1. NAME OF PROPERTY

Historic Name: Second Presbyterian Church

Other Name/Site Number:

Designated a National Historic Landmark by the Secretary of the Interior on February 27, 2013

2. LOCATION

Street & Number: 1936 S. Michigan Avenue Not for publication:

City/Town: Chicago Vicinity:

State: IL County: Cook Code: 031 Zip Code: 60616

3. CLASSIFICATION

Ownership of Property	Category of Property
Private: X	Building(s): X
Public-Local:	District:
Public-State:	Site:
Public-Federal:	Structure:
	Object:

Number of Resources within Property

Contributing		Noncontributing	
buildings	1	buildings	0
sites	0	sites	0
structures	0	structures	0
objects	0	objects	0
Total	1	Total	0

Number of Contributing Resources Previously Listed in the National Register: 1

Name of Related Multiple Property Listing:

4. STATE/FEDERAL AGENCY CERTIFICATION

As the designated authority under the National Historic Preservation Act of 1966, as amended, I hereby certify that this ____ nomination ____ request for determination of eligibility meets the documentation standards for registering properties in the National Register of Historic Places and meets the procedural and professional requirements set forth in 36 CFR Part 60. In my opinion, the property ____ meets ____ does not meet the National Register Criteria.

Signature of Certifying Official Date

State or Federal Agency and Bureau

In my opinion, the property ____ meets ____ does not meet the National Register criteria.

Signature of Commenting or Other Official Date

State or Federal Agency and Bureau

5. NATIONAL PARK SERVICE CERTIFICATION

I hereby certify that this property is:

___ Entered in the National Register
___ Determined eligible for the National Register
___ Determined not eligible for the National Register
___ Removed from the National Register
___ Other (explain): _____

Signature of Keeper Date of Action

6. FUNCTION OR USE

Historic: Religious Sub: Religious facility

Current: Religious Sub: Religious facility

7. DESCRIPTION

ARCHITECTURAL CLASSIFICATION: Late 19th and 20th Century Revivals: Late Gothic Revival
American Arts and Crafts Movement

MATERIALS:
Foundation: Stone
Walls: Stone and Brick
Roof: Slate
Other:

Describe Present and Historic Physical Appearance.

The Second Presbyterian Church of Chicago, Illinois, with its alterations and interior designed in 1900, meets NHL criterion 4 as one of the most significant and intact early Arts and Crafts churches in the United States. The NHL theme "Expressing Cultural Values" applies to the church, under the subthemes of architecture and the visual arts. The Second Presbyterian Church is one of the earliest, most complete and intact non-residential expressions of American Arts and Crafts. Built in a city that served as an early and important center for the dissemination of Arts and Crafts visual and philosophical precepts, the Second Presbyterian Church represents the emerging progressive movement at the turn of the twentieth century. It fully expresses the movement's precepts in its high artistic values, honesty of materials, craftsmanship, decorative motifs derived from nature, and extraordinary unity in its design. The period of significance of the church is 1900–1917, the time during which the Arts and Crafts alterations and interior of the church were designed and executed and the windows were installed. Chicago architect Howard Van Doren Shaw designed the church in close collaboration with a number of other innovative local artists, producing an interior that retains some of the best examples of the style's stained glass, mural painting, and crafting in metals, fabrics, wood and plaster. Van Doren Shaw and many of his collaborators would go on to influence their generation on a national scale.

The Site

Second Presbyterian Church of Chicago, Illinois, is situated on the northwest corner of South Michigan Avenue and Cullerton Street on Chicago's near south side, a few blocks west of Lake Michigan. The near south side of Chicago is the area just south of the Loop central business district. The area is generally considered to extend from Roosevelt Road at 1200 south to about 40th Street, and from Lake Michigan on the east to approximately a mile and a half inland. It is one of Chicago's oldest areas, and encompasses a mix of residential, institutional and commercial properties that includes Chinatown, McCormick Place convention center, new glass high rises of Museum Park, the Central Station residential development of the 1980s, and the historic Motor Row commercial district. It is also home to the Prairie Avenue Historic District (NR, 1979) just to the east of Michigan Avenue, which includes Chicago's oldest house (Clarke House 1836, NR), H.H. Richardson's Glessner House (1886, NHL 1976), and other surviving mansions from the late nineteenth century when it was home to many prominent industrialists. Though many of the mansions were torn down over the years, new upscale townhouses and condominiums were constructed in the late 1990s and early 2000s to infill the streetscape. A very diverse community has resulted, and today the near south area of Michigan Avenue is a mix of local retail with new and converted residential buildings. The congregation of the church, which numbered over 800 in 1900, is currently about 100 members, though interest in the church seems to be on the rise.

The Second Presbyterian Church faces east toward Michigan Avenue, with a secondary finished façade on the south. The lot to the north, now vacant, is also owned by the church and is used as a parking lot. The west wall faces an alley. The building consists of two adjoining sections. The primary space, the sanctuary, is oriented on an east-west axis. The attached parish house is oriented north-south. The building fills most of the 109′ x 171′ lot in an irregular rectangle, with some plantings along the south sanctuary wall where it is set back from the sidewalk. The two primary façades are faced with limestone and decorated with sandstone trim. The north and west walls, facing the parking lot and an alley respectively, are faced with Chicago common brick. The church, with a gabled roof, consists of a narthex, sanctuary with balcony, and bell tower. The parish house has a pavilion roof with a projecting gable end on the south elevation. The parish house contains a fellowship hall (former chapel), parlor, classrooms, offices, kitchen and a gymnasium. The roofs are covered with slate, as they were historically, but the original material was previously replaced with asphalt shingles, which was in turn replaced with new slate in 2001. There is a full unfinished basement under the structure.

Despite a devastating fire in 1900 that destroyed the roof and the interior of the sanctuary, the general plan and major portion of the exterior shell of the Second Presbyterian Church appear much as they did in 1874 when the church was dedicated, with exceptions that are noted in the narrative. In the overall design of the façade, the original architect James Renwick (1818–1895) was inspired by fifteenth century English Gothic church architecture. The church exterior retains the original profusion of pointed-arch windows, buttresses, spires, and a prominent bell tower.[1] In keeping with his Gothic design, Renwick specified a rusticated finish to the stone to enhance the appearance of age. At various points on the façade are stone carvings of gargoyles, angels, and various symbols of Christianity.

Following the fire, architect Howard Van Doren Shaw (1869–1926) was hired to rebuild the damaged portions of the exterior, along with the entire interior of the church. Shaw chose to rebuild in the Arts and Crafts style, designing the new portions of the exterior to match the proposed new interior in that style. He lowered the roof, widened distance between the clerestory walls, and redesigned the upper portion of the east façade. Most notably, the gable angle was widened, and the rose window was replaced with a new elliptical-arched stained glass window. These changes reduced the verticality of the Gothic design and resulted in a building with a different, more horizontal scale that allows more light to the interior. Although James Renwick is a significant architect, there are better and more intact examples of his work elsewhere. The national significance of Second Presbyterian Church is in the outstanding Arts and Crafts interior as it was redesigned by Howard Van Doren Shaw.

East and South Façades

The east and south façades are constructed of rusticated dolomite stone similar to limestone, quarried locally. This stone is one of the harder local stones used for building construction.[2] It is light buff in color when quarried, with black bituminous deposits throughout that give the walls a mottled, or aged, appearance. The primary visual characteristic of the stone is that aging causes the color to deepen to cream and yellow-gold, while conversely the bituminous deposits fade over time. The stone is set in a running bond pattern, while bands of weathered sandstone form string courses at various levels, balancing the vertical design features. The building is also trimmed in sandstone with window surrounds, keystones, sills, and buttress caps. The soft sandstone has accumulated pollutants and now appears almost black. The foundation walls of the church are Joliet stone, quarried near Lemont and similar in characteristics and color to the façade stone, but lacking the bituminous deposits.

The front, primary façade, is three bays wide and consists of a central, prominent gable flanked by a square, four-story crenellated bell tower on the south corner and a two-story gabled section on the north. The north section is of equal plan size to the bell tower. A slender Gothic stone spire the same height as the bell tower separates the central gable from the shorter gable on the north. Buttresses articulate the corners of the building and the bell tower, and bands of sandstone wrap around the east and south façades. The central bay and entry are defined by sandstone buttresses, gables and window surrounds with carved trim including columns with foliated capitals, crockets and finials.

This façade has a projecting stone portico with a steep gable, flanked by buttresses. On either side of the buttress are tall pointed-arched windows set within steep-pointed hoodmolds that terminate in carved gargoyles. The main portal is recessed into a compound pointed arch within the portico. The arch springs from Corinthian capitals supported on clustered engaged columns. Within the arch is an arrangement of stained glass windows set in thick stone tracery: an elongated quatrefoil centered within two smaller ocular windows. The set of double

[1] Renwick and Sands. Second Presbyterian Church Drawings, 1874. Burnham Library Archives, Art Institute of Chicago.
[2] Vince Michel and Deborah J. Slaton, eds. *Joliet-Lemont Limestone.* (Landmarks Preservation Council of Illinois, 1988) 3. This stone was also known historically as Joliet Limestone, Joliet Marble and Athens Marble, though it is technically dolomite.

entry doors, below the tympanum and between the columns, are of heavy, carved old growth walnut. Above the entry portico gable is a stone carved head of Christ with crests below and a finial above. At the level above, a row of five original lancet windows contain the *Five Scourges* stained-glass windows. These windows are all connected by belt courses at their arch springs and below the sills, by a horizontal band of sandstone that continues around the east and south façades of the building.

Much of the third level of the east façade with the large rose window, along with the upper gable level with a single pointed-arch opening, was destroyed in the fire of 1900 and subsequently redesigned in the new style by Shaw. Shaw lowered the roof of the building by about ten feet, changing the angle of the gable and eliminating the upper level with its large pointed-arched window. The current large, broad elliptical-arched window in the gable end replaced the original rose window, and now contains the *Ascension* window. It is surrounded by dressed stone and topped with a niche containing carved grapes. Round stone medallions set into the front façade around the large arched window, which were preserved from the original, are carved to represent the four evangelists: Matthew is represented as a young man, Mark by a lion, Luke as an ox and John as an eagle.

The two-story gable to the north of the entry has retained its original design, with buttresses at the corners. At the first level there is a bifora, with a pair of tall lancet windows set into the arched opening. Above that are two lancet windows separated by bands of sandstone with a carved medallion set into the gabled roof. A small finial extends upward from the buttressed base of the gabled end. There is an entry in the north wall, consisting of a pair of wooden doors beneath a gothic arch with wooden tracery. At the second story level is a pair of narrow rectangular window openings with double-hung stained-glass windows with tracery at the tops.

The bell tower has evolved over time. The original drawings from 1872 indicate that Renwick intended a taller, four-level tower with an octagonal belfry. This was scaled back so that only three levels were originally constructed, topped by a pyramidal roof. Ten years later the original supervising architect, John Addison of Renwick and Sands, submitted drawings for a fourth level—a crenellated belfry surmounted by a tall, pyramidal steeple adorned with crockets and a finial with a St. Andrew's cross.[3] This was constructed in 1884, and survived the 1900 fire, but then the steeple was damaged in a storm in 1959 and subsequently removed, leaving the crenellated belfry tower.

The first story of the bell tower is dominated by thick buttresses at each corner. Bifora are set into the arched openings between the buttresses. Above that, sets of tall lancet windows pierce each side on the second story, and at the third story there is a shorter articulated blind arcade, separating the tower from the belfry. The belfry opening on each of the four sides consists of a bifora arrangement: a large, pointed arch within which are recessed two smaller gothic arches of sandstone separated by a slender column, and surmounted by a carved medallion. The columns are intricately carved and detailed with capitals, moldings and medallions depicting angels, and there are gargoyles and griffins springing from each corner. A band of highly ornamented foliated stone wraps the upper portion of the tower and continues over the flattened corner surfaces. A corbelled stone cornice wraps around the top of the tower, which is surmounted by the crenellated parapet.

The south façade facing onto Cullerton is treated with a similar degree of detail. Like the east façade, it is faced with rusticated dolomite stone. The sandstone beltcourses of the east wall are also carried around on to the south. There are six structural bays on the south wall of the sanctuary, each separated by an engaged sloping buttress. At the upper level, each bay contains a set of three rectangular clerestory windows, fixed multi-light with opalescent glass, which were rebuilt in this configuration after the 1900 fire when the roof was lowered. Before the fire, the clerestory windows were set in pointed arches. Below the clerestory, each bay contains a large pointed-arch window, as original, except that only one of the windows still contains the original wood

[3] Second Presbyterian Church of Chicago, *Trustees Minutes,* Dec. 29, 1884. Archives at Second Presbyterian Church.

quatrefoil tracery. Below the large windows, at the first story, each bay contains a set of three lancet openings, set in sandstone with tracery in the top portion of the arch. Within each opening is a double-hung window below the tracery. The tracery is on a solid background, so that on the interior only the double-hung windows are exposed.

The parish house adjoins, and is perpendicular to, the west end of the sanctuary so that the steep-gabled end with the south entrance faces Cullerton. The gable end is flanked by thin gothic spires with finials that reach nearly as high as the roof peak. It features a central entry within a pointed arch in a stone surround, which is set between sandstone buttress piers and sets of lancet windows on either side. Above the entry is a row of five lancets with sandstone surrounds. Set in the gable above is a wheel window—a circular opening framed in wood with wood tracery defining small round pieces of glass in nine separate panels of plate glass. It replaces the original rose window at this location, which was damaged in the 1900 fire. The summit of the gable of the parish house is sandstone in the original carved diamond relief pattern topped with a small finial placed in front of a rusticated limestone chimney.[4] There is one two-story section, one bay wide, which extends to the east of the parish house gable, with a slanted roof that continues from the gable. From the south, it comprises a transitional bay between the sanctuary and the parish house, with a lancet window on each story, and a buttress at the southeast corner.

At the junction of the sanctuary and the parish house, the parish hall extends only one bay to the south from the sanctuary. On the second floor of the east elevation of this wall there is a projecting two-story oriel bay, clad in copper with a segmented conical roof. It was added in 1888 to replace a pair of tall lancet windows in what was then used as the pastor's office. The three-sided oriel bay contains four double-hung leaded-glass windows below a pattern of intricate tracery containing additional leaded-glass windows. All of these windows have wood frames.

North and West exterior walls

While the north exterior wall is faced with common brick, it carries through the general design of the south wall, with six bays divided by buttresses and the same fenestration pattern on each story. Three of the six large windows on this elevation retain their original wood tracery. Toward the east end, the stone of the façade is carried around for one bay, with an arched two-story entry attached to the spire. Adjoining the north wall of the sanctuary and set back from the northernmost bay of the east wall is the Sunday school addition which was constructed in 1917 from plans by Howard Van Doren Shaw. This addition, about 14' wide, is recessed by one bay from the east façade and extends westward from the projecting corner buttresses. It has an entrance on the east end constructed of stone with the remaining portion of the addition faced in common brick. It has a flat roof with a row of original skylights, now sealed.

The west exterior wall of the two-story parish house faces an alley. It is faced with common brick but has a stone beltcourse. Tall pointed-arch windows with stone surrounds pierce the wall on the first floor where the original chapel (now fellowship hall) was located. Above that, there is another row of pointed-arched windows. There are also four buttresses, though the buttress on the south end serves as the lower part of the spire that frames the south-facing front gable of the parish house. This portion of the building has a tall, steep hipped roof.

[4] In addition to observation, descriptive information draws from the original drawings, and from Matt Crawford and Neal Vogel, eds., "Second Presbyterian Church Sanctuary Restoration Plan," (Inspired Partnerships, 2002).

Interior

Narthex/parlors

Inside the church, Shaw's Arts and Crafts vision opens to view. Immediately inside the church entry is the narthex that leads directly into the sanctuary to the west. Shaw sensitively designed the narthex as a transition between the Gothic Revival exterior and the English Arts and Crafts interior, with a vaulted and ribbed ceiling, lunette murals and stained glass windows. Above the entry doors, the leaded glass windows are the first examples in the church of Howard Van Doren Shaw's conventionalized floral window designs.

On either side of the entrance, the two exquisite stained glass windows were designed by Englishman Sir Edward Burne-Jones and fabricated by Morris and Company in England. After they were exhibited in the Morris Memorial Room at the Tobey Furniture Company in Chicago in 1902, they were purchased and installed in the current location in 1903. On the north side of the entrance is *Sancta Margarita*, the patron saint of women and childbirth, gowned in red with foot atop a blue-green dragon. This window was designed in 1882. To the south is *Sancta Cecilia*, probably designed in 1874. She is the patron saint of music, depicted here in blue and holding a small portable organ. The jewel colors and exceptionally fine painting of the figures reveal these windows to be outstanding examples of traditional stained glass art. Windows by Burne-Jones are rare in the United States with only seven examples, all on the east coast, installed in buildings for which they were designed.[5]

The simplicity and craft of the plain terra cotta tile floor, dark oak-paneled wainscot and cream-colored plaster of the narthex offer the first suggestion of the Arts and Crafts interior. The unusual light fixture in the narthex is composed of a row of seven pendant lanterns suspended from a seventeen-foot-long beam that extends much of the length of the barrel-vaulted ceiling. Each of the Arts and Crafts lanterns, hanging from chain, is in a simple pyramidal shape with a frosted glass shade set in lead caming. At each end of the narthex, the top of the vaulted ceiling forms a lunette that has been painted with stenciled designs and scriptural passages. The composition consists of lines of text in gothic script on scrolls, with a foliated rose pattern stenciled in gold over the entire composition. On the north, the lunette reads "God is Love" at the top, "Behold, I stand at the door and knock" at the middle, and "Him that cometh to me I will in no wise cast out" along the bottom. The south lunette reads "Rejoice Evermore" at the top, "Holiness becometh thine house Lord for ever" at the middle, and "He shall keep my Sabbaths and reverence my Sanctuary" along the bottom. These murals differ stylistically from the murals in the sanctuary and so are thought to have been painted by an artist other than the sanctuary's primary artist Frederic Clay Bartlett, though the name remains unknown. There were also lunette murals on the parlor sides of the arches, but these have been painted over and no photograph has been found.

The parlors on either side of the narthex originally contained stairways up to the balcony, but Shaw moved the stairways to the rear of the sanctuary. He finished the resulting parlors much like the narthex, with ribbed, vaulted ceilings and paneled wainscot—features that are carried over into the design of the sanctuary. The vaulted ceilings of the parlors are quadripartite, each illuminated by a single brass pendant fixture about 8′ tall and 4′ wide, with a set of four lanterns similar to those of the narthex. The fixtures are hung from the center of the groin-vaulted ceiling. The Chicago firm of Giannini & Hilgart is well represented in the church, having crafted all of the windows designed by Shaw including the sets of lancet windows in the east wall of each parlor, which were installed in 1901.[6] They consist of a set of lobed gothic arches beneath a quatrefoil, again incorporating conventionalized floral and plant forms within a geometric pattern. These windows have minimal

[5] Trinity Church, Saugerties, New York, 1874; St. Michael's Episcopal Church, Geneseo, New York, 1876; St. Peter's Episcopal Church, Albany, New York, 1881; Church of the Incarnation, New York City, 1885; Trinity Church, Boston, 1880, 1882; Church of Our Saviour, Brookline, Massachusetts, 1883. Communication from Albert M. Tannler to Roger Reed (NPS), August 27, 2012.

