Acknowledgments

Daniel H. Burnham (1846–1912) was one of Chicago’s greatest architects and planners. Yet even today his important work has been superseded in the public’s imagination by the buildings of heroic figures such as Louis Sullivan (1856–1924) and Frank Lloyd Wright (1867–1959). Burnham is, arguably, as heroic, with an impact that is as significant as those two, though his success was more in the commercial field than that of either Sullivan or Wright. Burnham created spectacular spaces within the lobbies of his office buildings and department stores, and he shaped America’s cities in planning efforts from Washington, D.C. (1902), to Cleveland (1905), San Francisco (1905), and Chicago (1909). Two great architectural firms of the twentieth century Graham, Anderson, Probst and White and C. F. Murphy Associates (now Murphy/Jahn)—are descendants of D. H. Burnham and Company.

“D. H. Burnham and Mid-American Classicism” celebrates Burnham’s architecture and urbanism on the occasion of the 150th anniversary of his birth. Organized by guest curator Ausemari van Roestel, the exhibition presents Burnham’s work within the context of classical examples by his colleagues, the work of his personal and professional successors in later years, and even like-minded architects of Chicago’s very recent past. She has also prepared this Architecture in Context booklet, which documents Burnham’s buildings in our city center, the Loop. We hope that this exhibition and publication serve to remind us that Chicago’s striking architectural environment has as much to do with traditional design forms as it does with the supposedly more radical work of Chicago School and Prairie Style architects such as Sullivan and Wright. We are very grateful to the Neisser Fund for support of the exhibition, and especially to the Richard H. Driehaus Foundation for funding this publication.

John Zukowsky
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Daniel H. Burnham and Chicago's Loop District

Chicagians have always done things in a big way and Daniel Hudson Burnham (1846–1912) was no exception. For nearly forty years, his vision of urban architecture defined much of Chicago's central commercial district known as the Loop, where many of his firm's masterpieces still stand. Working first with partner John Wellborn Root (1850–1891) and then as head of his own practice—first D. H. Burnham (1891–94), then D. H. Burnham and Company (1894–1912)—Burnham produced ground-breaking visions of a monumental urban landscape in Chicago, where each building contributed to the beauty, efficiency, and modernity of a city on the edge of the great American frontier.

Only two tall office buildings survive from Burnham and Root's partnership: the austere and graceful Monadnock Building (1889–91) and the Romanesque fortress of the Rookery (1884–90), with its elegant interior light court. After Root's tragic death from pneumonia in 1891, Burnham turned his attention to even larger projects. Serving as Director of Works of the influential World's Columbian Exposition from 1891 to 1893, Burnham emboldened the monumentality of the classical order and the rationality of classical planning. Incorporating these Beaux-Arts ideals with the verticality of the skyscraper, his firm introduced such Chicago landmarks as the proto-research Reliance Building (1890–91, 1894–95), the temple of capitalism known as the Marshall Field and Company Store (1892–93, 1902, 1906, 1967), and the planning while classicism of the Railway Exchange Building (1903–04). The City Beautiful movement found one of its greatest expressions in Burnham and Edward H. Bennett's 1909 Plan of Chicago, which proposed a new urban structure to rival the greatest European capitals, including the creation of Chicago's famous waterfront park system.

Few, if any, of his firm's buildings were Burnham's independent work. Burnham was instead the consummate businessman and planner, able to foster a trusted cadre of architects, engineers, draftsmen, and artists. The best designs from his offices came from the drafting tables of John W. Root, and then Peter J. Weber, Charles Atwood, Ernest Graham, Peirce Anderson, Edward Probst, Edward H. Bennett, and Peetertik Dinkelberg. In the catalogue that follows, the principal designer, where known, is listed with each building. Burnham has been credited with the overall plans for many projects, primarily in giving his tall office buildings a central light well and in organizing offices around the perimeter to provide maximum light and ventilation to all areas and to increase maximum efficiency of space. Nevertheless, it is certain that all designs from his offices were issued only with his approval, which is evident in the firm's tendency towards Beaux-Arts neoclassicism after Burnham received critical praise for the 1933 Exposition.

