THE NEW CHICAGO: BY HAMLIN GARLAND

ONE summer afternoon some ten years ago, at the artists' camp near Oregon, Ill., Lorado Taft, Ralph Clarkson, Charles Francis Brown and several others of us lay out on the grass under the trees and listened in silence while Daniel Burnham, the great builder, detailed for us his plan for a new and beautiful Chicago. As he talked on quietly, easily, describing with introspective glance his vision of a great front park, harbors and lagoons, indicating here and there on a roughly drawn map, the civic centers and the great architectural plazas which were component parts of his design, I, for one, came to think of him with surprise as a poet, a dreamer, one who was dwelling in the far future, and I am quite sure the other men shared to some degree this feeling. "It is all too fine, too splendid to come in our day," was my own thought.

Without being able to recall Burnham's reply to our expressed doubts, I am quite sure he uttered himself with serene confidence and voiced a relentless determination, for within five years from that drowsy afternoon confession, he had secured the full endorsement of two of the most powerful commercial organizations of the city, and his plan, in essence at least, was advocated by several of the largest clubs, and illustrations of its details were on permanent exhibition at the Art Institute. The newspapers were nearly all his supporters in nineteen hundred and five, and the park boards were fully awake to the splendor of his Dream City.

Last year he died, but he is reported to have said to his family, after sentence of death was pronounced upon him by his doctor: "I can go now in perfect faith that our great plan is about to be carried out. The beginning is made, the rest will follow."

If I were asked to typify the change which has come, or is coming to Chicago, I should select two pictures of Michigan Avenue, one as it appeared in nineteen hundred, the other as it appears today. The first would show a row of livery-barns and shabby four-story buildings, a rough pavement, a row of antiquated gas-lamps and arc lights; the other would display a widened and very dignified avenue, handsomely lighted with clustered globes, over which tower the New University Club (and its companion, the Monroe building), the
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Illinois Athletic Club, the new gas building and other examples of up-to-date commercial architecture. In a word, Michigan Avenue, up to nineteen hundred, was a back street. Today it is the beginning of one of the broadest and stateliest thoroughfares in America.

This 'bout face is typical. Chicago is no longer a merely big town. It is a metropolitan center for six millions of people and its rulers are alive to some part of their civic duties and civic privileges.

The widening of this avenue and the filling of the new lake front (Grant Park) are indeed the first steps in the work which Burnham planned. Michigan Boulevard, completed from Twelfth Street to Randolph, is to be widened and extended over the river to the north, connecting with the Lake Shore Drive, Lincoln Park and the Sheridan Road. This "Boulevard Link" has been authorized and will cost seven millions of dollars. Twelfth Street, which opens out of it to the west, is about to be converted into a broad connecting avenue between Grant Park and the West Side, and vast terminal union depots are to be erected along its southern walks.

The Chicago River, which at an expense of over sixty millions of dollars, has already been reversed so that fresh water from the lake flows through it into the Illinois River, is to be straightened and widened and treated as a part of the plan. At present all the buildings upon its banks present their ugly backs to the stream, the bridges are flimsy and the warehouses without architectural significance. However, a building, about to be erected by Reid, Murdoch & Company (designed by George C. Nimmons) takes full account of the river as a waterway, rather than a sewer, and is an adaptation, more or less complete, to the Burnham idea. This building will present a front to the stream and a hanging sidewalk will run the full length of the second story as if in recognition that the view may some time be worth while. In construction it signifies that another 'bout face is beginning and a reconstruction of the entire river is about to begin.

GRANT PARK, already filled in, is accepted as the starting point, the key of the Burnham plan, of which the most interesting feature is an outer drive over a continuous embankment which is to extend from the river's mouth to the entrance of the lagoon at Jackson Park, a distance of eight or nine miles. The inner shore is also to be parked almost continuously from Twelfth Street to Sixtieth Street.

The quiet harbor within this breakwater will be used by launches carrying passengers to and from the parks somewhat as boats ply on the Seine. Furthermore, it is planned to connect this waterway with the Midway lagoon so that launches may pass freely from Washing-
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ton Park into Jackson Park and so to the outer water and to the Randolph Street piers. The effect of this improvement upon the life of the city will be great. The use of power boats for transportation and for sport will at once make the lagoon gay with life, and Chicago will come to an understanding and adequate use of the Lake.