[6] Second Presbyterian Church of Chicago, *Trustees Minutes,* December 30, 1901.

coloring, which emphasizes the patterns. The bell tower contains the only remaining leaded glass windows from the original Renwick design in 1874, creator unknown. They are thought to be the second-oldest stained-glass windows in Chicago, after the fire of 1871 destroyed all but the 1869 windows in Holy Family Cathedral. The two narrow lancet leaded glass windows each consist of a vertical row of medallions with designs stenciled into the glass in paint. Black stenciling on clear glass is set within blue geometric side borders and embellished with small red designs within the chamfered corners of each medallion. One of the windows was cleaned and restored in 2008, with replacement of a few deteriorated pieces. The upper windows also contain a few original stenciled panels in the upper quatrefoil sections.

The tri-partite light screen between the narthex and sanctuary is designed to carry light from the front doors into the back of the sanctuary. This screen, attributed to art-glass artist Blanch Ostertag and crafted by Giannini & Hilgart, incorporates a grape vine motif using a technique in which the width of the lead caming is part of the decoration.[7] This technique was first used in Arts and Crafts windows, and is a distinctive feature that is used here to great effect to depict the vines.

Sanctuary

A pair of Tudor-arched wood paneled doors leads into the sanctuary, which is 95′ long x 75′ wide and 60′ high. In rejecting the vertical qualities of Renwick's Gothic interior, Shaw introduced a more intimate human scale by lowering the ceiling, the clerestory windows and the proscenium. The sanctuary is surrounded on the east, north and south by balconies reached by the open curving stairways on both the north and south just inside the entrance to the sanctuary. In the auditorium-style sanctuary, the curved row pews are arranged in three sections consisting of a wide central section with flanking side sections of pews separated by two side aisles. In addition, there are aisles along the side walls under the arcade of arches on either side formed by the large weight-bearing piers that support the balcony and the roof. The north and south walls and ceiling of the sanctuary are laid out in accordance with the six primary structural bays that articulate the three levels of windows—the clerestory windows at the upper level, the large stained-glass windows at the balcony level, and the ground floor windows below the balconies. The low-pitched Tudor-arched ceiling appears to be floating above the sanctuary, supported only by trusses dividing each of the bays, which are carried through into the grid pattern of the ceiling. At the east and west ends of the sanctuary, similarly-shaped proscenium arches frame the chancel on the west and the large window on the east, above the balcony. The effect of the whole is *Gesamtkunstwerk,* a work of art that, in this case, unifies the architectural space, design, materials, craft and art. Components of this included eight large Gothic-arched windows designed by Shaw, as well as the tri-partite windows located on the main floor beneath the north and south balconies. Of these, all but one of the large windows was replaced with memorial windows, along with one of the tri-partite windows.

Dark wood paneling throughout the church sets off the pale plaster walls and the art. The church is replete with Christian symbols, but the most prevalent image is the angel. There are over 175 different representations of angels in the church interior, ranging from the heralding angels over the organ loft to the brackets of the chandeliers and myriad images in windows, murals, carvings, brackets, and fixtures. Other symbols adorning the church include the grape and vine motif, linen fold, thistle, pomegranate, doves, lilies, fleur-de-lis, olive branches, fruit trees and roses. While many of these symbols originated in and are indicative of medieval church design, because they are derived from nature they are compatible with the Arts and Crafts aesthetic. Shaw most likely chose these ecclesiastical images from among many for that reason. He also added purely whimsical

[7] Second Presbyterian Church of Chicago, *Trustees Minutes,* December 30, 1901. In the method used to attribute many of the designers and crafts people at the church, the Trustees minutes indicate a payment to Ostertag, who was known to design this type of window and was working with Giannini & Hilgart at this time.

motifs of his own, some derived from the Arts and Crafts movement. Abstract flower and plant forms are interspersed with animals and geometric designs.

Chancel

The sanctuary is dominated by the chancel at the west end, with an organ loft and pulpit. It is set within a recessed Tudor-arch proscenium which repeats the shape of the sanctuary ceiling. The proscenium of the arch is trimmed around the top and part way down the sides with an ornamental plaster frame that incorporates bracket-like medallions and terminates in a curved volute on either side. There is a projecting center section of wall, concealing a chimney, which rises up through the apse. Frederic Clay Bartlett's massive *Tree of Life* mural forms the background of the apse wall. Featuring scenes from Genesis and Revelations, it is 40′ long x 30′ tall, painted directly onto the cured plaster wall surface. It depicts a forest of trees with a giant tree of life rising from the center to intersect a golden "rainbow of hope." This heavenly rainbow curves to echo the vault of the ceiling, indicating Bartlett's eye for blending decoration to architecture. Above the rainbow is the heavenly choir, a procession of angels garbed in medieval robes, singing and playing medieval instruments. At either end of the procession, by the side of a trumpeter stands a guardian angel with a sword on one side and an angel of peace with an olive branch on the other. The middle groups of revelers support a band of ribbon with the inscription "Sing forth the honor of the Lord; make His praise glorious." Above that is depicted the starry heavens. The mural, completed by Bartlett in 1903, contains many examples of parget raised plaster work, mostly accenting the armored figures and the angel's wings and halos in the scene.

The understated paneling throughout the chancel is carved, detailed and finished to match the dark oak of the other woodwork in the sanctuary. The pomegranate, symbolizing the resurrection, and the grapevine, symbolizing the wine of communion, are featured ornaments found in many of the wood and plaster decorations. The screens beside and behind the chancel are supported by four square tapering wood columns about 50' tall, each supporting a heralding angel with a trumpet, representing Michael, Gabriel, Uriel, and Raphael. Designed and crafted by Carl Beil and Max Mauch, these are life-sized patinated plaster figures with wingspans of over six feet. The stamped brass screens between the columns have a geometric lattice-work grid pattern intertwined with the vine and grape motif. Lining the screens is dark fabric, which both highlights the screen design and conceals the organ pipes. One aspect of this church is that it has always featured a quartet of singers at each service, instead of a choir. Between the screens at the front of the organ loft is the "quartette," a podium for the singers. Behind this loft, original drapery behind a grill conceals additional organ pipes. Woven tapestry curtains on either side of the quartette podium are also original, though they have been shortened to terminate at the loft railing. After the 1900 fire, a three-manual Hutchings-Votey organ was installed behind the screens. In 1917, the Austin Organ Company reworked the instrument by installing additional pipe work and a four-manual console. Currently, it is a forty-three-rank organ with approximately 2,600 pipes.[8]

Hanging above the organ loft in front of the mural is a pair of spherical pendant light fixtures that are said to possibly represent the sun and moon, although their symbolism has not been satisfactorily documented. This pair of internally lit globes, one slightly larger than the other, displays a striking similarity to fixtures designed by Charles Ashbee for his home in London, after visiting Chicago in the autumn of 1900, but a direct connection has not been documented.[9] Each of these fixtures is fabricated of thin brass perforated sheet metal, but constructed somewhat differently and with a different design in the perforations. In each, however, light filters through a fabric lining set behind the openwork, which is further decorated with incised lines. These fixtures, which have recently been restored, appear to be inspired by or originated in Asia or Africa, but their provenance is not known.

[8] Second Presbyterian Church of Chicago, *Trustees Minute,* December 30, 1901.
[9] C.R. Ashbee, "Suggestions for Electric Light Fitting," *The Art Journal* 1895: 91-93.

In a central position over the chancel is a row of three pendant fixtures, with two lights each. The structure of each fixture is formed by an inverted U-shaped brass bar with a light bulb at the end of each branch. Each bulb is set within a tulip-shaped frosted glass shade. A round art-glass panel is set in the space framed by the brass U, and the textured glass in the panel is divided into four quarters by cross-shaped lead caming.

The globes and pendants are flanked by a pair of hanging fixtures each of which hold four electric candles, believed to symbolize the gospels. Each of these fixtures consists of a curved brass bar as a sort of handle that carries a horizontal flat bar with four candleholders. There is a crown adorning the top of the fixture. These are very simple and have no art glass.

A dais, about ten feet in depth, extends from the organ loft and is reached by seven steps on each of the north and south sides. Historic photographs indicate that all of the furnishings designed by Howard Van Doren Shaw and installed in 1901 are still in place today. The furniture is constructed of oak finished with a dark stain to match the wainscot and other woodwork of the interior. On the dais, against the wood paneled front of the loft, is centered a large ornate chair flanked by smaller upholstered chairs. At the front of the dais is the pulpit, which extends down to the floor level of the sanctuary with a carved-out front that forms the minister's chair at floor level. This very substantial piece is constructed of quarter-sawn oak and decorated with hand-carved details. The chair portion is centered in the carved solid rail that forms the front of the dais and also serves as the back of an upholstered bench on either side of the chair. The communion table, in front of the rail, is a simple wood table on which stands a Celtic cross.

The two large freestanding candelabra at each side of the chancel platform were the joint design of Shaw and Willy H. Lau. Lau was a Chicago based designer and fabricator who was best known for his Arts and Crafts-style light fixtures.[10] The design and construction of the candelabra are distinct from that of the other light fixtures in the church, and they appear to be for decorative and symbolic purposes only. Standing about seven feet tall and finished with copper leaf, they each consist of a large central branch with three curved branches on either side to provide stems for seven candles. Small panels in between the branches feature pomegranate and grapevine motifs. They resemble menorahs but are interpreted to represent the seven lamps in the book of Revelation or, perhaps, the seven churches of revelation.

To the south of the pulpit is a striking and unusual baptismal font. Carved from a single block of limestone in Florence, Italy, it was given to the church as a memorial sometime between 1876 and 1888 and appears in photographs taken before the fire. The design consists of a large bouquet of lilies and lilies of the valley, carved as a sheaf standing on a plinth, wrapped with a band on which the memorial is written. The carving of the flowers is lifelike, with thin petals and stamens and with every stalk and flower distinct. Though designed before the fire of 1900, the font is in keeping with the organic design and craftsmanship of the Arts and Crafts movement, and with Shaw's vision for the church. Records indicate that the font was damaged in the 1900 fire and was repaired or re-carved during the rebuilding.[11]

Nave

On the sanctuary floor, Shaw replaced the pews in the curved configuration Renwick had specified for the sanctuary and sloped the floor upward under the rear five rows of pews to enhance visibility. The pews are arranged along a gentle arc and divided into three wedge-shaped banks by the side aisles. Constructed of dark oak, the pews each have one of three different designs carved into the end pieces: a linen fold, a pomegranate

[10] Virginia Robie, "Church Decoration by Frederic C. Bartlett," *House Beautiful 17,* (December 1904): 8.

[11] Second Presbyterian Church of Chicago, *Trustees Minutes, December 30, 1901*. The minutes indicate a substantial payment for the font in 1901, but it is not known how much work was needed.

design within a geometric pattern, or a combination of pomegranate with grapevine design that is also within a geometric pattern. The pomegranate and grapevine carvings are prevalent throughout the church.

At the east end of the sanctuary, the two sets of gracefully curving stairs leading up to the balcony are lined with dark oak recessed paneling. The curved banister and turned spindles terminate at square newel posts decorated with hand-carved pomegranate designs. The carpeting on the stairs and the balcony aisles is the original Wilton carpeting installed in 1901. The Arts and Crafts pattern features conventionalized plant forms arranged along diagonal lines, referencing the work of the English designer Christopher Dresser.

On the north and south, the twelve-foot-deep balcony has three tiers of pews that are set on risers on the wood floor. At the east end, the balcony is deeper. The fascia, or railing, is finished like the ceiling with ornamental plaster panels, in six alternating designs, set in wood rails and stiles. A pair of fixtures on the north and south walls of the east balcony are a variation on the design of the panel fixtures underneath the balcony, but in this case they are hung vertically and mounted to the wall. Between the window openings on the east wall of the east balcony is a set of four wall sconces. Each fixture consists of a two-foot square art-glass panel used as both a backdrop and a reflector for the four exposed bulbs placed in front of it. Vertical strips of dark green glass divide the translucent cream-colored glass background, and a leaf pattern forms a border at the bottom of each panel.

Following the fire of 1900, Shaw redesigned the clerestory, bringing the windows 7′ lower and moving the walls farther apart to allow more light to flow into the sanctuary. The alteration also makes the sanctuary appear to be broader and of a more human scale. The six structural bays that span the sanctuary delineate not only the ceiling, but the three levels of windows. The low-pitched Tudor arch of the plaster ceiling is divided into the six bays by molded plaster trusses painted to resemble dark stained woodwork and ornamented with stenciled motifs. Between the trusses, the panels are divided into a strapwork grid with purlins and joists, similarly modeled from plaster and painted. At the intersections of the grid are fanciful bosses of painted animal forms. The recessed panels between the grids are alternately treated with ornamental and flat plaster, creating a checkerboard pattern. The dark wood finished elements against the light plaster create the appearance of a medieval timber-framed building.

The trusses of the ceiling extend down through the clerestory, forming the mullions between the sets of windows, where they rest on the structural columns that continue down through the balcony to the ground level. Visually dividing the trusses from the columns is a cornice that wraps around this level, adorned with sculptural angels at the foot of each truss. From each of the ten angels, corresponding to the structural bays, hangs a suspended circular chandelier in a unique Arts and Crafts design by Shaw and inspired by English Medieval chandeliers. Each chandelier is hung from a chain suspended from an angel. A single exposed bulb is placed into each of three rings in the chain and these, along with the ten bulbs at the base, are framed by brass angel wings. In addition, stem-like tapers rise from the circular frame of the structure with hemispherical art glass shades that support another ten bulbs. The earliest photo taken after the reconstruction shows that there were lines of scripture in archaic English painted on the walls just below the clerestory cornice, but these have been painted over.[12] At the level below the cornice, large pointed arches spring from the columns, forming the fronts of the niches at balcony level that contain the large pointed-arch stained glass windows in the outer wall. The plaster surfaces of the large arches are finished with incised mortar lines to resemble stone construction, a detail that continues down the piers to the sanctuary floor. The side walls of the sanctuary, below the balcony, are covered with dark oak paneled wainscoting with unadorned plaster above that is painted a light warm color.

[12] These lines of scripture are visible in the earliest photograph of the reconstructed church, which was reproduced in *Inland Architect,* 39 (Feb.–July 1902). However, it is not possible from the photograph to determine the individual words. Paint analysis is underway to determine details.

The windows at the ground floor level, beneath the balcony, are in sets of three placed between the outer structural columns. Designed by Shaw, they also feature conventionalized flower and plant forms within geometric patterns. The exception is the set of windows one bay east of the west end of the south wall, which is a triptych of memorial windows in a pastoral theme that closely matches the design and colors of the large window at the level above, but the designer and/or fabricator of the triptych is unknown.

The balcony surrounds the nave on the south, east and north. On the north and south, it is cantilevered over the supporting columns, with carved wood brackets that extend from each column and wrap around the base of the balcony fascia. At the ground floor, the columns arch into the outer wall, forming an arcade along each side. These arches are also incised to represent stone, and over each perpendicular arch is a plaster medallion. The shallow barrel-vaulted ceiling beneath the balcony on the north and south is decorated with plaster ribs repeating the pomegranate motif. On the east end, the balcony is supported by a pair of original 1874 ornamented cast iron columns. Distinctive Arts and Crafts light fixtures complete the decoration of the balcony ceilings, which are lower and therefore present a prominent location. There are fifteen of these fixtures (one in each bay and three across the east end of the sanctuary), each consisting of a four-foot rectangular art glass panel divided into three sections. Thick-textured art glass in these fixtures provides frames for exposed bulbs. The design of each section features a stylized curvilinear shape in opalescent glass on a muted green background. A bulb is located in an opening in the center of the organic design of each section, which echoes the shape of the bulb. Small disks of blue-green glass are arranged around the bulb, suspended by thin wires to resemble cascading droplets of water. Each of the panels is in turn framed by a stylized flower form on a tall stem set in lead caming. The design of these light fixtures appears to be inspired by abstract natural forms with no specific religious or historic symbolism.

Stained Glass

The significance of the church is enhanced by its notable collection of stained-glass windows, ranging in date of fabrication from 1892 to 1917. The collection is a compilation of art in glass that represents some of the best and most inventive work by a number of nationally renowned stained-glass designers and companies over a period of more than two decades. The collection is also distinguished by the great variety of the windows. The nine windows from Tiffany Glass and Decorating Company and Tiffany Studies reflect the innovations of the studio's work over more than twenty years. The company patented techniques that did not reflect the traditions of medieval glass-making favored by William Morris and other proponents of the English Arts & Crafts but were popular among church congregations. One Tiffany window survived the fire partially intact. Three Tiffany windows were created and installed for the new Shaw interior and installed in 1902, and two others were created for the church and installed between 1903 and 1917. A final three, the oldest, were created for the First Presbyterian Church between 1892 and 1895 and relocated to this building in 1927.[13]

By the late nineteenth century, Tiffany considered the prevalent mode of painting on glass and applying tints as "dull and artificial" compared to the medieval method of coloring molten glass with metals and other chemicals. Along with other artists, Tiffany developed a whole new industry of glassmaking in America based on creating a spectacular array of effects with glass alone, rather than depending on paint to create the effects.[14] Among Tiffany's techniques are layering (or plating) multiple pieces of glass to add depth to images of streams or to create the misty, ethereal quality of skies; wrapping glass in copper foil to depict the organic lines of flowers and foliage; using lead came to highlight architectural lines; creating "drapery glass" by pouring, gathering, twisting, pulling, and folding glass to simulate garment folds, feathers, and the like; melding tiny colored glass

[13] In addition to Tiffany's nine extant stained glass windows at Second Presbyterian, the intricately embossed twenty-six piece sterling silver communion set was made by Tiffany and Company silversmiths in 1881, and survived the fire.

[14] Vivien Couldrey, *The Art of Louis Comfort Tiffany,* (London: Bloomsbury Publications, 1989), 44.

chips with solid sheets to produce a shimmering "confetti" effect, often used on clear or colored backgrounds to render foliage; and studding glass with jewel-like fragments. These effects are all represented in the Tiffany stained glass windows of Second Presbyterian Church, where "the studio's full range of artistic skills was unleashed in these works and the resulting deluge of color, light and line is a sight to behold."[15] In the various windows, the glass is fractured, flashed, rippled, draped, opalescent and acid-etched, with rare streamer and confetti glass.

