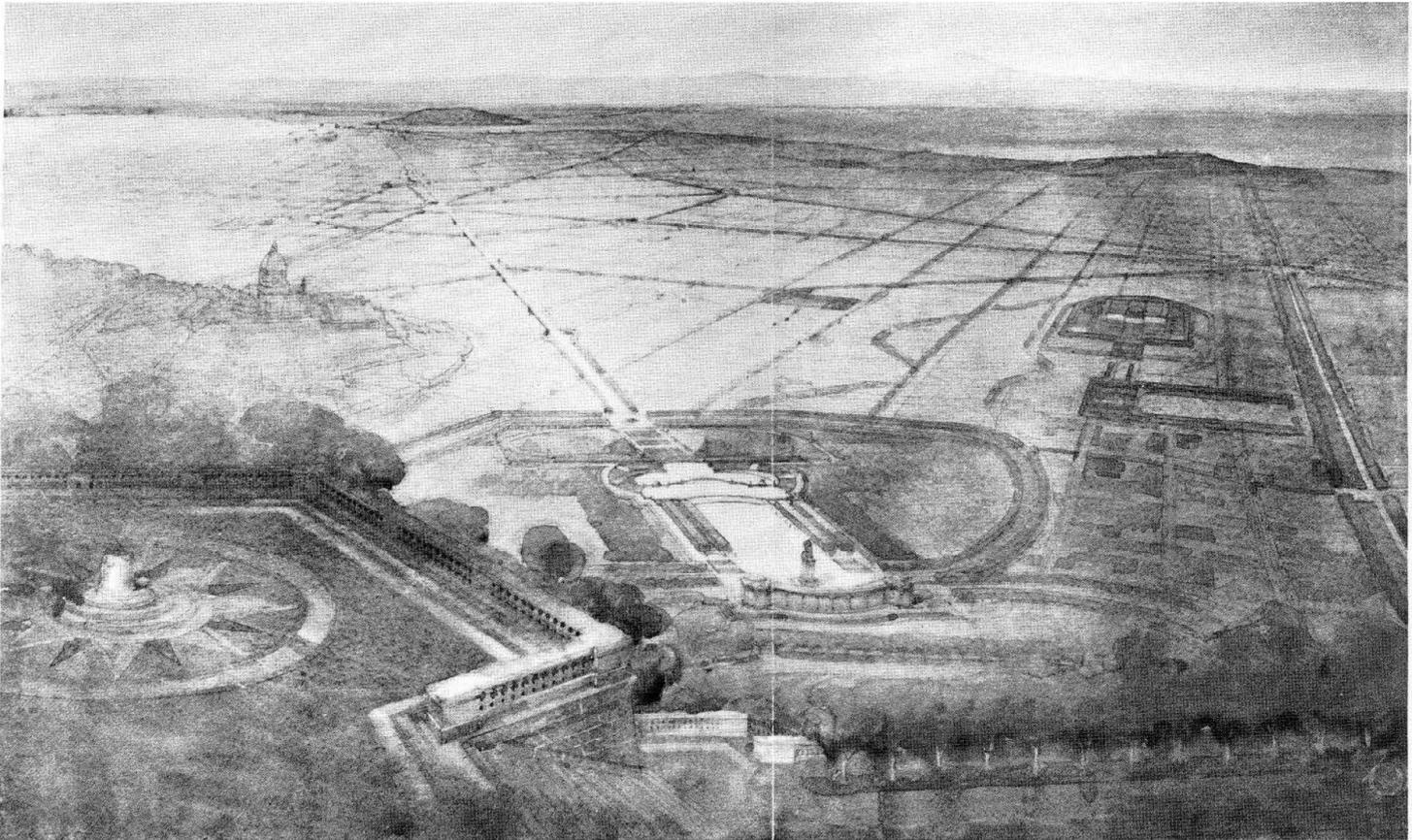


Fig. 11
Bird's Eye View of San Francisco from Twin Peaks,
from the *Report on a Plan for San Francisco* (1905).

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Walter D. Moody, who was intimately involved with the Plan of Chicago from its inception, wrote in 1911 that Burnham, assisted by Bennett, "produced all of the charts, maps and drawings necessary for carrying out the remodeling and development of the city. In 1908, these, together with an explanatory narrative written by Mr. Charles Moore, corresponding member of the American Institute of Architects, were arranged in a magnificent volume published by the Commercial Club." Walter D. Moody, *Wacker's Manual for the Plan of Chicago* (Chicago, 1912), xiii-xiv. There is also a good deal of correspondence between Bennett and Moore in the Bennett Papers on the preparation of the text. According to Moore, 2, p. 98, the text was prepared from comprehensive notes made by Burnham including "striking phrases imbued with his settled philosophy that the chief end of life is service to mankind in making life better and richer for every citizen."

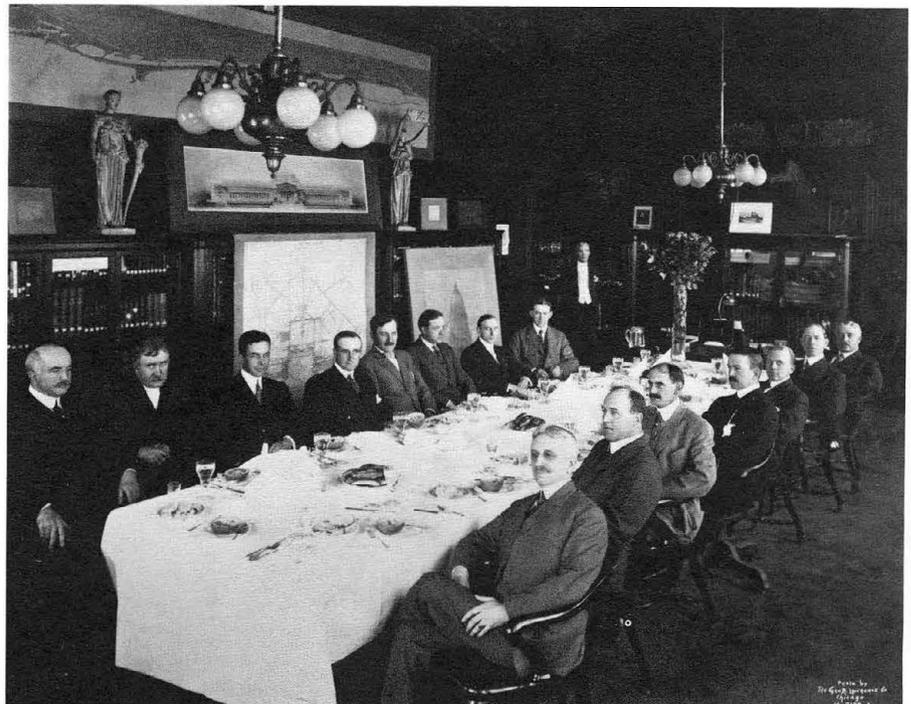
When it appeared in July, 1909, the Plan of Chicago was a handsome and persuasive document. The text itself incorporates large segments of material prepared by Burnham but apparently largely written by Moore.²¹ It contains a chapter on the history of city planning in ancient and modern times, a chapter on the history of Chicago, five chapters on the proposed improvements, and an essay on legal aspects of the plan. The text is a sound and perfectly serviceable vehicle for conveying the recommendations of the plan but it lacks the dramatic quality and almost Biblical rhetoric of Burnham's speeches. It seems to be purposely sober and factual, notably lacking the kind of hyperbole common to civic enterprises in Chicago.

Much more arresting than the text are the illustrations. There are 142 of them and they occupy well over 50% of the portion of the book which discusses the actual recommendations. They are not simply illustrations of the text. It is obvious that they represent a collection of materials compiled over a long period of time, and many of them are quite independent of the accompanying narrative. Some were preliminary sketches, others reproductions of already printed material, still others were created especially for the book. They are diverse in medium and occasionally contradictory in content, but the overall impression remains coherent. Burnham probably intended from the first that they would lead a life of their own in presentations and exhibitions before and after the book was published (Figs. 12 and 13) and it appears that he himself devoted most of his energy to overseeing their preparation.

The illustrations used in the book tell a good deal about Burnham's sources and intentions. Of the 142 illustrations, 81 are historical documents consisting of photos, prints and drawings taken from other sources. There are 43 photographs of city scenes in Europe and America, few of them exceptional and many of them probably shot by Burnham himself or his collaborators; 13 maps taken from British, French and German books and periodicals or from earlier Burnham reports; 6 architectural plans taken from printed sources or from

Fig. 12

Photograph of a Commercial Club Luncheon in Burnham's Office, September 7, 1910, by George R. Lawrence. Seated in the upper row, from left to right, are Edward D. Butler, Daniel H. Burnham, Charles D. Norton, Clyde M. Carr, Edward F. Garry, Edward H. Bennett, John DeLaMater, and Charles G. Dawes. In the lower row, from left to right, are John G. Shedd, Charles H. Thorne, Theodore W. Robinson, Emerson B. Tuttle, John W. Scott, John V. Farwell, and Charles H. Wacker.

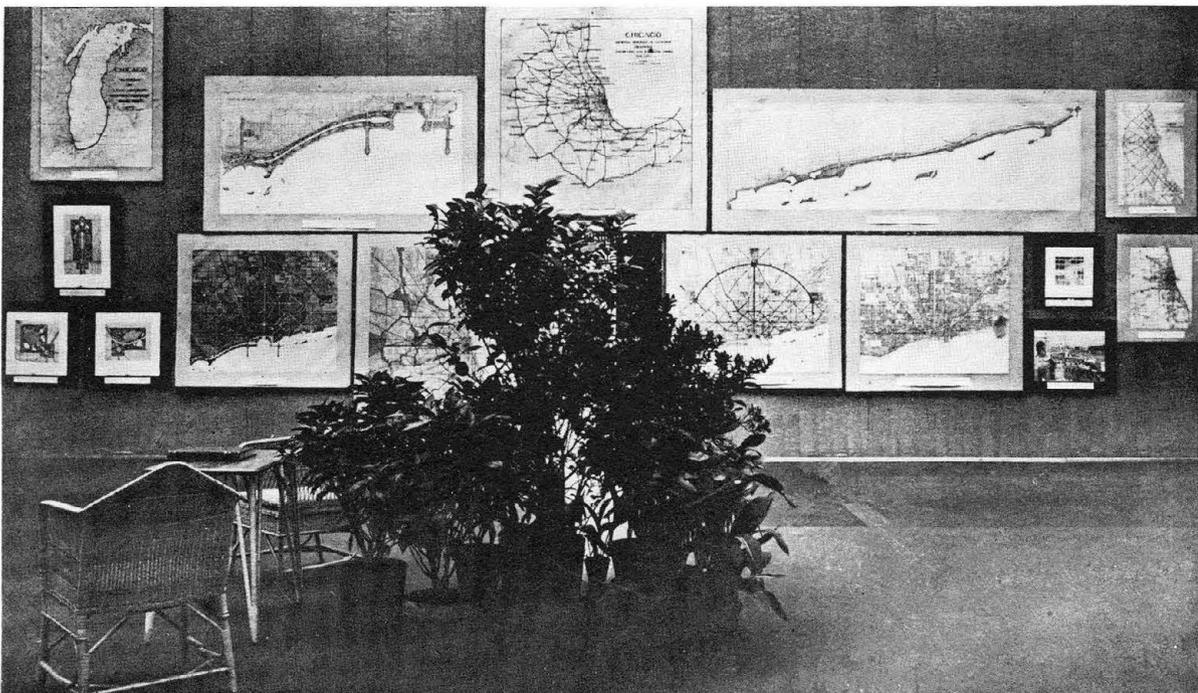


Burnham's earlier work; 14 perspective drawings, paintings and prints including two by Bennett of Greek subjects and an 1896 sketch by Burnham of the South Shore drive; four diagrams of traffic circulation taken from a book by the French planner Eugene Hénard; and a photograph of a Lorado Taft sculpture, "The Great Lakes" which enigmatically concludes the report.

The remaining 61 drawings were prepared specifically for the Chicago Plan. Thirty-three of these are maps, diagrams or plans of areas of the city made for the purpose of showing the proposed changes in streets, railroads and parks. They supply the factual underpinnings of the Plan. Many of the city maps seem to have been adapted fairly directly from a single standard map, the Sanitary District Map of Chicago. It is apparent that drawing directly on these base maps was the chief means used by Burnham's staff in working out the proposed changes. The maps were obviously done at different stages of the plan's development so that variations frequently occur in maps showing the same area of the city. Several of the maps are especially handsome and were obviously designed for display after the book's publication.

Another major set of drawings is the group of plans, elevations, sections and perspectives executed under the direction of Fernand Janin for Grant Park and the Civic Center. There seem to be about 10 of these. Although Janin's name is attached only to three of them (Plates 124, 131, 140), they have a consistency of content and style which makes it apparent that he oversaw their execution. The drawings by Janin included in the *Plan of Chicago* illustrate several stages in the design process. There are, for example, a sketch plan and a quick perspective in Plates 119 and 120 of the intersection of Michigan Avenue and Twelfth Street probably representing Janin's first ideas. For the Civic Center there exists a somewhat more detailed study for the dome, probably an intermediate study (Plate 140). Finally, there are several larger, fully worked out plans, elevations, sections and perspectives showing the buildings in considerable detail, namely Plates 125, 126, 130 and 131.

Fig. 13
Photograph of the Chicago Plan drawings on exhibit at
Düsseldorf, August 1910, from Moore, *Daniel H. Burnham* (1921).



22

To date no information has come to light on Chris U. Bagge. He was presumably a member of Burnham's staff. The one rendering reproduced in color which can be firmly assigned to him is Plate 118 since the original has his initials. Plate 114, reproduced in the book in black and white only, also carries his initials. It seems probable that he also did Plate 115 and perhaps others. These plates all imitate Guérin's style. Payments to Guérin amounting to over \$2,000 are recorded in account books of the Commercial Club at the Chicago Historical Society.

23

Some idea of this process can be gained in a letter probably concerning Plate 121 from Bennett to Guérin dated March 4, 1908 in the Bennett Papers:

"My Dear Guérin,

We are making a drawing 7'9" by 4'9" of a boulevard scheme for 12th Street, similar to the North and South Boulevards. It will be placed as shown by the sketch, diagonally on the street. The committee wishes to have you render it. The drawing can be sent off on Saturday, March 7th to reach you about Monday, the 9th. Can you undertake to have it returned to me in Chicago Monday, the 16th or how near to that date can you come, counting two days for the drawing in transit? The drawing will be sent as a large sheet and you could have a temporary stretcher made and cut it off before returning it. Will you telegraph a reply on receipt of this?

Yours ever sincerely,
(Signed) Bennett"

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On Donnelley's supervision see Moore, 2, p. 97. On Guérin's reaction to the printing of his plates there is a very interesting letter from him to Bennett dated July 17, 1909 preserved in the Bennett Papers:

"My Dear Edward,

It was with the greatest pleasure I received a copy of the "Plan of Chicago" yesterday. It had been at the express office for some time having been first delivered to my old address.

I believe the reproductions came out very well but know they could have been better. Janin's elevations of the Civic Center as rendered are perfectly bully (?) and stunning. I trust if he is with you you will extend my compliments for his work. And the maps—I never imagined they could be so interesting. They are perfectly glorious as decorative surfaces. The papers are certainly taking notice of the work: glad to see the *Tribune* come in line so nobly. The papers were all just to me—I am working hard, of course, on the production at the theater; it is mighty (?) interesting to me and also a change of work which is appreciated. I shall hardly have a day off this summer, everything is piled so high. Should like very much to see all the studies together at the Institute. You must let me know if the people, en masse, are interested, and if they go to see the work. Again, thanking you for the book and kindness, regards to all.

Sincerely,
(Signed) Jules Guérin"

The great glory of the plan of Chicago, however, is the series of 17 perspectives rendered in water color and reproduced in the book in color. The artists for three of them are unknown; two (Plates 114 and 118) can be attributed to Chris U. Bagge; one (Plate 43) is a small sketch by Bennett; and the remaining eleven are by Jules Guérin.²² It is the eleven Guérins which provide not only the most striking illustrations in the book but are the best translation of Burnham's ideas. The drawings were done in late 1907 and early 1908 in Guérin's New York studio at 90 George Street. It seems likely that Burnham or Bennett proposed the general layout and prepared small sketches; then draftsmen in the office prepared full scale rough pencil layouts which were then sent to New York for rendering by Guérin.²³ A small sketch by Bennett (Plate 43) seems to be an example of the initial design idea for the very effective rendering of Chicago under a blanket of snow looking from the west to the lake as seen in Plate 137.

Guérin's large renderings, executed in watercolors, were then sent back to the R. R. Donnelley and Sons Company in Chicago where they were translated into lithographic plates for printing. Although the difficult task of matching colors was supervised by T. E. Donnelley himself, a member of the Commercial Club, the results were, in many cases, not entirely satisfactory as a quick comparison of the originals with the printed plates shows.²⁴

A study of the book plates and the originals also reveals some other surprising differences. Where all of the Guérin plates in the book are about the same size and appear to have a similar style, the actual renderings vary greatly in size and in degree of finish. The smallest of the renderings, the "snow scene" discussed above (Plate 137) is extremely sketchy in the original. At close range it seems to be a blur of small patches of color, with almost all of the original pencil drawing erased. It is only at a distance that the shapes form themselves into recognizable images. It seems that this sketch was either a preliminary study or else it was only planned for a small reproduction in the book, but when the plate was printed it was evidently found to be so effective that it was enlarged to a full fold-out sheet.²⁵ Note that the horizon line is in the published plate and not the original rendering.