The Field Columbian Museum, an enormous and splendid institution, housed at present in the old Art Palace of the World’s Fair time, is to be brought down to Twelfth Street. It will occupy an island, to be formed for its special use at the south end of Grant Park, just east of the present Illinois Central Station. Work is to begin at once. The building will cost more than five millions of dollars and is the gift of the late Marshall Field. It is at once a museum and an institute of biological research, and its location, so near the heart of the city, will add to its utility and its influence.

The Art Institute, which is at present the only building in Grant Park, has always been a power for the upbuilding of an artistic Chicago and is growing so rapidly that new galleries and studios are being added almost year by year. Its influence is probably greater than that of any other one agency, for it not only educates thousands of young people each year to a finer appreciation of art, but by its lectures, its exhibitions of painting, sculpture and architectural design, has directly advanced a higher type of architecture throughout the city. Its founder and president, Charles L. Hutchinson, one of the noblest citizens of Chicago, is a most indefatigable member of the South Park Board, as well as of other committees directly concerned with the improvement of the physical side of the city’s life.

Just south of The Institute Lorado Taft’s great group called “The Great Lakes Fountain,” is now being instaled, and a formal garden, designed by Charles Coolidge of Boston, will give artistic approach and setting to this really beautiful piece of sculpture. To the east a bridge is being built to span the railway tracks, and this novel utilization of what would otherwise be waste space will result in additional galleries two hundred and fifty feet long, and make the connection for another (and almost equally great) series of galleries on the east side of the tracks. A formal garden to the east is included in the general scheme.

In their several ways all the clubs in the city share in the spirit of uplift, but the City Club and the Cliff Dwellers may be taken to represent opposite sides of the same movement, the one the civic, the ethic, the reformatory, the other, the aesthetic, the literary, the creative. Both are young. The City Club has been in its handsome new home less than two years, and the Cliff Dwellers was or-
ganized five years ago. So far as I know, the City Club has no
definite program. It is for the good thing, no matter by whom ad-
vocated. In the same way the Cliff Dwellers (which includes most
of the leading painters, sculptors, architects, musicians and literary
men of the middle West) has no set plan of action. It is indeed purely
social, and yet in spite of itself, it is already an influence in favor
of every movement for the building of the new and finer Chicago.
In truth, the organization must be taken as a part of the new spirit
which pervades the city. In its membership may be found the govern-
ing officers of the Art Institute, the Friends of American Art, the
Chicago Symphony Orchestra, the Chicago Opera Company, the
Chicago Theater Society, the Municipal Art League, the Illinois
Chapter of the American Institute of Architecture, the Western
Society of Artists, the Chicago Society of Artists, and several other
organizations, directly or indirectly concerned with civic art and
civic beauty. In a word, this club has within it the skill, the taste
and some part of the money for making Chicago the most beautiful
and progressive city in the West.

The establishment of the Chicago Opera Company is a marked
sign of the coming in of the metropolitan spirit. For three years
this company has produced on the grandest scale, not only most of
the well known operas, but also a number of the most recent and
revolutionary music dramas of Paris, Vienna and Berlin. And, what
is more remarkable, has produced them at a small profit, so that
there is no longer any question about the permanence of the enter-
prise. Whatever one may think individually of the extravagant cost
of this aristocratic amusement, its purchase indicates the growth
of wealth and taste in a very large part of our community.

Associated with this movement and with the Symphony Orchestra
is the Chicago Theater Society, which has this year brought to the
city more than thirty plays which Chicago might not otherwise have
seen. Under its auspices the Coburn players produced “Electra,”
“Iphigenia” and “Macbeth,” the Hull House players presented “The
Tragedy of Nan,” “Justice,” and “The Pigeon.” The Ames Little
Theater of New York gave “Anatol,” the Irish players for four weeks
delighted their audiences with more than a score of quaint and
original plays, and the Horniman players from Manchester, England,
closed the season with four weeks of modern and classic English
comedy. It is the hope of the Society that next year it can be of
more direct service to the local playwright; at present its work is
confined to the bringing out of unusual plays from overseas.