After Burnham's sudden death in 1912, his firm was continued by its leading designers, who renamed the firm Graham, Burnham and Company, later recognized as Graham, Anderson, Probst and White. Burnham's sons, Hubert and Daniel, Jr., also practiced as Burnham Brothers until the 1930s, when they formed a new partnership with C. Herrick Hammond, Edward H. Bennett, Burnham's associate in planning jobs for San Francisco (1905) and Chicago (1909), formed his own architecture and planning firm after Burnham's death, eventually practicing under the name of Bennett, Parsons and Frost. By the mid-1940s, Charles Murphy had split from Graham, Anderson, Probst and White to form C. F. Murphy Associates. Helmut John joined C. F. Murphy in 1957, and the firm exists today as Murphy/John. It is a testimony to Burnham's own greatness that so many important Chicago architects can trace their roots back to D. H. Burnham and Company.

Only since the rise of the preservation movement in Chicago in the late 1950s have buildings from Burnham's career been fully recognized as vital elements of Chicago's architectural history. Before this time, many of Burnham and Root's and D. H. Burnham and Company's greatest commissions, including the Masonic Temple, the original Art Institute building, the Woman's Temple, and the Illinois Trust and Savings Bank were demolished, even in a few cases to make way for new D. H. Burnham and Company constructions. The full import of Burnham's buildings was not recognized until the 1970s, when the Rookery, Reliance Building, Monadnock Building, and Fisher Building, were declared Chicago landmarks. In addition, eleven of the twenty-one extant buildings listed in the following guide are recognized in the National Register of Historic Places. In the last decade, many of these buildings have at last undergone major renovation and restoration, including the Rookery, Reliance Building, Peoples Gas Building, Railway Exchange Building, Conway Building, Marshall Field and Company Store, and the Butler Brothers Warehouse.

THE ROOKERY

Burnham and Root
(John W. Root)
1884–88
(south and west facades and atrium)
remodeled 1905–07
by Frank Lloyd Wright and again
1930 by William Drummond)

RIGHT:
Exterior view from
the northeast. Photograph
by J. W. Taylor, 1889.

UPPER FAR RIGHT:
Interior view of atrium,
c. 1889. Photograph
courtesy of the Chicago
Historical Society.

LOWER FAR RIGHT:
Burnham and Root.
Elevator on LaSalle
Street, 1887. Cabinet
photograph print, 6 1/2 x
7 3/4 in. Gift of St. H. Burnham, Jr.
1976.651.6.

Despite the massive Romanesque and Moorish details of this building, the Rookery is remark-
ably light and airy. The most spectacular element of the design is undoubtedly the interior atrium at the
center of the block. Following the mode set in Joseph Paxton’s 1851 Crystal Palace in London, the iron trusses are incised with
lacy filigree and the glass panels seem to float above the white marble stairs and dark iron railings. The helical staircase is an
exercise in beauty and utility and gives the interior space a sense of weightlessness belied by the exterior’s thick masonry walls,
stout turrets, and repeated machicolations. The Rookery was among the earliest archers of Chicago’s central financial district,
and became home to Burnham and Root’s architectural office

soon after construction was complete. In 1902 McGier Corporation completed major renovations and restorations, which
returned the interior light court, the north entrance on Adams Street, and the west entrance on LaSalle Street to their appear-
ances after Wright’s 1905–07 remodeling. The exterior of the two bronze entranceways on LaSalle and Adams streets and
the main elevator banks were also restored to Drummond’s c. 1930 designs.

2
This sixteen-story masonry building was one of the last great skyscrapers to be built without a steel-frame support; its massive loads are supported by six-foot-thick walls at the base. Early planning began in 1884, but serious design work did not commence until 1889 and construction was complete by 1891. Unlike those of many of the major office buildings in the North Loop area, lots in the South Loop were narrow enough to allow single-mass buildings without a central atrium or U-plan. Rather, the slightly bowed windows Root used in the Monadnock afforded more light and air on all sides, a design element repeated in the Reliance and Fisher Buildings. The absence of exterior ornamentation and the austere beauty of the bayed facade mark a turning point in the history of commercial architecture; in the ensuing years, the Chicago skyscraper would flaunt its steel frame hung with thin curtain walls and large expanses of glass. Restoration of the Monadnock Building was begun by the Office of John Vinci in 1979, and continues today, with the major restoration of the first floor completed in 1984-85.
Work on the lower floors of the Reliance began in the same year that the Monadnock was being raised, but construction of the upper floors was delayed until 1894, due to longer tenant leases on an earlier building occupying the site. After Root’s death, a new designer, Charles Atwood, would turn the Reliance into the antithesis of the Monadnock. Atwood exploited new developments in steel framing that could support a thin veneer of white terracotta molded in an elegant Gothic design. Two-thirds of the building’s facade is glass—a radical proposal at the time—and the frame is clearly expressed, not hidden under a rusticated stone finish. The result is a building of great delicacy and light: the terracotta facade was easy to clean and fresh-looking in a city of soot and grime; and ventilation and light—important commodities in an urban environment—were obtained through multiple bay windows rather than an interior atrium. In some ways, the building’s skeletal appearance became an important model for many modernist skyscrapers of the twentieth century. After decades of neglect, the Reliance underwent major exterior restoration in 1995 by McClure Corporation, which included the fabrication of a new cornice to cap the building, consistent with Atwood’s original design.
In striking contrast to its later neighbor—Louis H. Sullivan's ornate Schlesinger Mayer store of 1898–1904 (later Carson Pirie Scott and Company)—Burnham's designs for Marshall Field's department store began with a small annex on Washington and Wabash streets. In a departure from his expressive designs for the Reliance Building just a block away, Atwood cloaked the Annex's steel frame with exuberantly rusticated stone cladding. Modeled after a Renaissance palazzo, the exterior expressed the European elegance and refinement desirable to a genteel clientele and promoted the neoclassical tone Burnham was simultaneously encouraging for the World's Columbian Exposition.
Fisher Building
343 South Dearborn Street