On the other extreme, in the view of the proposed North Michigan Avenue, Plate 112, the underlying, ruled perspective drawing in pencil is clearly visible. In rendering the scene Guérin took a number of liberties, simplifying the basic forms and adding details in water color or pencil. The result is a much crisper, more focused drawing than the snow scene.

The Guérins are remarkable for the unusual viewpoints, which were probably suggested by Burnham or Bennett. Bennett would have been familiar with techniques for showing whole city areas from his days at the Ecole des Beaux-Arts where he had probably executed such drawings. The Prix Chenavard for 1900 for a competition on the very Burnham-like topic of "A People's Plaza for a Great Democratic State," for example, was won by Leon Jaussely with a high aerial perspective resembling those in the report (Fig. 14). Architects as diverse as Tony Garnier and Otto Wagner, however much they differed in architectural

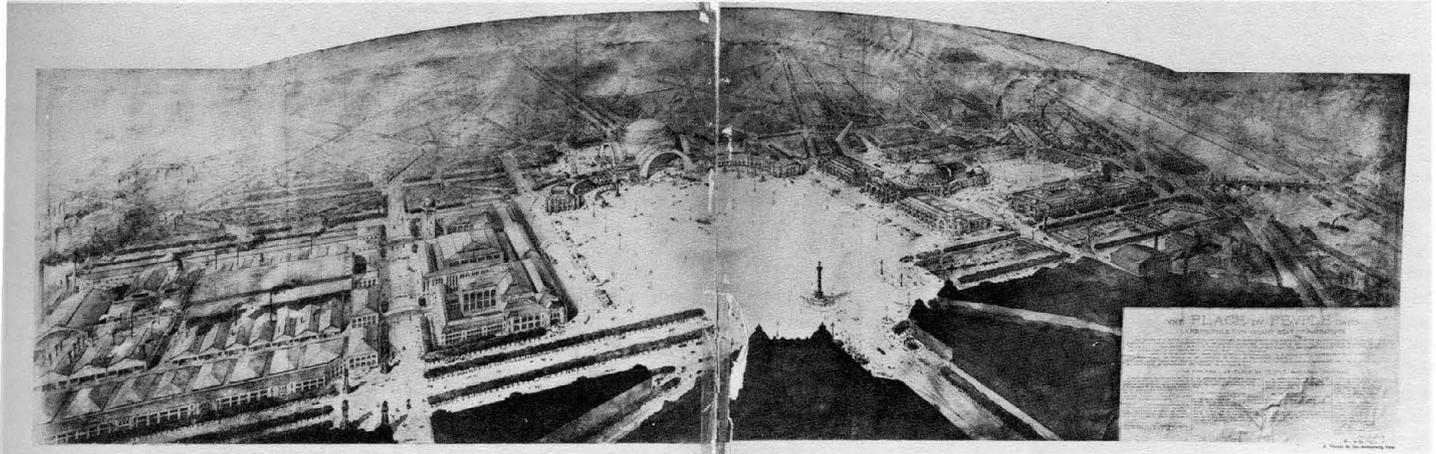


Fig. 14
 Leon Jaussely, rendering of *A People's Plaza for a Great Democratic State*, 1900, from *Les Concours Chenavard* (1907).

25

This information is contained in an interesting letter in the Bennett Papers from the Donnelley organization to Bennett dated Oct. 24, 1908:

"Dear Sir:

Following Mr. T. E. Donnelley's instructions, I take pleasure in giving you the following report regarding the condition of the color plates on the Commercial Club book. We have finished the plates on seven of the color scenes, but one of these, viz: the snow scene, we understand you have now ordered double page instead of single page width. This has been OK'ed by you. The remaining four are in process of proving and will be finished within a day or two. We have five sets of plates under way at present being worked on by the Ben Day man, and eleven more have been photographed for either black or white or color reproductions.

We are sending you by bearer proofs of drawings 68 and the North and South Connection, which we believe is #105 as per your request and the drawing for number 110.

I trust this information will be what you desire, and remain,

Yours very truly,
 (Signed) C. S. Boothby, Manager
 Engraving and Art Dept.

It should be noted, however, that the plate references in the letter are inaccurate since those numbers refer to items reproduced from other sources.

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The Jaussely renderings can be found in Ecole nationale supérieure des Beaux-Arts, *Les Concours Chevillard* (Paris, 1907). Tony Garnier prepared the first drawings for his *Cité industrielle* from 1901-04, but his book was not published until 1917, and it is possible that the perspective renderings were not executed until this time. Otto Wagner's scheme for Vienna was published as *Die Grosstadt* (Vienna, 1911).

27

Letter from Bennett to Guérin, June 22, 1908 in the Bennett Papers.

28

On the renderings of Birch Burdette Long see the *Brickbuilder*, 23 (1914), 274-76 and his article "Individuality in Styles of Rendering," *Architectural Review*, 12 (1905), 133-37. A series of drawings which appeared in the *Craftsman* Magazine in October, 1906 illustrating the article "New York in the Making," pp. 80-95, although they appear only in black and white, seem to be very similar to Guérin's Chicago renderings. A great deal of work remains to be done on the subject of architectural renderings of this period. This art, according to Thomas R. Kimball in 1928, "is today at its zenith, indisputably an art in itself and a great one." Preface to H. Van Buren Magonigle *Architectural Rendering in Wash* (New York, 1928), p. vii. This book has a frontispiece by Guérin and several interesting observations on his art, notably the list of colors in Guérin's palette, p. 159.

details, had a similar interest in such drawings because they gave a unified picture of the over-all appearance of their planning schemes (Figs. 15 and 16).²⁶ Typically, however, it was the expansive Burnham who carried this idea to its logical conclusion by proposing that Guérin execute for the frontispiece of the book (Plate 1), a rendering taken from such an altitude that the land would be shrouded in mist and a large portion of Lake Michigan and the countryside as far as Wisconsin and Michigan would be visible.²⁷

Another striking feature about the Guérin renderings, the dramatic use of large areas of flat color in an almost Japanese way, was also a feature common to many contemporary illustrators and a few architectural draftsmen, notably Birch Burdette Long (Fig. 17).²⁸ None were more successful than Guérin in this set of renderings, however. Several of the sheets are executed in pale, blond colors giving them delicacy and airiness. Others are stronger in hue but in a close color range. In the most dramatic of the renderings, especially those showing great expanses of the city, the majority of the sheet is rendered in subdued colors but set off by a brilliant band of sky in a contrasting color or even two colors whose junction forms a dramatic jagged slash across the horizon. Plate 87 is a good example. These renderings seem to catch the city at daybreak or at dusk when all of the features are slightly indistinct and only the over-all massing of the buildings is apparent. Guérin was famous for this kind of drawing. Completely unlike the meticulous mid-19th century bird's-eye lithographic city views or the contemporary drawings of Camille Sitte and his circle of German planners, or the illusionistic architectural perspectives of many of the American draftsmen of his own day, Guérin's technique was perfectly suited to the task of indicating large ensembles.

Fig. 15

Tony Garnier, rendering of the *Public Services*, from his *Cité Industrielle* (1917).



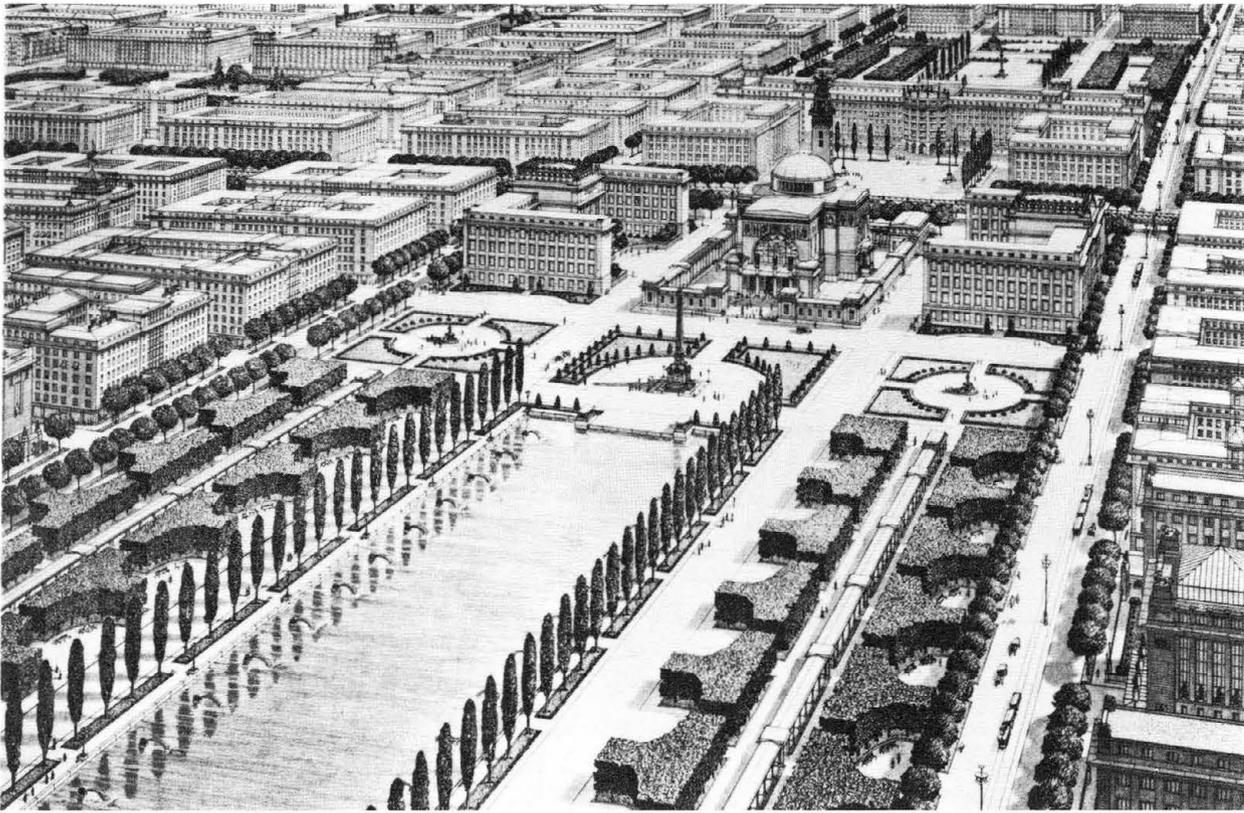


Fig. 16
Otto Wagner, rendering of the *Twenty-Second Viennese District*, from his *Die Grosstadt* (1911).

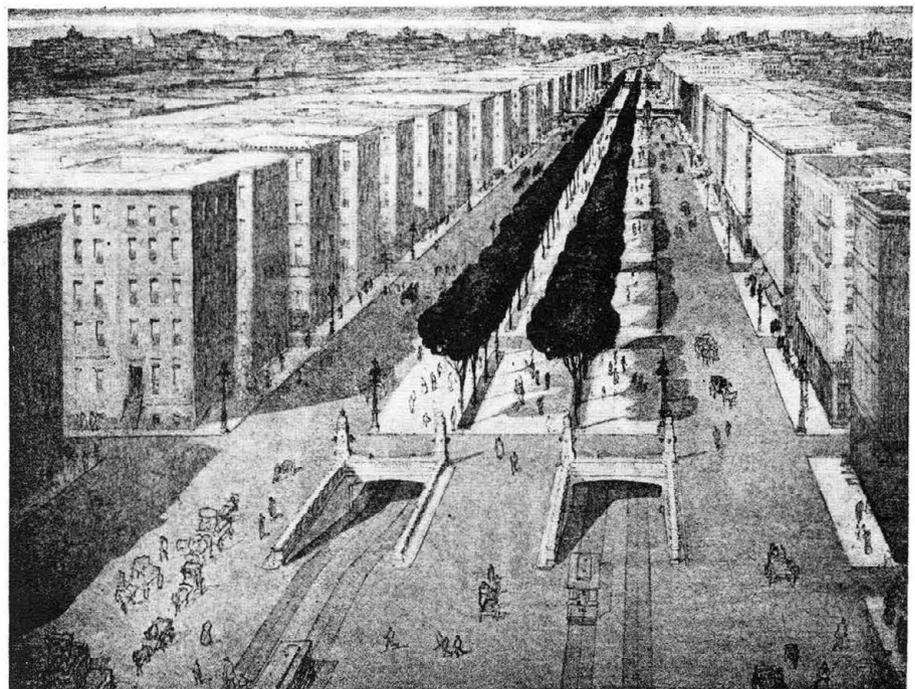
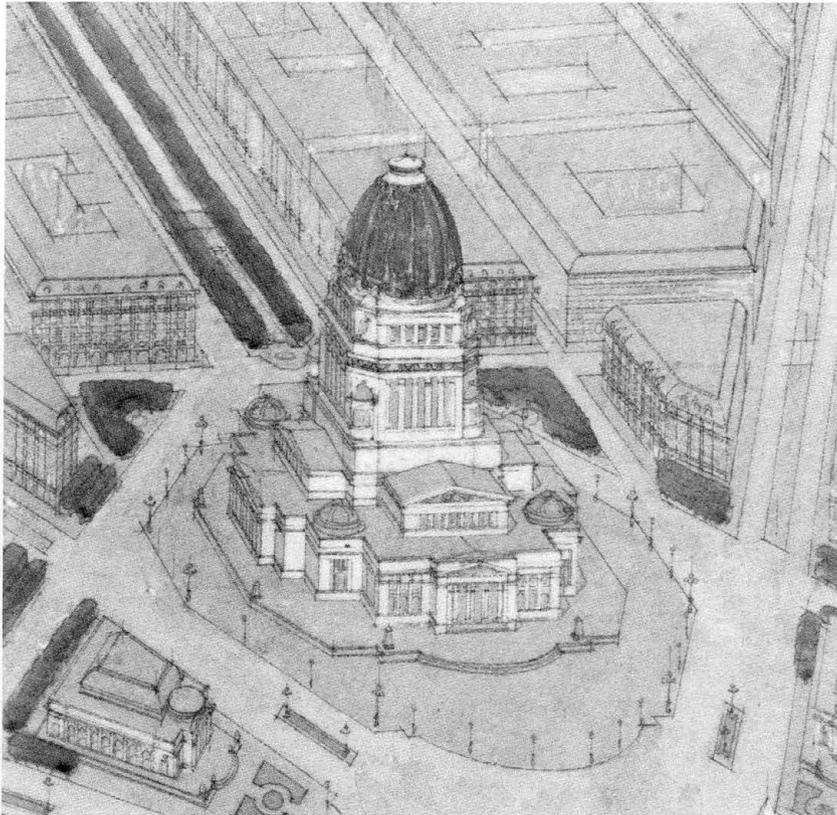


Fig. 17
Birch Burdette Long, *View of Proposed Treatment of Delancey Street*, New York City, from *The Craftsman* (1906).

The value of this becomes clear if a Guérin rendering is compared with a drawing by Janin (Figs. 18 and 19). In the Janin elevation of the Civic Center all of the buildings are indicated with considerable clarity, which is, of course, appropriate since the architectural design of these buildings was his main concern. The result, however, is somewhat embarrassing. Wishing to make the dome of City Hall soar above the surrounding 16-story buildings, he had to devise an 8-story high base, 8-story high transitional zone, 10-story high drum, and 12-story high dome, cupola and spire. The result is an enormous building which was immediately criticized for its inflated proportions and heavy ornament. Like the City Hall, the buildings surrounding it with their heavy ornament and mansard roofs seem more appropriate for nineteenth-century Paris than they do for Chicago of the early 1900's. The Guérin rendering of the same subject, on the other hand, by eliminating much of the detail and suppressing key elements, makes the City Hall look almost probable. The adjacent buildings, simple rectangular solids with interior courtyards, resemble closely many of the large office buildings actually being erected at that time in Chicago by Burnham and others. The Guérin renderings are as appropriate to Burnham's profoundly classical point of view as the renderings of Hugh Ferriss would be to the builders of the heaven-storming stepped-back skyscrapers of the next generation (Fig. 20).