There were four basic types of windows made by the company. A costly landscape window, such as the *Pastoral,* was rare among religious commissions but is considered the supreme achievement in opalescent stained glass. In figurative windows for the ecclesiastical market, Tiffany generally followed theological standards of imagery and used paint to depict faces, hands, and feet in order to express the detail. The paints were made from ground glass, iron oxide and flux and mixed with a media that is painted onto the glass and then kiln-fired at high temperatures. Another painting technique applies a pigment of silver nitrate and gum which is applied to the outside of the glass and fired, resulting in a variety of tones ranging from pale amber to rich, deep orange.[16] The two other types of windows, floral and ornamental (often mosaic), were less expensive to produce.[17] All of these window types are also represented at Second Presbyterian.

On the north and south side balcony levels there is one large window within each structural bay, while the east end contains the large elliptical-arched window above the five gothic-arched windows. On the north side, three of the original window frames with gothic wood tracery survive, while on the south side just one of those survives. The remaining windows have steel frames without traceries. In accordance with the window schematic, the windows are as follows starting clockwise from the northwest corner:

N1. *Pastoral Window*, signed "Tiffany Studios." This was the last Tiffany window to be commissioned for the church and was installed in 1917. It is a particularly fine example of the landscape type of window that is expensive to produce and therefore rare in a church. The designer is thought to be Agnes Northrup, who worked for Tiffany at this time and pioneered this type of window design. The rich opalescent glass is executed in soft shades of green and blue with a profusion of purple iris in front of a winding stream. As the stream fades into the distant hills, the pearly-pink skies are set in the quatrefoils of the original wood tracery. There are no figures in this window.[18]

N2. *Cast Thy Garment About Thee and Follow Me*, designed by Louis J. Millet and installed in 1905. The composition portrays the drama of the angel releasing St. Peter from prison, with sweeping contours of folds in his blue robe. Unlike the drapery glass technique of Tiffany, Millet achieved the drapery effect by outlining long, narrow strips of glass with lead caming, which was consistent with his designs for mosaic murals. The head, hands and feet of the figures in this window are particularly fine examples of American painted stained glass.[19]

N3. *Behold the Lamb of God*, by Tiffany Studios, installed in 1902. The inscription says, "And Looking Down Upon Jesus as He Walked He Saith Behold the Lamb of God." Arching trees frame the figures of John

[15] Crawford and Vogel, "Second Presbyterian Church Sanctuary Restoration Plan," 21.
[16] Ibid., 22.
[17] Ibid., 52.
[18] In addition to observation, information on the windows is primarily drawn from that compiled for the church's docents from several other sources, including Virginia Robie, "Church Decorations by Frederic C. Bartlett," *House Beautiful* 17 (December 1904): 8-10.
[19] Ron White, "A Research Essay on Louis Julian Millet 1855-1923" MS, 5-6.

baptizing Christ, with two other figures kneeling before him. It is created in mauve, green, blue, gray, and milk-white. This is one of the three windows that were created by Tiffany to replace windows lost in the fire.

N4. *Angel in the Lilies*, by Tiffany Glass and Decorating Company, ca. 1894. This is the only extant window that survived the fire, and it retains the original wood tracery. The three-panel composition features an angel in the central panel, with fields of lilies on either side below a wide sky. The sky portion was badly damaged in the fire and was subsequently replaced by the firm of Flanagan and Beidenweg. The sky replacement is distinctly different from the original. The window is based on one exhibited at the World's Columbian Exposition of 1893 by the Tiffany Glass and Decorating Company as part of a large chapel created by Louis Comfort Tiffany to showcase the firm's ability to produce high quality ecclesiastical goods, mosaics and leaded-glass windows. The chapel won numerous awards and helped establish the firm's reputation, and the window design became very popular, though it is most often interpreted in a narrower design with less of the lily field. This window is distinguished by the vastness of the lily field and sky.[20] The figure is in the Pre-Raphaelite style that was favored by Tiffany, with heavy glass laminations in the robe and lilies.

N5. *Jeweled Window*, by Tiffany Glass and Decorating Company, 1893. This window is one of three that were originally created for the First Presbyterian Church, which was located two blocks away at 21st Street and Indiana Avenue. When that church moved from the neighborhood in 1926, the decision was made to transfer their three Tiffany windows to Second Presbyterian, where many of the members also chose to transfer. Borders on these three windows were added when they were installed at Second Presbyterian in 1927 to compensate for the larger opening. This window, a splendid example of its type, is a mosaic patterned window with no tracery; the design is in the form of a Greek icon divided into two medallions. It is composed of thousands of small, irregularly chipped and faceted glass chunks ranging from one to two inches in diameter, rendered in glowing colors of gold, amber, brown, and burnt sienna, with touches of red, green and blue. Each piece is separately leaded such that the work sparkles like a gem. On the day the window was first installed at the First Presbyterian Church, the *Chicago Tribune* reported that, "the window is one of the most remarkable pieces of glass work that has ever been placed in any church in the country. It is composed of over 12,000 pieces of glass and each separate piece is artistic in itself, many of them having the value of precious and semi-precious stones."[21]

N6. *Arts and Crafts Window*, designed by Shaw in 1901, and crafted by Giannini & Hilgart. The window, set within an original pre-fire wood frame with tracery, consists of three narrow lancet windows below a circular pattern with quatrefoils. The geometric pattern with conventionalized floral designs is similar to those in the narthex parlors and at the ground floor. These windows appear to depict pomegranates and various types of flowers, possibly iris, tulips and lilies. Eight of these windows were originally installed in the sanctuary in 1901; all, with the exception of this one, were replaced with memorial windows.

The windows in the east wall, centered above the balcony, were all designed by William Fair Kline in 1903–04 and executed by the Church Glass & Decorating Company of New York. Within Shaw's elliptical arch is the largest window, *The Ascension,* or *To the Glory of God*, which replaced an earlier rose window by John LaFarge that was destroyed in the fire and said to be of a similar scene. Christ in the center of *The Ascension* is enrobed in milk-white translucent glass against a heavenly background of pale pink, gold, silver and white. Arranged around him are the angels in shades of red, green, blue and purple, as the darker colors at the bottom

[20] This window is certainly not the original from the 1893 fair. In 1898, the entire chapel was purchased by Celia Whipple Wallace, who gave it to the Episcopal Cathedral Church of St. John the Divine in New York City. After years of neglect, the chapel was restored and reinstalled in the Charles Hosmer Morse Museum of American Art in Winter Park, Florida. Two other Tiffany *Angel in the Lilies* windows are known to exist in the Midwest, though without the side panels which extend the field of lilies. One is at the First Presbyterian Church in Springfield, IL and the other at St. John's Episcopal Church in Milwaukee, WI.

[21] Chicago Tribune, September 10, 1893.

of the composition lighten as they merge towards the sky. These windows incorporate a number of Tiffany's innovations such as the subtle shades of color and iridescence that result from various substances and oxides used in the firing of the glass. The windows also incorporate the drapery technique of using variations in the glass instead of caming and varying the thickness of glass to produce a three-dimensional quality. Below the large window is *The Five Scourges of Christ,* placed in the original Renwick gothic arches which survived the fire. The scourges are the symbols of the passion: *The Whip, Crown of Thorns, Cross, Hammer and Nails, and Cords.* In *The Five Scourges,* long, thin prisms set at irregular intervals reflect and refract light in different intensities; air bubbles in the glass are used to achieve the pulsating effect.

Continuing from east to west along the south wall:

S1. *Christ Blessing the Little Children*, by Tiffany Glass and Decorating Company, 1892. This is the oldest window in the church and may be the oldest Tiffany window in Chicago. It has very rich use of color, in reds and ambers, with extensive drapery. The figure of Christ with an infant in his lap, surrounded by children, is based on the popular German Romantic-school painting *Let the Children Come to Me* by the German artist Bernhard Plockhorst (1825–1907). Through an arched doorway behind the figures are green hills and blue sky, with clusters of leaves and vines. The influence of the Pre-Raphaelite Brotherhood is evident in Plockhorst's works, and illustrated in this window.[22] Relocated from the First Presbyterian Church in 1927, this window employs an effective use of plated glass, a technique that utilizes multiple layers of glass to create effects of coloring and shading. For example, the arched opening is given depth by the layers, while the bright blue sky is rendered in a single layer of glass to allow more light to filter through, giving the piece a highly dimensional quality and depth.

S2. *Angel of Resurrection*, by Tiffany Studios, 1902. Also known as *The Angel at the Open Tomb,* or the *Easter Window*, it depicts an angel standing before Christ's open tomb in a field of beautiful white lilies in the foreground with a view of craggy hills behind. This composition in gray, mauve, green, blue and white is reminiscent of medieval Italian paintings of mountain landscapes but could have been inspired by the Catskills of Tiffany's native New York. The window has fine examples of the various types of glass developed by Tiffany: the angel is in milky-white drapery glass and feather glass with fine ridges, the fields of lilies are rendered in plated glass, the lily blooms are outlined with visible caming and the details of the petals are delineated with caming in a back layer of glass. This window was made to replace a window lost in the fire.

S3. *Peace Window*, by Tiffany Studios, 1903. This mosaic of flat glass is one of the most striking and unusual of the church's windows. The Byzantine design of this window is geometric, with three interwoven medallions forming knot-like designs that carry symbolic figures. An angel at the center holds a scroll upon which is written "PEACE." In this window, unlike the sparkling *Jeweled Window*, the small mosaic pieces of glass are flat, with a diffused glow. The colors are brilliant blues, yellows and greens. The design was inspired by the thirteenth century church windows that Tiffany admired during his trips through France, though in this instance he expanded the color range and, typically for his work, kept the painted details to a minimum.[23]

S4. *Mount of the Holy Cross,* or *Angel of Adoration,* by Tiffany Studios, 1902. This scene glorifies the religious symbolism of nature with two angels kneeling in awe at the sight of a cross formed by snow high in the crevices of a mountain. Tiffany's typical colors of white, gray, mauve, green and blue are dominant in the window. The

[22] An 1895 article on Plockhorst in *Brockhaus Konversations-Lexicon* relates that he was a member of the Nazarene movement, a German Romantic art school influenced by the Pre-Raphaelite Brotherhood.

[23] This window is quite similar to another Tiffany window known as the Medallion Window, from 1892, that was created as an exhibition piece and is now on permanent display at the Charles Hosmer Morse Museum of American Art in Winter Park, FL.

cross of snow on the mountain depicts an actual site in Colorado, made popular in the 1870s through photographs and a painting by Thomas Moran. The window was produced to replace a window lost in the fire.

S5. *Beside the Still Waters*, by McCully and Miles, 1911. The window is a pastoral depiction of a lush forest scene, probably inspired by Tiffany's landscape designs. The scene is designed in shades of forest and emerald green with touches of gold and blue, in a beautiful example of the Arts and Crafts nature-inspired style. Pastoral scenes, such as this and Tiffany's *Pastoral* window, seem to have been inspired by the work of the Hudson River Valley painters of the mid-nineteenth century.[24] Such secular scenes had only begun to be installed in ecclesiastical buildings at about this time. The lead caming in this piece is much thicker than that of Tiffany's *Pastoral* and is used differently. With less depth and perspective than the *Pastoral* window, *Beside the Still Waters* also resembles the Japanese-inspired art that was popular in Arts and Crafts. The corresponding triptych window located beneath the balcony, of similar design, was added in 1916, creator unknown.

S6. *St. Paul Preaching to the Athenians*, by Tiffany Glass and Decorating Company, 1895. This is another of the three windows that were relocated from First Presbyterian Church in 1927, with an added border. The perspective views in the window were a rarity in stained glass art before the turn of the century. Dark gray, blue, mauve and cypress green are the predominating colors. Rising behind the figures of St. Paul and the listeners is the Acropolis with a glowing Parthenon. At the bottom of the composition is a crown studded with glass simulating rubies, diamonds and topaz.

Along with the windows, Frederic Clay Bartlett's murals are a glory of the sanctuary. In addition to The *Tree of Life,* which dominates the west wall, are murals in the arcades along the balcony. Twelve murals, ornamenting the ceilings of the large arches that frame the large stained glass windows, were painted on canvas in Bartlett's studio, and then mounted in the church. Twenty-two smaller murals, which were painted directly onto the dry wall surface, decorate the panels above the perpendicular arches of the arcade. They are each separated from the corresponding ceiling murals by a cornice with a centered plaster medallion of a pomegranate. The murals were all painted between 1901 and 1903, and depict one of three themes: sacred music, abundance, or adoration. These three themes are arranged in an ABC rhythm that repeats twice in the six arches on each side of the sanctuary. Every other perpendicular arch panel contains a scroll of biblical text that is pertinent to the theme of the mural, painted on a background of natural forms with symbols that are integral to the artistic design.[25]

The figurative murals are rich in religious allegory and symbolism, with a rejection of formal rules of perspective and outline. Influenced by medieval church painters, Bartlett focused on spiritual themes expressed in flat and serene figures, like the wall murals of medieval Italian churches. They are composed of figures rendered in bold outlines and dressed in sumptuous robes of muted blue, crimson, and green. Bartlett applied gold leaf extensively in these paintings and supplied relief to features like haloes with a plaster technique known as pargeting, in which plaster is squeezed through a sort of pastry bag to create narrow beads of raised plaster. The images are individualized, though overall they reveal an allegiance to the compositions of his French mentor Puvis de Chavannes.

Given the Presbyterian fondness for music in their churches, the representations of music are appropriate. In the scenes celebrating sacred music, angels play instruments and sing songs of praise. The murals on either side closest to the chancel are painted on the flat wall where the arch ends and are similar in design to the ceiling murals. On the south side, St. Luke and St. Mark are depicted with a scroll entwined around a tree of life. Surrounding them, in gold relief, are angels bearing harps while others sing. A passion flower with the cross

[24] Alistair Duncan, *Tiffany Windows* (NY: Simon and Schuster) 1980, 23.

[25] In addition to observation, information on the murals is drawn from that compiled for the church's docents from various works including Virginia Robie, "Church Decorations by Frederic C. Bartlett," *House Beautiful* 17 (December 1904): 8-10, and from Crawford and Vogel's "Second Presbyterian Church Sanctuary Restoration Plan."

adds further symbolism. On the north, the figures of St. John and St. Matthew are depicted in a similar scene. Other murals show figures clad in draped garments, playing instruments, while roses grow around their feet and angels sing above them.

In scenes of abundance, Botticelli-inspired angels bear offerings of baskets of fruits and garlands of flowers, while bunches of grapes hang from the tree of life in the background. These scenes offer the opportunity to depict nature, a favorite theme of Arts and Crafts design. Depictions of stars, rainbows, trees, fruit, flowers and birds serve as both backdrop and symbol in many of Bartlett's murals.

In the murals depicting adoration, angels kneel in prayer among lilies and candles, while above them are green boughs holding the dove and the cross symbols, enhanced by gold relief. One of the most impressive murals features two kneeling figures, with burnished halos, in prayer against a background of lilies. In another mural, painted in burnished tones of red, graceful maidens raise their hands in praise, while others hold scrolls from which they sing.

Parish House

The Parish House, to the west of the sanctuary, has a main entrance on the south as described above. The entrance leads to a foyer area and simple staircase that accesses four floors of office space in the south one-third section of the Parish House. The remainder of the space is taken up with a fellowship hall, gymnasium, and locker room facilities. The original pastor's study on the second floor is now known as the Oriel Room, because it contains the three-sided oriel facing east near the Cullerton Street entrance on the south side of the church. The oriel was installed in 1888 to replace a pair of lancet windows in the flat wall that were part of Renwick's design. It is not known who designed the oriel, but the glass of the windows was destroyed in the 1900 fire, leaving extant the spectacular set of wood-framed window openings and elaborate carved tracery. The center panel is the widest, with a set of lobed arches beneath a rose window formed by a circular pattern of quatrefoils surrounding a central lobed round window. The panels on either side each have one lobed arch opening, surmounted by a winged shape and four quatrefoils set in tracery. The windows now in those openings were most likely designed by Shaw and executed by Giannini & Hilgart along with other windows installed following the fire. Similar to the other Shaw windows in the church and inspired by ideas that led to Prairie School design, the tall windows feature conventionalized sheaves of wheat within geometric patterns—related to patterns later used by Frank Lloyd Wright.

The original chapel on the ground floor suffered damage in the 1900 fire but retained a set of three arches on each of the south and north walls that define the space. On the south, the arches are elliptical. The central arch opens to the parish house lobby, while the two side arches are blind. On the north, the arches are pointed, and sets of doors in each of the side arches connect the hall to a parlor, while the central arch is blind. The doors have art-glass panels designed by Shaw and similar to his other window designs at the church. Church records indicate that following the fire the large window openings along the west wall were filled with ornamental windows designed by Tiffany Studios that may have replaced original Tiffany windows, but there are no known existing photographs showing those windows. In December 1944, a major fire in the building across the alley severely damaged those windows and they were removed. The existing stained-glass windows, in geometric patterns in four sections, were installed soon after that fire.[26] The walls of the hall have oak paneled wainscoting. The north parlor retains original features, including an Arts and Crafts fireplace on the north wall and Gothic lancet windows with quatrefoil tracery.

A library, kitchen and rooms for Sunday school are still located in the long one-story addition of 1917 which adjoins the church's north wall extending east to west. These spaces contain some details sympathetic to the

[26] Second Presbyterian Church of Chicago, *Trustees Minutes,* September 27, 1945.

architecture of the church, including dark stained oak woodwork and built-in book shelves. Skylights in the ceiling have been painted over. On the south, the addition shares the common north wall of the first level of the sanctuary, with the sets of tri-partite stained-glass windows in each bay revealed. The exterior, north wall of the addition repeats the bays of the sanctuary so that sufficient light enters to provide illumination of the stained glass windows from the interior of the church.

Integrity

The church has a remarkably high degree of integrity, as virtually all of its distinguishing characteristics from the 1900–1917 period of significance remain intact. Still located at the corner of Michigan Avenue and Cullerton Street in Chicago's Near South neighborhood, the overall setting has changed little. Numerous buildings from the early twentieth century remain in the neighborhood, which has retained a diversity of building types and a mix of old and new. There are no buildings in the vicinity of a scale to overwhelm the mass of the church, which maintains a majestic presence. The three-story building to the north of the church was demolished some years ago, and the church acquired the lot which is now used for parking. There are no other known landscape changes on the property.

The exterior of the sanctuary has remained unchanged since 1917, except for the removal of the steeple in 1959 after it was damaged in a storm. In 1944 a fire across the alley to the west blew out the windows in the fellowship hall, and they were subsequently replaced. Otherwise, the exterior retains its 1901 silhouette—a mixture of English Gothic and Arts and Crafts—along with the original stone façade and its Gothic ornament, original roof lines, and original fenestration patterns and windows. In 2001 a new slate roof was installed, as original and based on the 1901 design. It replaced asphalt shingles that had been in place for many years. Protective Lexon covers have been installed on the exterior of the windows for security, and a few windows have undergone minimal restoration work as needed. In 2009, the bell clapper was restored so that the bell can sound, and in 2010 the carved oak front doors were refinished.