Atrwood returned to a steel frame clad with light-colored terracotta for this building, creating a remarkably transparent structure in the midst of the heavy, dark Romanesque designs popular a decade earlier. Sitting at the end of a narrow city block allowed maximum light and air to enter on three sides, a significant draw for the prosperous tenants this development was to attract. More programmatic than the ornament on the Reliance Building, the Gothic detailing on the Fisher provided a distinct historicity and emphasized the playfulness of the secular Gothic and Renaissance styles. A later addition of three bays to the north along Dearborn Street was completed in 1907 by Peter J. Weber, a former associate of Burnham's who had designed several structures for the World's Columbian Exposition, as well as such D. H. Burnham and Company buildings as the Illinois Trust and Savings Bank of 1896–97.
This building, one of D. H. Burnham and Company's more modest commissions, dates from the firm's early period, when an interest in classicism was enlivened by an expressive use of color and texture. The design blends the robustness of the Romanesque style with the dignity of the neoclassical, contrasting warm red brick with cool blue-green terracotta tile on the lower stories. Spiraling columns play across the upper stories, giving the facade a liveliness not present in later, more restrained designs. By the turn of the century, Burnham abandoned this fashion to focus on more academic historical styles. Together with Burnham's Heyworth Building directly to the north, the Silversmith was built to serve the active jewelry and silver trades concentrated in the neighborhood.
In little more than a decade, Marshall Field's flagship department store grew to enclose an entire city block, beginning with Atwood's 1892–93 Annex. The vast interior was designed to provide an urban environment equal in many ways to the exterior one. The restrained classical detailing of the massive exterior gave way to elegant interior spaces where shoppers could see and be seen. Planned to rival Europe's great department stores, particularly those in Paris, the design included a splendid Tiffany mosaic in one of its several atria and monumental Corinthian columns interspersed throughout the expansive first-floor merchandise areas. Marshall Field's has undergone many interior alterations and additions since its construction, including additional work by Graham, Burnham and Company in 1914. More recently, major renovations were completed in 1992 by HTI/Space Design International.
The Heyworth Building was among D. H. Burnham and Company's last forays into the Chicago School style, even as the design departed from that style in the upper stories. The building is divided into base, shaft, and cornice, and the lower portions include flat, unadorned piers and delicately incised spandrels surrounding triple windows. Above the first cornice, however, Dinkelberg transformed the Chicago School vocabulary by incorporating classical arches and more historicizing ornament. As originally planned, the architect had called for white-glazed-terracotta cladding over the entire facade. When the client insisted that the exterior be finished in brick, Burnham protested; the final design reflects their compromise solution.
THE design of this structure reflected a new approach to the streetline—a glistening white presence on the edge of the city core. Even with its crisp white skin, the boxy mass of the Railway Exchange is a distinct departure from the buoyant terracotta towe...
Edison Building

72 West Adams Street
(built as the Commercial National Bank)

D. H. Burnham
and Company,
(Frederick P.
Dinkelberg)
1905-07

Far upper left:
Exterior view from the
southwest, c. 1907.

Left:
Detail of lower stories,
c. 1907.

Far lower left:
View of the Customers' Hall, c. 1907.

Below:
Second-floor plan and
typical upper-floor plans.