Fig. 18
Jules Guérin, detail of plate 122, *Chicago. Railway Station Scheme West of the River . . .*



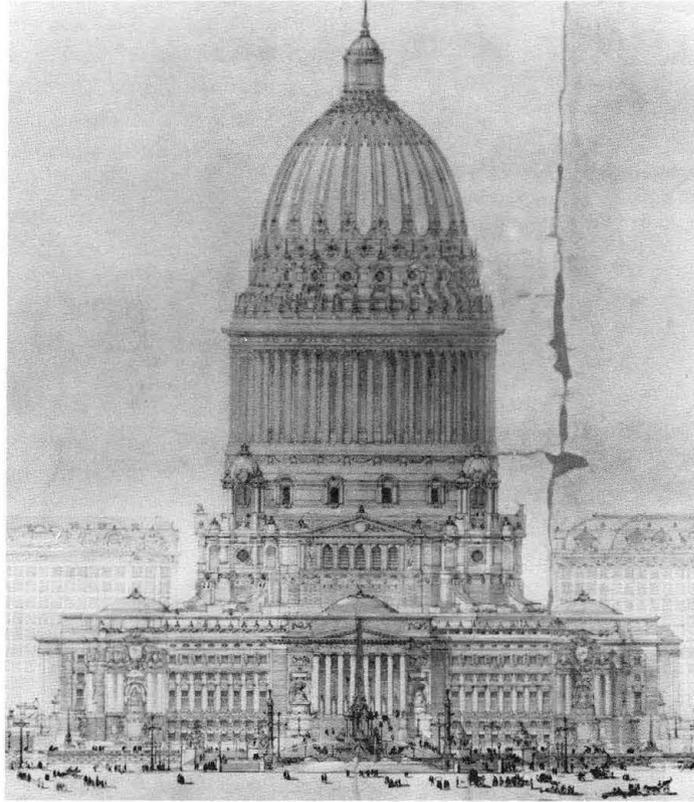


Fig. 19
Fernand Janin, detail of plate 131, *Chicago. Elevation Showing the Group of Buildings Constituting the Proposed Civic Center.*

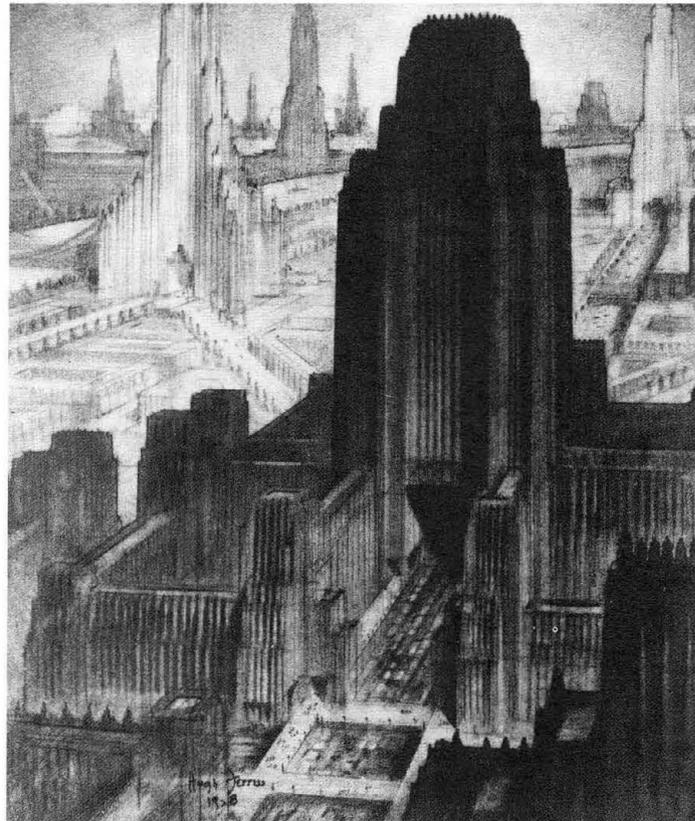


Fig. 20
Hugh Ferriss, *Looking West from the Business Center*, from *The Metropolis of Tomorrow* (1929).

29
Burnham's rather pedestrian views of beauty are set forth in "The Commercial Value of Beauty" reproduced in Moore, 2, pp. 101-103. Fortunately, Burnham's view of beauty obviously transcended the ideas set forth here.

30
Robinson, pp. 39-40.

31
C. H. Reilly, "Town Planning Schemes in America," *Town Planning Review*, 1(1910), 56. Reilly, on p. 54, records a typically incredulous European response to the Chicago Plan and American planning of the era: "Extraordinary as it may sound at the present moment, the ambition of the average American City is, in a few years—five or ten at most—to rival Paris, and in this direction may have already taken considerable steps."

32
The drawings exhibited at the Royal Institute of British Architects Town Planning Conference, 10-15 October 1910 were listed in the booklet *RIBA Town Planning Conference, Exhibition of Drawings and Models at the Royal Academy*, pp. 47-52. It appears from the list in the *Führer durch die Internationale Städtebauausstellung* (Düsseldorf, 1910), pp. 146-151, that the drawings exhibited here were the same. According to Neil Harris of the University of Chicago, the minutes of the Commercial Club's Chicago Plan Committee contain references to drawings exhibited in Boston in 1909 and possibly in Philadelphia in 1911.

By eliminating the details Guérin allowed the general appearance of the city to predominate. The Chicago plan, as seen in these renderings, is logical, symmetrical and beautiful. This last quality, which was in many ways the most important for Burnham, is fully conveyed in the gorgeous panoramic renderings.²⁹

The pioneer American author on city planning, Charles M. Robinson, writing in 1904, forecast with remarkable accuracy the effect of the Guérin renderings, and probably predicted Burnham's intention. Robinson wrote that the best time to view a city, is at night when

"the glow in the sky and the countless lights gleaming in serried rows, and every string of golden beads standing for a street, mark the town clearly, with no conflict of expression, and with irresistible appeal to the imagination. Pinned thus against the loneliness and blackness of the night, the composition has a single message—that of warmth and life, of the juxtaposition of comfort with ceaseless effort and burning desire—which is the true message of the town. There is no jar, there are no distractions. The picture suggests a single thought and its voice is unmistakable and beautiful.

*And as a work of art, the municipality has a right to be considered in this impressionist way. Sociologically, indeed, the details alone are important, but artistic details never make an artistic whole unless they harmonize, and if we propose by modern civic art to rear the city beautiful, the picture is to be considered as a unit."*³⁰

Most of the reviews of the Plan of Chicago singled out the Guérins for special comment. In a typical comment, C. H. Reilly, writing in the new British magazine *Town Planning Review* remarked on the attractive appearance of the whole book and stated that the renderings

*"give a vivid atmospheric impression of various parts of the new Chicago—night views on the lake and Chicago River, brilliant sunlight in the new boulevards and plazas, wintry snow pieces and twilight effects—every possible effort to make the proposals as attractive and engaging as possible. It would be difficult to imagine more attractive 'city pictures,' and the effects of lighting are particularly valuable in helping to visualize the transformed city."*³¹

After the publication of the plan the drawings and maps were put on display in the Art Institute. They were requested and sent to London, Dusseldorf and elsewhere for town planning exhibitions and were reproduced in the flood of books and magazines on city planning which was starting to appear. In Chicago the Plan drawings became widely available in the 165,000 copies of the booklet *Chicago's Greatest Issue: An Official Plan* and in the many editions of Wacker's *Manual of the Plan of Chicago*, prepared in 1911 for use in the public schools. Despite the extreme distortions in color, reductions in black-and-white, and diminution of size, the drawings continued to be impressive and persuasive, and they were widely imitated.³² The restoration of the Art Institute's collection of these drawings promises to make them equally accessible and influential for the next several generations.

Robert Bruegmann
University of Illinois at Chicago Circle

Chicago Plan Drawings: Provenance and Checklists

33

The provenance note is a synthesis of the Art Institute's Trustees Minutes (1929-30, 1944) and the Shipping Order Book (no. 36495 in particular), both in the Registrar's Office. In addition, the Burnham Library of Architecture has a correspondence file marked "Chicago Plan—Provenance," and the Library's Annual Report from 1929 has corroborating documentation. Neil Harris supplied information about the references in the Commercial Club Minutes.

The drawings on exhibit have a checkered past.³³ After the Art Institute opened the Chicago Plan show in 1909, the drawings stayed on exhibit, traveled internationally to other exhibitions, and were kept in storage at the Art Institute. At a meeting of the Chicago Plan Committee of the Commercial Club on April 1, 1912, it was recommended that the works remain on deposit here as the property of the Club. The minutes from this date also record that one of the watercolors was said to have been missing. The Art Institute's Trustees Minutes of the Committee on Painting and Sculpture from April 17, 1930 show that the Commercial Club donated the drawings for plates 51 and 128 to be hung on the balcony of the Burnham Library of Architecture, built by Howard Van Doren Shaw in 1929.

Letters in the Chicago Plan files of the Burnham Library indicate that the large size and number of drawings caused storage and handling problems throughout the next decade. Other institutions such as the Chicago Historical Society expressed interest in acquiring them for permanent exhibit, then hesitated after seeing the enormous length of some of the pieces, not to mention the quantity of drawings, and their generally brittle condition. Catalyzed by that situation and, perhaps, modernistic antagonism toward Beaux-Arts classicism, the fifty drawings in Art Institute storage that were owned by the Commercial Club were given to the Chicago Plan Commission at City Hall in 1944 after the Club relinquished ownership. The Burnham Library Committee and the Trustees of the Art Institute voted, on March 21, 1944, to include their two drawings within that shipment as well.

In 1966, through the efforts of Ira Bach, John D. Entenza, Suzette Morton Davidson, and Ruth Schoneman, the Department of Development and Planning returned thirty-one of these drawings on permanent loan to the Art Institute. Within two years the Burnham Library contracted R. R. Donnelley and Sons Co. to restore three of them. Harold Tribolet supervised the restoration of drawings for plates 122, 131, and 132. The three drawings hung in the Burnham Library of Architecture from about 1969 to 1979. Donnelley restored the remainder this past year under the direction of Robert Wiest.

In general, the drawings were cracked and rippled after years of storage and being unrolled when brittle. Donnelley humidified them so that they could be properly flattened. The drawings were cleaned, removed from their deteriorated linen and cardboard backings, and then deacidified and mounted on Okawara mulberry tissue and, in some cases, Belgian linen. The smaller ones were matted. However, the oversized nature of sixteen of the designs necessitated special mounting techniques that involved the application of Velcro friction tabs to the drawings as well as their mounts—structural or honeycombed aluminum panels that are lightweight yet prevent bending.

But what has happened to the other drawings, particularly the twenty-one that disappeared between 1944 and 1966? Nine have been located in public and private collections. The Chicago Historical Society's Painting Collection has six of them: plates 107, 112, 118, 123, 127, 128. Three have survived through private ownership: plates 51, 87, 115. The original for plate 87 is included in this exhibition. It is our hope that this exhibit of newly restored drawings in the Archives of the Burnham Library of Architecture will encourage other collectors to come forward and share, with us, information and the opportunity to preserve this important link between Chicago's past and present.

John Zukowsky

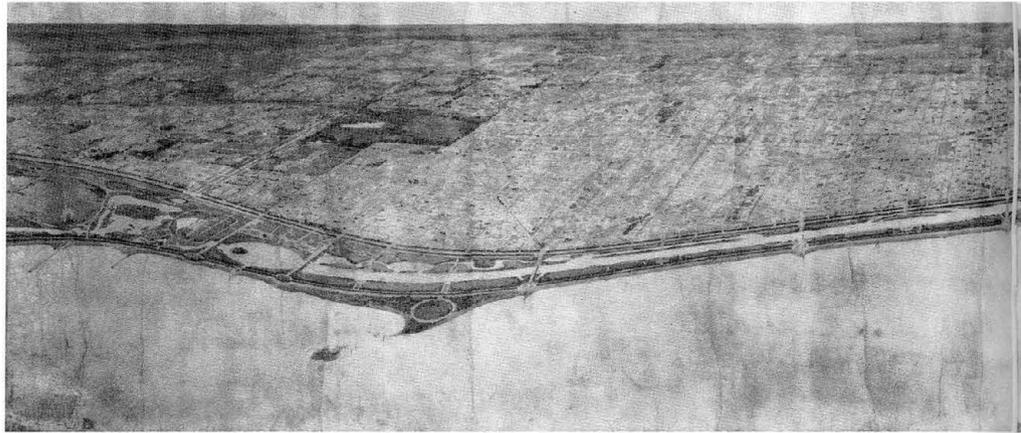
Architectural Archivist, The Burnham Library of Architecture

Chicago Plan Drawings Located as of 1979

All of the Art Institute's drawings are on exhibit with the exception of Plate 132 which is on loan to the Brooklyn Museum of Art for their traveling exhibition *The American Renaissance: 1876-1917*. Dimensions in inches are listed, where known, with height preceding width.



35



49

50B

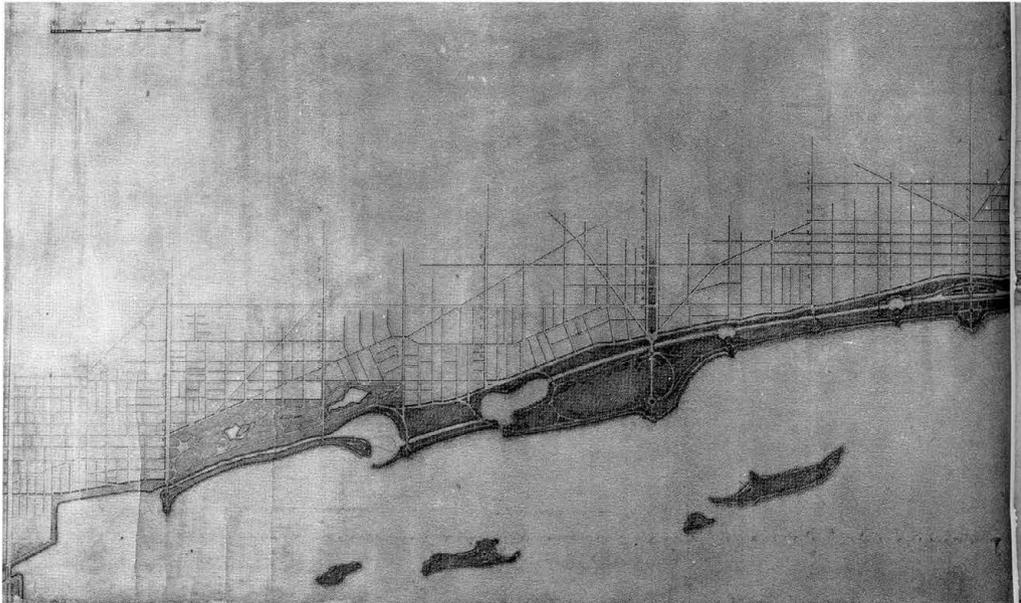


Plate 35

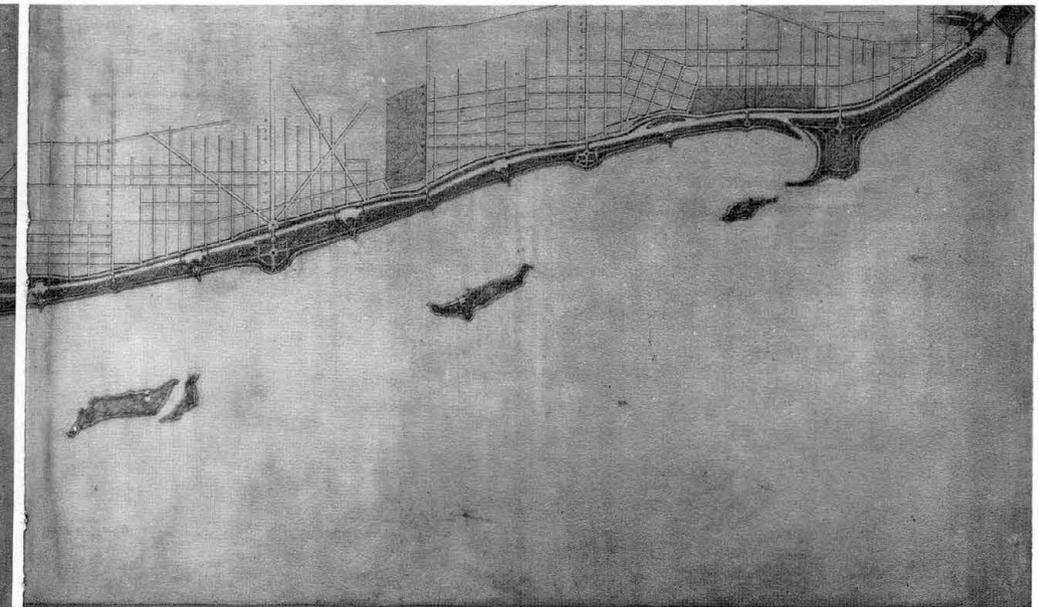
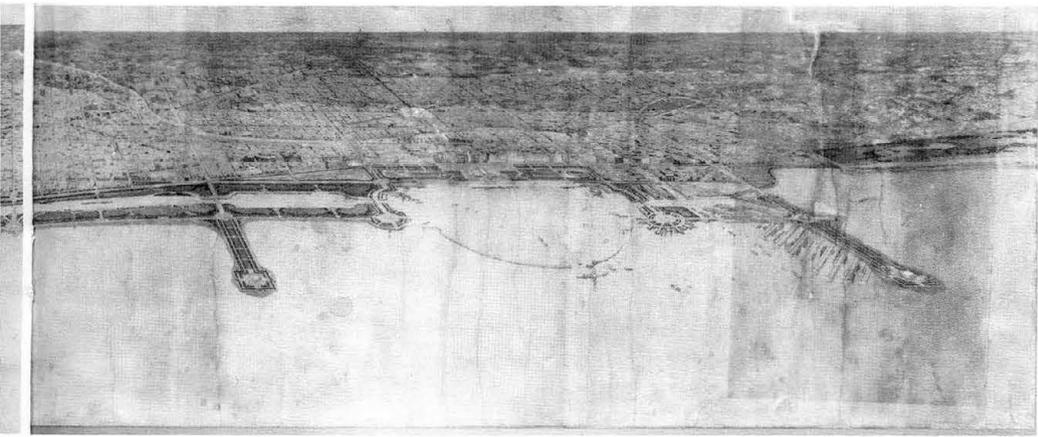
Chicago and Diagram of Lake Michigan. Proposed Roadway to connect all the towns along the shores of the Lake. Pencil and colored pencil on paper, $62\frac{1}{8} \times 40\frac{1}{6}$. The Burnham Library of Architecture, The Art Institute of Chicago.

