

# ANNOTATED BIBLIOGRAPHY

## PRIMARY SOURCES

### NEWSPAPERS

Chapin, John R. "An eyewitness account of the Great Chicago Fire, 1871" *Harper's Weekly* (1871). Retrieved from

<https://www.gilderlehrman.org/content/eyewitness-account-great-chicago-fire-1871>

John R. Chapin, an illustrator for *Harper's Weekly*, recounts his escape from the fire. He was asleep in his hotel room when he was woken up by a commotion in the hallway. He made his way out of the hotel and across the river, and from there he watched as families tried to save their belongings from the flames. The account by Chapin, combined with the illustrations, provided us with a vivid image of the desperation of the people as they tried to escape the fire. We see the crowds of people running with their belongings on their backs, while others stand there and watch the flames engulf buildings.

From Our, Own Correspondent. "CHICAGO." *New York Times (1857-1922)*, Nov 23, 1871.

<https://search.proquest.com/docview/93107677?accountid=36166>.

This article is a firsthand account of the Chicago Fire provides a unique focus on the architecture of the city and the factors that caused the immense scale of the fire. Much of Southern Chicago was made up of wooden buildings, which burned quickly in the flames. However, to the North, large brick buildings stopped the spread of the fire. There is hope in the rebuilding process, as there are new policies and much of the debris has been removed. This article helped us because the focus on the building materials provides a clear explanation as to why the Chicago Fire reached such a large scale. The work done towards the establishment of new policies offers a source of triumph in a time where

many Chicago citizens felt hopelessness and despair.

Knight, G. H. "The Resurrection of Chicago." *Scientific American* 25, no. 18 (1871): 276.  
<http://www.jstor.org/stable/26041917>.

This letter to the editor by G.H.Knight, a citizen from Cincinnati, Ohio, was published in the newspaper several weeks after the fire. He describes the overwhelming support Chicago had received in response to the fire and details his belief that Chicago “will rise from her ashes with splendor and rapidity that will eclipse her marvelous beginning.” He attributes his belief to the comparison to the Great Fire of London and claims that such an event should be taken rather as an opportunity to rebuild Chicago to even greater heights. We used this in our analysis in the rebuilding topic on our exhibit board. The persistent and hopeful spirit of the Chicagoans allowed them to overcome the great tragedy and envision an even greater Chicago. Their perseverance, combined with the resources provided, allowed the people to rebuild Chicago quickly and successfully.

MRS. JEAN LANDER. (1871, Oct 21). *New York Times (1857-1922)* Retrieved from  
<https://search.proquest.com/docview/93107949?accountid=36166>.

Mrs. Jean Lander describes the scenes of the Chicago Fire in a letter to a friend, and this letter is published in The New York Times nearly two weeks after the Great Fire. She paints a vivid picture of the flames leaping from building to building, then crossing the river and spreading southwest. She also recounts of the people fleeing the fire with their belongings in carriages, hoping to find safety. Despite the devastation caused by the fire, Mrs. Lander points out the determination the victims have to rebuild, as they have not lost their hope and energy. This first-hand account of the fire provided us with a detailed account of the event, which helped us get a better understanding of the extent of devastation caused by the fire. We also used a quote by Mrs. Lander to highlight the tragedy of the fire.

THE DEAD OF CHICAGO. (1871, Nov 17). *New York Times (1857-1922)* Retrieved from <https://search.proquest.com/docview/93092971?accountid=36166>.

This newspaper article, published over a month after the Great Chicago Fire, lists the names of some of the men and women who were victims of the fire. The article describes how these victims died, and many were going about their normal day as fiery pieces of buildings began to fall and take their lives. A month after the fire, the death count is at 101, but the author of the article admits that the total number of fatalities may never be known. A list of the names of those missing or lost is also included. Reading the names and stories to those who died during the Great Chicago Fire gave us a new perspective of the event because we see the person who died and not just a number in the textbook.

William James Leonard. "The Chicago Fire: An Experience." *The Wisconsin Magazine of History* 11, no. 1 (1927): 2-25. <https://www.jstor.org/stable/4630701>.

Leonard describes his experience of the Chicago Fire, starting the night before the fire and into the early hours of the morning. The night before, he and others had an impending feeling of danger, and the next morning, he woke up to the noise of people trying to escape the fire. Standing by the river, he watched as the flames consumed buildings and people tried to flee with all of their belongings. Despite the tough days immediately following the Great Fire and the destruction caused, Leonard still has faith in God and the idea that Chicago will rise from the ashes, even better than before. This journal article provided us with many great visual details of the Great Fire, which helped us create a powerful visual for our exhibit board.

### **JOURNAL ARTICLES**

Davis, George R. "The World's Columbian Exposition." *The North American Review* 154, no. 424 (1892): 305-18. <http://www.jstor.org/stable/25102341>.

Davis's article on The World's Columbian Exposition highlights all of the sights seen at

The Fair. He begins by reflecting on the significance of The Fair and what would have happened if Columbus didn't make the voyage four hundred years ago. Davis then moves on to describe the expansive array of exhibits seen at The Fair, and he focuses on the newly designed buildings. These buildings tower at over 150 feet tall and featured elevators which could bring people up to these new heights. Davis's journal article was very important in our analysis of The World's Columbian Exposition and how it marked a new beginning in building design following The Great Fire of 1871. Davis's description of The Fair captures the new energy and life in the design of buildings after the great tragedy of The Fire, which devastated Chicago.

"THE WORLD'S COLUMBIAN EXPOSITION." *Scientific American*67, no. 17 (1892): 262-63.  
<http://www.jstor.org/stable/26107572>.

The Scientific American is an American popular science magazine and this journal article, published in 1892, details the new and innovative designs coming to The World's Columbian Exposition. As the new buildings were nearing the end of constructions, Chicagoans could see just how quickly a new building design has sprung up. The new buildings rose up quickly and exhibit the highest architectural efforts. The article details the high costs of The World's Fair, as it is costly to pay for all the laborers who built these multi-story buildings. In addition to the architecture, there are many art pieces to be displayed at the World's Fair, including statues, paintings, and models which display the development and advancement in technology, more specifically in automobiles, over the past fifty years. This journal article was very helpful in our analysis of The World's Columbian Exposition, as it not only explores the new architecture form that sprang up very quickly, but it also focuses on the art and cultural developments to be displayed.

"THE WORLD'S COLUMBIAN EXPOSITION." *Scientific American*68, no. 5 (1893): 68.  
<http://www.jstor.org/stable/26107851>.

This journal article, published by Scientific American, focuses on the British section of

The World's Columbian Exposition. On display at the British section were many art pieces, as well as the new advancements in technology over the past few decades. Some technological advancements that were on display include the steam engine and the cotton-cleaning machinery. There were also many of the new manufactured goods on display at The World's Fair, both in the British section, as well as in the Canadian section. This journal article was helpful to our understanding of The World's Columbian Exposition, as we now understand that it was more than just a display of new architecture and building styles. This fair was also a celebration of the new technological advancements that had taken place in the past fifty years. The World's Columbian Exposition celebrated the American culture and it was a grand spectacle for all of the Americans who traveled far to attend The Fair.

"THE WORLD'S COLUMBIAN EXPOSITION.—Engravings from "L'Illustration."" *Scientific American* 66, no. 8 (1892): 114. <http://www.jstor.org/stable/26109189>.

This journal article from the *Scientific American* features illustrations that exhibit the grand buildings to be displayed at The World's Columbian Exposition. The illustrations include drawings of The Pavillion of Fisheries, the erection of The Electrical Building, The Woman's Pavillion, the Statue of Franklin, and the Palace of Manufactures and Industrial Arts. It was interesting to see these illustrations because although each building has its own unique design, there is still a sense of unity and connection in the architecture style. Each building features large columns that line the entire facade of the building. The illustration also highlights the grand scale of the buildings. These newly constructed buildings are massive and much larger than any of the small wooden buildings that were seen in Chicago at that time. The World's Columbian Exposition truly marked a new turning point in architecture and building.