The interior of the sanctuary is also intact. The beautiful proportions and shallow arches created by Shaw's redesign of the roof continue to provide the scale and form that define the space. The structural bays and arches organize the interior and present the setting for the proliferation of stained glass, murals, lighting and carved details that ornament the surfaces. All of those significant artistic features remain, with the exception of the painted phrases of biblical text that appear in an early photograph on the side walls just below the clerestory. Original materials remain throughout the church, down to the original carpeting on the stairs and balcony, although the carpeting in the remainder of the sanctuary floor has been replaced due to wear.

The workmanship and skill of the artisans who created the carvings, light fixtures, sculpture, windows, murals and the other architectural details is still in great evidence, as these items have had little or no refinishing or repainting and no replacement. In 2008–2009, one mural and a portion of another were cleaned to demonstrate the beauty of the original. Recently, the two globe fixtures in the chancel were carefully restored, resulting in the highlighting of their incised detailing. Currently, a finish analysis is being performed in various locations in the church and Parish House.

With a small congregation over the last years, the church has suffered some deferred maintenance. Many of the stained glass windows are in need of repair, and the murals throughout the church are intact but also in need of conservation efforts. However, if Howard Van Doren Shaw were to stand in front of the Second Presbyterian Church today, and to walk into the sanctuary, he would find little or no evidence to suggest the twenty-first century. The outstanding qualities of location, design, materials, workmanship, setting, feeling and association remain to a high degree.

8. STATEMENT OF SIGNIFICANCE

Certifying official has considered the significance of this property in relation to other properties:

Nationally: X Statewide:__ Locally:__

Applicable National Register Criteria: A__ B__ C X D__

Criteria Considerations (Exceptions): A X B__ C__ D__ E__ F__ G__

NHL Criteria: 4

NHL Criteria Exception: 1

NHL Theme(s): III. Expressing Cultural Values
1. Architecture, Landscape Architecture and Urban Design
2. Visual and Performing Arts

Areas of Significance: Art, Architecture

Period(s) of Significance: 1900–1917

Significant Dates: 1900, 1903

Significant Person(s): N/A

Cultural Affiliation: N/A

Architect/Builder: Renwick, James; Shaw, Howard Van Doren; Frederic Clay Bartlett (frescos and stencils); Louis Comfort Tiffany (stained glass); Orlando Giannini (stained glass); Fritz Hilgart(stained glass); Blanche Ostertag (window screens); Louis Millet (stained glass); William Fair Kline (stained glass); John McCully (stained glass); Hollar F. Miles (stained glass); Morris & Company (stained glass).

Historic Contexts: XVI. Architecture
E. Gothic Revival
3. Late Gothic Revival
R. Craftsman

State Significance of Property, and Justify Criteria, Criteria Considerations, and Areas and Periods of Significance Noted Above.

Summary of Significance

The Second Presbyterian Church of Chicago, Illinois, with its alterations and interior designed in 1900, meets NHL criterion 4 as one of the most significant and intact early Arts and Crafts churches in the United States. The NHL theme "Expressing Cultural Values" applies to the church, under the subthemes of architecture and the visual arts. The Second Presbyterian Church is one of the earliest, most complete and intact non-residential expressions of Anglo-American Arts and Crafts. Built in a city that served as an early and important center for the dissemination of Arts and Crafts visual and philosophical precepts, the Second Presbyterian Church represents the emerging progressive movement at the turn of the twentieth century. It fully expresses the movement's precepts in its high artistic values, honesty of materials, craftsmanship, natural themes and especially in the unity of its design. The period of significance of the church is 1900–1917, the time during which the Arts and Crafts alterations and interior of the church were designed and executed and the windows were installed. Chicago architect Howard Van Doren Shaw designed the church in close collaboration with a number of other innovative local artisans, producing an interior that retains some of the best examples of the style's stained glass, mural painting, lighting and crafting in metals, fabrics, wood and plaster. Howard Van Doren Shaw and many of his collaborators would go on to influence their generation on a national scale.

The interior of Second Presbyterian Church represents close ties to the English Arts and Crafts movement, as it grew out of the merging of social reform and the arts. In the United States the precepts of Arts and Crafts led to a whole new way of thinking about architecture and design that contrasted with the academic traditions famously exemplified by the Columbian Exposition in Chicago in 1893. In Chicago, the same group of young architects who were inspired by Arts and Crafts went on to develop what historians later termed, "the Chicago School" and "the Prairie style," making nationally significant contributions to the development of architecture in America. Shaw was one of those young architects, about whom his biographer states that, "Shaw's work represents an aspect of the Chicago School seldom explored—how European influences and eclecticism transformed the Midwestern Prairie School and the Arts and Crafts movement in America."[27] Howard Van Doren Shaw went on to be only the fourth living American architect to be awarded the Gold Medal of the American Institute of Architects, "in recognition of a significant body of work of lasting influence on the theory and practice of architecture."[28]

The church has previously been designated as an Illinois State Landmark (1973), a Chicago Landmark (1977) and is individually listed in the National Register of Historic Places (1974).

Organization and Construction of Second Presbyterian Church of Chicago

This building is the third Second Presbyterian Church erected for a Chicago congregation that had grown steadily since its establishment in the early nineteenth century. In 1833, the year that Chicago incorporated as a town, the First Presbyterian Church organized at Fort Dearborn. Nine years later, the Second Presbyterian Church of Chicago split from the First Presbyterian Church and incorporated with twenty-six members. By this time, 1841, the congregation worshipped in a wood frame structure at the corner of Clark and Randolph Streets. In 1847 they commissioned the noted New York architect James Renwick, Jr. (1818–1895) to design a new building a few blocks away at the northeast corner of Wabash Avenue and Washington Street. The new building

[27] Greene, The Architecture of Howard Van Doren Shaw, xiv.
[28] Second Presbyterian Church of Chicago, *Trustees Minutes,* September 27, 1945.

was dedicated in 1851. It became known as the "spotted church" because of the natural tar deposits in its stone blocks. They worshipped there until 1871.[29]

Construction of the third and current Second Presbyterian Church was prompted by continuing urban development. By the late 1860s, downtown Chicago was becoming more commercial and less residential and the church membership, made up of many of Chicago's wealthy civic and business leaders, was moving to houses along Prairie Avenue and the area around it on the near south side. By the early 1870s, imposing mansions housed the families of George Pullman, Silas Cobb, Timothy Blackstone and George Armour, as well as many of those who had come from the east and made their fortunes in the new metropolis on the prairie. In addition to their involvement in the church, they had worked to make Chicago a cultural as well as a business center and founded and endowed cultural institutions such as the Art Institute of Chicago and the University of Chicago. Others, such as church member and industrialist John Crerar, donated the Crerar Library of Science and Technology, now part of the Illinois Institute of Technology. Their wives also founded civic and arts organizations such as the Women's League and the Three Arts Club of Chicago. Other church members of note included Robert Todd Lincoln,[30] who served as a trustee from 1879–89.[31] These families supported the new Second Presbyterian Church and enabled it to be designed to such a high standard.

The building of the church and its history since 1874 are directly tied to that of its community, much of which is now located within the Prairie Avenue Historic District (NR 1979). Second Presbyterian's leaders were already planning to follow its membership to the near south side and had purchased a new site there when the Great Fire of October 8, 1871, destroyed the spotted church. The congregation again turned to James Renwick, Jr. Born in New York to a father who was an engineer and professor at Columbia, Renwick entered the engineering program there at the age of twelve and graduated with a degree three years later. He never formally trained as an architect but supplemented his engineering education with travel and studies abroad. His first major commission, in 1843, was for Grace Episcopal Church in New York, one of the most important and influential English Gothic churches in the country. While designing the spotted church for Second Presbyterian in 1847, construction was beginning on his design of the original Gothic Revival building for the Smithsonian Institution in Washington, DC. He designed many churches, mostly of the English Gothic Revival style, but his church masterpiece is considered to be St. Patrick's Cathedral on Fifth Avenue in New York, constructed between 1858–79. In 1868, he took on partner Joseph Sands (1820–1879), and the firm was known as Renwick and Sands until Sands' death.[32]

Renwick and his colleague John Addison prepared the plans for the church, and Addison served as the superintending architect for the new church on Michigan Avenue and Twentieth Street (now Cullerton). Church records indicate that the plans, "after some modification by Mr. Addison, were accepted by the Society."[33] The new church bore some stylistic similarities to the spotted church, though it was larger and more imposing. Based on early English Gothic examples, the church featured a steeply pitched gable roof, a projecting portico, a large rose window in the east wall, and a corner bell tower. The church society had decided to have the church constructed with bituminous limestone from the same quarry from which the old church was built, though it had less prominent spotting. The cornerstone was laid with appropriate ceremony in September 1872. The interior expressed Gothic verticality, with slender cast iron columns supporting the balcony and pointed arches, and perpendicular-style Gothic arches behind the altar, stained-glass windows, and extensive stenciling adorning the

[29] John C. Grant, ed., *Second Presbyterian Church Chicago 1841-1892* (Chicago: Knight, Leonard & Co., 1892) 41.

[30] Robert Todd Lincoln was the son of President Abraham Lincoln and Mary Todd Lincoln. Mary Todd Lincoln also attended the church.

[31] Grant, xvi.

[32] Henry Withey and Elsie Rathburn Withey, *Biographical Dictionary of American Architects.* (Los Angeles: Hennessey & Ingalls, 1970) 502.

[33] Grant, 43.

walls. The new building was dedicated on June 7, 1874, but without the completion of the belfry and spire at the top of the bell tower. After the death of George Armour in 1881 his family donated the funds for a belfry and steeple, and upon its completion the bell was first rung in June 1884.[34]

Between its construction and the First World War the church served one of the most prestigious congregations in the city of Chicago. Its important role in the life of the city and the part it played in the social fabric of the near south side are evident in its substantial exterior, the large size of its auditorium and the opulence and sophistication of its decoration. Attesting to the church's prestige, on April 30, 1893, President Grover Cleveland and other cabinet members attended services at Second Presbyterian Church on the day before the President opened the World's Columbian Exposition.

A devastating fire on March 8, 1900, completely gutted the sanctuary and destroyed the roof of the church. There was extensive water and structural damage in the sanctuary, and most of the windows in the church were destroyed. The large rose window by John LaFarge was lost along with several large side windows by Tiffany Glass and Decorating Company, although one survived partially intact and remains today. In addition, the lower Chapel (now Fellowship Hall) was badly damaged. The stone walls were judged sound, however, and planning for the rebuilding of the church began immediately.

Design and Completion of the Second Presbyterian Church Interior

In 1900, the membership roster of Second Presbyterian Church of 809 congregants still contained many of Chicago's civic, cultural and business leaders, such as the Armour, McCormick, and Pullman families. The church had been enriched by the donation of trust funds from John Crerar and others. They were generally a sophisticated lot of the same sensibilities that had led the earlier generation to hire Renwick for the original church design. They were still utility, lumber and railroad barons; founders of companies, towns and banks; and executives of national companies. They were still founders and supporters of cultural institutions and officers and members of the most influential social clubs. They or their parents had not only founded and supported the cultural institutions that still exist, but they participated in the cultural events, attending the lectures and exhibits that they sponsored. By 1900, the leaders of Second Presbyterian Church, many of whom were from the East Coast, were educated in the country's best schools, were well traveled, and many had extensive art collections.

At the time of the fire, there were five trustees of Second Presbyterian Church. Four of the five lived in the Prairie Avenue district, where the grand houses were designed by Louis Sullivan, Burnham & Root, H.H. Richardson, Shepley, Rutan and Coolidge, Cobb and Frost, Richard Morris Hunt, and already a few by Howard Van Doren Shaw. John Gould, President of the church's Board of Trustees from 1896 through 1901, had come to Chicago after the fire and made a fortune in real estate. Trustee Eugene S. Pike, also a trustee of First National Bank and Northwest Mutual Life Insurance, was a director of the 1893 World's Columbian Exposition. James R. Walker, whose daughter married their Prairie Avenue neighbor, the architect John Wellborn Root, was known as "a capitalist, occupied by large real estate holdings, including the Tacoma building."[35] He also became a partner and executive of C.P. Kimball & Company Coach Builders, who were instrumental in bringing automobiles to Chicago. George Cass was a member of an old, distinguished American family who was heavily involved in cultural and civic activities. In December of 1899, just months before the fire, Howard Van Doren Shaw was elected to the Board of Trustees and to the position of Secretary and Treasurer. As the son of a prominent Chicago family and already recognized as an accomplished architect, Shaw was well known to the congregation. The board of trustees held many responsibilities at this time, as the

[34] Grant, 47.
[35] Henry C. Morris, *History of the First National Bank of Chicago* (Chicago: Donnelley & Sons, 1902) 39.

pastor had recently retired and the church was headed by the assistant and acting pastor, Reverend C. A. Lippincott.

At thirty-one years old, Shaw was well educated and ambitious. A graduate of Yale University and the architecture program of the Massachusetts Institute of Technology, he was also well travelled, and had become an anglophile and follower of the flowering Arts and Crafts movement. As early as five days after the fire, Shaw approved an estimate for necessary demolition and removal of debris from the church. Less than two months later, Shaw and his wife Frances traveled to England—their first European trip together. They visited the ancient Devon village of Clovelly, as well as other historic sites in the south of England.[36] It is not known exactly what the other trustees thought of Shaw's plans for the church, and there are no recorded comments from Pastor Lipincott. According to the trustees minutes of October 8, 1900, very shortly after the Shaws returned in the autumn, "the architect presented to the meeting a sketch of the proposed interior of the Church, the general plan of which, after due consideration, was adopted…" The expediency with which the sketch was presented would suggest that Shaw had not only been inspired by the visit to England but had most likely sketched ideas and plans for the church while there. It also suggests that while the four other trustees may have asked questions or made comments, they readily supported Shaw's vision and felt they had the support of the congregation. There is no record of any objections from the congregation—indeed, many of them gave financial support to the project, and it moved forward.

Shaw kept much of the undamaged exterior of the church as Renwick designed it in 1872–1874 but made a number of structural changes that modified the Gothic style features in a way to accommodate the interior remodeling. Shaw's transformation of the interior altered the Gothic grandeur to a more human scale characteristic of the Arts and Crafts. He designed the new roof with a lowered roof ridge and pitch supported entirely by new steel supports incased in piers. To make the sanctuary seem broader, he placed these supports approximately six feet closer to the side walls than the original cast iron columns which had been removed after the fire. This resulted in a new placement of the clerestory windows, which rested directly on top of the steel supports and were therefore closer to the side walls. At the same time, Shaw replaced the traditional Gothic pointed clerestory windows with tripartite sets of fixed-pane trabeated windows. On the east façade the architect replaced the rose window with a large, new stained-glass window within an elliptical arch, removing the burned out pointed window above it to accommodate the lowered roofline. Shaw replaced the curved pew arrangement in kind but sloped the floor upward under the rear five rows of pews to enhance visibility. These changes created the impression of a broad auditorium, with better sight lines and more comfort for congregants.

For the interior detailing Shaw collaborated with his close friend and neighbor, the painter and muralist Frederic Clay Bartlett (1873-1953). Bartlett, a few years younger than Shaw, had just returned from five years of study in Europe, and like Shaw was enamored of the English Arts and Crafts style. Working with other designers and craftsman, they dramatically transformed the sanctuary into this emerging style. The decorative program of the interior is rich but subdued, emphasizing brown, buff, crimson, and dull gold. In keeping with the Arts and Crafts ethos, Shaw and Bartlett designed every element of the new interior to create a restful and harmonious whole with a human scale. New stained glass windows, murals, sculptures, carvings, light fixtures, furniture, woodwork and hardware all create a unified composition with the dark oak wood and the buff natural color on the walls and ceiling. The murals, sculptures and windows depict angels and church figures. Leading designers and craftsmen were employed to carry out Shaw's vision for every decorative detail, from the candelabra to the carpeting. Shaw planned for electric lighting throughout and embraced the use of bare bulbs as design elements in the chandeliers and fixtures, true to the idea of honesty in materials.

[36] Howard Van Doren Shaw Collection, Ryerson and Burnham Archives, Art Institute of Chicago. Box FF1.3.

A number of recurring motifs tie the various interior elements together. The most obvious is that of the angel, with over 175 angelic images gracing the interior, ranging from the four life-sized heralding angels above the altar, to carved angels around the altar area, sculpted angel brackets, painted images of angels, and angels in the stained-glass windows. Another example of a recurring motif is the grapevine pattern, symbolizing the Eucharistic wine, which is found in the pew ends, the light screen at the sanctuary's rear, in many of Bartlett's murals, and in the screen concealing the organ pipes. Shaw originally designed the art-glass windows to replace the windows that had been lost in the fire. These were Arts and Crafts style windows with conventionalized floral designs. Most bays have now been filled with memorial stained glass windows, though one of the original large Shaw windows remains in the last bay on the north wall of the church.

Although church records indicate that major work continued through the end of 1903, a rededication of the church was held in November of 1901. At the end of 1904, according to the church minutes, "all indebtedness incurred in connection with rebuilding of church [were to] be liquidated and duly cancelled." However, important memorial windows continued to be installed through 1917.

Nineteenth-Century Ecclesiastical Architecture and the Significance of Second Presbyterian Church

In the late eighteenth and early nineteenth centuries, classical revival styles dominated architect-designed buildings, including the major churches of the American East Coast. For example, the Georgian St. Paul's Chapel in New York dates from 1766, and Benjamin Latrobe's Basilica of the Assumption, 1804–18, is a domed basilica with two towers and a Greek Revival temple façade. Charles Bulfinch followed the Federal style in 1815–17. Of the more sophisticated churches, the three main architectural styles that became established in nineteenth century American churches were the Romanesque Revival, Gothic Revival, and Renaissance Revival. Of these, Gothic Revival has been the most enduring symbol of the Christian church. Unlike previous styles, which were based on earlier pagan temples or Roman commercial buildings, the original Gothic, or Pointed style, was created distinctly for the Christian church. Sometimes referred to as Christian Architecture, it became exclusively identified with it to the point that it has endured to the present day as the most appropriate style for a Christian church. The social revolution of the twelfth century allowed the powerful church that arose out of feudalism to construct cathedrals that reflected their domination and religious vision. During these few hundred years, the master builders increased their skills for constructing taller and thinner walls, stronger vaults, and stained glass windows. They perfected the pointed-arch structure as they aimed for greater verticality. The thinner walls and greater height led to the development of the buttress and the flying buttress.[37] These features have lingered in the various revivals of the style.