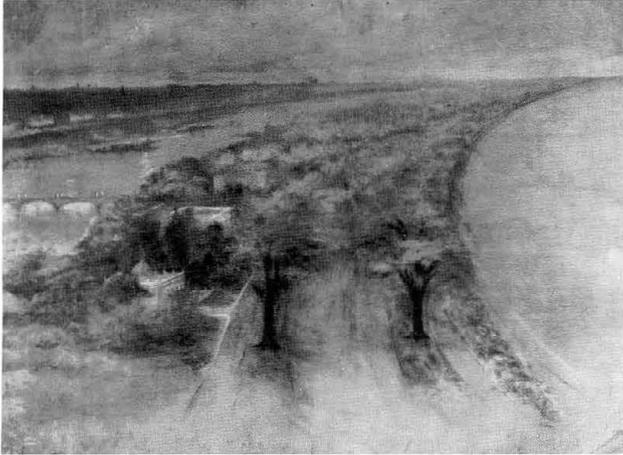
Plate 49

Chicago. View of the City from Jackson Park to Grant Park, Looking Towards the West, by Jules Guérin, 1907. (Signed and dated). Watercolor and pencil on paper, $40\frac{3}{4} \times 187\frac{3}{4}$. The Burnham Library of Architecture, The Art Institute of Chicago.

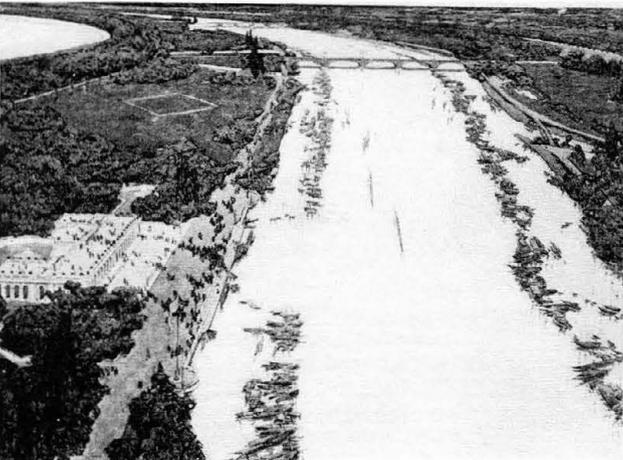
Plate 50B

Lake Shore from Chicago Avenue on the South to Wilmette on the North. Ink, pencil, and colored pencil on paper, $40\frac{1}{2} \times 135\frac{3}{4}$. The Burnham Library of Architecture, The Art Institute of Chicago.





50a



51

62

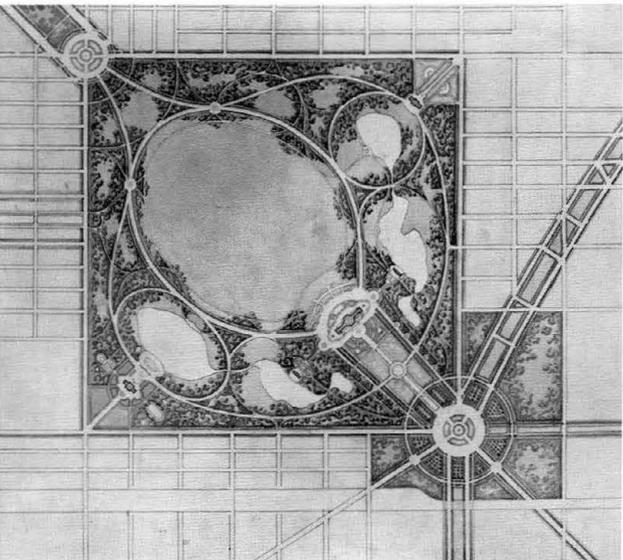


Plate 50a

Chicago. View of the Proposed Park on the South Shore Looking Northwest Toward the City, by Daniel Burnham and Paul Lautrup, ca. 1896. Pastel on paper, 36 $\frac{1}{16}$ x 51. The Burnham Library of Architecture, The Art Institute of Chicago.

Plate 51

Chicago. View Looking South Over the Lagoons of the Proposed Park for the South Shore, by Jules Guérin. Private Collection, additional data unavailable.

Plate 62

Chicago. Plan of a Park Proposed at Western Boulevard and Garfield Boulevard, Being an Extension of Gage Park. Ink and wash on paper, 16 $\frac{3}{16}$ x 17 $\frac{15}{16}$. The Burnham Library of Architecture, The Art Institute of Chicago.

Plate 63

Chicago. Plan of a Park Proposed at the North Branch of the Chicago River and Graceland Avenue. Ink and wash on paper, 14 $\frac{3}{4}$ x 17 $\frac{15}{16}$. The Burnham Library of Architecture, The Art Institute of Chicago.

Plate 71

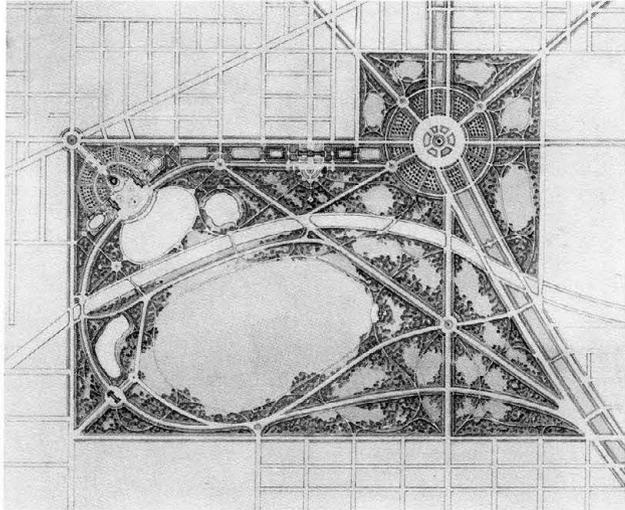
Chicago. Sketch Diagram of Docks Suggested at the Mouth of the Chicago River for Package Freight Steamers. Pencil and colored pencil on paper, 42 $\frac{3}{8}$ x 33 $\frac{5}{8}$. The Burnham Library of Architecture, The Art Institute of Chicago.

Plate 72

Chicago. Sketch Diagram of Docks Suggested at the Mouth of the Calumet River for Bulk Freight Steamers; Access To Be Had Without Opening of Bridges. Pencil and colored pencil on paper, 35 x 44 $\frac{1}{4}$. The Burnham Library of Architecture, The Art Institute of Chicago.

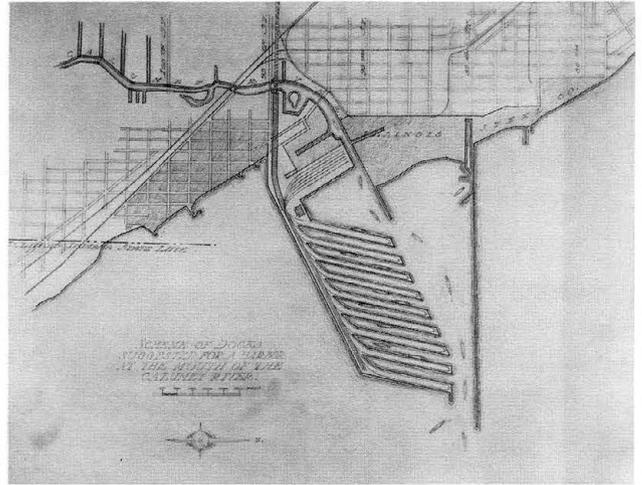
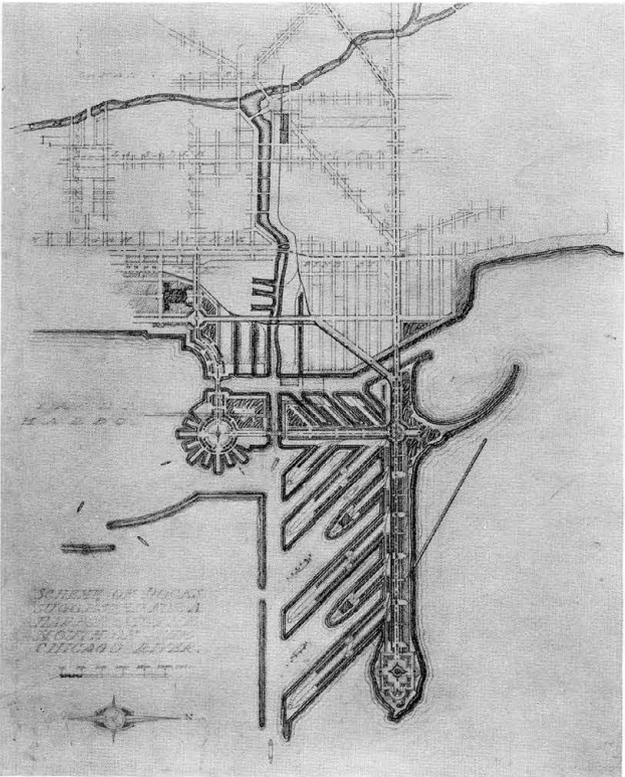
Plate 73

Chicago. Diagram of the City and Surrounding Country, Showing Railroad Circuits B, C, D, and F, Which Are or May Become Tangent to the Inner Circuit (A). Colored ink and paint on a printed map 30 $\frac{3}{8}$ x 24 $\frac{1}{2}$. The Burnham Library of Architecture, The Art Institute of Chicago.

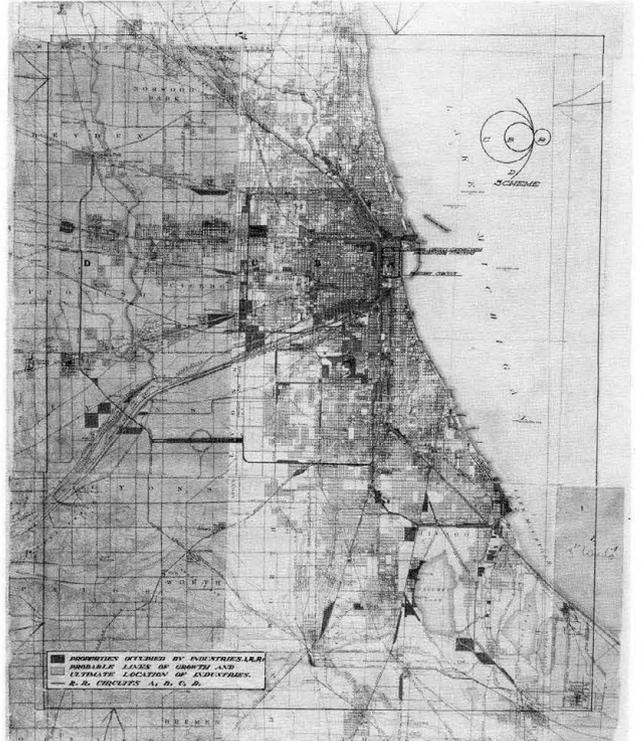


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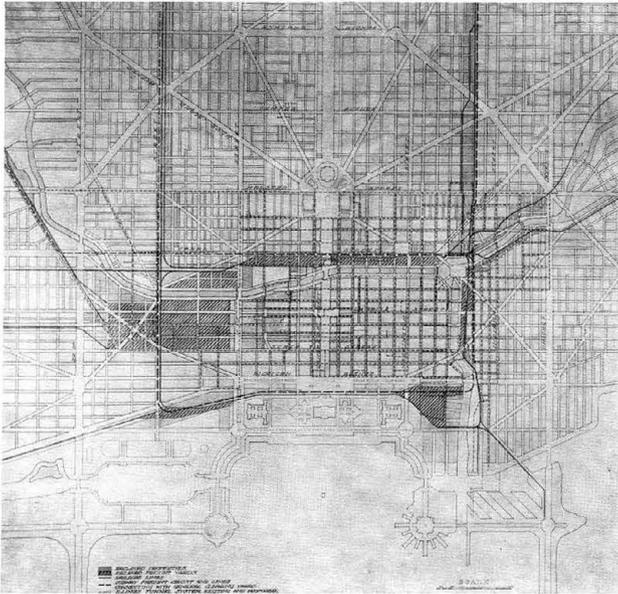
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72

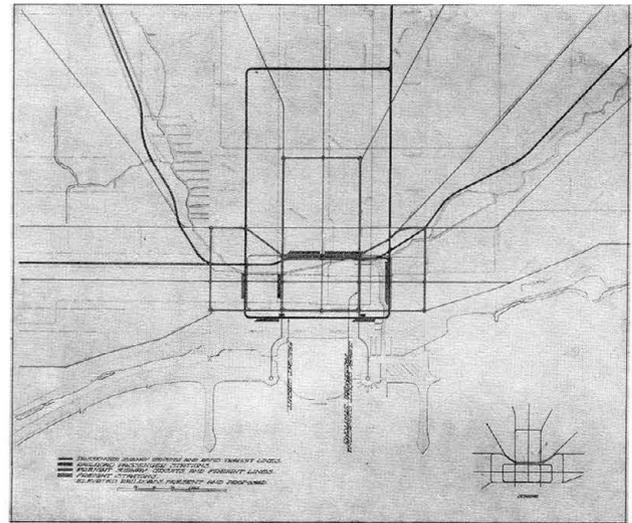


73



74

Plate 74
Chicago. Diagram of the City Center, Showing the General Location of Existing Freight Yards and Railroad Lines. Ink, watercolor, and pastel on a printed map, $40\frac{1}{8} \times 42$. The Burnham Library of Architecture, The Art Institute of Chicago.



75

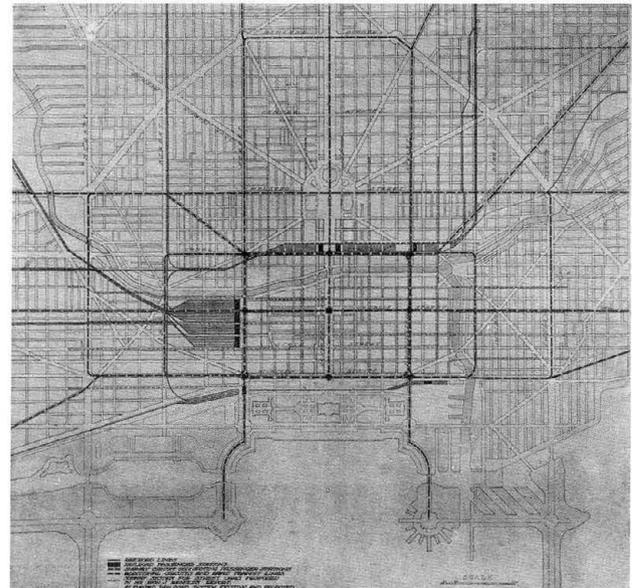
Plate 75
Chicago. Diagram of the City, Showing Complete System of Inner Circuits. Colored ink on a printed map, $29\frac{1}{16} \times 35\frac{3}{16}$. The Burnham Library of Architecture, The Art Institute of Chicago.

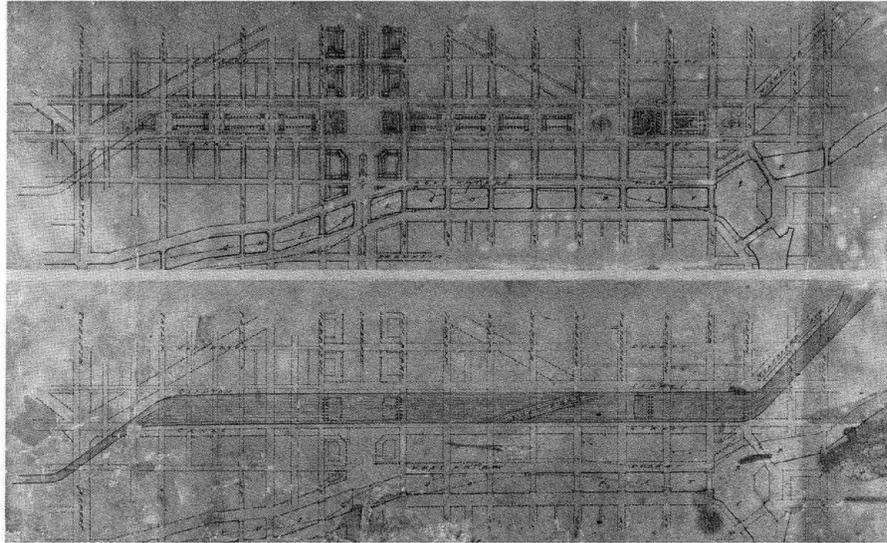
80

Plate 78
Suggested Location and Arrangement of the Railway Passenger Stations West of the River. Subway Scheme. Ink on tracing paper, each $14\frac{1}{4} \times 47\frac{5}{8}$. The Burnham Library of Architecture, The Art Institute of Chicago.