The educational value of such productions cannot be overesti-
ated, being, whenever sought, of immense help to home-workers.
"THE FOUNTAIN OF TIME" : A SEGMENT OF THE CIRCLING FORM IS ONE HUNDRED FEET IN LENGTH AND CONTAINS NEARLY ONE HUNDRED FIGURES; WILL STAND AT THE WESTERN END OF THE MIDWAY LAGOON AGAINST THE COTTAGE GROVE AVENUE BORDER.

IN ORDER TO PRESENT ANY ADEQUATE IDEA OF THIS PICTURE OF MR. TAFT'S FOUNTAIN IT WAS NECESSARY TO DIVIDE IT INTO THREE SECTIONS: THE SECTION AT THE TOP BELONGS AT THE RIGHT HAND SIDE OF THE MIDDLE AND THE LOWER SECTION JOINING AT THE LEFT.

THE COMPANIONPIECE OF THIS FOUNTAIN, ALSO BY MR. LORADO TAFT, IS CALLED THE FOUNTAIN OF CREATION AND IS INTENDED TO CLOSE THE EASTERN VISTA OF THE LAGOON WITH ITS BACK TO THE ILLINOIS CENTRAL RAILWAY.
CHICAGO'S NEW TWENTY-MILLION DOLLAR NORTHWESTERN TERMINAL: ITS SUBSTANTIAL AND ELEGANT DESIGN IS AN INTERESTING CONTRAST TO THE SEVERER SIMPLICITY OF THE BUILDING SHOWN BELOW.

THIS BIG MODERN FACTORY IS ONE EXAMPLE OF CHICAGO'S CHANGED ATTITUDE TOWARD ITS WATERWAY: IT WILL BE BUILT facing, not back to, the river, and the hanging sidewalk that will run across the second story implies that some day the owner expects the view to be worth while.
THE EAST TOWER OF HARPER MEMORIAL LIBRARY, CHICAGO UNIVERSITY, SEEN THROUGH THE TREES: ONE OF THE CITY'S POINTS OF ARCHITECTURAL BEAUTY.

HARPER MEMORIAL LIBRARY, ONE OF THE BUILDINGS OF THE UNIVERSITY OF CHICAGO, WHICH RISES FROM THE NORTH OF THE MIDWAY AND ADDS TO CHICAGO'S GROWING ARCHITECTURAL LOVELINESS.

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IN no one phase of public work is the spirit of the New City more marked than in the development and care of its parks. In this it is conceded Chicago has no superior. It has seven large parks on the north side, eighteen on the west and twenty-four on the south side—not counting the many “squares” and bathing beaches, nearly four thousand acres for breathing places and recreation grounds. Broad boulevards connect all the larger parks and many of the smaller ones. All are playgrounds and many of them are located in the very heart of the west and south sides, where the pressure of human life is greatest. No extortionate charges are permitted and there are no signs to keep people from the grass. The boats on the lagoons are rented at reasonable rates, the golf links are free and so are all the thousands of tennis courts. In several of the smaller parks free dancing pavilions, free bathhouses and free swings and slides for children afford recreation for those who live in crowded tenements.

During the winter, ponds for skating are maintained and kept clear of snow, and “warming houses” for the children provide against frozen feet and frosted ears. Each locality has its own pond or lagoon, and the police are instructed to do everything in their power to make the skaters comfortable. All the new buildings in these parks are attractive in design and some of them are very beautiful. The growth in architectural taste, as well as in civic spirit, is admirably illustrated by the contrast between the old and new buildings.

It is safe to say that the New Chicago, the Chicago of the future, whether or not it follows the Burnham plan precisely, will make larger and more intimate use of the Lake. As some one has said, “Chicago has not yet discovered the Lake. Some time it will pull the water into its streets and its parks, thereby adding to the utility, as well as the beauty, of its boulevards and playgrounds.”

Once the breakwater is completed, it will be easy to bring the Lake to the people, especially on the south side, so that even the small west side parks can be connected by lagoons with the river and the outer harbor. So much of advantage lies in a perfectly level site.