"The World's Columbian Exposition." *Scientific American* 68, no. 4 (1893): 51. <http://www.jstor.org/stable/26107934>.

This journal article about The World's Columbian Exposition by the Scientific American focuses on the electricity used at The World's Fair. This was the first time that electricity was used on such a large scale, and it took a lot of planning in order to efficiently and effectively use all the electricity. A large engine plant had to be strategically placed in order to supply adequate electricity to all of the exhibits. This journal article also includes a receipt of all the costs and the numbers go to show just how grand this huge spectacle was. Throughout our research, we have been focused on the architecture side of The World's Columbian Exposition and the new building style, but it was also important to our research to approach the topic from other views, such as an economic and scientific view. This new approach in our research gave us a much deeper understanding of The World's Fair.

"The World's Columbian Exposition." *The Decorator and Furnisher* 21, no. 2 (1892): 61-64.  
<http://www.jstor.org/stable/25582295>.

This journal article, published by *The Decorator and Furnisher*, a monthly magazine dedicated to all aspects of interior design, highlights how the building and design of The World's Columbian Exposition marry the new and old style of architecture. The Fair exhibits all of the best aspects from both styles to create the grand spectacle. The most interesting visual source was the map on the second page of the layout of the fair.

Although we thought that careful city planning and layout was only seen during The City Beautiful Movement, we can also see it's beginning here as well. We could see how the different exhibits fit together perfectly in order to maximize the use of the space and to allow The Fair to come together as a whole. The description of the Administration Building also allowed us to understand the design and concept of this building that is featured in one of the images on the section of the board that connects The World's Columbian Exposition to The Great Fire of 1871.

## **WEBSITE CONTENT**

Chicago History Museum. "Bessie Bradwell." Accessed October 30, 2018

<https://www.greatchicagofire.org/anthology-of-fire-narratives/bessie-bradwell/>

Bessie Bradwell's memoir of the fire provides a narrative of her family's escape from the fire. After rushing to pack their belongings, Bradwell and her family made their way out onto the crowded streets and she recounts of the conversations with had with fellow Chicagoans. This anthology helped us develop our argument because Bessie's narration allows us to create a clear image of what it was like to escape the fire. We hear the desperation of the Chicagoans as they try to escape the flames, but also the unity present as fellow citizens helped one another.

Chicago History Museum. "William Gallagher." Accessed October 30, 2018.

<https://www.greatchicagofire.org/anthology-of-fire-narratives/william-gallagher/>

This personal account is by William Gallagher, a student at the Chicago Theological Seminary. He recounts the chaos during the fire, as well as the terrible aftermath. It includes one case in which "a gentleman...started to bring some of the children to his house...[but] the oldest said 'no', that their mother had told them to stay till she came...[when] he returned [he] found the youngest pulling at the other two who were both dead and no mother had returned." This personal account helped to humanize the tragedy of the Great Fire, and allowed us to understand the depth of tragedy it had held for those who had lived through the experience. This was important for us to truly highlight the raw emotional tragedy of the fire.

## MAPS

Davis, Theodore R. Bird's-eye-view of Chicago as it was before the great fire [image]. 1871.

Scale not given. "Library of Congress." <<https://www.loc.gov/item/74693213/>> (2 November 2018).

This map, published in *Harper's Weekly* magazine, shows a bird's eye view of Chicago.

The layout of the city was important to how the fire played out, so it was important for us to look at a map and see the city from a higher view. The map shows along the Chicago River, the city was made up of short buildings, but further away from the river was open land for agriculture and natural resources. From this map, we can also see the hustle and bustle of the ships on the Chicago ports, which contributed to its status of being one of the great economic capitals of the country. We included this image to provide the viewer with more background on the city of Chicago before the fire.

R.P. Studley Co. Map showing the burnt district in Chicago: published for the benefit of the Relief Fund. [Saint Louis: R. P. Studley, 187-?] Map.

<https://www.loc.gov/item/2010592712/>.

This map was created by R.P. Studley Co. It shows the burnt district in Chicago, and through this map, we examined the sheer scale of the fire. The map showed us how far-reaching the fire had been, spreading through and destroying a large number of blocks. This relativity of the fire to the rest of the city helped put in perspective the damage the fire did to both the city's infrastructure and the citizens, the number of houses highlighted as being razed down by the fire is a very visual demonstration. We used this iconic image in the section of our exhibit board that details the actual burning of the city of Chicago and all the damage caused.

## **BOOKS**

*Chicago Relief*. 1871. Chicago: Culver, Page, Hoyne Publishers.

<http://libsysdigi.library.illinois.edu/oca/Books2007-09/chicagorelieffir00chic/chicagorelieffir00chic.pdf>

This book is a report published by the Chicago Relief and Aid Society. This report is the society's explanation as to how the relief process was carried out. The Treasurer's report is a detailed list of all the donations received, listing individual donors within the United

States by city and by state, as well as international donors by country. The report also details where the relief funds were given to, and the state of destruction of the site. We used this book in our analysis of the rebuilding process following the Great Fire of 1871. It was surprising to see such a high level of organization in the report keeping track of the relief funds. This book highlights just how efficient the Chicago Relief and Aid Society was in distributing relief funds to the right places, and this efficiency led to the rapid rebirth of the city of Chicago.

*Final report of the proceedings of the Masonic Board of Relief of the City of Chicago.* Chicago: Hazlitt & Reed.

<http://libsysdigi.library.illinois.edu/oca/Books2007-08/finalreportofpro00free/>

This report, published by the Masonic Board of Relief, is a detailed list of all the funds and supplies received organized by the city of Chicago, as well as the state of Illinois. We used the line-by-line account of how the funds were distributed to highlight the efficiency of the city of Chicago when distributing aid to the thousands displaced. The report details exactly how much money was sent by each lodge, how much each person received, and the name of the lodge. It was surprising to see this high level of organization in keeping track of the money because it was a time of crisis and it is more likely for the people to try to receive aid as quickly as possible in order to start the rebuilding phase.

Gutter, Lawrence J. *The Great Chicago Conflagration.* St. Louis Book and News Co. The University of Illinois.

<http://libsysdigi.library.illinois.edu/oca/Books2007-10/greatfireleading00lawr/greatfireleading00lawr.pdf>

This book of a collection of newspaper articles from the Great Chicago Fire provided many details of the tragedy that struck the city of Chicago. The vivid details captured the movement of desperate Chicagoans trying to escape the fire with the few belongings they could carry. The newspaper articles also provided us with a clear image of the fire, with

the wooden city set ablaze from north to south. We used a quote from this book in our section detailing the tragedy of the fire. The book provided us with many powerful quotes, and we chose to include a quote that would force the reader to put themselves on the streets of Chicago, with the wooden buildings falling from every side. This intense image created in the reader minds allows them to see just how tragic the fire was, and for them to imagine how much rebuilding would have to be done.

Luzerne, Frank. *The lost city! : drama of the fire-fiend! or, Chicago, as it was, and as it is! And its glorious future! A vivid and truthful picture of all of interest connected with the destruction of Chicago and the terrible fires of the great North-west...* New York, Wells & Co.: Chicago, Ills., M.A. Parker & Co, 1872.  
[http://libsysdigi.library.illinois.edu/oca/Books2007-08/lostcitydramaoff00luze/lostcitydra  
maoff00luze.pdf](http://libsysdigi.library.illinois.edu/oca/Books2007-08/lostcitydramaoff00luze/lostcitydra<br/>maoff00luze.pdf)

This book, published by Luzerne in 1872, is a sensationalized account of Chicago, the fire, and the aftermath. Luzerne begins the book by describing Chicago in the 1820s, which helped us develop a clearer image of the city before the Great Fire. Then, the book goes on to describe scenes from the fire, and Luzerne does a great job of capturing the panic and frenzy of emotions during the moments of the fire. Throughout the text, there are many illustrations of scenes that Luzerne describes, such as recovering valuables from the fire. Through this text, we were able to capture the emotions Chicagoans felt during and after the fire. The drama in the text was unique to the other primary sources we found, as this had more heightened drama and was not focused on listing out the statistics.