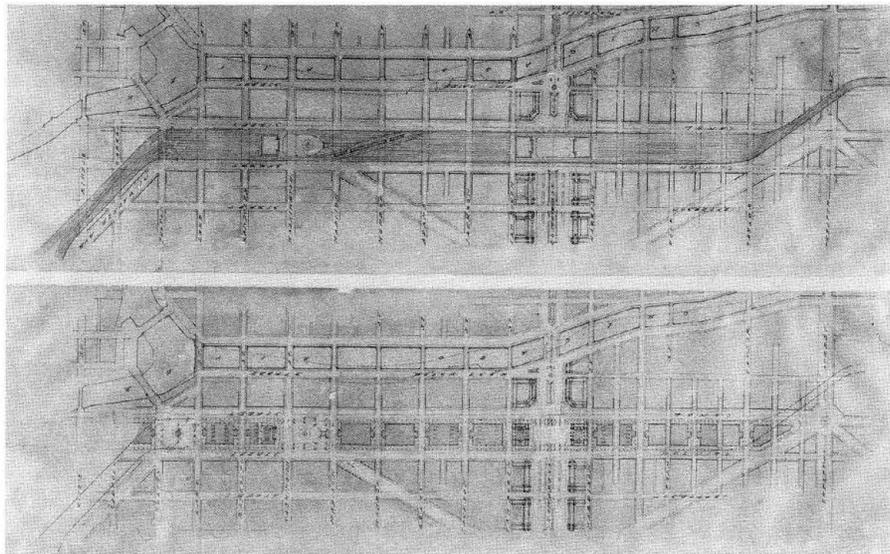
Plate 79
Suggested Location and Arrangement of the Railway Passenger Stations West of the River. Overhead Scheme. Ink on tracing paper, each $14\frac{1}{8} \times 47\frac{5}{8}$. The Burnham Library of Architecture, The Art Institute of Chicago.

Plate 80
Chicago. Diagram of City Center, Showing Proposed Arrangement of Railroad Passenger Stations, the Complete Traction System, . . . Colored ink, and paint on a printed map, $40\frac{1}{4} \times 42\frac{1}{8}$. The Burnham Library of Architecture, The Art Institute of Chicago.

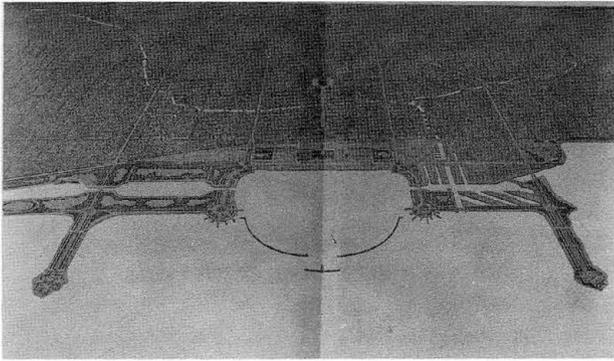




78



79



87



88

Plate 87

Chicago. View Looking West Over the City, Showing the Proposed Civic Center, the Grand Axis, Grant Park, and the Harbor, by Jules Guérin, 1907. (Initialed and dated Dec. 1907). Watercolor and pencil on paper, 57¼ x 91¼. Private Collection. Lent anonymously.

Plate 88

Chicago. Map Showing the Successive City Limits, . . . Paint, colored ink, and wash on a printed map, 34¼ x 26¾. The Burnham Library of Architecture, The Art Institute of Chicago.

Plate 91

Chicago. Existing and (in Red) Proposed Diagonal Arteries. Ink, colored ink, pencil, and colored pencil on a printed map, 42¼ x 28½. The Burnham Library of Architecture, The Art Institute of Chicago.

Plate 106

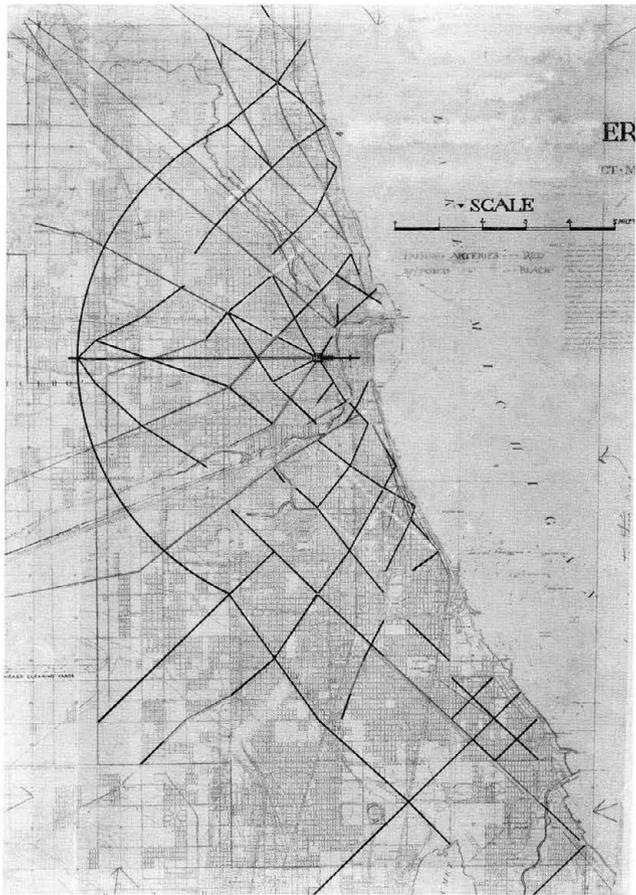
Chicago. Intersection of the Three Branches of the Chicago River. Ink and wash on paper, 12½ x 12½. The Burnham Library of Architecture, The Art Institute of Chicago.

Plate 107

Chicago. View Looking North on the South Branch of the Chicago River, . . . Pencil, watercolor, and tempera on paper, 29½ x 38½. The Chicago Historical Society.

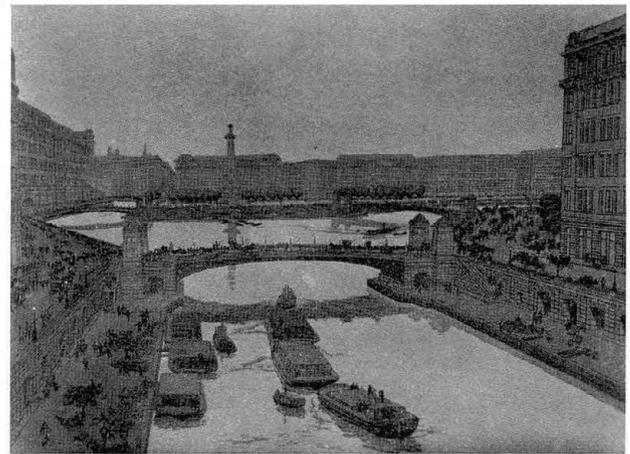
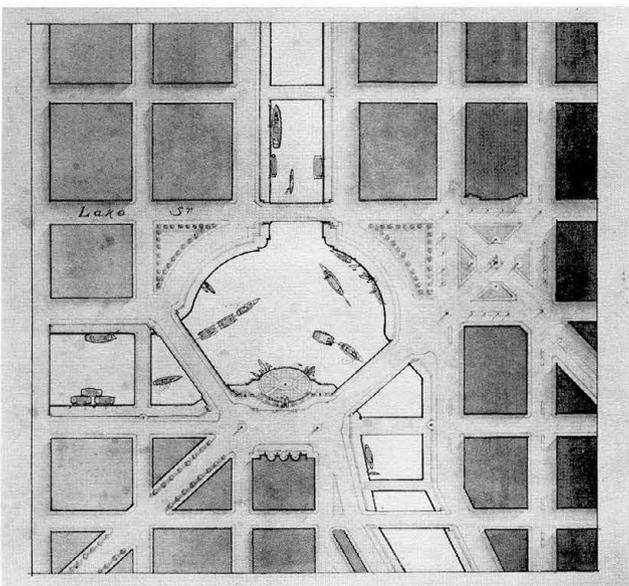
Plate 110

Chicago. Plan of the Complete System of Street Circulation; . . . Ink and wash on paper, 40⅙ x 51⅙. The Burnham Library of Architecture, The Art Institute of Chicago.

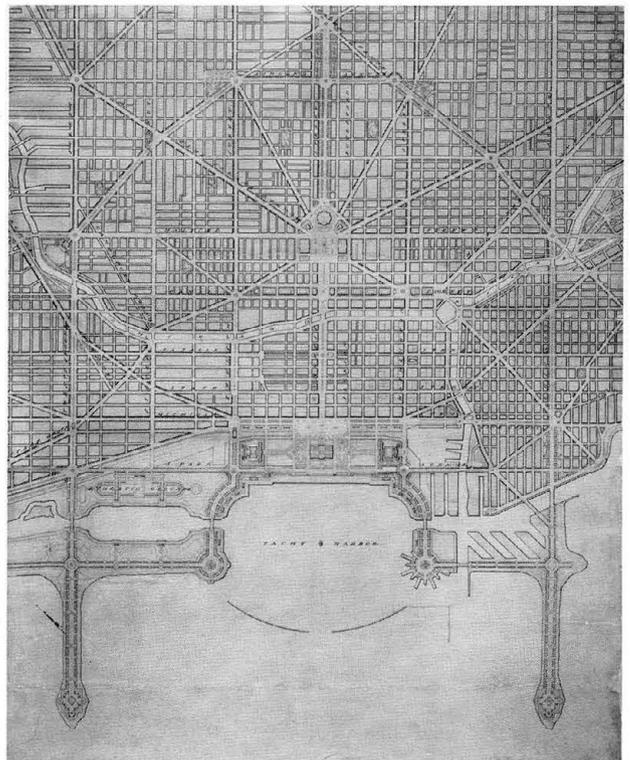


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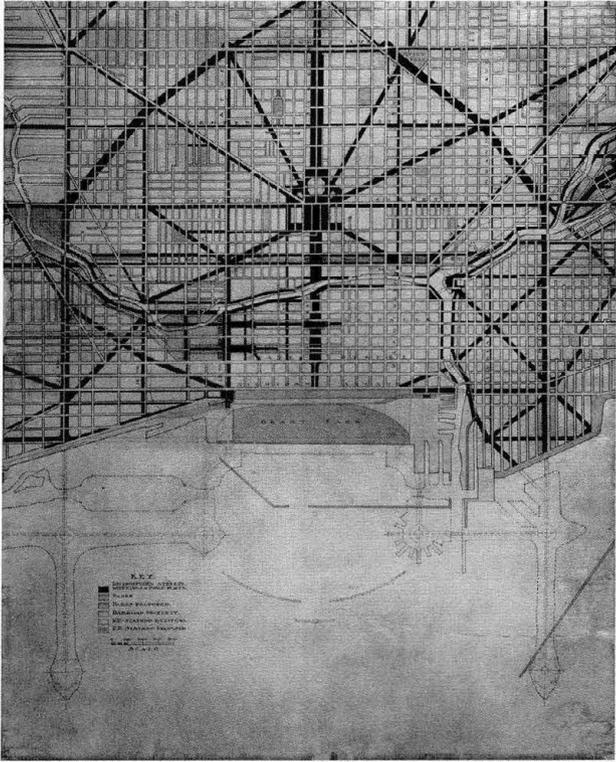
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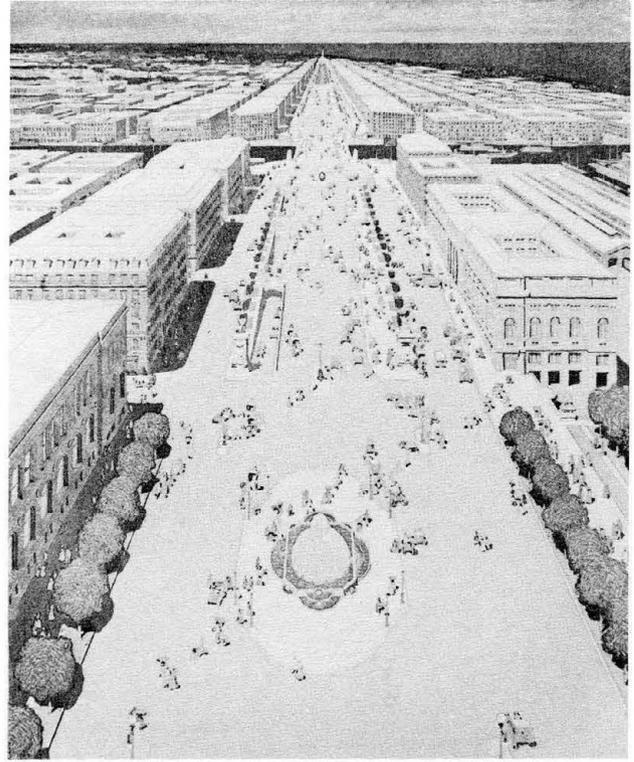
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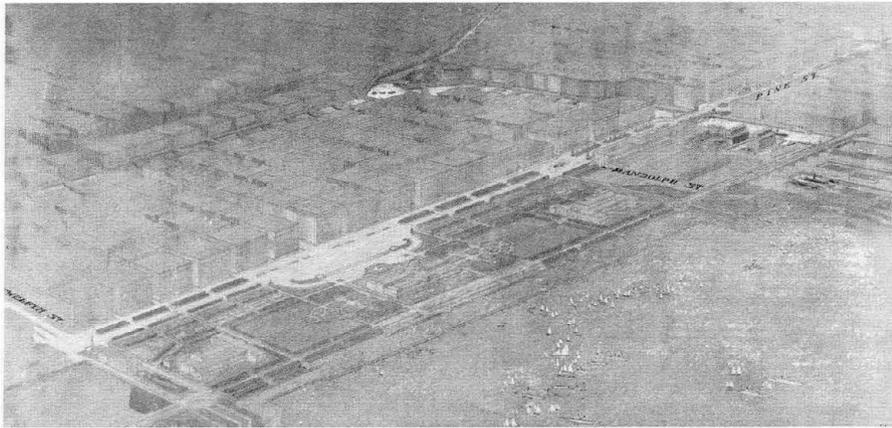
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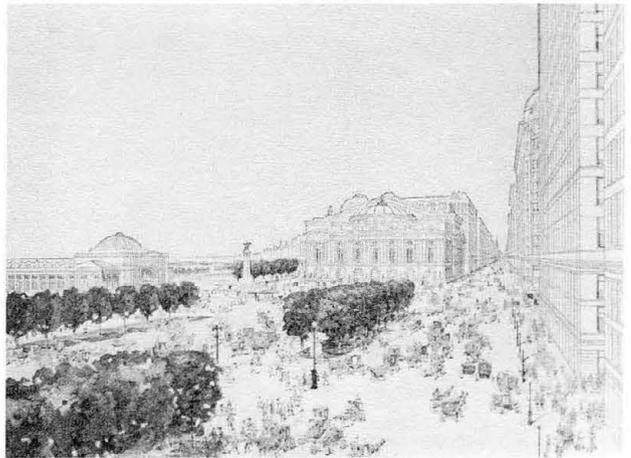
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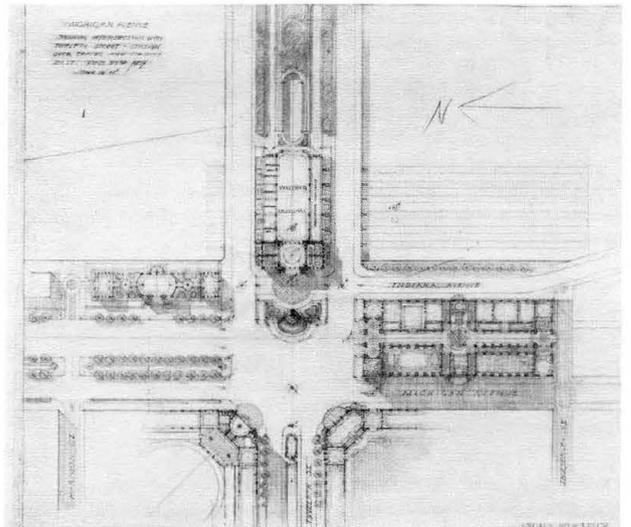


Plate 111

Chicago. Plan of the Center of the City, Showing the Present Street and Boulevard System. Ink and watercolor on paper, 51 $\frac{5}{8}$ x 40 $\frac{5}{16}$. The Burnham Library of Architecture, The Art Institute of Chicago.

Plate 112

Chicago. Proposed Boulevard to Connect the North and South Sides of the River; . . . by Jules Guérin. Pencil, watercolor, and tempera on paper, 73 x 57. The Chicago Historical Society.

Plate 114

Chicago. Proposed Boulevard and Park Way on Michigan Avenue and Pine Street, by Chris U. Bagge (initialed CHR.U.B.). Pencil, watercolor, and chalk on paper, 28 $\frac{5}{8}$ x 60 $\frac{3}{4}$. The Burnham Library of Architecture, The Art Institute of Chicago.

Plate 115

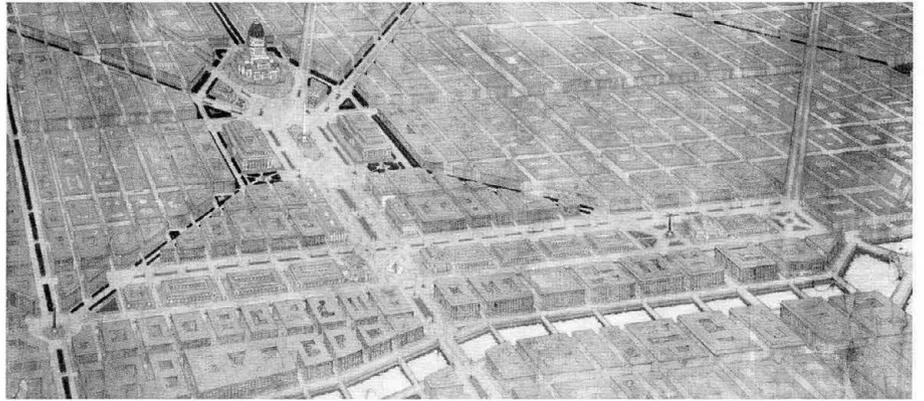
Chicago. Proposed Boulevard on Michigan Avenue; . . . Private Collection, additional data unavailable.