Frederick Dinkelberg's design for the Commercial National Bank building incorporated many of the elements that defined neoclassical commercial architecture in Chicago, including a colonnaded base, simple shaft, and an elaborate and arcaded capital and cornice. Like most other commercial buildings of the time, the first floor was carved into small shops that opened onto the street, while the upper floors housed offices. Rather than organizing it as a doughnut around an interior light well, Dinkelberg designed the building to be C-shaped above the third floor. The interior, which once featured an impressive second-story banking room, has been substantially altered in subsequent renovations.
The architecture of Orchestra Hall, one of Chicago's great cultural landmarks, combined progressive acoustical engineering with elegant neoclassicism. In the midst of commercial skyscrapers, this building's exterior, with its inscriptions of renowned composers, is reminiscent of a classical palace; the brick and limestone facade hides a musical hall ornamented with delicate Adam-esque detailing. Howard Van Doren Shaw designed the interior of the 1907–08 penthouse addition to accommodate one of Chicago's best-known social clubs, the Cliff Dwellers Club, whose membership included Burnham, Louis Sullivan, and many of Chicago's great artists, writers, architects, and cultural leaders. Orchestra Hall underwent major renovation and expansion by Skidmore, Owings and Merrill in 1995–96.
Although Louis Sullivan was still practicing in 1906, Carson Pirie Scott and Company had worked with Burnham earlier when its store was located in the Reliance building, and so hired Burnham to design a sympathetic addition of five bays along State Street to the former Schlesinger & Mayer store. With the exception of minor changes to the twelfth story, the addition followed Louis Sullivan's original facade and ornamentation and is virtually indistinguishable from the original building.
Encouraged by the public’s reactions to the World’s Columbian Exposition in 1893, Burnham began work on large-scale urban plans for San Francisco, Cleveland, Washington, D.C., and Manila before turning to his own city of Chicago. His intention to make the lakefront a public recreational center for all people, as well as his sweeping plans for new urban vistas, made the publication of the 1899 Plan of Chicago one of the most detailed and extensive exercises in City Beautiful planning. Burnham’s designs for a system of axial streets and his Civic Center proposal were highly influenced by Baron Georges Haussmann’s monumental rebuilding of Paris nearly forty years earlier. While the development of the lakefront park system, the elevation of Wacker Drive, the design of the Chicago River esplanades, the widening of Michigan Avenue (1909–10), and the construction of the Michigan Avenue Bridge (1916–20, designed by Edward H. Bennett) are testament to his vision, many aspects of the plan remain unbuilt.
Although the Field Museum was not completely designed and constructed until after Burnham’s death, the early conception was his and the plan is largely attributable to him. The notion of building permanent structures in Grant Park was controversial; planning for the museum began after 1900, but long legal battles over the proposed site postponed serious design and construction until the 1910s. A. Montgomery Ward was the major opponent to Burnham’s initial proposal to build the Field Museum near the site where Buckingham Fountain is today; he filed suit against the City of Chicago, citing an 1836 Canal Commissioner’s map that declared Chicago’s lakefront to be “Forever Open, Clear and Free of any Buildings.” With a 1909 State Supreme Court decision in Ward’s favor, city leaders relented and began plans to reclaim Illinois Central Railroad land just south of Grant Park for the Field Museum. With the earlier Art Institute complex, the later addition of Graham, Anderson, Probst and White’s Shedd Aquarium, and the Adler Planetarium, the cluster of public institutions in Grant Park and Burnham Park has been largely successful.
In this design, D. H. Burnham and Company displayed their mastery of the complex terra cotta ornamentation that was first introduced in the Reliance Building. The use of classical decorative motifs such as the meander, key, and swag, in addition to the massive columns and cornice, clearly derive from the White City, as the 1893 World’s Columbian Exposition was popularly known. Sited along Michigan Avenue, the building was a prominent addition to Chicago’s eastern skyline. Burnham again touted the benefits of a clean, classical building in the larger scheme of his urban plan. As in so many other Burnham office buildings, customers of Peoples Gas were served in a classically ornamented hall that maintained the tradition of impressive Beaux-Arts public spaces. Although the hall no longer exists as originally designed, the building was fully renovated and the exterior restored in 1987 by Eckenhoff Saunders Architects.
Among the warehouses and Industrial buildings directly west of the Chicago River and the Loop, the Otis Building was built to be accessible to the company’s foundry on the Near West Side and was used for both administrative and technical operations. The building’s architecture combines the rough red brick common to the area with decorative terracotta detailing above the first story and below the cornice.
Just a few blocks from the Rookery Building, the Insurance Exchange Building continued Burnham's dominance in the field of financial and commercial architecture. Like the earlier design for the People's Gas Building, the facade includes a classical colonnade at the entrance level and again just under the cornice. The central stories of the shaft are visually linked to the upper and lower portions through narrow piers placed between pairs of windows. Organized around a central atrium, the single ring of offices received light from windows facing the interior corridor, as well as from exterior windows. Ernest Graham, one of Burnham's chief architects, was a major investor in this building, the profits from which allowed the formation of the influential Graham Foundation for Advanced Studies in the Fine Arts. Burnham and Root also designed the previous Insurance Exchange Building (1884–85) at LaSalle and Adams streets, which was demolished to make way for D. H. Burnham and Company's Continental and Commercial National Bank of 1912–14.
Another of Burnham's modest commissions, the Goddard Building was designed without the elaborate ornamentation of other projects. The original lower stories have been significantly altered, but the tower floors and the simple terracotta spandrels still contrast with the plain red brick of the central shaft, which recalls the austere Chicago School buildings of a decade earlier.
One of D. H. Burnham and Company's few non-office commissions in or near the Loop, the Butler Brothers Warehouse was finished after Burnham's death by Graham, Burnham and Company. The massive brick fortress is detailed by a running band of machicolations along the cornice and the addition of a small tower, appropriate imagery for a warehouse used to store goods arriving at the thriving commercial hub of Chicago. This warehouse was renovated by Balsamo/Olson Group beginning in 1982. Its twin sister to the north, designed by Graham, Anderson, Probst and White between 1917 and 1922, was renovated by Graham, Thomas Architects in 1992.
Considered to be the penultimate major project designed before Burnham's death, this bank building joined the Rockery and the Insurance Exchange Building in the heart of Chicago's financial district. The facade design was organized as an aggrandized version of the Insurance Exchange Building, and the interior contained a magnificent central banking room, with rows of monumental columns supporting a vaulted glass ceiling. The banking room was dismantled during subsequent renovations.
Another of D. H. Burnham and Company's monumental office blocks, the Conway building incorporated rounded corners like its sister, New York City's Flatiron Building (1902–04), also designed by Dinkelsbühl. This subtle change added horizontal interest to a facade that was otherwise organized as a vertical column, with a heavily articulated base, and colonnaded upper stories. In keeping with Burnham's belief in the City Beautiful movement, the exterior was covered entirely in pale terracotta molded in classical details. The central light well was also faced with pale glazed brick to reflect the maximum amount of light into the inner ring of offices. Although the lower portion of the light well was filled in during the 1940s, a ground-floor atrium was recreated in 1986 as part of renovations and alterations carried out by Jack Tuan Associates.
While not complete, the following list includes the most important and best documented of Burnham and Root's and D. H. Burnham and Company's Loop buildings.