Sheahan, James W., Upton, George P. *The great conflagration. Chicago: its past, present, and future.* Philadelphia: Union publishing co., 1871.  
<https://archive.org/details/greatconflagrat00shea/page/n11>

This book details the history of Chicago before and after the fire. Sheahan and Upton

provide details on the layout of the city before the Great Fire of 1871, including the major infrastructure present, such as the bridges and tunnels, as well as the streets, railroads, and buildings. The book also covers the moments during the fire, including the major buildings destroyed by the engulfing flames, and the fight of the people trying to escape. Because the book went into great detail about the city before, during, and after the fire, we used these details to paint a complete and realistic image of Chicago. The book lists many incidents during the fire, which were really interesting because these were real stories of people who lived through the fire. We used these incidents to highlight the tragedy of the Great Fire and the incidents told were compelling and extremely emotional.

## PHOTOGRAPHS

*19th Century Rotunda: 1893 World's Columbian Exposition, Chicago, IL.* N.d. American Lithographic Company, New York.

[http://www.chicagopostcardmuseum.org/19th\\_century\\_rotunda\\_1893\\_worlds\\_columbian\\_exposition.html](http://www.chicagopostcardmuseum.org/19th_century_rotunda_1893_worlds_columbian_exposition.html)

These photographs of postcards produced for the World's Exposition highlighted the different buildings and scenery of the Fair. We used these to mark both the legacy of the event (as commercial postcards were born through the Exposition) and to exhibit the Neo-classical influences evident within the buildings and art of the event, reflecting the ideals of order that would later be carried on in the City Beautiful movement. These images were featured in the section of our board that discusses the World's Columbian Exposition and viewers of our board can see the new building style that was featured during the Fair.

*Amazing Before-and-After Photos from the Great Fire of 1871.* [chicagomag.com](http://www.chicagomag.com).

<http://www.chicagomag.com/city-life/October-2015/Joseph-Kirkland-Chicago-Fire-Phot>

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This collection of images from the British Library features side by side comparisons of before-and-after photographs from the Great Fire of 1871. The images include photographs taken at the intersection of Michigan Avenue and Madison Street, the courthouse on Washington Street, and the St. James Cathedral located at the intersection of Huron Street and Wabash Street. We used these images in our analysis of the buildings present in Chicago before the fire and the tragedy of the Great Fire. We noticed how many buildings at the time were only a few stories tall, but they were all crammed together onto one street, which allowed the fire to spread easily. We used these images in the section of the board that explores the actual burning of the fire and the destruction that it left in its path. Many of these images paint a hopeless image of Chicago and with so much destruction, it would have been easy for the city to give up. However, Chicagoans had strength and perseverance and the city was able to have a phoenix-like rebirth from the ashes.

Baan, Iwan. *Chicago From Above*. Chicago Magazine. 2015.

<https://www.chicagomag.com/Chicago-Magazine/June-2015/Chicago-from-Above/>.

This photo shows Chicago from above, displaying all of its sleek skyscrapers and ordered streets. We included this on our board to convey the beauty that Chicago displays today, an architectural and societal triumph that we felt would make a stark contrast to how it had looked before the fire. Chicago is known for its skyscrapers, including the Willis Tower, John Hancock Center, and Two Prudential Plaza, all of which are visible in this photograph. We wanted to include an image of the modern-day Chicago to remind viewers of our exhibit board that although many cities around the world are home to famous skyscrapers, those in Chicago are still iconic and recognized by many.

Bartlett, G. H. *The Administration Building At Night Looking Across the Grand Basin At The World's Columbian Exposition*. 1893, Chicago History Museum.

<https://photostore.chicagohistory.org/worldscolumbianexposition>.

This photo of the Administration Building showed the extent to which electricity was displayed at the Fair. The Administration Building looked over the large water pool, which was the centerpiece of the World's Fair, representing the long voyage Columbus took to the New World. We thought the grand scale of electricity was a crucial part of the Fair, as it had appeared on an unprecedented scale. We included this photo to highlight the wonder that the first visitors at the Fair had felt while touring the Fair at night. It took many years to develop a system to light up the Fair, and this was a demonstration piece for Westinghouse Electric. This innovative system was one of the first instances of providing electricity at such a large scale, and it took hundreds of thousands of dollars to power such a large event.

*Capitol State Building*. N.d. Colorado General Assembly.

<http://leg.colorado.gov/sites/default/files/capitolflowers.jpg>.

The Colorado State Capitol was amongst the buildings and areas that were affected by the City Beautiful Movement. Designed by architect Elijah E Meyers to be reminiscent of the United States Capitol, the gold dome and white granite are characteristic of this iconic building. We used this photo on our board to supplement our exploration of the legacy of the City Beautiful Movement, as this building remains standing today. The state capitol building, being a relatively significant building, helps visually remind the viewer that the reforms spurred by the Great Fire live on today in plain sight. The influence of the City Beautiful Movement reached far beyond the walls of Chicago and the lasting impacts can still be seen to this day.

*Chicago's Skyline*. N.d. Related Realty.

<http://news.relatedrealtychicago.com/wp-content/uploads/2018/09/Chicago-Skyline-Full-Guide-on-Chicago-Buildings-and-Real-Estate.png>.

This photograph shows Chicago's skyline. We thought the beauty of the photograph

displayed all the progress Chicago had made since its destruction in the fire. We used it as a visual aid to help the viewers really see how far the city had come. This skyline highlights some of the most famous Chicago skyscrapers, including the John Hancock Center, Aon Center, and the Chase Tower. When people think of skyscrapers, they normally imagine a skyline in their head, and it was important to us to have this important connection present in the form of a visual aid because it is one of the most easily recognized images. The varying heights in the skyscrapers show the progress of Chicago, as architects started with smaller buildings and eventually worked their way up to building the tallest buildings seen at that time.

*Chicago 1871.* Chicago Tribune. 1871. 1871 Chicago Fire: A city in ruins.

<https://www.chicagotribune.com/news/chi-080726-chicago-fire-photogallery-photogallery.html>.

The powerful images in this collection of photographs from the Chicago Tribune highlighted the tragedy and devastation faced after the Great Fire. The photographs show the rubble and the broken buildings, which emphasizes all the work and rebuilding that needs to be done in the weeks and months that follow. We used these photos to provide a visual aid to show the true tragedy after the fire. At the time, the people of Chicago may have been defeated by all the damage done to their city, but their perseverance and spirit pushed them to rebuild Chicago. Images of all the destruction are extremely defeating and it seems like the city would remain in the ashes for decades to come, but Chicagoans came together during the rebuilding period and saw the phoenix-like rise of the city from the ashes.

Chicago History Museum. "Browse All Images." [greatchicagofire.org](http://greatchicagofire.org).

<https://www.greatchicagofire.org/browse-all-images/>

This collection of photographs from the Chicago History Museum provided us with many useful and powerful visual aids to include on our poster board. We used several of the

photos to show the damage done by the fire, the rebuilding phase of Chicago after the Great Fire, as well as the World's Columbian Exposition. Many of these photographs helped us in our analysis of the event and strengthened our argument as to why the fire was such a triumph following the tragedy. These pictures served as visual guides on our exhibit board to assist in our analyses and the quotes we included. The photographs are powerful and allow the viewer to see for themselves just how tragic the fire was, in addition to the resilience during the rebirth of the city.

*League of Municipal Improvements Improvement Campaign Advertisement.* Historical Society of Dauphin County.

<https://digitalharrisburg86672881.files.wordpress.com/2015/10/mg2291329.jpg?w=378&h=283>

This photo, taken in 1902, depicts the League of Municipal Improvements and their improvement campaign advertisement. This committee sought to pass a one million dollar bond issue to which the funds would go towards improving and beautifying the city. The reformers of the League of Municipal Improvements saw the importance of campaigning, so they utilized newspapers and signs to influence citizens of Harrisburg, Pennsylvania to vote in favor of the issue. We used this image in our analysis of the City Beautiful Movement and how this tragedy is related to the Great Fire of 1871. This committee was run by local citizens, and this highlights the triumph following the tragedy of the Great Fire because everyday Americans cared about improving their cities for their safety and that of generations to come.