Richard Upjohn designed Trinity Church in New York, from 1839–46, in Gothic Revival. Various versions of this style, with single central tower and spire, became ubiquitous in American churches. By the mid nineteenth-century, James Renwick, Jr. was establishing himself as a master of the Gothic Revival church with his design for St. Patrick's Cathedral in New York in 1851.[38] Renwick designed almost exclusively in the Gothic Revival style throughout the nineteenth century, though incorporating elements of Romanesque Revival in response to the prevailing eclecticism during the latter part of the century. Renwick's exterior of Second Presbyterian incorporated a few features of Romanesque Revival, but his original interior was strictly vertical Gothic.

The basilical architectural form of the church, from which Gothic evolved, was appropriated from the Roman Basilica, originally a hall used for transacting business. It had a central aisle flanked by lower and narrower side aisles for smaller rooms where other business was transacted, with clerestory windows above for light. The triangular area formed by the sloping roof below the clerestory, with no windows, was known as the triforium.

[37] Otto Von Simson, *The Gothic Cathedral* (Princeton University Press, 1956) 62.
[38] The Civil War intervened and construction was not completed until 1879.

As the basilica was an audience hall, the apse was originally intended for the throne, or seat, of the most important person.[39] It followed logically for this area to be the focus of the altar and priest. In its basic form, this basilica plan is the same plan that Renwick used most often in his Gothic Revival churches, including Second Presbyterian of Chicago, and is therefore the plan that Shaw worked within and reworked in 1900.

Gothic churches also owed much to the evolution of the Romanesque churches. As the Christianity of the East and of the West diverged, the church of the West developed primarily in the Romanesque basilica style, adding the transept and choir to create the cruciform plan, while incorporating some of the structural innovations of the Byzantine churches. The Norman Conquest brought the Romanesque cathedral to England, where it evolved further with advances in the arched, tripartite elevation of the nave and the arcaded ornamentation of triforia—all elements that contributed to the form and design of nineteenth century churches.

The Reformation in England and resultant Protestantism had changed the focus of the church interior, in England and in Protestant churches everywhere, from altar-centric to pulpit-centric as a result of the Protestant focus on preaching and salvation through a direct relationship with Christ. The interior arrangement emphasized a more dominant pulpit, with a simple altar-table for communion. The comfort of the congregants also became more important and pews became a feature, whereas there had been no provision for seating in the earlier cathedrals. The Presbyterian Church of Scotland followed and extended these precepts of Protestantism, having been influenced by the teachings of John Calvin (1509–1564). Presbyterian theology emphasizes education, life-long learning, and the importance of expressing faith through actions of hospitality and involvement in social issues. Presbyterians insisted on the simplicity of the church and the importance of the pulpit. Baptism is not performed at the entrance to the church, as in a Catholic church, but rather near the communion table which is always placed in front of the pulpit to symbolize the congregants' direct relationship with Christ. They do not have or recognize a separate altar. Shaw's interior at Second Presbyterian Church reflects this Protestant and Presbyterian emphasis with a central, raised pulpit behind the communion table, which is next to the baptism font. A later innovation that reprised the medieval arrangement was to place the choir in the chancel of the church, behind the pulpit. Second Presbyterian has a version of this, with the central position of the "quartette" directly behind and above the pulpit, signifying the importance of music to this denomination.

The interiors of the cathedrals were traditionally museums of Christian art, meant to be the "poor man's bible" by telling the story of Jesus in sculpture, stained glass and murals. The art generally revolved around images of saints and the salvation of humankind by the sufferings of Jesus. Nineteenth-century churches continued this tradition to the extent allowed by individual theology, budgets and available talent. The art in Second Presbyterian centers on life, joyful adoration, music and abundance, rather than the sufferings of Christ or the damnation of sinners. Presbyterian churches do not recognize saints, instead highlighting the early church leaders such as the four apostles and other figures from the bible.

Between 1895 and 1905, Richardsonian Romanesque and Renaissance Revival rivaled Gothic Revival as a favored style among large churches. The earlier nineteenth-century Romanesque Revival churches are simple, massive, and usually Greek cruciform with central or separate side towers, but then Richardson's Brattle Square Church in Boston from 1871 became very influential, as did his Trinity Church from 1873–77 (NHL 1970). The formal, richly colored interior of Trinity Church, with golden mosaics, clustered columns, sculptures by Daniel Chester French and Augustus Saint-Gaudens and ornate carvings and finishes, has been copied frequently in lesser churches. With all its riches (including four windows by Edward Burne-Jones and four by John LaFarge)

[39] William Wallace Martin, *Manual of Ecclesiastical Architecture* (NY: Eaton & Mains, 1897) 41,

it still projects an aesthetic and unity of design that foreshadowed Arts and Crafts, although it remains clearly in the Romanesque category.[40]

The end of the nineteenth century and the beginning of the twentieth brought a new era of modern architecture, in efforts to reconcile architectural design principles with rapid industrialization, technological innovation and the advancement of society. These efforts diverged from the predominant classicism and eclectic revivalism, and took the form of numerous movements, schools of design and architectural styles. Ecclesiastical architecture largely skipped over these modern movements, remaining rooted in traditional forms until almost the mid-twentieth century. Gothic was seen as religious, spiritual, and transcendent, while Arts and Crafts was a movement centered on the domestic. Partially for this reason, there are Gothic Revival churches with elements of the Arts and Crafts movement, but few churches with a unified Arts and Crafts aesthetic.

Holy Trinity Sloane Street Church in London, an Anglican parish church originally designed by John Dando Sedding in 1888 is one of the first churches credited with being of the Arts and Crafts movement. Damaged during World War II, it was more or less restored in the 1960s. It is primarily an English Gothic church that exhibits an important collection of stained glass windows by Edward Burne-Jones fabricated by William Morris studios, and Morris fabric hangings. The large east window is comprised of a collection of twenty-four portraits of church saints and figures. Two of those figures are *Santa Cecilia* and *Santa Margarita,* the same portraits as the Burne-Jones/Morris windows in Second Presbyterian Church. Sir John Betjeman referred to Holy Trinity as "the Cathedral of the Arts and Crafts Movement."[41]

An early and significant Arts and Crafts church in the United States is the Church of the New Jerusalem (Swedenborgian) in San Francisco from 1895 (NHL, 2004) designed by the Reverend Joseph Worcester, with assistance from Bernard Maybeck and other young architects. Worcester was a friend of John Muir and likewise revered nature. The Swedenborgian is a tiny red brick and concrete church, entered through a garden. It is very rustic to the extent that its beams are rough-hewn tree branches, and it has no pews, no choir, no paint, no raised dais, no arches other than the branches and just four murals by William Keith as art. It expresses the honesty of material and craftsmanship that are hallmarks of the Arts and Crafts movement and is credited with being one of the earliest expressions of the style on the West Coast. The Swedenborgian theology shares with the Presbyterian a belief in personal and social development—traits that tend toward the Arts and Crafts philosophy, though they are expressed in very different ways in the two churches. Second Presbyterian, created five years later, is very urban (no garden setting) and more complex in its form and decoration, adhering to English precedents with arches, decorations, and extensive art and lighting.

In contrast to the Swedenborgian, the Watts Chapel in the countryside of Surrey, England, from 1896 displays refined English Arts and Crafts in its interior. It was designed by Mary Seton Watts as a memorial to her artist husband. The exterior, in one example of English Arts and Crafts that does not meld itself to Gothic Revival, is red brick and terra cotta in a Greek cross plan with Romanesque windows and details.[42] The interior is a jewel box enveloped in complex carved and gilded pre-Raphaelite terra cotta figures and murals in shades of brown, gold, and green.

Since the English Arts and Crafts movement drew inspiration from the pre-industrial handicraft and design of the medieval period, it follows that some of the late nineteenth-century Gothic Revival churches of England and the United States incorporated features of the Arts and Crafts movement. It was unusual, if not unique, at the time to incorporate the domestic, more human-scaled form of Arts and Crafts into church architecture, as Shaw

[40] Marianna Griswold Van Renssalaer, *Henry Hobson Richardson and His Works* (Park Forest, IL: The Prairie School Press, 1888) 59.
[41] https://holytrinitysloanesquare.co.uk/, accessed March 2012, and personal inspection 2007.
[42] https://www.wyrdlight.com/watts/watts.html, accessed March 2012.

did in 1900. His church design is constructed with a unity of structural elements and detail in the English Arts and Crafts manner unlike any other that came before or after. Working within the extant Gothic Revival walls, Shaw altered the shape of the church to make it more in keeping with that human-scaled aesthetic. He did this by lowering the roof and changing the ceiling shape to that of a shallow elliptical arch, which he repeated in the arch of the new east window. This resulted in lowered clerestory windows, which Shaw changed to tripartite sets of multi-paned clear glass, serving several purposes. The sets of windows are a characteristic of Arts and Crafts design, they bring in more light, and they give the ceiling the appearance of floating above the nave. The lowered ceiling also removed the triforium, and hence the Gothic verticality. These features—the lower pitched roof above sets of windows—are seen again later in Julia Morgan's Craftsman-style church in Berkeley from 1908, discussed below. Shaw opened the nave even further by removing the Victorian Gothic cast iron columns, and instead instituting squat square piers farther toward the exterior walls, at the far sides of the pews rather than among them. The balconies are thereby cantilevered over the pews and the shallower arches that are supported by the piers appear wider as well.

The great piers which support the balconies and arches are, like the walls, faced with dark wood paneled wainscoting that matches the woodwork of the brackets, pews and pulpit area. The extraordinary, handcrafted lighting throughout the church unifies the design and lights the natural soft coloring, original carpeting and fabrics, the wood carvings, brass grills and fittings, and the pre-Raphaelite statuary and mural art. Shaw's Arts and Crafts windows, supplemented by Tiffany and other stained glass, further light the interior.

In Winchester outside Boston, the Parish of the Epiphany, designed in 1904, was more typical of the way in which the Arts and Crafts aesthetic was incorporated into church architecture. It was designed by the firm of Warren, Smith and Biscoe, among the leading architects of Boston practicing in the Arts and Crafts style. Described as English Perpendicular Gothic, the church features exposed brick walls and molded tiles, quarry tile pavers, chancel woodwork and medieval-inspired stained glass, within an exterior of textured brick with contrasting stone bands.[43] Its construction was a collaboration of various artisans. It is a good example of English Arts and Crafts elements within a Gothic Revival church, although the interior lacks the Arts and Crafts details such as lighting, murals and fabrics that characterize the unified aesthetic of Second Presbyterian Church from a few years earlier.

During and after the turn of the century, innovative trends in architectural design in the United States and Europe, with Frank Lloyd Wright and the Prairie School in the United States, Art Nouveau in Belgium and France, Jugendstil and Vienna Secession (founded in 1897) and Deutscher Werkbund in Germany (founded in 1907), had little effect on ecclesiastical architecture. Exceptions include Wright's Unity Temple from 1908, which deliberately left out any traditional Christian symbolism. Otto Wagner's astonishing Kirche am Steinhof in Vienna—a masterpiece of Secessionist architecture constructed from 1903-07—is characterized by the sensitive combination of religious tradition and the comfort of congregants. Wagner was one of the greats of the modern movement, and the Steinhof—his only church—shares elements with Second Presbyterian Church, such as the similar rounded wing designs, and the placement of four majestic angels on tall pedestals, in this case over the entrance.

In the first decade of the twentieth century, the Arts and Crafts movement in the United States largely diverged from English precedents and became "Craftsman" style, influenced by the California lifestyle and Gustav Stickley's marketing. A few of the churches in the United States that can be considered Arts and Crafts are of the Craftsman sub-style, located in the San Francisco area. In Berkeley, Julia Morgan designed St. John's Presbyterian Church (NR, 1974) in 1908 in the Craftsman style that Stickley and Greene and Greene had made popular at the time. Looking much like a residence, the wood-frame church is characterized by a low-pitched

[43] Maureen Meister, *Architecture and the Arts and Crafts Movement in Boston,* (Hanover NH: University Press of New England, 2003) 98.

roof with projecting eaves that floats over sets of windows, shallow pointed arches, and exposed, notched beams in the interior. In 1989, the interior was renovated as a theater, and it remains as the Julia Morgan Center for the Arts. Bernard Maybeck, who had been involved in the design of the Swedenborgian church, also designed the unusual but sophisticated 1910 First Church of Christ, Scientist, in Berkeley (NHL 1977). It resembles a hybrid of Romanesque, Gothic and Bungalow styles. Constructed of exposed concrete, cement tile cladding, and factory windows on the façade, it nevertheless invokes the hand-crafted feel of the Arts and Crafts ethos. The interior is very ornate, with heavy Gothic beams. Designed ten years after Second Presbyterian Church, it is eclectic and idiosyncratic.

The Arts and Crafts Movement

English Origins and Maturation

The Arts and Crafts movement began as a social reform movement and was more of an ethos than a specific style. The movement sprouted in the mid-nineteenth century in England as a moralistic reaction to industry and mechanization. As early as 1841, the English historian and essayist Thomas Carlyle (1795-1881)—a utopian thinker who also promoted a communal social system—denounced the dehumanization of Victorian society and its emphasis on economic gain. While the reform movement sprang from anti-industrialism and the glorification of the worker, it became more about the efforts of the moneyed class toward uplifting the working classes. In Britain, this took the form of a moral critique against Victorian standards and the industrial revolution. Part of the reform movement included a return to Roman Catholicism, which was a revolt against the establishment of the Anglican Church. As English Catholics considered the pre-industrial medieval era to be the most moralistic, the arts and handicrafts of that era greatly influenced the vocabulary of the Arts and Crafts movement.[44] While it was expressed in different styles, the movement's precepts included a sense of "rightness," a unity between designer and craftsman, natural expression of materials, appropriateness to setting, and an interior in harmony with the exterior. The fundamental principles of the credo were simplicity of forms, the elimination of excessive detail, and respect for materials.

The English architect and designer Augustus Pugin (1812–1852) also embraced Catholicism and its connection to medievalism and the Gothic world. Medieval society, which in his view valued individual talent and craft, influenced his design (assisting Charles Barry) for the renowned Gothic Revival Houses of Parliament in London, completed in 1852. Carlyle and Pugin, in turn, influenced the thinking of John Ruskin (1819–1900), and William Morris (1834–1896), two men who contributed significantly to both the Socialist movement in Britain and to the development of Arts and Crafts. Ruskin became the principal philosopher of the Arts and Crafts movement. It was he who prompted the formation of the Pre-Raphaelite Brotherhood in 1848, lending encouragement and financial backing. This fellowship of artists included William Holman Hunt, John Everett Millais, Dante Gabriel Rossetti, and later Morris and Edward Burne-Jones. Ruskin argued that a more humane means of artistic expression had evolved in the Gothic period that reflected positive cultural values, and he valued the architecture of the period because its ornamentation was integral to the building. He believed in the unity of the decoration and form, and that ornament must be based on nature. He extolled Gothic art because it was hand made by trained craftsmen.

Morris became the most important follower of John Ruskin's philosophies, eventually turning the ideas into art that could be enjoyed by all. Like Ruskin, Morris believed that a rebirth of craftsmanship would provide a leveling influence on Britain's class system. As a socialist thinker, he believed that the desire for handmade items and good craftsmanship in the home would lead to a classless society with common ownership of property. It was Morris who declared, "Have nothing in your house that you do not know to be useful, or

[44] Wendy Kaplan, The Art That is Life: The Arts and Crafts Movement in Europe and America (NY: Thames & Hudson, 2004) 29.

believe to be beautiful."[45] Morris had first trained as an architect and then as a painter, but became known internationally for his textile designs and furniture. His printed fabrics display a dense interweaving of repeated, stylized organic forms that bring to mind late-medieval millefleurs tapestries.

In 1861, Morris and a group of followers famously decorated his brick Red House in Kent, and the collaboration eventually formed a professional partnership that became Morris and Company. The original associates included Edward Burne-Jones (his chief design partner), architect Philip Webb (1831–1915), and the painter Dante Gabriel Rossetti (1828–1882). In 1865, Morris opened a shop in the Bloomsbury area of London, and in 1867 designed the Green Dining Room for the museum in South Kensington that became the famed Victoria and Albert Museum. The group designed all the finishes and decorations, which became hallmarks of the Arts and Crafts movement. In 1881, Morris opened the Merton Abbey Workshop in a former textile factory in London near the site of the medieval Merton Priory. The workshop was adapted for stained-glass making and textile printing, as well as weaving of fabric, tapestry, and carpets. In 1888, Morris added to his workshop the Kelmscott Press, which set new standards for high-quality book production and became internationally prominent.[46]

Morris is still revered as a preservationist, writer, and social reformer as well as a designer. The company continued to be a major supplier of Arts and Crafts wares for many years. His influence on late nineteenth- and twentieth-century design and teaching was enormous, extending to the continent and to America, where among others he influenced the thinking of a group of young architects in Chicago that included Howard Van Doren Shaw. Though the only craftsmanship at Second Presbyterian Church that can be directly tied to Morris' group is the Burne-Jones *Sancta Cecilia* and *Sancta Margarita* windows, his influence can be particularly seen in the ornament, nearly all based on nature, and in the simplicity of form and respect for materials. Shaw's effort to create unity between the earlier Gothic design and Arts and Crafts, and between designer and craftsman, also spring from Morris's thinking.

In 1888, Englishman Walter Crane (1845–1915) founded the Arts and Crafts Exhibition Society, which became extremely important in the dissemination of the ideas and arts of the movement. It was from that first exhibit, titled "Arts and Crafts," that the name began to be used to designate a style. The Society exhibited works by many leading architects and designers of the time, such as Philip Webb, Charles Ashbee, Edwin Lutyens, and Charles F. A. Voysey, in addition to Morris (who was president of the Society from 1890 until his death) and Crane's own work.[47] His various visits, lectures and collaborations in Chicago during the 1890s undoubtedly helped the city to become one of the centers of the Arts and Crafts movement in America. Crane's colleague, the architect and designer Charles Robert Ashbee (1863–1941**),** was another disciple of Ruskin and Morris who embraced the social reform philosophy and was a key figure in the spread of Arts and Crafts to the United States. He, like Morris, considered cooperative societies, trade unions, voluntary organizations and worker's guilds based on medieval prototypes to be the best means to escape poverty and improve society. In 1888, Ashbee founded the School and Guild of Handicraft, and it was in that year that Chicago social reformer Jane Addams visited the guild and was inspired by it. The guild exhibited products at the first exhibition of Crane's Arts and Crafts Society in 1888. While Ashbee had trained as an architect, he became more prominent for his decorative designs in metals. A number of lighting fixtures at Second Presbyterian Church are similar to those of Ashbee, who met with Chicago architects on a trip in 1900 and visited Hull House on more than one occasion.[48]

[45] William Morris, "The Beauty of Life" (lecture, Birmingham Society of Arts and the Birmingham School of Design, Feb. 19, 1880). Excerpt taken from Gillian Naylor, *The Arts and Crafts Movement* (Cambridge: MIT Press, 1971). 117.
[46] Judith Barter, ed., *Apostles of Beauty: Arts and Crafts from Britain to Chicago* (New Haven, Yale University Press, 2009) 23.
[47] Barter, Apostles of Beauty, 40.
[48] Alan Crawford, *C.R. Ashbee: Architect, Designer and Romantic Socialist* (New Haven: Yale University Press, 1985) 94.