Burnham and Root
(John W. Root)

Grant's Block
(replaced by the National Bank of Illinois Building, 1885–86)
21–29 North Dearborn Street
1860–61; burned in 1885
Burnham and Root
(John W. Root)

Montauk Block
64–70 West Monroe Street
1881–82; demolished 1903
Burnham approved the demolition of this building to make way for the First National Bank Building designed by D. H. Burnham and Company.

The Art Institute's first permanent building was demolished to allow for construction of Burnham and Root's 1885–87 Art Institute Building on the same site.
Burnham and Root
(John W. Root)

Calumet Building
121–117 South LaSalle Street
1882–84; demolished 1913
Burnham and Root
(John W. Root)

Counselman Building
230–240 South LaSalle Street
1883–84; demolished 1920
Burnham and Root
(John W. Root)

Norman Ream Warehouse
Southeast corner of Clark Street and Wacker Street
1883–84; demolished
Burnham and Root
(John W. Root)

Insurance Exchange Building
206 South LaSalle Street
1884–85; demolished 1912
Burnham approved demolition of this building to make way for D. H. Burnham and Company's Continental and Commercial National Bank.
Burnham and Root
(John W. Root)

Traders Building
305–315 South LaSalle Street
1884–85; demolished
Burnham and Root
(John W. Root)

Commerce Building
319–321 South LaSalle Street
1884–86; demolished 1971

This second Art Institute building collapsed during renovations for the Chicago Club, although the original east entrance portal was reused in Granger and Bollenbacher's 1929 Chicago Club on the same site.