*PHOTOS: Great Chicago fire of October 1871.* N.d. The Denver Post.

<https://www.denverpost.com/2017/10/09/photos-great-chicago-fire-of-october-1871/>.

This collection of photographs from The Denver Post includes a variety of photos, covering the actual fire, illustrations of the fire, and the damage left behind. Many of the photographs depict the flames and smoke engulfing the city. Some of the illustrations

show a blanket of smoke covering the entire sky, which we thought was a powerful image that we included in the “tragedy” section of our board. We also used images of the damage left behind so that viewers of our exhibit board could see just how much work Chicago had to do in the months and years following the fire. The stark contrast between the piles of rubble on the street after the fire and the tall skyscrapers we see today emphasizes the triumph in such a tragic event.

*Rand McNally Building.* 1912, Chicago.

<http://digital-libraries.saic.edu/cdm/singleitem/collection/mqc/id/24923/rec/8>

Built in 1912, the Rand McNally Building was the first skyscraper to use an all steel frame construction. This five-story building, designed by Burham and Root, stood at ten feet tall. After witnessing all the houses that burned down, architects realized that pig iron was not suitable for skyscraper building. The steel frame building technique consists of a skeleton frame of vertical steel columns, in which the walls and floors are attached to. Without the development of this building technique, it would not be possible to construct skyscrapers.

*The McMillan Plan of 1901.* N.d. National Capital Planning Commission.

<https://www.ncpc.gov/Images/Maps/McMillanPlan,%201901.jpg>.

The McMillan Plan restructured the capital of our country. In this picture, it displays the plan for the National Mall, which was one of the main facets of this plan. There’s a clear structure in the plan and cohesiveness that epitomizes the City Beautiful ideology, so we thought it was important to show visually how architects implemented these principles. The National Mall, a national landmark that millions of people visit each year, would not have such an important significance were it not for the detailed planning that went into the McMillan Plan. Viewers of our exhibit board can easily see the careful planning that went into this, as the layout is extremely balanced and each building was purposefully placed there for a reason.

World's First Skyscraper to Go. Chicago Illinois, 1931. [United States:] Photograph.

<https://www.loc.gov/item/2014648256/>.

We included an image of the Home Insurance Building, the first skyscraper, on our exhibit board. Opened in 1885, this building, designed by William Le Baron Jenney, features a fireproof steel metal frame, which marked a leap in modern architecture. Previously, most of Chicago was made up of wooden buildings, which led to the Great Fires of 1871 and 1874. The use of an iron skeleton frame drew attention from architects all around the world, and this form of building design is still seen to this day. It was important to include an image of the first skyscraper, as Jenney's innovative design continues to influence architecture all around the world to this day.

Yang, Fei. *Victoria harbour at morning, Hong Kong*.

<https://www.gettyimages.com/detail/photo/victoria-harbour-at-morning-hong-kong-royalty-free-image/586892388>

Fei Yang's image of the Victoria Harbour in the morning captures one of the most iconic skylines in the world. Hong Kong is home to some of the most famous skyscrapers in the world, such as the Bank of China, Two IFC, and HSBC Building, among many others. We used this photograph in the section of the exhibit board exploring the impact of the birth of the skyscraper in Chicago. Despite the tragedy of the Great Fire, the skyscraper rose from the ashes of the city and has had a global impact. Skyscrapers are present all throughout the world and were it not for the Great Fire, we would not have the picturesque skylines that we see around the world.

## **ARTWORK**

*City Beautiful Movement*. N.d. Sprouts in the Sidewalk.

<https://sidewalksprouts.wordpress.com/history/city-beautiful-movement/>

The second image in this collection shows the effects of The City Beautiful Movement on the planning and design of the National Mall in Washington D.C. The illustration, drawn from the point of view of the top of the Lincoln Memorial, shows the National Mall which was a City Beautiful Plan than passed in 1901. This image helped better our understanding of the McMillian Plan and the City Beautiful Movement and its connection to the Great Chicago Fire. From the image, we could see the straight lines and highly organized plan of the National Mall. The plan for the National Mall was thoroughly thought out, with each building and plot of land purposefully placed. We used this image in our timeline detailing the events leading up to and following The Great Chicago Fire of 1871.

Graham, Charles. "The Lumber District of Chicago, View from the West Side Water Works". (1800). Harper's Weekly.

<https://mlpp.pressbooks.pub/app/uploads/sites/437/2018/10/3c06375u-1024x679.jpg>

This drawing by Charles Graham depicts the Lumber District of Chicago in 1800. The drawing captures an expansive view of the shantytowns that made up the city of Chicago at that time. In the image, the viewer can see the lack of planning and design of the city. In the middle of the city, there are only a few rows of small wooden buildings that are only a few stories tall, but a majority of Chicago was made up of buildings that were cramped together. Buildings were built and squeezed into any space that was available, which made Chicago prone to a fire that could spread very quickly. We used this image in the timeline on our exhibit board, as we thought it was important for viewers of our exhibit board to have a visual source to see the city of Chicago before The Great Fire. Then, the user can see the stark contrast of what Chicago used to look like with the skyline and city that we see today.

"Home Insurance Building." 1885. Sprang Printing, Boston. Chicagology.

<https://chicagology.com/goldenage/goldenage076/>

This illustration, published by Sprang Printing in Boston, displays the Home Insurance Building in Chicago. Designed by William Le Baron Jenney in 1884, this was one of the first skyscrapers to be built. We used this image in our timeline of the events leading up to and following The Great Chicago Fire of 1871. This image also helped us better our understanding of the city of Chicago after the tragic event of The Great Fire. We could see the hustle and bustle of the city that experience a phoenix-like rebirth after The Great Fire. After such a tragic event, no one thought that the city would be able to recover from all the damage to the buildings and the lives lost. The bright red and blue colors used in the illustration captures the lively spirit of Chicago, which we were unable to get this from the black and white photos taken at that time.

## MAGAZINE ARTICLES

“Two Fires.” *American Heritage*, October 1996, 118+. *US History Collection* (accessed October 31, 2018).

[http://link.galegroup.com/apps/doc/A18698750/PPUS?u=nysl\\_me\\_71\\_svhs&sid=PPUS&xid=1f0fd676](http://link.galegroup.com/apps/doc/A18698750/PPUS?u=nysl_me_71_svhs&sid=PPUS&xid=1f0fd676).

This magazine article from the American Heritage highlighted the devastation of the Chicago Fire. The specific statistics provided showed the tens of thousands left homeless, the hundreds of lives lost, and the hundreds of millions of dollars done in damage. The article traces the events of the Great Fire, starting from the start of the fire at around 9:00 P.M. to the fire department activity that lasted throughout the night. In addition to the fire started at the O’Leary barn, the article also discusses the second-largest fire of Chicago that happened one day later, on October 8, 1871. The chronological events detailed in this article helped us develop a story-like narrative and analysis of the fire on our exhibit board. We also used a quote from this magazine article in the “tragedy” section of the board.

## SECONDARY SOURCES

### JOURNAL ARTICLES

Barr, Jason. "History, Theory & Criticism: Skyscrapers and Skylines: New York and Chicago, 1885–2007." *CTBUH Journal*, no. 1 (2014): 18-23.

<http://www.jstor.org/stable/24192776>.

This journal article discusses how Chicago's rising skyline spurred on the construction of New York's own through international competition. The author also delves into how the construction of skyscrapers creates competition that promotes regional economic upsurges, promoting both job growth and profits. Focusing on the skyscraper competition between Chicago and New York City from 1885 to 2007, Barr highlights how each city has positively reacted to this friendly competition. Residents in each city want to build more and taller skyscrapers than the other. The use of statistical tests by Barr is fascinating to us because the data he used clearly proved and supported his argument.

BONSHEK, JANE. "The Skyscraper: A Catalyst of Change in the Chicago Construction Industries, 1882-1892." *Construction History* 4 (1988): 53-74.