Shaw was particularly interested in the work of Charles Voysey (1857–1941)**,** an architect and designer of carpets, wallpapers and textiles, who collaborated with Ashbee on a number of projects.[49] Unlike others of the Arts and Crafts movement, Voysey did not involve himself in the production aspects of his designs but tended toward simplified designs that he sold to various manufacturers. Like Morris, however, Voysey focused on designs from nature, which he believed was the source of all inspiration. As a trained architect, he also believed in the importance of proportion and the simplification of abstracted and graphic forms. In contrast to earlier Arts and Crafts designers in England, Voysey utilized machines from the beginning in his furniture designs, claiming that it freed a man's mind for more important intellectual activity and allowed him to focus on scale, detail and spatial relationships. In these practices, Voysey was foreshadowing the modern trend of Arts and Crafts and its manifestation in the United States. Voysey's contemporary, the architect Edwin Landseer Lutyens (1869–1944), shared many of Shaw's ideas and it is probable that they influenced each other's work, particularly their country house designs. Both designed country houses which combined historic and vernacular elements in new ways. Lutyens became highly successful as the most fashionable country house architect of his day in England, but his larger talents were also recognized in his designs of the government buildings in New Delhi in 1914.[50]

Widespread exposure for Arts and Crafts designs came about as a result of magazines available in England and the United States that promoted art and decoration. *Studio* magazine, founded in London in 1893, inspired *International Studio* in New York in 1897 and around this time other magazines such as *Architectural Review* (1896), *Art et Décoration* (1897), *L'art decorative* (1898), and *Country Life* (1898) were becoming popular in Europe. As a result of mass production and popular magazines, objects by Arts and Crafts designers became popular and widely available in the 1890s. Department stores such as the influential Liberty and Company in London opened new showrooms that were designed to enhance the Arts and Crafts furniture, textiles and objects on display. By the turn of the century, English Arts and Crafts designers, and a few Americans, were participating in exhibits of avant-garde art and decoration on the continent in cities such as Brussels and Vienna, and regard for English Arts and Crafts was very high.

Arts and Crafts in America

The Arts and Crafts movement inspired architects and artisans throughout the United States, but most significantly around Boston, Chicago, and the West Coast. The variety of stylistic approaches influenced by the Arts & Crafts movement nationally has been described by one historian thusly:

> To identify an American Arts and Crafts architecture is to encompass diverse attitudes and contradictions toward style, image, history, the region, the machine, materials, nature, and how life should be lived. The individualism of Arts and Crafts designers and the wide geographical spread makes generalizations immediately subject to exceptions. In a sense Arts and Crafts represented not a true movement but a widespread group of very individualistic designers who had a sometimes kindred spirit and an allegiance to creating an organic art and architecture that owed its origins to William Morris.[51]

While the early English pioneers of the Arts and Crafts movement such as Ruskin and Morris looked to a romanticized pre-industrial past for their utopian inspiration of crafts as a means to democratize society and redefine the nature of work, the younger succeeding generation of Ashbee and Voysey used the same inspirations to create a more simplified style that utilized the machine and cleared a path to modernism in the arts. In the English settlement houses, there was "a conviction in artistry as a form of physical and mental

[49] Duncan Simpson, *C.F.A. Voysey: An Architect of Individuality* (Lund Humphries, 1979)18.
[50] Lawrence Weaver, *Houses and Gardens by E.L. Lutyens* (London: Monograph by *Country Life*, 1913) xvii.
[51] Richard Guy Wilson, "American Arts and Crafts Architecture: Radical though Dedicated to the Cause Conservative," in *The Art that is Life: The Arts & Crafts Movement in America, 1875-1920.* Boston: The Museum of Fine Arts, Boston, 1987, 101.

therapy and manual training for immigrants and the unemployed."[52] Though Arts and Crafts in the United States in the late nineteenth century was closely tied to reform movements, it also tended to focus on aesthetic reform and gradually to stress business principles as commercial interests came to play a part in the dissemination of Arts and Crafts architecture and objects.

One of the early English emissaries to bring Arts and Crafts to the United States was the interior decorator and furniture maker Joseph Twyman (1841–1904), who moved to Chicago in 1870 and began to design for the Tobey Manufacturing Company in 1898. Twyman designed the William Morris Memorial Room for the Tobey firm in 1902, with textiles, wallpapers and other finishes by Morris and Company. The room significantly featured two windows by Edward Burne-Jones that were manufactured by the Morris firm—the same windows that were later installed at the Second Presbyterian Church. Twyman also promoted his ideas by lecturing on Morris at the Art Institute of Chicago, and he was instrumental in founding Chicago's Morris Society. The Society attracted artists and intellectuals but folded after Twyman's death.

Early aesthetic reform grew on the East Coast through architects and designers such as Henry Hobson Richardson (1838–1886) who, while not a strict follower of Ruskin, Morris and others of the English Arts and Crafts movement, was greatly influenced by them and became a proponent of the movement. In 1882, Richardson toured Britain and the continent, met some of the leading figures and expressed enthusiasm about their work. He was inspired by the ideas of simplicity, integrity of materials, and cohesion of design. He took the best of simple buildings from the eighteenth century of France and England and from those precedents created Richardsonian Romanesque, a uniquely new American architecture.[53] His use of medieval style precedents shared a kinship with the antecedents of the English Arts & Crafts movement. This style was manifested early in his career in the Trinity Church in Boston from 1872–1877 (NHL 1970).

John J. and Frances Glessner, influential pillars of Chicago society and neighbors of the Shaws in the Prairie Avenue district, commissioned H.H. Richardson to design a new house for them in 1885. The Glessners had been followers of the English Arts and Crafts movement since the late 1870s when they had met Isaac Scott, the designer of buildings, furniture and accessories of the English Aesthetic movement. The house that Richardson designed for the Glessners on Prairie Avenue was based on a photograph in their collection of a thirteenth century tithe barn in Abingdon, near Oxford, England.[54] The house (NHL 1976) was completed in 1887 after Richardson's death. The interior contained furniture, wallpaper, drapery and carpets by Morris and Company in addition to other objects inspired by Morris, fireplace surrounds with De Morgan tiles, and other Arts and Crafts features. The Glessners were very influential, and through their social contacts may have helped shape Shaw's taste as a young man, and his decision to recreate the church in the Arts and Crafts style. Frances Glessner was a supporter of Hull House along with other social reform and arts societies, and her taste was copied by many.

Born and raised in Boston and influenced by Richardson, architect Louis Sullivan (1856–1924) came to Chicago in 1873. He too was among the earliest of American architects to incorporate some of the Arts and Crafts aesthetic in his work, in projects such as the Auditorium Building completed in 1889 (NHL 1975). Considered a pivotal building in the evolution of modern architectural thought, it is primarily Richardsonian Romanesque in design, although the details of the interior and the masterful unity of its form, craft and decoration reveal an Arts and Crafts ethos. Sullivan's work would have undoubtedly influenced Shaw as it did many architects around the world.

[52] Brandon K. Ruud, "Redefinition of American Arts and Crafts," in *Apostles of Beauty*, 83.

[53] James O'Gorman. *Living Architecture: A Biography of H.H Richardson* (NY: Simon & Schuster, 1997) 97.

[54] Elaine Harrington, "International Influences on Henry Hobson Richardson's Glessner House," in *Chicago Architecture, 1872-1922: The Birth of a Metropolis,* edited by John Zukowsky (Munich: Prestel-Verlag, 1987) 192.

Architect and artist Louis Millet (1856–1923), who designed and fabricated one of the windows at Second Presbyterian Church, was a major player in Chicago's vibrant art world. During the late nineteenth century, his firm created stained glass windows, glass mosaics, and frescoes for some of Chicago's best known large public and commercial buildings, including the Auditorium Building, the Chicago Public Library (1897, now the Chicago Cultural Center), the McVickers Theatre (1891, demolished) and the Schiller Theater (1892, demolished). But perhaps Millet's most important work in furthering the Arts and Crafts movement in the United States was in founding the Department of Decorative Design at the School of the Art Institute of Chicago, where he served as a professor between 1886 and 1915. In 1893, Millet founded the Chicago School of Architecture, offered as a multidisciplinary degree program between the design programs of the Art Institute of Chicago and the architecture department at the Armour Institute of Technology (now the Illinois Institute of Technology, IIT). In this way, aspiring architects learned both the scientific aspects and design principles of architecture. Millet held academic posts at both sponsoring institutions as well as serving as the director and eventually the first dean of the Chicago School of Architecture. In 1902, it was Millet who established the association at the Art Institute that hosted the prestigious annual Arts and Crafts exhibits, which attracted leading Arts and Crafts artisans and helped to galvanize the movement in America. Shaw's work was frequently shown in these exhibits.

Chicago social reformer Jane Addams (1860–1935), winner of the Nobel Peace Prize in 1931, founded the nation's most influential settlement house in Chicago in 1889, inspired by the Arts and Crafts movement.[55] Returning to Chicago from her 1888 visit to Ashbee and Crane at Toynbee Hall, Addams was convinced that the working classes were culturally, as well as materially, impoverished. She and Ellen Gates Starr (1859–1940) opened Hull House (800 S. Halsted St., NHL 1965) in the heart of Chicago's poorest area.[56] Starr had studied in England at the Doves Bindery, helping to deliver English aesthetics and philosophies directly to the settlement house. Hull House became the center for social reform in Chicago, and also for the advocacy of the Arts and Crafts model of education and handcrafting. Hull House became the most prominent settlement house in the nation and provided inspiration for a movement that resulted in nearly 500 settlements nationally by 1920.[57]

At Hull House, Addams worked with the prominent Chicago social reformer Oscar Lovell Triggs (1865–1930). Triggs, a professor at the University of Chicago, was instrumental in the founding of the Chicago Arts and Crafts Society at Hull House in 1897. In his 1902 book, *Chapters in the History of the Arts and Crafts Movement,* Triggs described the philosophies of Carlyle, Morris and Ruskin for the enlightenment of many Chicagoans. As these ideas spread, many prominent Chicagoans embraced the Arts and Crafts movement, attending lectures on the subject at the Art Institute of Chicago and reading Chicago's own periodical *House Beautiful,* which began publication in 1896 and became a strong advocate for Arts and Crafts design.

There was a continued, direct, strong social and aesthetic connection between Chicago and English Arts and Crafts. Some of the most important figures in the English Arts and Crafts movement visited Chicago in the 1890s and into the early twentieth century, reinforcing this connection. Walter Crane painted two panels for the Christian Women's Temperance Union Building at the World's Columbian Exposition in Chicago. In late 1891, he came to Chicago to lecture and to view the panels *in situ*. In early 1892, he gave a lecture at the Art Institute of Chicago entitled, "Design in Relation to Use and Material." Given his connection to the Art Institute, it is likely that Shaw attended these lectures. When Charles Robert Ashbee visited Chicago in 1900, it was reported that he addressed about a dozen societies in the city, saying in part, "Chicago is the only American city I have seen where something absolutely distinctive in aesthetic handling of material has been evolved out of the

[55] Rima Lunin Schultz and Adele Hast, editors, *Women Building Chicago 1790-1990: A Biographical Dictionary* (Bloomington, Indiana: Indiana UP, 2001), 14-21. Also, *Who's Who in Chicago* (Chicago: A.N. Marquis Co, 1926).

[56] Barter, Apostles of Beauty, 152.

[57] James R. Grossman, et al, *Encyclopedia of Chicago,* s.v. "Hull House." (Chicago: University of Chicago Press, 2004).

industrial system."[58] Ashbee's work had actually preceded his arrival in Chicago, when objects from his guild were included in the first exhibition of the Chicago Arts and Crafts Society at the Art Institute in 1898.

By the late 1890s, the Arts and Crafts movement in the United States had begun to organize, with early societies forming in the major cities. The Chicago Arts and Crafts Society, of which Shaw was a member, was established in 1897, the same year as the Arts and Crafts Society of Boston (and the same year that the Vienna Secession organized). The Society held annual exhibits at the Art Institute of Chicago, often in conjunction with the Chicago Architectural Club which had originally formed in 1885. This group of young architects and artisans, including Shaw and Frank Lloyd Wright, thought that the movement had the potential to express an American spirit in design. In 1907, the Chicago Architectural Club established the Cliff Dwellers Club at the top of Symphony Hall on Michigan Avenue. As it admitted not just architects but also artists, businessmen and writers who emulated Arts and Crafts ideals and aesthetics, the club broke down the barriers between architects, craftsmen, designers, graphic artists, painters and sculptors—between the fine and applied arts—encouraging unified environments.[59] Shaw was a founder of the Cliff Dwellers and designed the interior of the small club in the Arts and Crafts style.[60]

Perhaps even more important to Shaw was his membership in a group of young architects known as the "Eighteen" which met informally for lunch every week to exchange ideas. This group included many of the architects who, like Shaw, became known for their contributions to modern architecture in the early years of the twentieth century, such as Frank Lloyd Wright, Louis Sullivan, Irving Pond, George Washington Maher and George Grant Elmslie. They were concerned with advancing architecture from what they perceived as the stagnation that had resulted from the Beaux Arts White City of Chicago's 1893 World's Columbian Exposition. This group has been recognized by historians as one of the strongest force for modern architecture in the United States. Architectural historian David Van Zanten characterized these young architects and designers who challenged authorities and constantly protested the status quo as "like a thorn in the side of the profession."[61] Historian Thomas Tallmadge described them in print as "the young Turks" and coined the term "the Chicago School."[62]

There was considerable collaboration between this group of Chicago architects, and many of them had worked in the same offices of Jenney and Mundie, Adler and Sullivan, and Joseph Lyman Silsbee. They also shared alliances with the most talented Chicago artisans. In Maher's James A. Patten House in Evanston, Illinois, (1901, demolished) the frescoes, art glass and glass mosaics were a collaborative effort between him and artist Louis Millet, who worked for many of the group. Through the cross-fertilization of this group, the Arts and Crafts movement in Chicago provided a link to the modernism of the second Chicago School and the Prairie style, and the dissemination of important ideas about architectural design throughout much of the country.

As the Arts and Crafts movement evolved into modernism, it grew away from its English origins in a number of ways. Architects and craftsmen in the United States early on recognized that industrialization could not be denied and could, in fact, be used to the advantage of good design. American architects had a progressive attitude toward the machine that distinguished their expression of the Arts and Crafts movement. Oscar Lovell Triggs and Frank Lloyd Wright were among the first to consider the machine an accessible tool that could be utilized for efficient artistic expression. While Shaw tended to remain faithful to English historical inspirations, he also embraced the possibilities of the machine to produce his designs. At Second Presbyterian Church there is a

[58] Crawford, *C.R. Ashbee,* 96.
[59] Barter, Apostles of Beauty, 165.
[60] The Cliff Dwellers Club no longer occupies the original space, which has been remodeled.
[61] Zukowsky, Ed., Chicago Architecture, 213.
[62] "The Chicago School" by Thomas Tallmadge. *The Architectural Review.* Vol. 15, April 1908 1-9.

seamless combination of machine produced and hand-crafted work, for example, in the machine-made pews, paneling and other features that are embellished with hand carving.

In the late nineteenth century, periodicals had become a vital resource for designers working in the United States. In Chicago, just as in England, periodicals espousing the Arts and Crafts philosophy and design did much to promote the movement. As evidenced by clippings in Shaw's scrapbooks, he followed these periodicals closely, and from the time Second Presbyterian Church was published his work was repeatedly represented in many of them. *Inland Architect* began in Chicago in 1883, and *Architectural Record* debuted there in 1891, both featuring early articles on the Arts and Crafts movement. *Brickbuilder,* launched in 1892, focused on architecture and earthenware. Other publications such as *Good Housekeeping, House Beautiful, House and Garden, Ladies Home Journal,* and *Western Architect* all helped to popularize Arts and Crafts products and introduce the movement's tenets to a wide audience.[63] Chicagoan Herbert Stone published *House Beautiful,* beginning in 1896, which was a proponent of social reform as well as good taste as championed by the principles of William Morris. Shaw was one of the most featured architects in the magazine, and it was one of the primary ways in which he influenced design at the time. The magazines also advertised and promoted specific artists, manufacturers, and even stylistic trends under the guise of journalism, with enhanced marketing techniques.

In a uniquely American way, Chicago helped to turn the Arts and Crafts movement into a capitalist venture, as it gradually became integrated into the new age of advertising, competition and marketing of culture. As these became more of a factor, Chicago's central location put the city in a unique position to disseminate information to a wide audience and thereby influence the aesthetic taste of the rest of the country. With the largest post office and rail network in the world, Chicago became a center for magazine and mail order distribution, with Sears Roebuck and Company and Montgomery Ward becoming the largest purveyors of popular style in the United States. After the turn of the century, both Sears and Ward began selling Arts and Crafts bungalow catalog houses by mail. Chicago was also a city of great department stores such as Marshall Field & Company and Carson Pirie Scott, which served as arbiters of good taste. By the late 1890s, these influential retailers were featuring home decoration objects in the Arts and Crafts style. William Day Gates developed Teco Pottery in 1899 with the American Terra Cotta and Ceramic Company in Chicago, relying on mass production and standardization. Gates commissioned a number of noted Chicago architects, including Shaw, William LeBaron Jenney and Frank Lloyd Wright, to design these Arts and Crafts pieces with their distinctive matte green glaze.[64]

The Arts and Crafts movement was by nature regional, since the aesthetic is most distinctive in local expression. Though interacting with movements such as the Glasgow school, the Vienna Secession and Weiner Werkstatte, as well as the modern movements in Scandinavia, Russia and Eastern European schools of design, Chicago artisans also explored local idioms such as Native American art and design in crafting distinctive pieces. The vastness and diversity of potential influences in America led the movement to split into several factions, finding expression within a range of architectural styles, including Shingle, Tudor, Craftsman, Mission and Prairie styles. Noted practitioners of Arts and Crafts architecture and design were practicing on the East Coast, in Chicago, and on the West Coast—each area with its own interpretations, though there was some cross-fertilization. On the East Coast, medieval influences and the principles of H.H. Richardson generally continued to hold sway. Outside of Chicago and Boston architects and designers such as Elbert Hubbard, Charles Eliot Norton, Greene and Greene, Gustav Stickley, and Harvey Ellis were among the most prominent, with a very different aesthetic than Shaw and others in Chicago, New York and Boston.