Plate 118

Chicago. Michigan Avenue Looking Towards the South, by Chris U. Bagge (initialed CHR.U.B.). Pencil, watercolor, and tempera on paper, 29 $\frac{1}{2}$ x 40 $\frac{1}{2}$. The Chicago Historical Society.

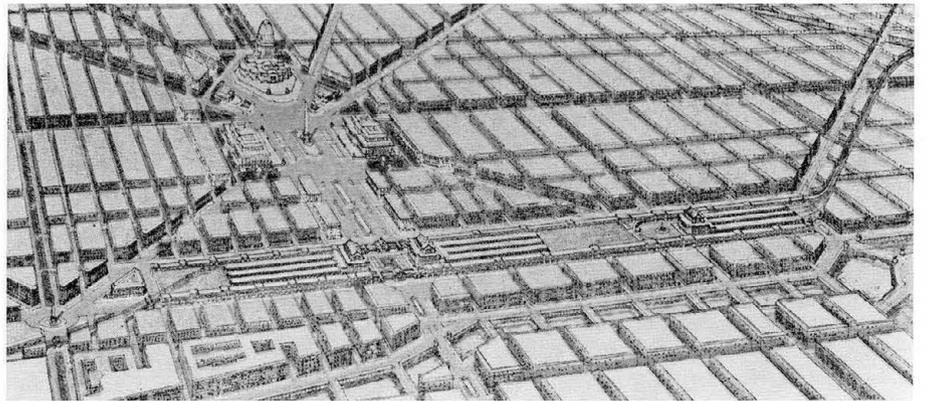
Plate 119

Chicago. Sketch Plan of the Intersection of Michigan Avenue and Twelfth Street (dated Feb. 27, 1907). Pencil on paper, 29 x 33. The Burnham Library of Architecture, The Art Institute of Chicago.



122

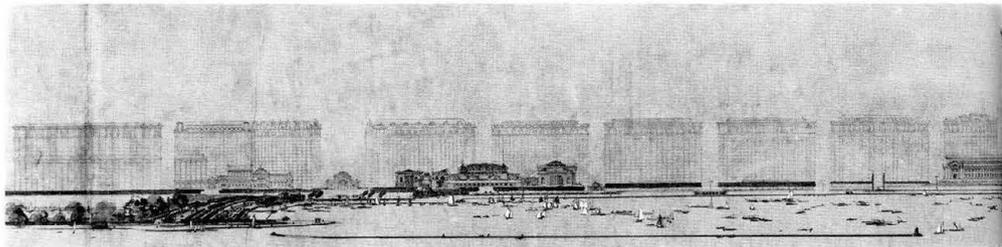
Plate 122
Chicago. Railway Station Scheme West of the River Between Canal and Clinton Streets, Showing the Relation With the Civic Center, by Jules Guérin (initialed and dated 1908). Pencil and watercolor on paper, 35 $\frac{3}{16}$ x 78 $\frac{3}{4}$. The Burnham Library of Architecture, The Art Institute of Chicago.



123

Plate 123
Chicago. Alternate Railway Station Scheme West of the River Between Canal and Clinton Streets. Pencil and watercolor on paper, 17 $\frac{1}{2}$ x 39. The Chicago Historical Society.

Plate 125
Chicago. Elevation of Grant Park and Harbor; the Eastern Facade of the City on Michigan Avenue . . . Ink, pencil, and watercolor on paper, 16 x 126 $\frac{1}{2}$. The Burnham Library of Architecture, The Art Institute of Chicago.



125

Plate 126
Chicago. Section Looking North, Taken Through Proposed Grand Axis of the City, Showing the Civic Center and Grant Park. Ink and pencil on paper, 11 $\frac{3}{4}$ x 109. The Burnham Library of Architecture, The Art Institute of Chicago.

Plate 127
Chicago. Bird's-Eye View of Grant Park at Night, by Jules Guérin. Pencil, watercolor, and tempera on paper, 31 $\frac{1}{2}$ x 45. The Chicago Historical Society.

126

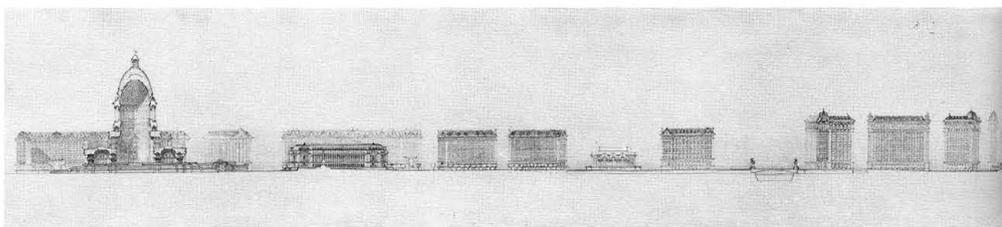
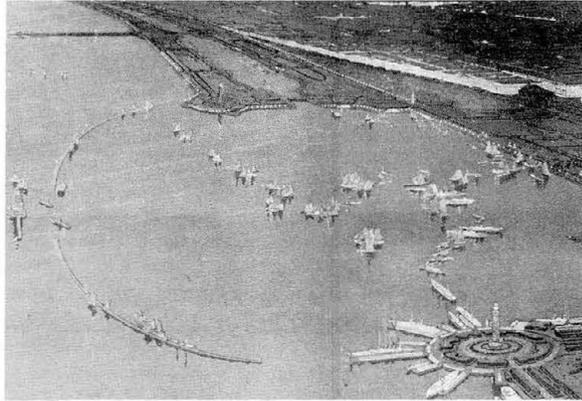
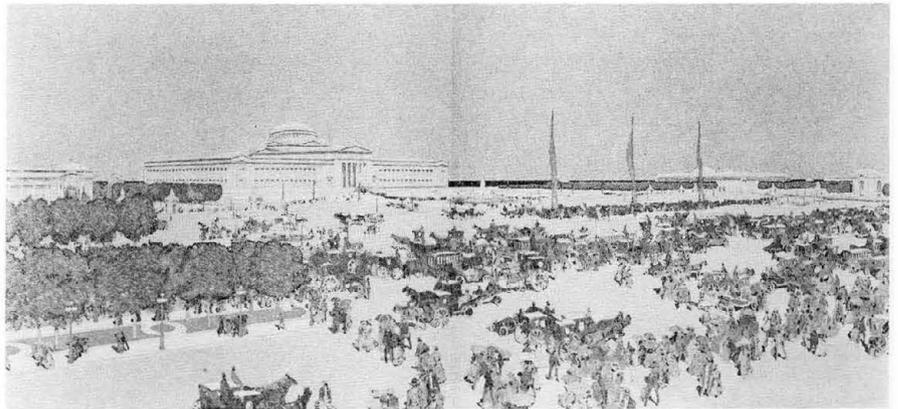


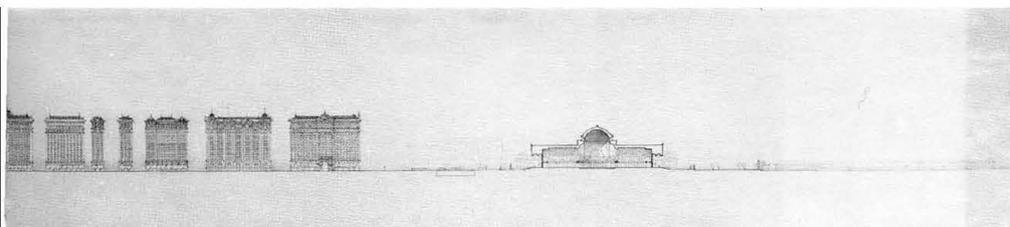
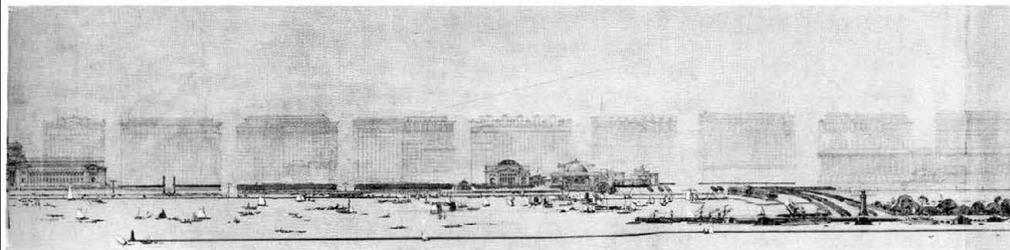
Plate 128
Chicago. Proposed Plaza on Michigan Avenue West of the Field Museum of Natural History . . ., by Jules Guérin. Pencil, watercolor, and tempera on paper, 32 x 73. The Chicago Historical Society.

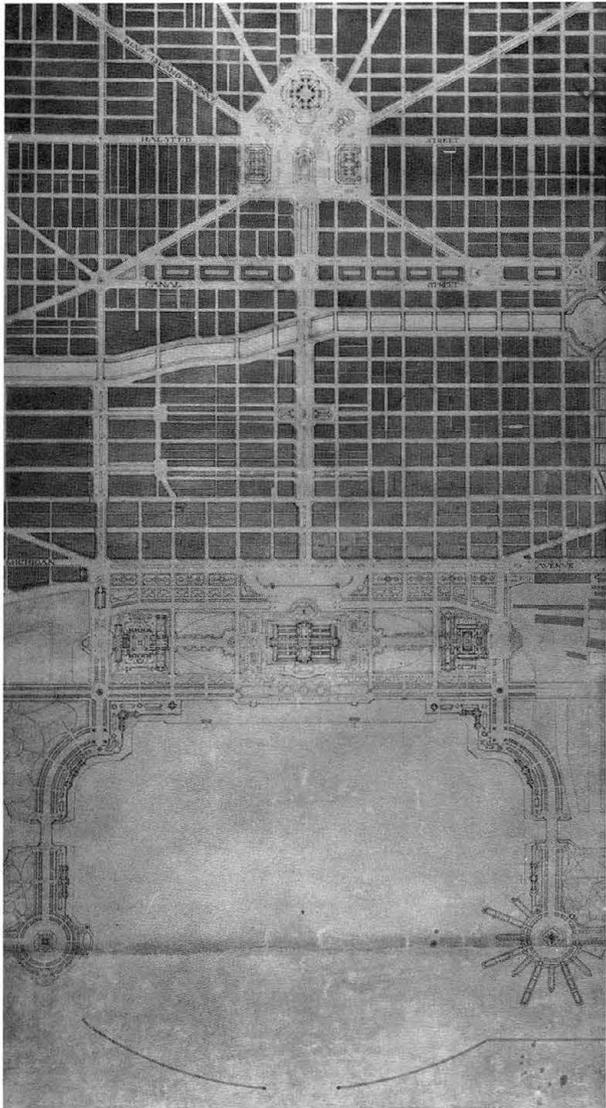


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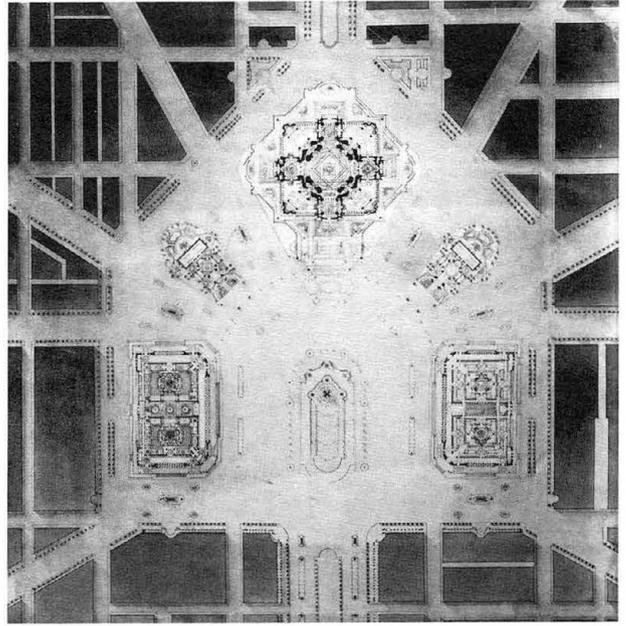


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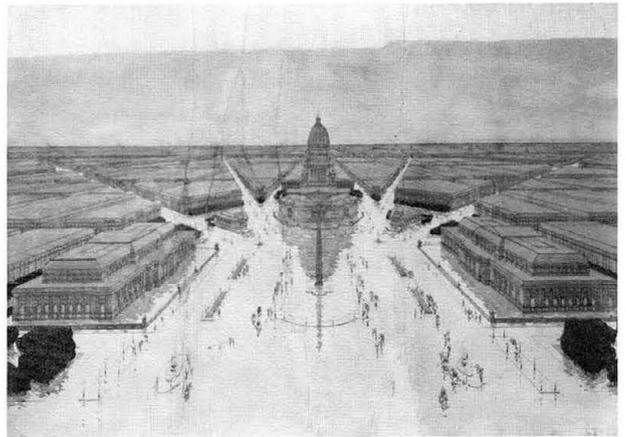




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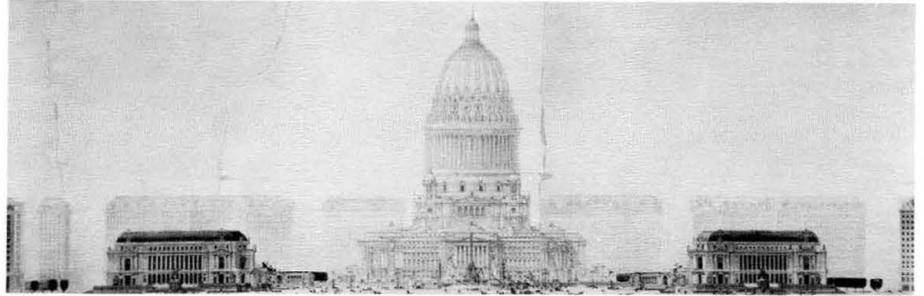
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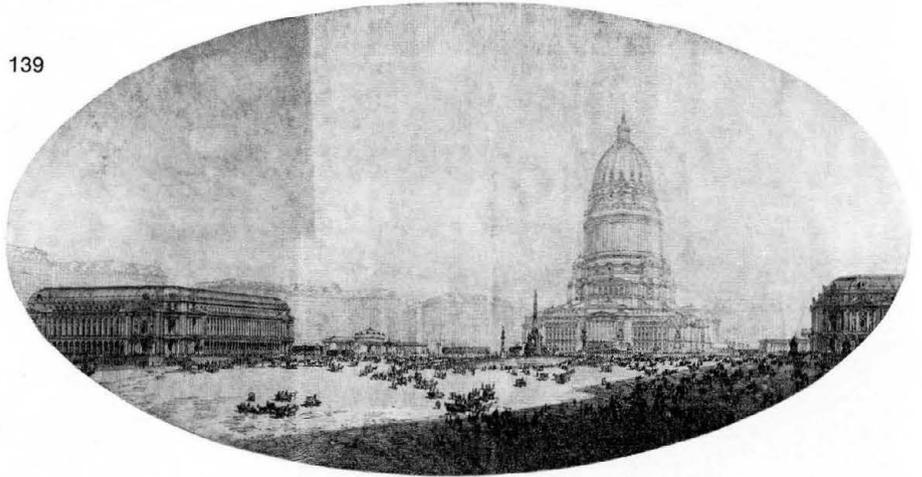
132

137





131



139

Plate 129

Chicago. The Business Center of the City, Within the First Circuit Boulevard, . . . Pencil, ink, and wash on paper, 67 x 35 $\frac{3}{8}$. The Burnham Library of Architecture, The Art Institute of Chicago.

Plate 130

Chicago. Plan of the Proposed Group of Municipal Buildings or Civic Center, at the Intersection of Congress and Halsted Streets. Ink and wash on paper, 26 $\frac{1}{16}$ x 25 $\frac{7}{8}$. The Burnham Library of Architecture, The Art Institute of Chicago.

Plate 131

Chicago. Elevation Showing the Group of Buildings Constituting the Proposed Civic Center, by Fernand Janin. Ink on paper, 40 $\frac{1}{2}$ x 120 $\frac{3}{16}$. The Burnham Library of Architecture, The Art Institute of Chicago.

Plate 132

Chicago. View, Looking West, of the Proposed Civic Center Plaza . . ., by Jules Guérin (initialed and dated 1908). Pencil and watercolor on paper, 29 $\frac{1}{16}$ x 41 $\frac{1}{2}$. The Burnham Library of Architecture, The Art Institute of Chicago.