<http://www.jstor.org/stable/41613651>.

This journal article gives insight into the beginnings of Chicago as a skyscraper city and how this arising label was an immense catalyst for architecture and several other linked industries. We learned that it was through this period of development that aspects of modern-office buildings were really established, these facets spanning anywhere from the increased emphasis on making upper floors desirable to office tenants (as a response to the number of largely vacant upper floors) to the increased attention to systems of fireproofing, elevator technology, central heating, etc. This article was valuable because we used this to explain how the effects of Chicago's birth as the first city of its kind

reached far past just the details of its towering height—it had essentially created the formula for the buildings we have today.

Dewing, Arthur. "Limiting Skyscrapers." *The North American Review* 230, no. 6 (1930): 711-16.  
<http://www.jstor.org/stable/25113721>.

This journal article by Arthur Dewing explores with the public's architectural rights by discussing congestion and height of buildings. Dewing, having lived through the end of the nineteenth century and the twentieth century, has seen the rise of skyscrapers in major cities, how it has shaped the urban landscape and the public's reactions to the construction of skyscrapers. Dewing argues that it is vital to making sure that there is maximum light, air, and free movement when building skyscrapers. He believes that architects should consider the people living in the city because the environment created by skyscrapers will affect them the greatest and it is also important to consider how the skyscrapers will fit in with the existing buildings. Dewing's argument was interesting to read because not everyone was excited about the construction of skyscrapers. Others, like him, opposed the rise of skyscrapers and wanted more to be done in the consideration of building design.

Fojas, Camilla. "American Cosmopolis: The World's Columbian Exposition and Chicago across the Americas." *Comparative Literature Studies* 42, no. 2 (2005): 264-87.  
<http://www.jstor.org/stable/40247477>.

Fojas details the significance of the World's Columbian Exposition, framing it as Chicago's attempt to truly present itself to the world following the Great Fire. Through her discussion of the place of the World Fair in terms of the world, American identity, and even popular consumer culture, we better understood the importance of the Columbian Exposition and recognized how its impact still remains seen today. We used her analysis to underline the triumph of the Exposition, along with how the Great Fire was linked in allowing Chicago to thrive through such an event.

HINES, THOMAS S. "The Imperial Mall: The City Beautiful Movement and the Washington Plan of 1901-1902." *Studies in the History of Art* 30 (1991): 78-99.

<http://www.jstor.org/stable/42620453>.

Hines discusses the role of the City Beautiful movement in the restructuring of Washington. Through his exploration of the ideologies of the movement, like its focus on “order” and reduction of chaos, we learned how its ideological principles carried over into the architectural plans to reform Washington. We used this to show the importance of the City Beautiful movement, especially as it made our capital what it is today. The City Beautiful Movement was the catalyst for the McMillan Plan that laid out the National Mall, which is a national landmark treasured and widely recognized by Americans and tourists from around the world. Hines also makes interesting connections between the Columbian Exposition of 1893 and the City Beautiful Movement, which helped us tie the whole narrative of the birth of the skyscraper together.

Naylor, Timothy J. "Responding to the Fire: The Work of the Chicago Relief and Aid Society." *Science & Society* 39, no. 4 (1975): 450-64. <https://www.jstor.org/stable/40401900>.

This article focuses on the immense amount of money and resources given to Chicago for its rebuilding efforts. The author claims that it was because Chicago was such a “national cultural symbol and a national economic necessity” that it received so much aid, both financially and opportunistically. This was valuable because we had originally believed Chicago had risen to such prominence as an American icon through its birth as a skyscraper city, but we hadn’t considered the fact that Chicago had already been a major center of focus within America prior to the fire. This new perspective helped us to understand that the fire hadn’t just been a tragedy locally, it had been one that the entire nation had come together to mourn and assist with. We used this knowledge to highlight the depth of the tragedy. The effects of the fire were not only felt in Chicago, but all across the nation, and we saw the triumph emerge from the tragic fire when the country

came together during the rebuilding period. The resilience of the nation, especially in Chicago, prevented the city from disappearing after such a devastating event.

Pauly, John J. "The Great Chicago Fire as a National Event." *American Quarterly* 36, no. 5 (1984): 668-83. doi:10.2307/2712866.

This article discusses how the Chicago Fire spurred national debate on the “direction and character of their society”. The author explains how the fire acted as an incentive for more careful urban planning during the construction of cities, and how Chicagoans themselves abide by these new standards when faced with the possibility that insurance companies would refuse to insure Chicago businesses until they “changed their habits.” This article was pertinent because we were able to see how the fire acted as a stimulating force even before the rebuilding process in Chicago had taken place. We used this knowledge in our examination of the rebuilding phase.

Pelli, Cesar. "Skyscrapers." *Perspecta* 18 (1982): 134-51. doi:10.2307/1567040.

Cesar Pelli is a prolific architect who has constructed some of the most famous skyscrapers in the world, including the Bank of America Corporate Tower in Charlotte, North Carolina, the Wells Fargo Center in Minneapolis, Minnesota, and Adrienne Arsht Center for the Performing arts in Miami, Florida. In this journal article, Pelli explores the changes in the construction of skyscrapers over time. Pelli starts the book by analyzing some of the early buildings, such as the Wainwright Building in St. Louis, designed by Louis Sullivan, deemed the “father of skyscrapers.” The first skyscrapers had huge European influences, but the design soon evolved to take on a more American characteristic and identity. The photographs of the various skyscrapers that Pelli describes served as valuable visual sources in our understanding of how skyscrapers are constructed. It was fascinating to see the changes in style as the years passed and to see how far we have come.

Wilson, William H. "HARRISBURG'S SUCCESSFUL CITY BEAUTIFUL MOVEMENT, 1900–1915."

*Pennsylvania History: A Journal of Mid-Atlantic Studies* 47, no. 3 (1980): 213-33.

<http://www.jstor.org/stable/27772668>.

Wilson's journal article details the causes, effects, and implications of the City Beautiful movement in Harrisburg, a city in Pennsylvania. Through this work, we were able to better understand a larger breadth of the City Beautiful ideology outside of just architecture. Socially, it championed the betterment of urban life, although that tied in neatly with the principles of the architectural facet of City Beautiful, as they focused their efforts on improving the state of the city through adjustments of their sewage systems, boulevard treatments, and paving.

Wolski, Tamara. "The World's Columbian Exposition's Lasting Effect on Chicago." *Historia* 19 (Spring 2010), 159-176. <http://www.eiu.edu/historia/2010Wolski.pdf>.

This article focuses on the World's Columbian Exposition, a fair hosted by Chicago to celebrate the 400th year anniversary of Christopher Columbus' arrival to the New World. It discusses how the fair reflected Chicago's growth and prosperity as the anniversary had been only 23 years after the Great Fire, and that this fair proved to be the "antithesis" of the formerly polluted and cluttered city. The author argues that the World's Columbian Exposition cemented Chicago's standing as a significant center of culture and contributed to the rise of the City Beautiful movement (a reform philosophy of North American architecture and urban design that gained popularity during the late 19th century, trumping the beautification of cities). She also delves into how this fair set precedence for the increase in popularity of electricity as well as sanitation systems due to both the notable care put into these aspects, as well as the sheer magnitude of it. This article was important because we were able to recognize this fair as an important milestone for Chicago as a model for cities across America for both their skyscrapers as well as their responsibility as a stimulus for several industries that would change the country.

## BOOKS

Andreas, Alfred T. "The Burning of Chicago." In *History of Chicago: From 1857 until the fire of 1871*, 701-780. Chicago: Higginson Book Company, 1885.

The second volume of Andreas' history of Chicago was published in 1885, almost fourteen years after the fire had struck the city. In the chapter "The Burning of Chicago", Andreas examines a number of aspects of Chicago during the year of the fire. Through his examination, we learned of the severity of the drought that Chicago had been suffering that year with the weather reports he provided and analyzed. We used this knowledge in our analysis of the factors that allowed for the fire to occur, especially on such a large scale.