[63] For example, *International Studio* created editions specifically for American readers.
[64] Barter, Apostles of Beauty, 163.

Elbert Hubbard, founder of the Roycroft community in Erie County, New York, in 1895, had also been influenced by William Morris on a visit to England.[65] Along with the aesthetics of William Morris, Hubbard promoted the ideas of social philosophers such as Ruskin, Triggs and Addams.[66] But in contrast to the Chicago group, Hubbard rejected modernism, the machine and modern marketing. Gustav Stickley (1858–1941), on the other hand, embraced the machine and modern marketing in founding the Craftsman style. He formed the Gustav Stickley Company and in 1900 created his first furniture in the Arts and Crafts style, which was carried by the Tobey Furniture Company in Chicago. He utilized modern marketing techniques by issuing a catalogue to offer his furniture to middle-class consumers. In 1901, he published the first issue of *The Craftsman* magazine, which became an important vehicle for promoting his products and disseminating the larger tenants of the Arts and Crafts movement. In 1903, Stickley hired Rochester architect Harvey Ellis, who strengthened the connection between Stickley's work and that of the English Arts and Crafts movement and developed the concept of the "Craftsman" home, marketed to the middle class.[67]

On the West Coast, rusticity was popular along with the Mission Style and Bungalow homes. The architects Charles and Henry Greene, educated in Boston, established a practice in Pasadena, California in 1894 and were spreading the Arts and Crafts ideals there. By 1903, they had embraced the environment of Southern California and were experimenting with designs of Japanese influence. Their fully developed architectural style was casual, with both Arts and Crafts and Japanese elements that focused on the relationship between indoors and out. One of their most well-known designs is the Gamble House from 1908, an American example of the "total work of art" concept as set forth by William Morris, featuring their decorative objects with a high degree of detail and integration.

Architect Howard Van Doren Shaw (1869–1926)

By 1898, at only 29 years of age, Howard Van Doren Shaw had already developed a prominent reputation. He was born in Chicago on May 7, 1869, the son of Theodore Andrews Shaw, a dry goods merchant from Madison, Indiana, of Scots Presbyterian and Quaker decent, and Sarah Van Doren from Brooklyn, New York, of Dutch descent. He was raised on Calumet near Prairie Avenue, the favored home of many of Chicago's elite in the nineteenth century. He graduated from Yale University with a Bachelor of Arts degree in 1890, and then went on to study at the Massachusetts Institute of Technology (MIT), the country's first architectural school. He completed the demanding program in little over a year. At that time, the curriculum at MIT focused on classical architecture and was patterned after that of the *Ecole des Beaux Arts* in Paris.

During school breaks and after returning to Chicago in 1891, Shaw apprenticed with the architectural firm of Jenney and Mundie in Chicago, recognized for its pivotal role in the development of the steel-framed skyscraper. As the firm focused on modern innovation, it was a training ground for numerous bright and ambitious young architects who later became prominent such as Louis Sullivan, Daniel Burnham, and John Wellborn Root. Among the co-employees at Jenney and Mundie during Shaw's tenure were Alfred Granger and the Collegiate Gothic architect James Gamble Rogers. Granger later recalled that Shaw quickly became a leader in the group and said that, "We early recognized his talent and his originality and sought his criticism at all times…"[68] At this time Shaw was only about 23 years old. During his time at Jenney and Mundie, Shaw

[65] The name Roycroft, meaning king's craft, was inspired by the printers Samuel and Thomas Roycroft, who made books in London from about 1650–1690.

[66] In 1915 Hubbard and his wife, noted suffragette Alice Moore Hubbard, died in the sinking of the RMS *Lusitania*, and the Roycroft community went into a gradual decline. The Roycroft "campus" is a National Historic Landmark.

[67] Mary Ann Smith, *Gustav Stickley: The Craftsman* (Syracuse: Syracuse University Press, 1983) 6.

[68] Greene, The Architecture of Howard Van Doren Shaw, 4.

designed the Lowe House in Fitchburg, Massachusetts, and the Goodspeed Publishing Company Building in Chicago's printer's row (demolished).

In the early autumn of 1892, Shaw undertook a "Grand Tour" of Europe, the first of many trips there that would greatly influence the architect's design ethic. He traveled for a year, spending at least two months in England filling notebooks with sketches and photographs of architectural details. Shaw always sketched extensively during his travels, and his archives from the 1892–93 trip reveal a particular interest in both Luytens and Voysey. During this time he also became familiar with the work of Arts and Crafts architects such as Webb and Ashbee. The significance of this trip in the formation of Shaw's ideas, at an influential time in his life, cannot be overestimated. It is manifested in Shaw's subsequent use of forms and materials, frequently using half-timbering over stucco walls, tall gables, picturesque windows and recessed entries. Shaw's fondness for "life-enhancing" spaces such as inglenooks, leaded glass windows, and custom designed furniture also date from this time.

Upon Shaw's return to Chicago in 1893, he married Frances Wells and established his own independent office. In these early years he specialized in residential construction for Chicago's wealthy, prominent citizens, including some of his own family. In the Hyde-Park Kenwood area on the city's south side near the University of Chicago, his early commissions included almost twenty homes designed between 1894 and 1896. The other area in which he was most active was Lake Forest, a wealthy suburb north of Chicago along Lake Michigan. In addition to numerous residential commissions there he designed the Broadlea Playhouse in 1896 and at least one commercial structure.[69] Shaw's early residential buildings clearly show the influence of Ruskin, Voysey, and the English rural architecture.

By the mid-1890s, Shaw was closely connected to the Arts and Crafts movement in Chicago. As a key member of the Chicago Architectural Club and the lunch group referred to as the "Eighteen," Shaw was one of the forward-thinking Chicago architects who were exploring the ideas that would become hallmarks of early modernism. Several of Shaw's buildings were already featured in the joint exhibition catalogs of the Arts and Crafts Society and the Chicago Architectural Club, bringing greater exposure to the young architect.

Among his colleagues, Shaw was known for his personal charm as well as his talents. While he did not seek out social events he could join in enthusiastically when called on, and the charm undoubtedly helped to attract clients who were cultured and socially prominent. Unlike Wright, Shaw took a pragmatic, rather than intellectual, approach to his work. He was known to pay particular attention to his clients' needs and requirements, and was admired for his ability to fulfill the client's program in a creative and thoughtful way. His design "philosophy" was to focus on proportion, interior arrangement and light, detail, and the relationship of indoors to outdoors. He disliked fussiness or pretension, French classicism, Italian villas, Adam interiors, and Norman cottages."[70] He was also obsessive about his work. His wife Frances noted that he "wished to do every detail himself," which led to his overworking and probably contributed to his delicate health.

Each of the steps in Shaw's life and career up to 1900 played an important role in the creation of the Second Presbyterian Church. His eastern education, trips to England and the continent, affiliation with the office of Jenney and Mundie, and association with the group of young architects that formed around the Arts and Crafts Society and the Chicago Architectural Club certainly influenced his thinking. Prior to his commission at Second Presbyterian Church, he had already designed two significant buildings in the Arts and Crafts style—Ragdale as

[69] Ibid., 58.
[70] Leonard Eaton, Two Architects and Their Clients: Frank Lloyd Wright and Howard Van Doren Shaw. (Cambridge: MIT Press, 1969) 146.

a significant residence, and the innovative Lakeside Press building, which blended Arts and Crafts detail with well-considered industrial design.

Shaw set his design precedent with Ragdale, his own summer residence that he built from 1897–1898 (NR 1976), in Lake Forest. Considered to be a seminal design for both Shaw and for residential Arts and Crafts design, Ragdale primarily reflected the influence of the English countryside and the English Arts and Crafts architects and designers. The house served as a means of experimenting with his ideas for design and craftsmanship. With a stucco exterior, twin gables and a central projecting second floor bay over the main entrance portico, the interior displays English influence as well. The entrance opens into a barrel-vaulted hall that functions as an entrance foyer as well as a corridor into the living and dining rooms. Dividing the hall from the living area is a light screen of art-glass windows. Details include dark oak trim and wainscoting, window seats, low beamed plaster ceilings, and leaded glass. There are also high brick fireplaces, large windows, and French doors leading to a screened porch. Features of the house—incorporating a major and minor axis, evident concern for proper orientation and view, natural light, a defined entrance, and the concern for merging art into everyday life—are evident in most of Shaw's country house designs.

Several Arts and Crafts features of Ragdale are repeated at Second Presbyterian Church, though in slightly different form. Shaw's creative use of plan, space and light, embellished with windows, carvings, and sculpture are evident in both Ragdale and Second Presbyterian. The carved ornament is similar, as is the use of the barrel-vaulted hall and art-glass screens. At the church, the art-glass screen that divides the narthex and sanctuary serves the same purpose as the similar screen at Ragdale: dividing the space but allowing natural light to flow through. Shaw also repeats the use of conventionalized floral designs in the windows and fabrics, the use of oak wood paneling, and an elliptical-arched ceiling.

Shaw biographer Virginia Greene writes that "The hands on experience, coupled with perfectionism and tenacity, made Shaw a demanding overseer of construction on all his projects."[71] He famously supervised every project personally, and was known to be a consummate craftsman who prided himself on the quality of materials and construction of the buildings he designed. In Frances Shaw's extensive memoir, "Concerning Howard Shaw," she relates that Shaw was always very interested in construction techniques and methods and had become an accomplished carpenter and mason. He often instructed tradesmen on his construction sites on the correct way to build, and in a few instances, he literally took the tools from them to demonstrate their proper use. In one anecdote, Frances wrote, "He and the gardener built the sleeping porch off our bedroom at Ragdale. When he got to the tin for the roof, he sent for a roofer. The union questioned the job [he had done], and the next day three men stood in the drive and watched him. He never looked up, and they sent a tin man that afternoon."[72] Shaw also designed and constructed fences, bridges and an outdoor theater at Ragdale, as well as some of the furniture for the house. His constructions included a bench with heart shaped cut-outs for the front loggia, just like the heart-shaped cut-outs in Voysey's work.

In the late 1890s and up to 1900, Shaw continued to design homes for the wealthy in Hyde Park, Lake Forest and other suburbs as well as in other cities. He also won his first large commercial commission, for the Lakeside Press Building (732 S Plymouth Court, 1897-99, NR 1976) in an area just south of Chicago's Loop known as "Printer's Row," now the Printing House Row Historic District. Like Second Presbyterian Church, Lakeside Press is an amalgam of traditional and nontraditional architectural detailing and is ornamented with extensive symbolic decoration and stylized designs. The exterior displays similar elliptical arches to those Shaw designed to replace Second Presbyterian Church's original rose window and which he repeated in the shape of the interior arches at both the east and west ends of the church. With its carved symbolic and fanciful figures, the Lakeside Press building combines Gothic and Arts and Crafts detailing in ways similar to the Second

[71] Greene, The Architecture of Howard Van Doren Shaw, 18.
[72] Howard Van Doren Shaw Collection, Ryerson and Burnham Archives, Box FF1.3.

Presbyterian Church. The interior, as a printing plant, was much simpler, but incorporated modern ideas of planning space and light.

In Midlothian, a south suburb of Chicago, Shaw designed a series of eight houses for the Midlothian Country Club which organized in 1898. Known as "cottage row," the houses were completed in 1900, and displayed many of the distinctive Arts and Crafts features of Ragdale. Today only three of the eight Shaw "cottages" remain intact; the others have been either demolished or significantly altered.[73]

In the spring of 1900, after the fire at Second Presbyterian Church of Chicago, Shaw was hired to redesign and rebuild the church—his first opportunity to design a grand space that was neither a residence nor a commercial building, and his first occasion to design a large open space in the Arts and Crafts style that he admired. After arranging for the clean-up and protection of the church, he and Frances left for England where they visited ancient villages and he sketched. Immediately upon his return, he submitted his plans for the church, indicating that he had considered the design and possibly created most of it during his travels.

Evident in the church as well as in Shaw's other work is his attention to decorative details, inventive use of whimsical ornament, and personalized design elements. Shaw often used cut-out metal animals atop the walls that enclosed service courts, and in the Second Presbyterian Church he created playful bosses featuring various designs of mythical animals at the intersections of the ceiling ribs. In these, Shaw echoed characteristics of his British influences Voysey and Lutyens. Shaw was known to interject caricatures of clients or of himself into the ornament of his buildings. Many of Shaw's projects had either details or compositional elements aimed to surprise the observer, attesting to his famed wit and wry sense of humor. Writing about Shaw shortly after his death, Shaw's friend, architect and author Irving K. Pond, noted, "…in his more important work he manifested his playful spirit, and in this work the evidences of his fine humor are not wanting."[74]

Shaw's approach to Arts & Crafts design was distinctively American in that he did not hesitate to use modern materials and techniques. The use of opalescent stained glass in the same buildings as a window by Morris & Company is an example. Another was the use of steel construction. Shaw's understanding of steel-framed construction proved useful in the reconstruction of Second Presbyterian Church, where steel was used to reinforce the primary piers that support the walls and roof. And at the time that the Second Presbyterian Church was being constructed, Shaw concurrently displayed his understanding of steel-framed Chicago School principles in his Eiger Building in Chicago's Loop, (1901, 1243–53 S Wabash), one of his early commercial projects. It is an elegant building with an expressed frame of dominant vertical brick-clad columns and enormous double-hung windows that result in an almost all-glass façade. With a similar form but more classical in detail is his Mentor Building, also an office building in Chicago's Loop from 1906 (6 E Monroe St.). Returning to English Arts and Crafts precedents was Shaw's interior for the Cliff Dwellers Club at the top of Symphony Hall from 1908. There are also distinctive touches of Arts and Crafts design in the Durand Commons at Lake Forest College from the same year, and the Homewood Country Club from 1909 (demolished 1921).

While Shaw's early work had more in common with Voysey, he later admired the soundness and livability of the English domestic tradition as interpreted by Lutyens. Many of Shaw's grand estate homes are reminiscent of Lutyens's Orchards and Goddards estates from 1899 or Grey Walls in Scotland from 1901. Shaw and Lutyens displayed a similar mastery of materials, restraint, thoughtfulness, and dedication to elegant simplicity in their designs, which Shaw continued to display after his work for Second Presbyterian Church in a number of pioneering projects. In 1910, he designed the first cooperative apartment building in Chicago at 1130 North

[73] The main house for George Thorne, chief developer of the club who had commissioned the group of houses from Shaw, is on the National Register of Historic Places (1997).

[74] Stuart Cohen, Draft Introduction, MS on Howard Van Doren Shaw, June 1, 2010.

Lake Shore Drive, an eight-story building that was also the first to have just one apartment on each floor. He and Frances moved into the penthouse, where the library may have been inspired by Lutyens' drawing room at Papillon Hall from 1903, as a clipping of it from *Country Life* magazine is in Shaw's archives. The exterior of the building, with Tudor Gothic details, reflects his domestic style and gives the building the flavor of his country houses. He also ornamented the façade with medieval motifs and his ubiquitous carved panels of fruit.

In 1911, Shaw designed one of the finest examples of early modern Industrial Gothic in the country—the new R.R. Donnelley & Sons Company Calumet Printing Plant (NR 1983) on Chicago's near south side. Like the earlier Lakeside Press building, it is a masterful combination of Chicago School form and traditional detail. Buttress-like piers separate large vertical bands of windows capped by limestone arches. The printing craft is celebrated in medallions and plaques that depict medieval printer's marks and symbols, and carved relief panels depicting Native Americans and frontiersmen of the prairie. Light streams into the building from the large windows and skylights.

Ten years after his work on Second Presbyterian Church, Shaw returned to ecclesiastical design when he collaborated with Ralph Adams Cram (1863–1941) on Chicago's Fourth Presbyterian Church on North Michigan Avenue. He designed the parish house, the manse and the cloister. The exterior of the parish house and manse are reminiscent of his earlier English Arts and Crafts residences, in his unmistakable style including his trademark gables. But Shaw's greatest contribution to the project was in the planning and layout of these features and their relationship to the sanctuary in both design and orientation. Crams' interior of the sanctuary, completed in 1914, has elements of Arts and Crafts which are more in the Tudor style than those at Second Presbyterian. However, Crams asked Shaw to collaborate on the interior decoration and Shaw again brought in Frederic Clay Bartlett to create murals. Similar to those Bartlett did for Second Presbyterian, they include angel figures painted on the ceiling arches.

Shaw had evolved to become an exceptional planner, with the ability to bring a human scale to very large projects. Probably Shaw's most significant commercial design was Market Square in Lake Forest, constructed 1912–1917 and recognized as the first planned American shopping center built to accommodate automobiles. It is a mixed-use development, constructed around an open three-sided court with shops on the first floor and offices, studios, and apartments on the second. The design integrated many of Shaw's typical details, including half-timbering over stucco, a Dutch roof, and his trademark gables.[75] It bears a resemblance to buildings at Lever Brothers' Port Sunlight development at Merseyside, England, a model industrial village constructed from 1899–1914.[76]

Shaw's ability to create a comfortable and detailed human environment on a very large scale is also seen in another of his most remarkable projects, dating from 1917. The steel company town of Marktown was originally planned for a 190-acre site in East Chicago, Indiana. Shaw created the planned community of pre-World War I worker housing, which was commissioned by industrialist Clayton Mark to house 800 employees of his steel company. Now the Marktown Historic District (NR, 1975), the town Shaw laid out was based on the English garden city concept, with single and multi-family housing in English Tudor Revival styles. Due to financial pressures from the war, only four of the original thirty sections were built, but it remains one of the more significant industrial planned towns in the United States.[77]

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[75] Shaw historian Stuart Cohen reports that Market Square is included in Heggman and Peets, *The American Vitruvius: An Architect's Handbook of Civic Art* (1922), a ground-breaking American monograph that served as a compendium of ancient and contemporary examples of artistic urban design. The book was based on the ideas of Camillo Sitte, an Austrian architect who was an important figure in the development of late nineteenth-century urban planning and design.

[76] Port Sunlight was designed by over thirty different architects and has hundreds of buildings.

[77] Paul Myers, "Marktown Historic District," Marktown Preservation Society, https://www.marktown.org/, 2010.

Shaw's popularity grew throughout the 1920s. One of his most admired designs was the 1920 Quadrangle Club at the University of Chicago, which complemented the Collegiate Gothic architecture of the university. Shaw continued to design many large country houses on Chicago's north shore and throughout the Midwest, which were known for thoughtful plans and creative, if eclectic, details. At the Art Institute of Chicago, his planning expertise was again evident in his designs for the Goodman Memorial Theater (1925, demolished 2006), McKinlock Court and Burnham Architectural Library. In January 1920, the Art Institute's trustees noted in their annual report that the Burnham Library reading room, "with its barrel-vaulted ceiling and its grey-green cases and tables also especially designed by Shaw is one of great beauty, proportion and coloring." In 1924–25, he designed the Knollwood Country Club (subsequently burned down), several automobile showrooms, and more apartment buildings. Shortly before his death in 1926, Shaw designed the US Memorial Chapel in France at Flanders Field and the Customhouse Watchtower on Treasure Island in Nassau, Bahamas.