Plate 137

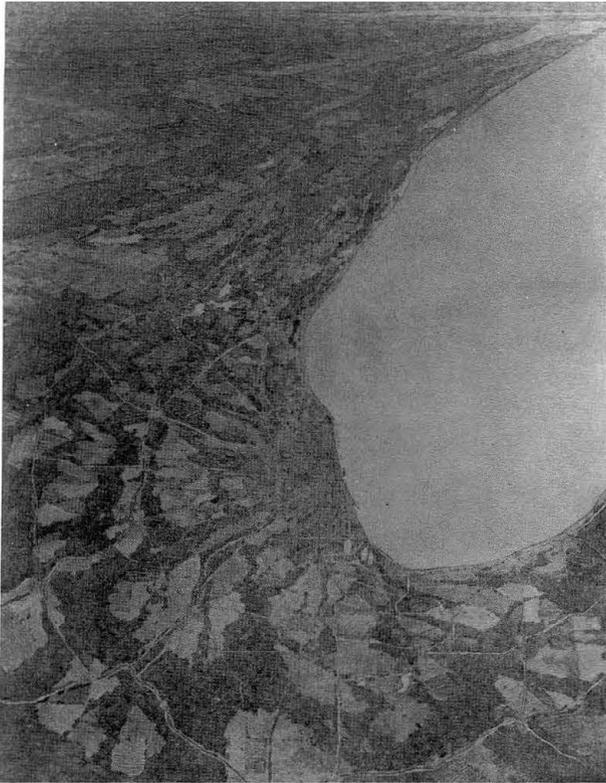
Chicago. View of the Proposed Development in the Center of the City . . ., by Jules Guérin (signed and dated 1907). Tempera and pencil on toned paper, 33 $\frac{3}{8}$ x 48. The Burnham Library of Architecture, The Art Institute of Chicago.

Plate 139

Chicago. The Proposed Civic Center Square . . . Ink on paper, oval 34 x 64 $\frac{7}{8}$. The Burnham Library of Architecture, The Art Institute of Chicago.

Chicago Plan Drawings Not Located

The following are those which the Commercial Club copyrighted in *The Plan of Chicago*.

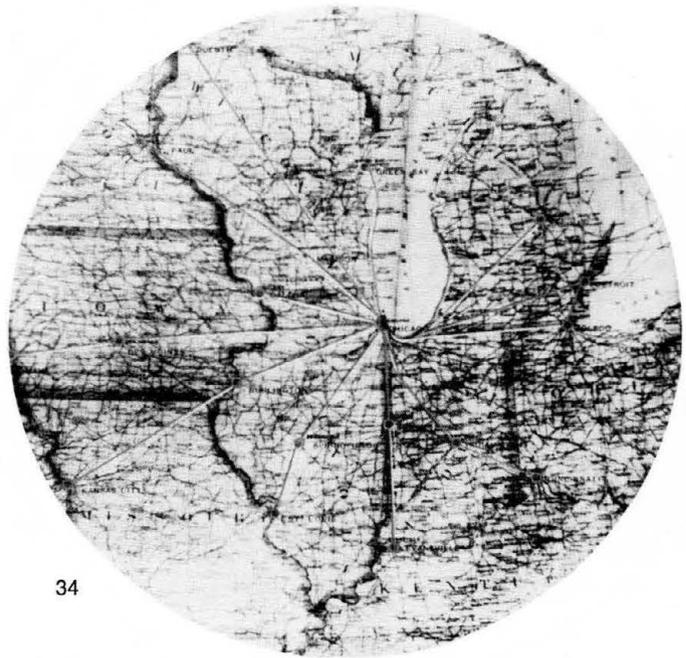


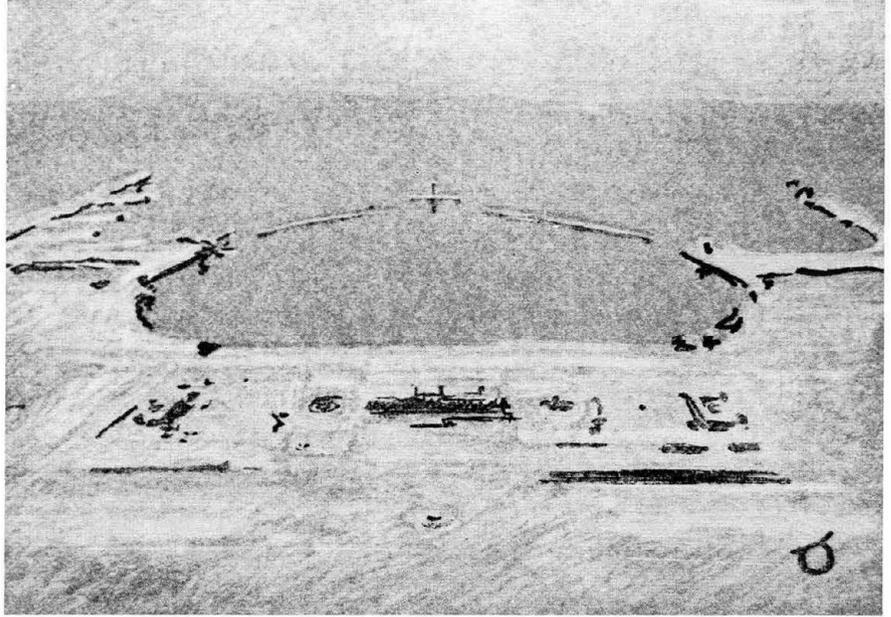
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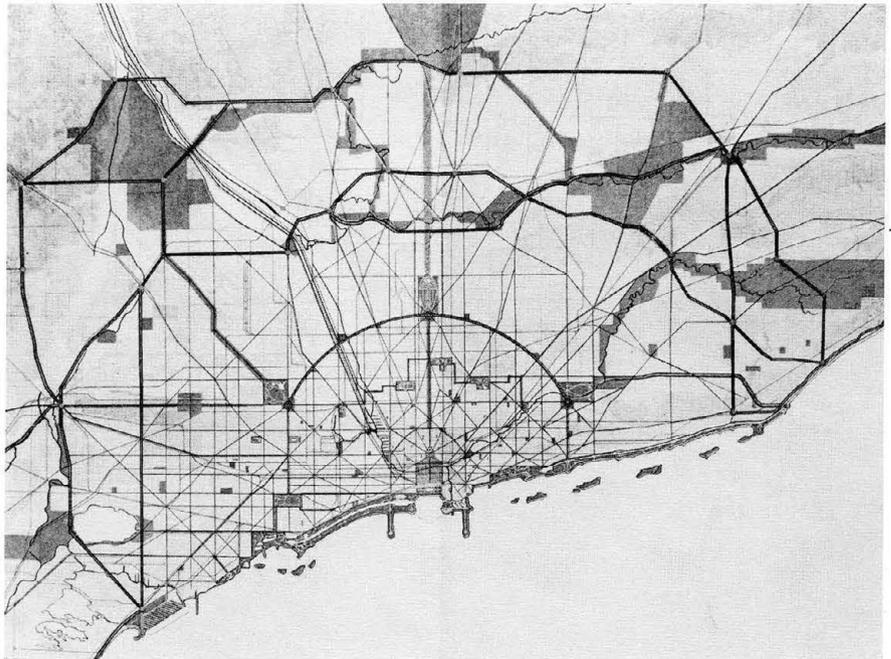


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Plate 1
Chicago, Bird's-Eye View, . . . by Jules Guérin.

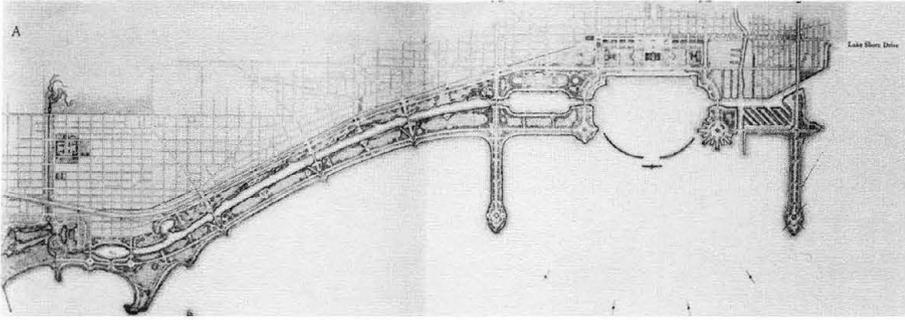
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Plate 40
Chicago. Central Diagram of Exterior Highways . . .

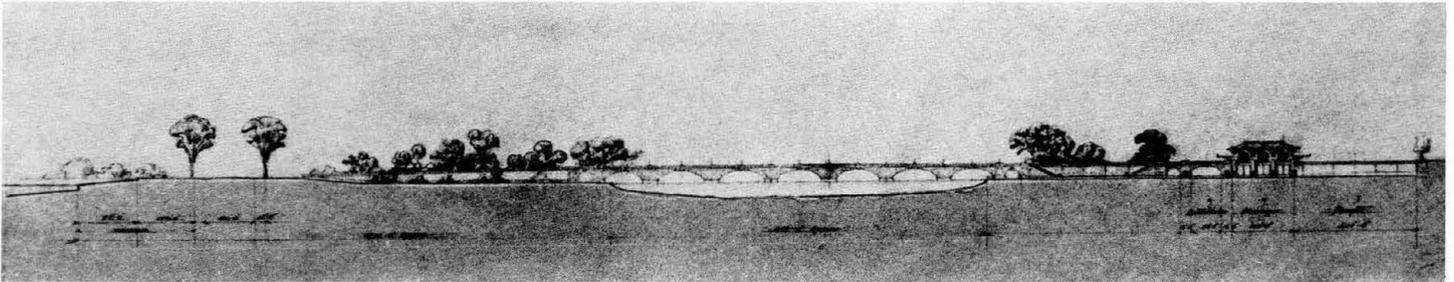
Plate 43
Chicago. Winter View of Grant Park and the Proposed Harbor, Looking East, by Edward H. Bennett.

Plate 44
Chicago. General Map Showing Topography, . . .

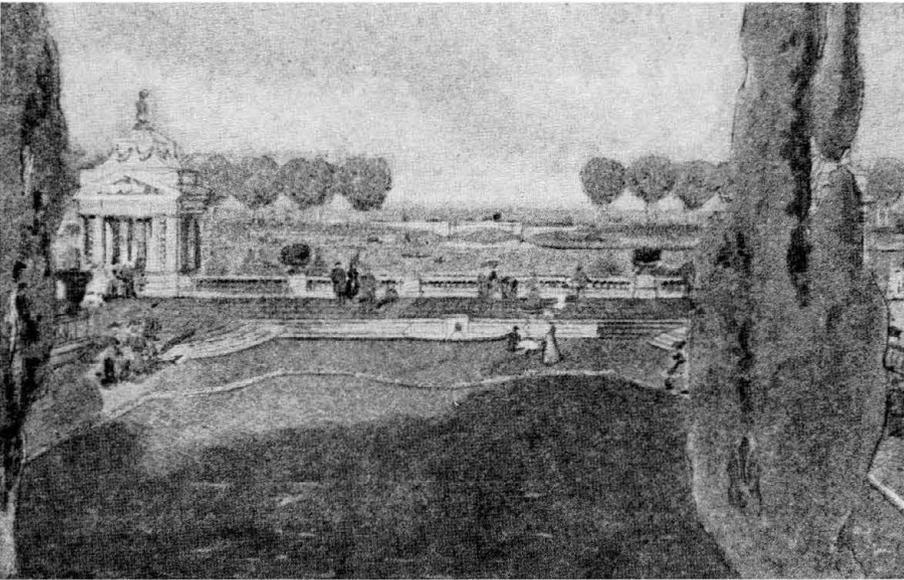
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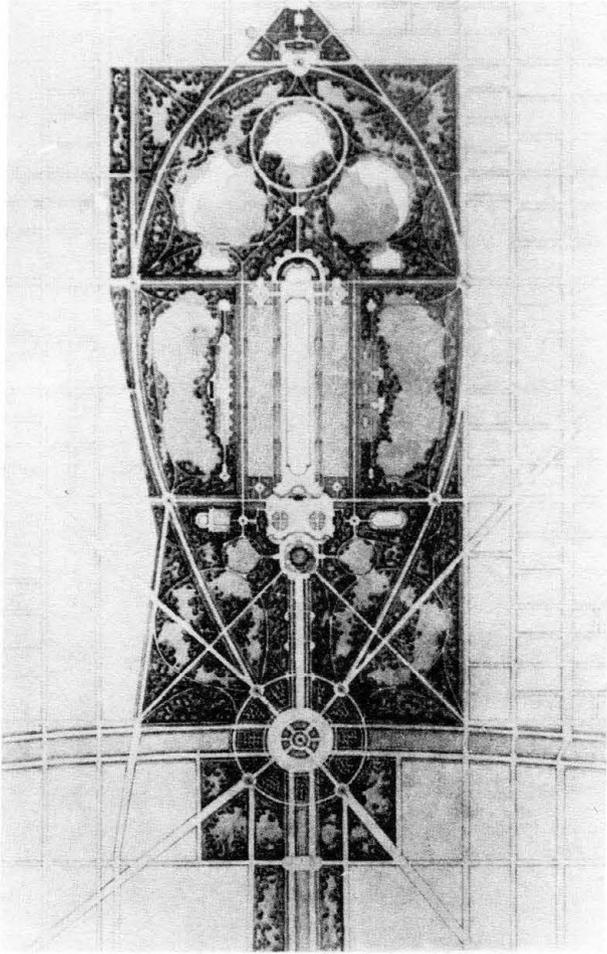
50A



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Plate 50A
Lake Shore from Chicago Avenue on the North to Jackson Park on the South.

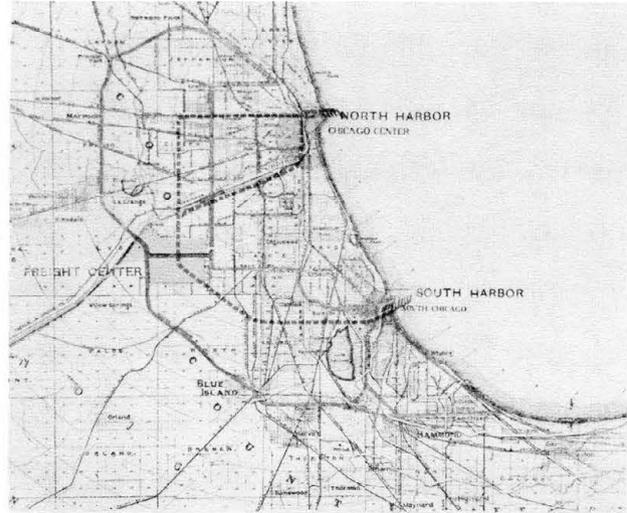
Plate 52
Chicago. Section Through the Park Proposed for the South Shore.

Plate 54
Chicago. Typical View Across the Proposed South Shore Park, ...

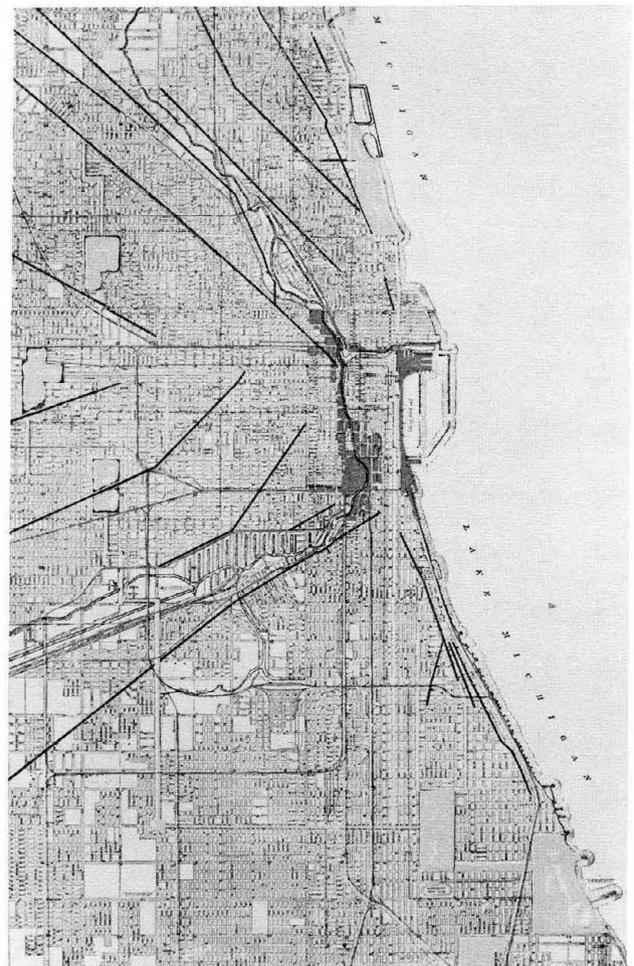
Plate 61
Chicago. Plan of a Park Proposed on the Main East-and-West Axis of the City at Congress Street and Fifty-Second Avenue.

Plate 69
Chicago. Diagram of a System of Freight Handling ...

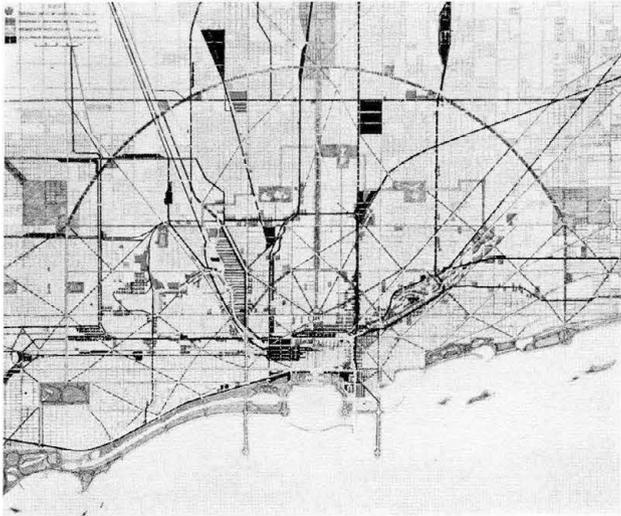
Plate 81
Chicago Railroad Rights-of-Way and Properties in the Center of City ...