Clarke, Michael Tavel. "The City of Dreadful Height: Skyscrapers and the Aesthetics of Growth." In *These Days of Large Things: The Culture of Size in America, 1865-1930*, 140-78. Ann Arbor: University of Michigan Press, 2007.  
<http://www.jstor.org/stable/10.3998/mpub.89983.7>.

This book, written by Clarke, discusses the unique culture of America that emphasizes the size and in particular, grandeur. The author pinpoints the skyscraper as an invention that was, from its birth, "uniquely American", a trait that even foreigners acknowledged. This work was valuable because it gave us a new perspective on the role the skyscraper played in American identity, as we hadn't considered how much more rapid the pace of development of skyscraper cities had been in America in comparison to Europe. The period of rising skyscraper cities was a source of pride for Americans as it was an invention that was completely their own, and we used this knowledge in our discussion of the triumph that came with the invention of skyscrapers.

Cromie, Robert. *The Great Chicago Fire*. New York: McGraw-Hill, 1958.

Cromie's narrative history of the Great Fire follows the path of the fire through the use of photographs, illustrations, and eye witness stories. The detailed account begins with the first spark at the O'Leary farm and continues with the missteps of the well-meaning firefighters and the relentless pace of the fire as it consumes street after street in Chicago. Cromie paints a full picture of the Great Fire and it was fascinating to see all of the photographs and illustrations. We used his narrative, that took us minute by minute of the fire, to create a complete narrative of how the fire began and how it rapidly it spread in order to highlight the tragedy.

Foster, J. W., Charles Randolph, and J. B. Runnion. "Before the Fire." In *The Lakeside Memorial of the Burning of Chicago, A.D. 1871*, 1-18. Chicago: University Publishing Co., 1872.

This book, written a year after the fire, examines the various stages of Chicago before, during, and after the fire. We found the chapter detailing the "before" of Chicago valuable, as we understood exactly how the city had been shaped by its population and how it appeared before the fire had begun. Through this chapter, we realized that Chicago had always been at very high risk of fire (and of one spreading) and that the poor planning during the construction of this nicknamed "Shantytown", had raised the probability extremely high for a disaster to occur. The urban planning, or perhaps the lack thereof, made perfect breeding grounds for a fire to happen, and thus we were able to better understand why fire codes became much more stringent following the Great Fire.

Freestone, Robert. "THE CITY BEAUTIFUL: TOWARDS AN UNDERSTANDING OF THE AUSTRALIAN EXPERIENCE." *Journal of Architectural and Planning Research* 15, no. 2 (1998): 91-108.

<http://www.jstor.org/stable/43030450>.

In this journal article by Freestone, he discusses the influence of the City Beautiful movement on Australian architecture. He highlights several key events that affected both the City Beautiful movement along with the shifting focus of Australian architects to

encompass American architecture into their previously mainly eurocentric one, such as the World's Columbian Exposition and the Plan of Chicago. Through this article, we were able to understand the extent of the influence that both the World's Exposition and the City Beautiful movement had, as we realized that it had reached far past American borders, thus we also realized the larger importance of these events. We used this knowledge in our examination of the World's Exposition and the City Beautiful movement to highlight one of the perhaps unexpected effects it had internationally and still stands to exist in these communities today.

Gottmann, Jean. "Why the Skyscraper?" *Geographical Review* 56, no. 2 (1966): 190-212.  
doi:10.2307/212878.

Jean Gottmann's book explores the importance of the skyscraper and why its invention is relevant. Many people think that because of its famous skyline, New York is the birthplace of the skyscraper, and many fail to realize that Chicago is actually where the first skyscraper was built. The invention of the skyscraper marked a turning point, as it has significantly shaped the American identity and economy. We used a quote from Gottmann in the section that explores how the Russians reacted to the invention of the skyscraper and expressed anti-skyscraper feelings at first, but later built their own skyscrapers. Other people around the world marveled at the skyscrapers and wanted to build tall buildings in their own towns as well. This highlights how the skyscraper is uniquely American and it was new and different from what the rest of the world was accustomed to.

Jeffcote, Elisabeth. *Louis Sullivan: Influence and Innovation*.

[https://digitalcommons.providence.edu/cgi/viewcontent.cgi?referer=https://www.google.com/&httpsredir=1&article=1037&context=art\\_journal](https://digitalcommons.providence.edu/cgi/viewcontent.cgi?referer=https://www.google.com/&httpsredir=1&article=1037&context=art_journal).

Jeffcote highlights the importance of Louis Sullivan's designs which pushed the limits of modern architecture. Some of the most well-known buildings are the Transportation

Building and the Auditorium Building. Sullivan's work went beyond the physical structures that he designed because his buildings played a significant role in having Chicago host the 1893 World's Columbian Exposition. The new style of architecture put Chicago on the map in the architecture world. We used this source to gain a better understanding of Louis Sullivan's role in the rebirth of Chicago and we included chose to include a quote of Sullivan because he is known as the "Father of Skyscrapers"

Leslie, Thomas. "October 1871." In *Chicago Skyscrapers, 1871-1934*, 1-14. Champaign: University of Illinois Press, n.d.

This chapter of the book details how the Great Fire had instigated reforms to fire codes, especially following the second fire in 1874. It also explores the reconstruction period after the Great Fire and examines how this event had changed local industries, particularly the brickmaking industry. We were able to make the new consideration of a second fire following the first tragedy and how the two in conjunction shaped the first comprehensive fire codes of Chicago to understand the positive effects it had on city legislature for its citizens. It was interesting to see how even after such a great tragedy that was The Great Fire of 1871, people weren't willing to take fire codes seriously and did not recognize the dangers of fire. It took even more lives to be lost in order to consider enforcing harsher fire codes that were strictly followed.

MACK, ADAM. "SENSORY OVERLOAD: The Chicago Fire, 1871." In *Sensing Chicago: Noisemakers, Strikebreakers, and Muckrakers*, 33-50. University of Illinois Press, 2015. <http://www.jstor.org/stable/10.5406/j.ctt155jmcs.6>.

Adam Mack writes of John G. Shorthall's experience in the Chicago Fire. Mack focus on sensory details of Shorthall's account creates vivid images of what it was like to be in the fire. The fire messed with the senses of many Chicagoans, creating feelings of chaos and horror. Mack also includes the accounts of several men and women and how they reacted to the fire. This article helped us gain a better understanding of what it would have been

like to be experiencing the fire. The great sensory details helped us determine certain creative and visual aspects of our poster because we want to recreate the experience of the Chicago Fire as realistically as possible.

Miller, Donald L. "My Lost City." In *City of the Century: The Epic of Chicago and the Making of America*. Rosetta Books, 2014.

This book by Miller details the history of Chicago that it allowed it to grow into the city it is today. The chapter that we found most interest in was the 6th, titled "My Lost City." Miller explains the conditions of Chicago prior to the fire, which allowed us to understand the conditions that had contributed to the vast flammability of the city, like the crippling drought that had struck weeks prior combined with the wooden buildings and streets of Chicago. We used this information in the section where we detail how exactly Chicago's situation had set itself up for a fire of such immense scale. Throughout the exhibit board, we trace the significance of Chicago's primarily wooden structure, and how the tragedy of the fire later shaped building and fire codes to prevent similar tragedies in the future.

Murphy, Jim. *The Great Fire*. New York: Scholastic Inc., 1947.

Author Jim Murphy weaves personal accounts of survivors of the Great Fire with detailed research about the event in order to create a narrative with drama and immediacy. The straightforward narration begins with the first spark that began the fire at the O'Leary family barn. Murphy then follows the fire that burns through the city, with growing panic with each passing moment. The most interesting part of the book was Murphy's use of maps and historical images. The six double-paged map and countless historical images and drawings allowed us, as readers, to put ourselves in the event. Although it has been nearly 150 years since the Great Fire, Murphy's narrative has great use of pacing and detail to put us right in the scene of the burning city.

Sheahan, James W., and George P. Upton. *The Great Conflagration. Chicago: Its Past, Present, and Future*. Union Publishing Co., 1871.