Burnham and Root
(John W. Root)

Central Safety Deposit Company
Southeast corner of South LaSalle Street and West Adams Street
1886; demolished

Burnham and Root
(John W. Root)

Phenix Building
(later known as the Austin Insurance Building and the Western Union Telegraph Building)
111 West Jackson Boulevard
1886–87, 1902 addition; demolished 1919

Burnham and Root
(John W. Root)

Argyle Apartments
East Jackson Boulevard between South Michigan Avenue and South Wabash Avenue
1887–88; demolished

Burnham and Root
(John W. Root)

Rand McNally Building
116 West Adams Street
1886–89; demolished 1912
This building was also demolished to clear the lot for D. H. Burnham and Company's Continental and Commercial National Bank.

Burnham and Root
(John W. Root)

Chemical Bank
(later known as the Ioopas Building)
21–23 North LaSalle Street
1889; demolished 1927
DEMOlISHED BUILDINGS

Burnham and Root
(John W. Root)

Herald Building (also known as the Andrews Building)
151-159 West Washington Boulevard
1889-91; demolished 1936

Burnham and Root
(John W. Root)

Central Market Building
Northeast corner of Wacker Street and State Street
1890-91; demolished

Burnham and Root
(John W. Root)

Daily News Building
remodeling
13 North Wells Street
1890-91; demolished

Burnham and Root
(John W. Root)

Great Northern Hotel
(Originally known as the Chicago Hotel)
237 South Dearborn Street
1890-91; demolished 1940

Burnham and Root
(John W. Root)

Masonic Temple
(also known as the Capitol Building)
Northeast corner of North State Street and East Randolph Street
1890-92; demolished 1939

Although this building was demolished at the end of the Depression, its spirit was rebuilt in the form of John Burgee and Philip Johnson’s 1984-87 collaboration at 190 South LaSalle Street.

Burnham and Root
(John W. Root)

Woman’s Temple
102-116 South LaSalle Street
1890-92; demolished 1926

D. H. Burnham
Ashland Block No. 2
155 North Clark Street
1891-92; demolished 1949

D. H. Burnham
Majestic Hotel
29 West Quincy Street
1893; demolished

D. H. Burnham
Soden Building
(also known as the Illinois Telephone and Telegraph Building)
Southeast corner of North Franklin Street and West Randolph Street
1893; demolished

D. H. Burnham and
Company

Great Northern Office and
Theater Addition
20 West Jackson Boulevard
1894-95; demolished

D. H. Burnham and
Company (P. J. Weber)

Illinois Trust and
Savings Bank
231 South LaSalle Street
1896-97; demolished 1924

D. H. Burnham and
Company

Edward and Sara J. Phillips
Warehouse
Jefferson Street between Monroe Street and Adams Street, 1896; demolished

D. H. Burnham and
Company

Women’s Temple

Stewart Building No. 2
108 North State Street
1897; demolished

D. H. Burnham and
Company

Franklin MacVeagh
Company Building
333 West Lake Street
1898; demolished

D. H. Burnham and
Company

I. B. Telegraph Company
Main Office Addition
Northeast corner of North Franklin Street and West Washington Boulevard
1899; demolished

D. H. Burnham and
Company

Merchants’ Loan and Trust
Building
106-116 West Adams Street
1899-1900; demolished

D. H. Burnham and
Company

Booth Cold Storage
Company
109-121 West Kinzie Street
1901; demolished

D. H. Burnham and
Company

First National Bank
64-70 West Monroe Street
1903-05; demolished 1972

First National Bank was built on the site of Burnham and Root’s Montauk Block.

D. H. Burnham and
Company

Marshall Field and
Company River Warehouse
310 West Polk Street
1904; demolished 1992

Woman’s Temple

D. H. Burnham and
Company

West Gierens Building
(also known as the Machinery Exchange)
129 West Washington Boulevard
1916; demolished

D. H. Burnham and
Company

Mayer Building
(also known as the Chicago Business College, the Adams-Wabash Building and 207 South Wabash)
207 South Wabash Avenue
1919-21; demolished

D. H. Burnham and
Company

Chamberlain Building
150 Market Street
1911; demolished

D. H. Burnham and
Company

Polk-Wells Building
801 South Wells Street
1912; demolished

Masonic Temple
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Front cover: Reliance Building, detail of exterior construction and ornament, c. 1880.

Back cover: Iron staircases fabricated by the Windell Brothers Company for the Monadnock Building. Photograph courtesy of Montrose Company.