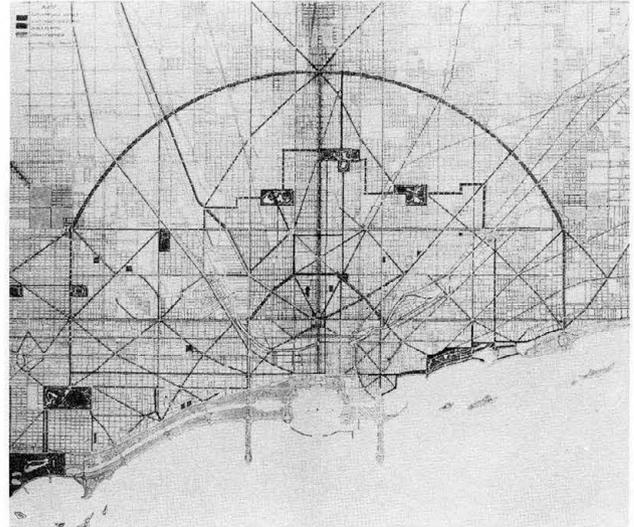
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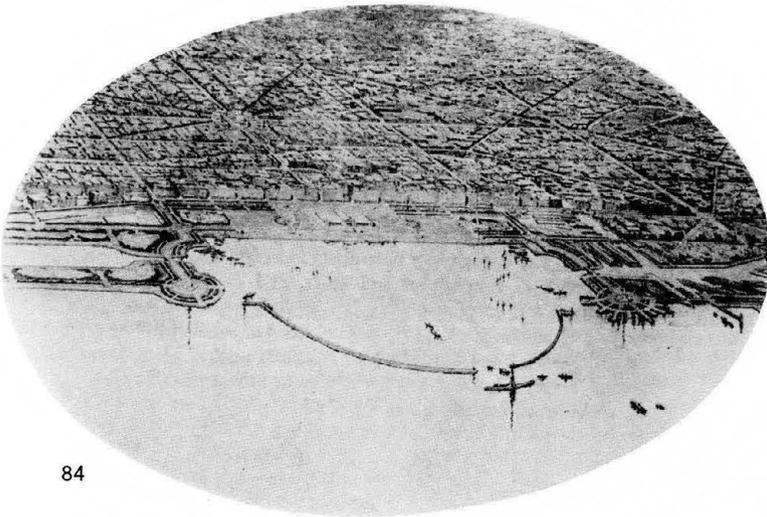
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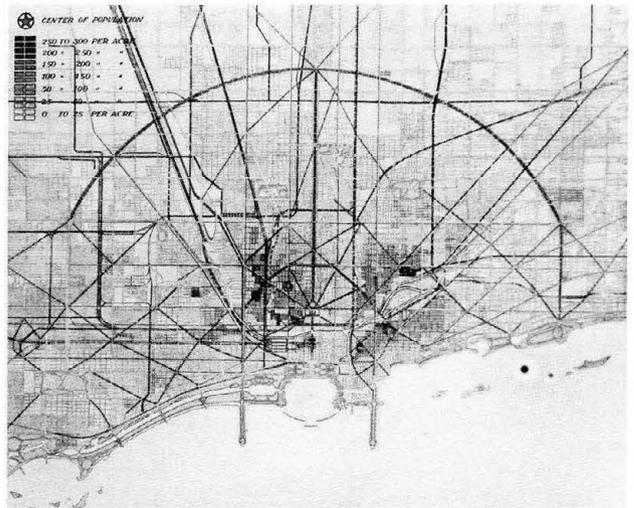
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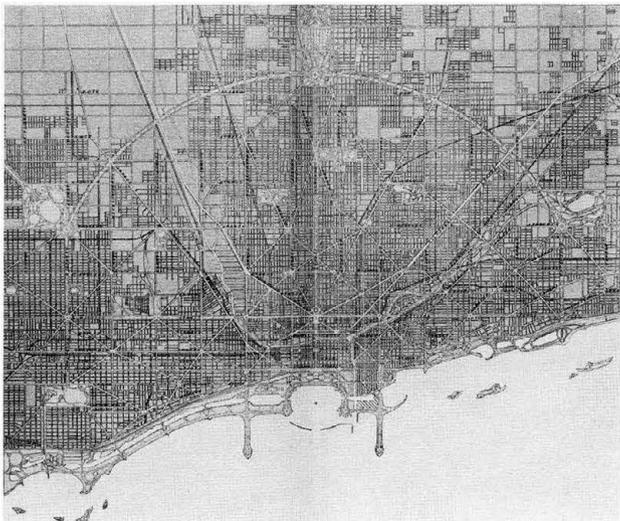


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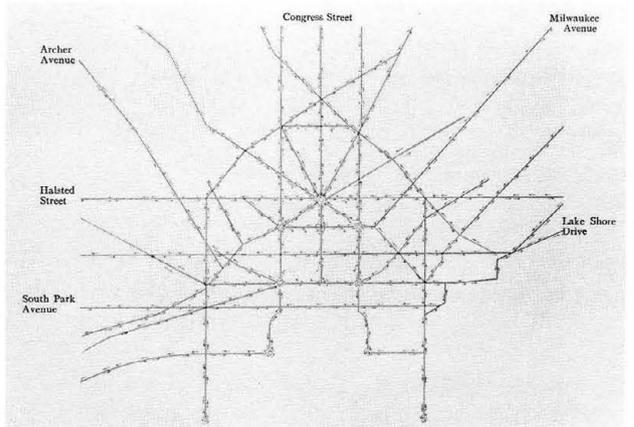


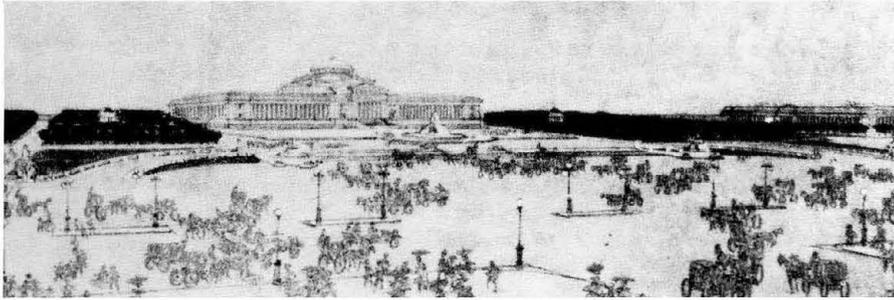
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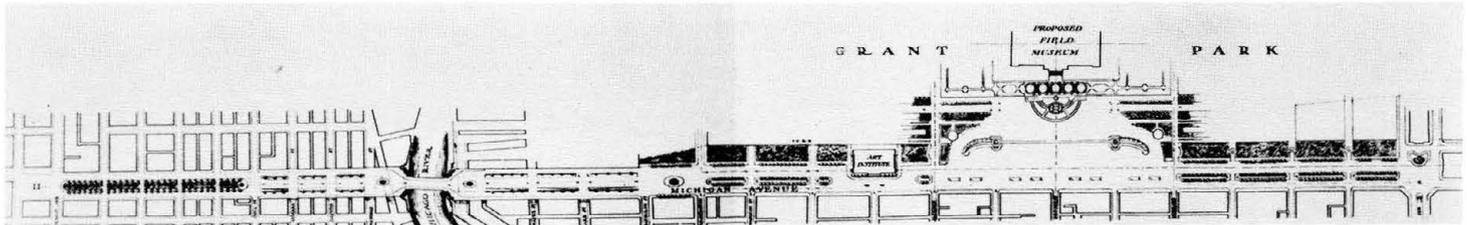


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Plate 82
Chicago. Diagram of General Scheme of Street Circulation . . .

Plate 84
Chicago. The Center of the City Looking West, . . .

Plate 85
Chicago. Plan of a Complete System of Street Circulation . . .

Plate 86
Chicago. Plan of the Street and Boulevard System, Present and Proposed.

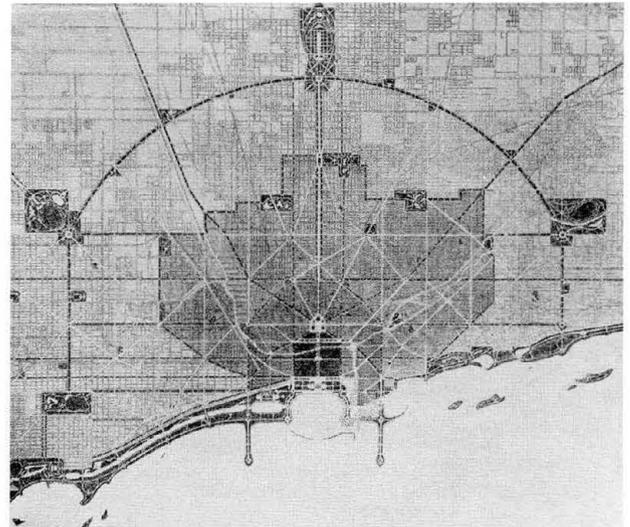
Plate 89
Chicago. Diagram of General Scheme of Street Circulation and Parks in Relation to the Population.

Plate 90
Chicago. Theoretical Diagram of Street Circulation . . .

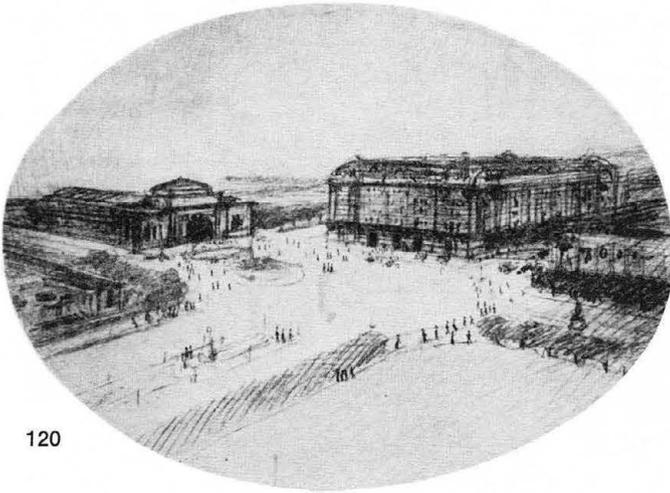
Plate 103
Chicago. Plan of the City, Showing the General System of Boulevards and Parks Existing and Proposed.

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Chicago. The Proposed Plaza on Michigan Avenue.

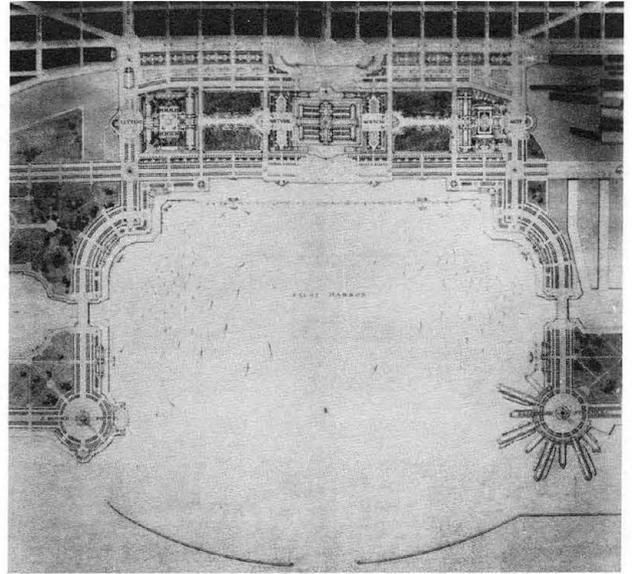
Plate 113
Chicago. Plan of Michigan Avenue from Twelfth Street to the River,



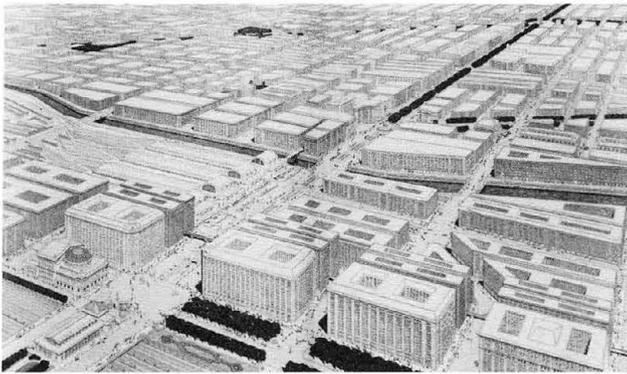
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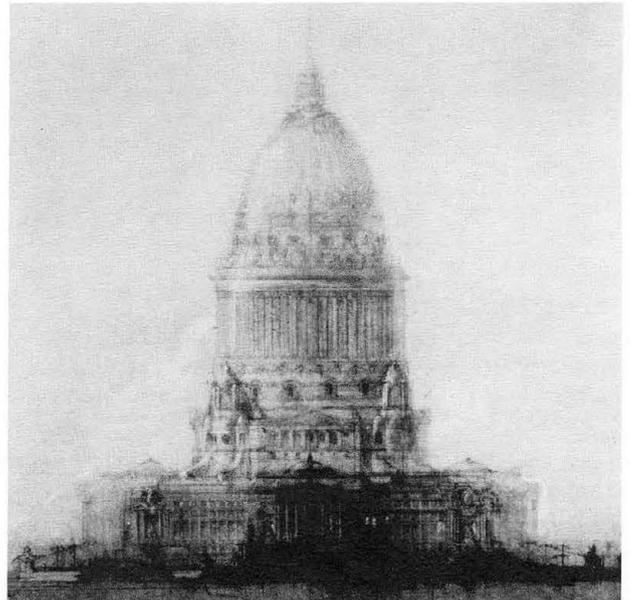
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Plate 120
Chicago. Preliminary Sketch of the Plaza at Michigan Avenue and Twelfth Street Looking Southeast.

Plate 121
Chicago. Proposed Twelfth Street Boulevard. . . ., by Jules Guérin

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Chicago. Plan of Grant Park and the Harbor . . . , by Fernand Janin.

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Study for the Dome of the Proposed Civic Center, by Fernand Janin.

Plate 141
View Eastward to Lake Michigan.



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Additional Material on Exhibit

Unless otherwise noted, all items were the gifts of Edward H. Bennett, Jr., 1974.

A
"Make No Little Plans, . . ." Christmas Card from Willis Polk to Edward H. Bennett, 1918. (see Fig. 2).

B
Invitation to the Commercial Club Preview of the Chicago Plan Drawings at the Art Institute of Chicago, July 5-8, 1909.

C
Photograph of a Commercial Club Luncheon in Burnham's Office, September 7, 1910, by George R. Lawrence. (see Fig. 12).

D
Photograph of the Chicago Plan Drawings on exhibit in Düsseldorf, August 1910. (see Fig. 13).

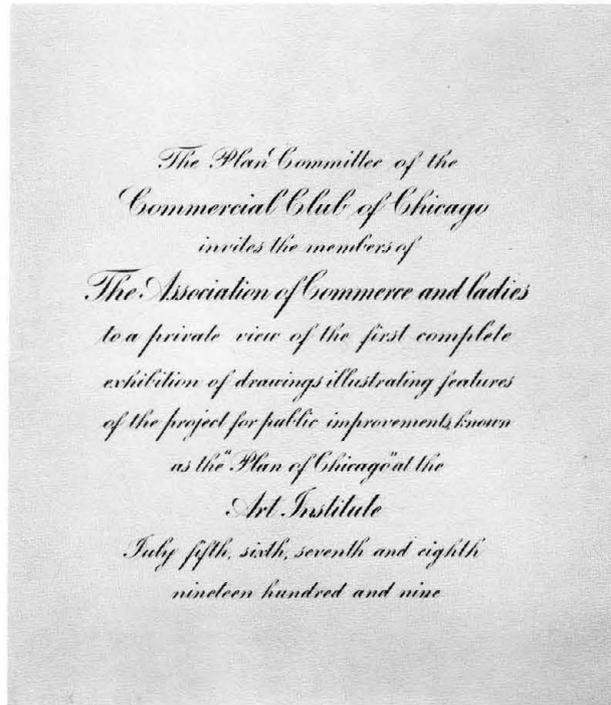
E
Photographs of Daniel Burnham giving a lecture to the Commercial Club in October 1908.

F
Letter from Jules Guérin to Edward H. Bennett, July 17, 1909, commenting on the published *Plan* (see note 24 for the text).

G
Letter from C. S. Boothby, Manager of the Engraving and Art Dept. at R. R. Donnelley and Sons Co., to Edward H. Bennett, October 24, 1908 (see note 25 for the text).

H
Plates 49, 87, 122 from *The Plan of Chicago* (Chicago, 1909).

I
Daniel H. Burnham, *Sketch for a South Shore Park*, ca. 1896. Watercolor on paper, 6 $\frac{3}{8}$ " h. x 9 $\frac{3}{4}$ " w. Gift of Hubert Burnham and Daniel Burnham, Jr., 1943.



B



I

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