<https://archive.org/details/greatconflagrat00shea/page/n11>.

Written in the year of the fire, this book examines the state of Chicago before, during, and after the Great Fire. We focused mostly on the censuses that were published in the book, which was used to support their estimate of the number of people displaced — a whopping 98,000 which was almost a third of the city's population at the time. We thus used the censuses as a visual source to more emphatically highlight the fire's high cost of destruction in lives.

## PERIODICALS

Rayfield, Jo Ann. "Tragedy in the Chicago Fire and Triumph in the Architectural Response."

Accessed November 5, 2018. <https://www.lib.niu.edu/1997/iht419734.html>.

This periodical reflected precisely the theme of our project, and thus revealed a number of insightful revelations. The author puts the tragic statistics of the fire into perspective for us relative to the city at the time, and it made us re-examine the extent to which the Great Fire had been a tragedy—a whole one-third of the city had been made homeless due to this event. Rayfield also examined the role of the Chicago School that rose in prominence during this time, quoting their motto ("Form follows function") and how that affected the creation of skyscrapers in the wake of the fire's damage. This periodical opened up a new corner (the Chicago school) for us to research.

## INTERVIEWS

Donaldson, Sarah. "CHICAGO VS. NEW YORK: CAROL WILLIS AND KENNETH T.

JACKSON ON THE FUTURE OF THE SKYSCRAPER." *The Next American City*, 2004, 26-28,47, <https://search.proquest.com/docview/199510736?accountid=36166>.

Carol Willis and Kenneth T. Jackson, two prominent historians, discuss the importance of skyscrapers in a city landscape. Willis and Jackson compare their view of skyscrapers in New York and the importance of the birth of skyscrapers in Chicago. New York's buildings have quickly surpassed and towered over Chicago's skyscrapers due to differences in building ideas at the time of the Columbian Exposition and different building regulations. We used this source to analyze the birth and rise of skyscrapers in Chicago, and the wide impact it had in the world of architecture. We realize the significant role skyscrapers play in the identity and economy of a city.

Rubin, Adam. "The Great Chicago Fire." Interview by Hana Kim. Phone interview. New York, November 29, 2018.

We managed to get an interview with Adam Rubin, the Director of Interpretation at the Chicago Architecture Center. Though we had considered the World's Exposition the exemplification of Chicago's success in rebuilding and as a powerhouse of the architecture front following the fire, Rubin provided a contrasting perspective: the Neoclassical style of the buildings that were paraded in the fair was a complete contrast from the "uniquely American" identity rising skyscrapers held. Rubin cited Sullivan—dubbed the "father of skyscrapers and modernism"—who had felt that this theme of buildings inspired by ancient civilizations set American architecture back several decades, and instead championed a style that was much more cemented in the modern American style. On the flip side, Rubin also discussed the great implications the World's Exposition had as a national event, as it set precedence for what cities could be if designers took the "extra length" to make it look uniform. This interview was insightful because we realized the multiple facets of the World's Exposition, and began to view the World's Exposition as both evidence of the success and growth of the architecture scene in America, but also as an outlier in the buildings it presented to the public.

Willis, Carol. Interview by Hana Kim. Email interview. New York, November 10, 2018.

We reached out to Carol Willis, the founder of the Skyscraper Museum in New York City. We had taken interest in her expertise of the history of skyscrapers, and was surprised to hear of her belief that the skyscraper had not originated in Chicago, but rather, New York. It gave us a new perspective on the birth of the skyscraper, and was valuable in providing an alternative train of thought concerning our topic. Her opposing viewpoint led us to do more research about New York being the birthplace of the skyscraper, and this balanced research allowed us to explore a new idea.

## **WEBSITE CONTENT**

Abbott, Karen. "What (or Who) Caused the Great Chicago Fire?" Smithsonian.com. October 04, 2012. Accessed November 06, 2019.

<https://www.smithsonianmag.com/history/what-or-who-caused-the-great-chicago-fire-61481977/>.

The Smithsonian Institution is a group of museums administered by the Government of the United States. This website explores the beginnings of the Great Chicago Fire and discusses the myth surrounding it. It is believed that Ms. O’Leary and her cow began the fire on that Sunday evening when her cow kicked over a kerosene lamp in the barn. Some even believe that Ms. O’Leary deliberately set fire to her barn, as the old Irish woman despised the city that often denied her of the resources she needed, such as a bit of wood or a bit of bacon. The start of The Great Chicago Fire caused a great investigation, as more than 50 people were questioned and there were over 1,100 handwritten notes from testimonies, but the start of the fire is still unclear. This website was important to our research on the beginnings of The Great Chicago Fire, as even though it has been nearly 150 years after the tragedy, the beginnings of the fire are still unknown. It has become a part of the Chicago culture and mythology, and the mysterious beginnings of the fire will remain a myth for many years to come.

Chicago History Museum. "A Bird’s Eye View of Pre-Fire Chicago." Accessed October 20,

2018.

<https://www.greatchicagofire.org/birds-eye-view-of-pre-fire-chicago/>

This source provided us with a bird's eye view of Chicago before the fire. The city was well on its way to becoming an economic capital, with its ideal geographic location and its eastern manufacturing sector and western agricultural lands. Cook points out some of the large enterprises, as well as some of the more prominent buildings, and the general layout of the city. This source provided us with a unique view of the city, as many of our sources described the city from a street-level perspective. We were also able to focus on the history of Chicago before the fire, and understanding the layout of the city helped explain the outcome of the Chicago Fire and why it happened the way it did.

City of Chicago. "Dexter Building." Accessed January 8, 2019.

<https://webapps.cityofchicago.org/landmarksweb/web/landmarkdetails.htm?lanId=1289>

The Wirt Dexter Building is one of Chicago's most famous buildings that was created as a partnership between Louis Sullivan and Dankmar Adler, two of Chicago's early modern architects. This iconic building was built in 1887 and became a Chicago landmark in 1996. The Dexter Building is known for its cast iron skeletal frame, which marked an advancement in architecture, as many buildings used to be from wood. To provide more information about our 3D model of the Wirt Dexter Building, we used the content of this website. It gives the viewer of our exhibit board more information as to why we chose to model this building and its importance in Chicago's history and identity as an architectural city.

Connected Fire Safety Services. "Impact of the Chicago Fire 1874." Last modified April 19, 2017.

<https://connectedfire.com/index.php/blog/2017/04/19/impact-of-the-chicago-fire-of-1874>

This article makes connections between the Great Chicago Fire of 1871 and the Chicago Fire of 1874. Even after an event as devastating as the Great Fire, strict fire codes were not enforced and this led to the fire in 1874. Because Chicagoans were so accustomed to

wooden buildings, they rebuilt the city using wood and it took a long time for most of the city to adopt the use of fireproof building materials. We thought that it was important to include this reform because although it can be seen as a triumph which has prevented more tragic fires, it was also a tragedy in that immediate revisions to fire codes were not successfully enforced.

“Curious City: What if the Great Chicago Fire of 1871 never happened?”. Accessed November 30, 2018.

<http://interactive.wbez.org/curiouscity/chicagofire/>

Recommended to us by Adam Rubin, the Director of Interpretation at the Chicago Architecture Center, this website explores what would have happened if the Great Fire of 1871 did not happen. It explores how the architecture style and Chicago identity would have been completely different today were it not for the Great Fire. The most interesting part of the website was the interactive images that featured sliders so the user could see a side by side comparison in how the architecture style changed as a result of the Great Fire. These images allowed us to put into perspective just how impactful the Great Fire was. Were it not for the great tragedy, the world we live in would look very different. The architecture style explored on this website was really interesting and we used this in the section of the board where we introduced Louis Sullivan, who is the father of the modern skyscraper, and how his architecture has had a lasting impact to this day.

The Chicago Athenaeum. “Landmark Chicago.” Accessed November 1, 2018.