THE Burnham design for outer docks and piers is magnificent, both with regard to their size and arrangement, and their construction will restore to Chicago its supremacy as a lake port. A good deal of opposition has been exerted against this part of Mr. Burnham’s plan, and there are many who stand against the widening of the river, but all such efforts will not avail to check the city’s advance. The idea of improvement is in every builder’s mind and every change is certain to be for the better.
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The subway system of transportation for which the city is arranging is almost a necessary part of the filling-in park project and it is of the greatest value to have them carried forward together, for the rock excavated in the tunnels can be used, and is intended to be used, in building a site for the museum, in raising the outer embankment, and in constructing the island. The subway company is of course quite as anxious to get rid of its dirt as the park commissioners are to receive it, and within the coming year both enterprises will be under way. The island for the museum will be constructed first.

One of the most distinctive signs of civic improvement is the contemplated adornment of the Midway which links Jackson Park on the Lake with Washington Park to the west. It is at present a smooth and perfectly level stretch of parkway with a depression in the center. The University of Chicago occupies the north boundary and owns all of the land along the south boundary, so that the Midway is in effect its campus and is peculiarly adapted for formal gardening, for architecture and for sculpture. Lorado Taft, working with Mr. Burnham, has outlined a scheme which includes two massive fountains and three architectural bridges which, when completed, will make this park a most notable union of sculpture and architecture. It will be second only to Grant Park in its general interest.

The park board has already assigned the ground, and the trustees of the Ferguson Fund have commissioned the modeling of one of these vast groups called "The Fountain of Time." This piece, a segment of a circle in form, is one hundred feet in length and contains nearly one hundred figures. It will stand at the western end of the Midway lagoon against the Cottage Grove Avenue border. "The Fountain of Creation," its companion piece, also by Mr. Taft, is intended to close the eastern vista of the lagoon with its back to the Illinois Central Railway.

To span the water which will fill the present depression in this park, three bridges will be necessary and Mr. Taft has designs for these. They are to be ornamented with groups of sculpture, called respectively, "The Bridge of Science," "The Bridge of Arts," and "The Bridge of Faiths."

"The Fountain of Time" and these ornamental bridges I am quite sure will ultimately be built and they will make the Midway one of the noblest formal gardens in the world.

The University of Chicago is doing some part of its duty in the case, for the Harper Memorial Library now rises from the north side of the Midway and other and still more splendid buildings are about to be erected—notably a great chapel, which is to dominate all the other buildings and overlook the lagoon from the corner of Wood-
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lawn Avenue and Fifty-ninth Street. It is the hope of Mr. Taft that the founder of the University will aid in building the bridges and in establishing the lagoon.

The business men of Chicago are coming to understand that beauty is a never failing asset, and that in a city where nature has done little, man must do much. Here and there landlords are finding out that it is easier to rent a beautiful building than an ugly one, and that from the standpoint of pure advertising a splendid tower is of enormous value expressed in dollars and cents.

A very interesting proof of this lies in the rapid increase of attractive low-priced apartment buildings. Within the last three or four years individual balconies, or loggias, have been constructed on the front of these apartment buildings so that the tenants, who have to spend their summers in the city, have outside breathing places. These have added greatly to the desirability of the apartments and have made it difficult for landlords to rent their bleak, old-fashioned flats which are relatively undesirable. As I walk these new streets of a spring day and observe the flower-boxes and trailing vines which soften the brick walls and angular window casings, I have a feeling that something very sweet and entirely civilized is coming to our city streets—something which is characteristic of the new city which is to be a place in which to live as well as a place in which to do business.

I think I must name one other curious and interesting example of the change which is coming over the city. Mr. Nimmons, having been occasioned to build a big factory building on the south side, persuaded his client to permit him to house the water-tank on the roof in an inexpensive tower, this tower to be carried out in harmony with the building, which is an attractive one. A further reform was suggested and carried out by Mr. Nimmons and a little chime of bells instead of a hideous whistle calls the workman to the shop and releases him from his task at night.

It will thus be seen that great as Daniel Burnham’s plans were, powerful as his personality became, he and his laborers were after all only a part of the story of Chicago’s civic awakening. Along with the development of his great lake front park, his boulevards and civic centers, has gone on a campaign against unnecessary smoke, a war on billboards, ugly lampposts and cluttering signs, improvement of the parks, and, above all, an advancement in architecture and civic taste. All of these must be counted a part of the changes which have been going on during the past ten years and which are continuing with accelerating momentum today.