<https://www.chi-athenaeum.org/about-landmark.html>

As a result of the Great Fire at the turn of the century, the city of Chicago has gained a reputation for its architecture due to many of its great architects, such as Louis H. Sullivan and John Wellborn Root. The unique vision of these architects resulted in the birth of the skyscraper and the creation of the classic American style of building. The Chicago Fire has had a profound impact because, without the invention of the skyscraper

in Chicago, we wouldn't see any of the towering wonders we see in cities around the world today. We used this source to gather the great sense of pride Chicagoans have for being the birthplace of the modern skyscraper. It is part of their identity and they are proud to be a part of history that has had a great worldwide impact.

“Topics in Chronicling America - The Great Chicago Fire of 1871.” Accessed November 14, 2018.

<https://www.loc.gov/rr/news/topics/chicagofire.html>

This website from the Library of Congress provides a timeline of days following the Great Fire. This timeline includes the fire that began on October 8, 1871, a few days before the Great Fire supposedly started by the O’Leary cow. We used this timeline to help us construct our own timeline in the base of our exhibit board. It was important to us to create a timeline for our exhibit board because seeing the events with a timestamp next to us allows the viewer of our exhibit board to put the Great Fire into context. It is easier to understand just how quickly the city of Chicago experienced a rebirth. In addition, we used this timeline to highlight the triumph in the spirit of Chicagoans in the rebuilding period. It was shocking to see how quickly the city picked itself off its feet and resumed business, even with hundreds of thousands still homeless.

## **ARTWORK**

Mercer, Greg, Patrick Kohlhagen, and Simon Watson. “World’s Fair Animated Poster”. The Field Museum. <http://www.gregorymercer.com/project/worlds-fair-animated-poster>

Mercer, Kohlhagen, and Watson created this animated poster when challenged the task of bringing energy of The World’s Columbian Exposition to a new gallery at The Field Museum. They were inspired by poster art of the 1890s when creating this piece of original art. The poster depicts the heroic statue of Republic, a symbol of The World’s Columbian Exposition, against a background that highlights the use of electricity at The

Fair. We used this poster in the timeline of our board that traces the events leading up to and following The Great Chicago Fire of 1871. We thought that it was important to include a visual source of The World's Columbian Exposition in the timeline because it provides a valuable source that captures the spirit and energy of the time. This was the first opportunity that put Chicago on the stage to highlight the progress the city and its people have made since the tragic event only twenty years prior. No one believed that the city would be able to have such a triumphant rebirth, and this poster captures the excitement in this display of grandeur.

## NEWSPAPERS

Butler, Eoin. "Catherine O'Leary, the Irishwoman blamed for starting the Great Chicago Fire."

*The Irish Times*, 24 Feb. 2017,

<https://www.irishtimes.com/life-and-style/abroad/catherine-o-leary-the-irishwoman-blamed-for-starting-the-great-chicago-fire-1.2983646>

Butler's news article, published by the Irish Times, debunks a common myth in Chicago history. Many people believe that it was Daisy the Cow, owned by Catherine O'Leary, that started the Great Fire. It is a common story to tell that Daisy kicked over a kerosene lamp while being milked, but at the start of the Great Fire, Catherine O'Leary was actually sleeping in her house. Although Butler debunks this commonly told myth, the actual start of the fire is still unknown. Louis M. Cohen claimed on his deathbed that when he was 18 years old, he knocked over a lamp while gambling in the barn with some of O'Leary's sons. Others have pointed to inconsistencies with Pegleg Sullivan's testimony and speculated that he may have been the culprit. We used this news article in our research about the start of the fire. Although the actual start of the fire is still unknown, we know that Daisy the Cow didn't start the fire and that there were many other factors at the time. This mysterious legend is a huge part of Chicago culture, which we wanted to emphasize in our project.

Kamin, Blair. "CITY LEARNED LESSONS FROM ITS CATASTROPHES." *Chicago Tribune*, 2 Sept. 2018, [www.chicagotribune.com/news/ct-xpm-1992-04-28-9202070670-story.html](http://www.chicagotribune.com/news/ct-xpm-1992-04-28-9202070670-story.html).

This article from the Chicago Tribune highlights the changes to Chicago's building and fire codes after the Great Fire. Some of these changes came immediately after the fire by the Chicago City Council, but more changes to Chicago's fire codes came after other tragic fires in the late 1800s and early 1900s. We saw these reforms in Chicago's building and fire codes as a triumph that came after the tragedy of the Great Fire. These new fire and building codes are still regulated to this day to prevent, but it took many years for the codes to be strictly enforced.

*New York Tribune*. October 9, 1871, 1.

<https://chroniclingamerica.loc.gov/lccn/sn83030214/1871-10-10/ed-1/seq-1/>.

This newspaper was released on October 10th, 1871 which was the final day that the Great Fire of Chicago had burned. The significance of this event nationally was really emphasized by the heightened focus on the Great Fire; articles and sections detailed all the situations surrounding the fire (such as the damages, relief efforts, and reactions of Americans outside of Chicago), and continued on several other pages. We used this newspaper to display the country's immense response to the fire in accordance with the scale of the tragedy of the fire.

Zeaman, John. "CITY OF GIANTS ; Awe-Inspiring Skyscrapers a Testament to Chicago's Storied Past." *The Record*, Apr 08, 2007.

<https://search.proquest.com/docview/426407892?accountid=36166>.

As Zeaman takes an Architecture River Cruise up the Chicago River, he notes some of the most famous Chicago skyscrapers and reflects on Chicago as the birthplace of the skyscraper. The towering wonders seen throughout Chicago would not have existed if it weren't for the Chicago Fire. Zeaman points out some of the skyscrapers, such as the

Sears Tower and the Tribune Tower, and their unique styles. We used this newspaper article to gain a better understanding of modern Chicago architecture. Using the details provided by Zeaman, we replicated some of the unique building styles in our exhibit board.

## Process Paper

Hailing from New York, whose skyline is easily the world's most recognized, we wanted to examine the birthplace of the skyscraper. We traced it back to Chicago, the first skyscraper city, and upon further examination discovered that the story behind the skyscraper was almost fairytale-esque in both the triumph and the tragedy. The Great Fire of Chicago struck the city in 1871, wreaking such destruction that it incited national panic, some citing the disaster as a holy warning against industrialization. But Chicago's will to survive had not burned with the fire, and in hindsight, we can now see that without the fire to clear out the land of the city, the birth of the skyscraper might not have occurred in Chicago and would have been delayed by several decades. Enraptured by the idea that the glorious skyscrapers we see today had their roots in the ashes of a city that had been utterly destroyed, we knew that this was the topic we wanted to pursue.

We began by researching primary sources for the fire itself. Our research started when we reached out to the Chicago Historical Society to access their online database to examine many newspapers, anthologies, and personal accounts of the fire. For it was one thing to read the statistics of the destruction—300 people dead, almost 100,000 people displaced, and \$200 million in damages—and another to grasp the severe despair the citizens of Chicago had felt both during and following the fire. Following this, we decided to look back a little further to examine the exact conditions which allowed such an extensive fire to happen. Books and articles helped us with our understanding, outlining the flammable conditions of the city, as well as the dry weather that had occurred in the previous months. We then pursued the aftermath of the fire, focusing on the rebuilding process and the World's Columbian Exposition, both of which shone in their contribution in shaping Chicago to be the cultural and architectural icon it is today. To more closely examine the connection between the fire and the skyscraper, we reached out to Adam Rubin, the director of interpretation at the Chicago Architecture Center, and to discuss several different perspectives in regards to the the role the fire and the World's Exposition played in the creation of the skyscraper.

We chose the exhibit category because we felt that such a dramatic tragedy and triumph would be best presented visually, easily allowing the viewer to take in a series of quotes, images,

and descriptions. The sleek look of the poster mimics the grandeur of the skyscrapers themselves, highlighting the characteristic style that had transformed architecture across the world.

The triumph and tragedy of the birth of the skyscraper are easily highlighted. The fire had been a widespread disaster for the city and its citizens. The skyscraper metaphorically rose from the ashes of the fire, cementing itself into American identity and changing architecture as we knew it.