Howard Van Doren Shaw was a cultivated eclectic, derived from the same roots as the Chicago School and often part of it, but not defined by it. In 1915, Samuel Howe wrote about Shaw's Hubbard Carpenter House in his book, *American Country Houses of Today,* "Here is the work of a modernist, an individualist, a man who, while realizing the needs of the day, is in no way forgetful of tradition…" Shaw's design style remained primarily influenced by the English Arts and Crafts movement, but it was the originality and inventiveness of Shaw's work that made him so widely admired and respected by his peers.[78] He became a master at interpreting and focusing on the original principles of English Arts and Crafts, which he had manifested early in his career in the Second Presbyterian Church. At the same time, his style continually evolved as a combination of the English aesthetic and detail with modern planning and spatial ideas, and always a propensity for the seamless use of handcraft with the machine. He continued to apply these ideas to both his commercial projects and his many custom-designed country houses.

While Shaw never had the opportunity to design another Arts and Crafts masterpiece as unified and detailed as the Second Presbyterian Church, many of its creative ideas are manifested in his work that followed: in the R.R. Donnelley Plant, the Fourth Presbyterian Church, the Art Institute of Chicago, Market Square, and the cohesive spirit of Arts and Crafts that he brought to Marktown, not to mention his many country houses that were featured in the popular periodicals of the day. He was one of the most frequently featured architects at the time, and after his death, the February 1928 edition of *Western Architect* was dedicated solely to his work. In his office he mentored younger architects such as Hugh Garden of the Chicago School; Edward Bennett who, along with Daniel Burnham, wrote the 1909 *Plan of Chicago*; and David Adler, who followed Shaw as the major country house architect in the later 1920s. Shaw also influenced the movement through his many exhibits, such as those of the Chicago Architectural Club, and through his other commercial designs such as those he did for Teco Pottery.

Shaw's influence was not just evident through his architecture and design, but in his civic affairs as well. He served as chairman of the Illinois State Art Commission, but as Frances Shaw wrote, "his heart was with the Chicago Art Institute, in all of its activities. He was trustee from 1906, and on the Art Committee and instrumental in helping to found the Burnham Library and in selecting its first books on one of our journeys to Paris and London."[79] In addition to the Institute's Art Committee, responsible for acquisitions, Shaw served as director of the Ferguson Fund for Sculpture and helped the institute to enlarge its collection of architectural artifacts. In 1904 he was also, along with Jane Addams, on the board of the Municipal Museum which dealt with reform movements.

In 1926, the year of his death at the age of 57, Howard Van Doren Shaw was awarded the Gold Medal of the American Institute of Architects, the highest honor the Institute bestows on its members, "in recognition of a

[78]Talmadge, "Howard Van Doren Shaw," Obituary in *Architectural Record*, 72.
[79] Howard Van Doren Shaw Collection, Ryerson and Burnham Archives, Box FF1.3.

significant body of work of lasting influence on the theory and practice of architecture."[80] Shaw was only the fourth American architect to be recognized in this way by his peers, following Charles McKim, Henry Bacon, and Bertram Goodhue. His English colleague Edward Lutyens had received the award just the year before, in 1925.

Artists and Craftsmen of Second Presbyterian Church Interior

The team of artists, artisans and craftsmen who were directed by Howard Van Doren Shaw to complete his vision for the interior of the church were mostly young, inspired, ambitious and excited about the Arts and Crafts movement. They shared a rejection of the Classical Revival historical styles that were popular at the time. Each had developed a reputation equal to the project, and in return their work on the church strengthened and influenced their subsequent careers. Most of them had studied in Europe, and had exhibited their work there, most often in Paris. They also exhibited frequently in the United States and won awards both nationally and internationally. Following their work at Second Presbyterian Church, it is notable that most became involved in the St. Louis Exposition of 1904, either as award-winning exhibitors or in charge of some aspect of the exhibits. Exhibitions, such as those in Chicago in 1893 and St. Louis in 1904, spread the influence of Arts and Crafts and promoted a higher quality of work in decorative arts of the period.

Frederic Clay Bartlett (1873–1953) would become a prominent painter after his work on Second Presbyterian Church, which was his first major commission. It is thought that he advised on other aspects of the decoration, which would have been appropriate since he was also known by this time to be an imaginative interior designer as well as a successful easel painter and a promoter and collector of modern art. Like Shaw, he was raised in a wealthy family in a large Romanesque home in Chicago's Prairie Avenue district. In 1893, at age twenty, his life was forever altered when he was transformed by the beauty of the works of art on display at the World's Columbian Exposition. After the exposition, he went off to Europe to do the Grand Tour and to study the great works there. In his memoirs, written in 1932–33, he remembered a pivotal moment when he pledged his life to the creation of beauty, and to the learning of the techniques, secrets, and methods of artists.[81]

While in Europe, Bartlett became one of the few Americans to be admitted to the Royal Academy in Munich. After graduating in 1896, he enrolled in the École Collin in Paris for drawing classes and the École Aman-Jean, directed by the Pre-Raphaelite Symbolist painter Edmond Francois Aman-Jean (1858–1936), for painting classes. After two years in Paris, he returned to the United States and had his first art work exhibited at the Art Institute of Chicago as part of the Annual American Exhibition in 1898. He and his new wife then returned to Paris for a year, where Bartlett studied for a time with the American expatriate painter James McNeill Whistler (1834–1903). When he met the French master muralist Pierre Puvis de Chavannes (1824–1898), who gave him encouragement and critical help, he began focusing on mural painting. Upon arriving back in Chicago after the Paris Exposition in 1900, Bartlett began collaborating with Shaw and his first large commission, less than a year later and at only twenty-seven years of age, was to create and execute the artistic works at Second Presbyterian Church. In his work, Bartlett always integrated his mural painting to the architecture and decoration, and nowhere is this more evident than in the church, where his masterpiece of the sanctuary is the *Tree of Life.*

Bartlett's work at Second Presbyterian Church, completed in 1903, was widely published, and was followed by other important mural commissions. A year later, his easel paintings were awarded the Silver Medal at the 1904 St. Louis Exposition, and the same year he was commissioned to design a large mural for the lobby of the Bartlett Gymnasium at the University of Chicago. The large frieze depicts a medieval tournament procession. Bartlett and Shaw collaborated again on the 1905 design of Bartlett's father's country estate, House in the Woods, at Lake Geneva, Wisconsin. In 1908, Bartlett received the commission for the University Club of

[80] Greene, The Architecture of Howard Van Doren Shaw, 35.
[81] Courtney Graham Donnell, "Frederic Clay and Helen Birch Bartlett," Unpub. MS, n.d. 5.

Chicago to design the massive multi-paned stained glass windows in the main dining hall and created a series of more than fifty panels for the ceiling of the Michigan Room, depicting a medieval hunt and feast. His cartoons for the panels and stained-glass designs were exhibited at the Art Institute in 1909. Bartlett and Shaw worked as a team at least twice more. Shaw selected Bartlett to create the murals for the sanctuary of Ralph Adams Cram's Fourth Presbyterian Church on Chicago's Michigan Avenue in 1914, and again for the murals for Shaw's Burnham Library at the Art Institute of Chicago.[82]

Bartlett was an avid member of the various organizations in Chicago that followed and promoted the Arts and Crafts movement, such as the Cliff Dwellers Club, and, like Shaw, was an active member of the board of trustees of the Art Institute. He went on to win many other commissions for which he won numerous awards. He created exquisite murals for the Fine Arts Building (1910) and the City Council Chambers of the Chicago City Hall (1911, murals destroyed by fire in 1957). He later built a winter residence in Florida, known as Bonnet House, which remains as a museum exhibiting many of his art works. His paintings are in the collections of museums and institutions throughout the United States including the Corcoran Museum of Art and the National Museum of American Art in Washington DC, the Carnegie Museum of Art in Pittsburgh, and the Detroit Institute of Art.[83]

Sir Edward Burne-Jones (English, 1833–1898)**,** who is discussed above as an important member of the English Arts and Crafts movement and a close associate and partner of William Morris, designed the *Sancta Cecilia* and *Sancta Margarita* windows. These two windows are examples of the middle period of Burne-Jones's career, although the pure reds and blues of the windows are more typical of Morris's later work. Burne-Jones generally designed in monochrome and without the caming lines, as these were left to the glazier. Typically, Morris decided on the colors and made the final decisions on the fabrication of the windows; he stressed the importance of outline and transparency of color in windows, which distinguished it from painting.[84] The windows, figurative images of saints, may have seemed an odd choice since Presbyterians do not recognize saints, but it seems that art took precedence over theology in this instance as there is no record of any objection. These rare and beautiful Burne-Jones windows, displayed as intended in a church, are among the more important stained glass windows in America. There are only a few other windows executed by William Morris in the Midwest, including two later windows at Grace Church in Oak Park, Illinois and another at Valparaiso University in Indiana.

Louis Comfort Tiffany (1848–1933), Tiffany Glass and Decorating Company and Tiffany Studios are credited with nine windows in Second Presbyterian Church, which reflect an extraordinary range of the company's techniques over twenty-five years of design and technological innovation. Louis Comfort Tiffany was the son of Charles Lewis Tiffany, founder of Tiffany & Company. The younger Tiffany became a leader of stained-glass technology in America, with a career that spanned fifty-seven years including his tenure with various iterations of Tiffany companies, including Tiffany Glass and Decorating Company and Tiffany Studios. Through his artistic innovation and marketing savvy, Louis Tiffany revolutionized and dominated the American stained-glass business throughout the late nineteenth and early twentieth centuries.

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[82] These murals are now located above a dropped ceiling and are no longer available for viewing.

[83] Frederic Clay Bartlett left an additional legacy. In 1926 he donated what became one of the most important art collections in the United States to the Art Institute of Chicago, in memory of his second wife Helen Birch Bartlett. The original donation included twenty-four paintings by artists then considered radically avant-garde—including Matisse, Cézanne, van Gogh, Gauguin, Seurat, and Picasso. Among these paintings are Seurat's *Sunday Afternoon on the Isle of La Grande Jatte,* and Picasso's *The Old Guitarist.* When the collection was unveiled, one newspaper called it "the best and most representative collection in the United States, if not in all Europe." That Chicago, rather than New York, had the first collection of works by Post-Impressionists and first-generation modern artists on permanent display in a public museum was a major event.

[84] June Osborne, *Stained Glass in England.* (Gloucestershire, England: Alan Sutton, 1993) 88.

Louis Comfort Tiffany, like most of the artisans at Second Presbyterian Church, studied in Europe. He began his career as a painter but soon turned to the applied arts, especially textiles and wallpaper. His first business, Associated Artists, was the premiere "artistic" interior decoration business in New York in the 1880s. At the same time Tiffany became increasingly involved in glassmaking, forming Louis C. Tiffany & Co. in 1883.[85]

It is impossible at this time to determine the particular designer of any of the Second Presbyterian windows. Under various names, the business spanned fifty years and produced thousands of windows, the majority of them for churches of nearly all denominations. Tiffany's work coincided with the construction of a vast number of new houses of worship in America as the population grew and settlement expanded. At many churches, such as Second Presbyterian, members memorialized loved ones by commissioning stained glass windows. In older buildings, clear glass or existing stained glass was replaced by the new style of windows.

Between 1900 and 1910 window production peaked, followed by the public's gradual loss of interest as the novelty diminished. At the same time, Tiffany's control of his companies diminished, affecting the quality of later windows and after 1910 tastes tended to again grow more academic. For example, Ralph Adams Cram, a primary exponent of Gothic Revival, came to reject Tiffany's opalescent windows in favor of stained glass fabricated by artisans in the medieval traditions advocated by William Morris. In this way, Cram's work provided a direct American lineage to the English Arts & Crafts movement.[86] Tiffany refused to change his art, and between 1920 and 1930 his work was largely rejected, eventually leading Tiffany Studios to fall into bankruptcy in 1931 along with the other studios which specialized in similar window styles.[87]

There are many examples of Tiffany windows in the United States. On the East Coast, the Central Congregation Church in Boston (NHL 2012) has the most intact Tiffany designs. In other examples, notable windows by Tiffany include three opalescent windows with drapery glass plus a window representing the Virtues in the Jay Gould Memorial Reformed Church (1894) in Roxbury, New York, and a *St. Paul Preaching to the Athenians* window at the Lafayette Avenue Presbyterian Church (1893) in Brooklyn, New York. In Baltimore, Maryland, at Brown Memorial Presbyterian Church there are eleven Tiffany windows, all from 1905. They include *The Holy City*, a depiction of St. John's vision on the isle of Patmos, which has fifty-eight panels—one of the largest Tiffany windows anywhere. The only ecclesiastical Tiffany windows *in situ* outside the United States were commissioned for the American Church in Paris, on the *Quai d'Orsay* in 1901.[88]

There are Tiffany windows remaining in a number of churches in Chicago and the Midwest, including St. Paul's Episcopal Church in Milwaukee. While not an Arts and Crafts interior, it features ten windows by Tiffany, all created within the decade of the 1890s for the renovation of the church. In Chicago, there is one window each at St. James Episcopal Church, St. Peter's Episcopal Church, Church of the Epiphany, Trinity Episcopal Church and Church of Our Savior.[89] St. James Roman Catholic Church has one tri-partite window, and Centennial Baptist Church has two windows. In the Hyde Park- Kenwood neighborhood, there is a window at the Hyde Park Baptist Church and one at the Hyde Park Presbyterian Church, two windows at Kenwood Evangelist Church and four windows including the iridescent *St. Paul at Mars Hill* at the Hyde Park Union Church. In Lake Forest, there are four windows at the First Presbyterian Church. This is undoubtedly not a complete listing of Tiffany church windows in the Chicago area, but gives an idea of the ubiquitous nature of Tiffany's work while underscoring the unusual nature of the collection at Second Presbyterian.

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[85] Vivienne Couldrey, *The Art of Louis Comfort Tiffany*, (London: Bloomsbury, 1989) 19.

[86] Albert M. Tannler, "'We only have one window': Stained glass and the Arts & Crafts Movement in the United States." *The Journal of Stained Glass.* Vol 28, 2004, 61-78.

[87] Alistair Duncan, et al, *The Masterworks of Louis Comfort Tiffany,* (NY: Harry N. Abrams, 1989) 14.

[88] Duncan, et.al., The Masterworks of Louis Comfort Tiffany, 153-156.

[89] Tiffany Studios, "Partial Listing of Windows," 1910.

Tiffany also designed windows for non-ecclesiastical buildings, and a number of excellent examples are extant in Chicago such as the windows at the Shedd Memorial at Rosehill Cemetery (1912), Higgenbotham Hall at the Field Museum (Art Nouveau window of mermaid), ornamental windows at the Chicago Club, a window at Lakeview High School, and a window at the Rosenbaum Memorial Building. Chicago is also fortunate to have spectacular examples of Tiffany's glass mosaics which include extensive specimens at the Chicago Cultural Center dating from 1897, a 120′ glass mosaic frieze in the rotunda of the Marquette Building which relates the story of Marquette and Joliet, and the blue favrile glass mosaic dome at the original Marshall Field's & Company Building.

Giannini & Hilgart executed most of the remaining art-glass windows in the church. Second Presbyterian was almost certainly their first major commission and played a pivotal role in establishing the new studio. Creative partner Orlando Giannini (1860–1928) was born in Cincinnati, Ohio, the son of a sculptor. In June of 1876, he left school to practice modeling and carving and between 1876 and 1882, he worked as a stone cutter. In 1882, he returned to Cincinnati and went to work at the Rookwood Pottery Company, one of the earliest fabricators of Arts and Crafts products. Finally, he moved to Chicago in 1885 to become a foreman and designer at the Adams and Westlake Company, a brass and bronze foundry. Through his associations in Chicago, he became acquainted with Frank Lloyd Wright, which led to his painting murals in Wrights' house in Oak Park, Illinois.

In 1899, Giannini was no longer painting murals, and partnered with Fritz Hilgart to found the firm of Giannini & Hilgart. The company specialized in art glass windows and glass mosaics. They executed the designs of other architects as well as those of Giannini. Hilgart managed the shop, cut the glass and did the constructing, while Giannini was described as "a real artist with an unfailing eye for color and texture."[90] In 1900, they worked with George Maher on the remodeling of the Nickerson House (NR) library, creating the glass tile fire surround and executing the design of the stained glass dome. The simple Arts and Crafts windows they created for the Second Presbyterian Church in 1901 would have been another early and important commission for the firm and marked the beginning of their stained-glass collaborations with Prairie School and Chicago School architectural firms. In 1902, they fabricated Wright's designs for the Ward Willets house (NR) and went on to supply art glass for numerous other Frank Lloyd Wright early, precedent-setting Prairie houses. They continued to work with Maher, particularly on glass mosaics. Giannini was an eclectic designer, and also produced designs and lamp shades for the Teco pottery which were fabricated by Hilgart. By 1907, Giannini had left the partnership and moved to La Jolla, California where he continued working in the Arts and Crafts style until his death.

Blanche Ostertag**,** a painter, illustrator, muralist and designer from St. Louis, Missouri, worked in Chicago with Giannini and Hilgart, whom she met in Paris when they were students at the Academie Julian and studied under Benjamin Jean-Joseph Constant. With Giannini & Hilgart she designed art-glass windows and the glass mosaics for which she became renowned. Among her best-known works was the glass mosaic mantel for Frank Lloyd Wright's Joseph Husser House (demolished) in Chicago in 1899. At Second Presbyterian Church, she is credited with the design of the graceful grapevine leaded-glass window screens between the narthex and the sanctuary which were executed by Giannini and Hilgart. She was also a prolific illustrator for books, posters and other crafts, and her works were exhibited in numerous museums including the Pennsylvania Academy of Fine Arts and the Art Institute of Chicago.[91]

Louis Millet (1856–1923)**,** designer of the *Cast Thy Garments About Thee and Follow Me* window*,* was a native of New York City. He was the nephew of French sculptor Aimé Millet. Louis and longtime collaborator George Healy first met as students attending the *École des Beaux Arts* in Paris, where Millet distinguished himself with numerous honors and medals. Though Millet spent five years at the École des Arts Decoratifs and at the École

[90] "Giannini and Hilgart," http://www.prairiestyles.com/ (accessed March 2011).
[91] David Hanks, *Decorative Designs of Frank Lloyd Wright.* (Toronto: General Publishing Co., 1979) 204.

des Beaux Arts studying both art and architecture, it is thought that key English influences such as Owen Jones and Viollet-le-Duc may have had a greater influence on his creative work.

Upon completing their coursework at the École in 1879, Healy and Millet came to Chicago and opened their firm the next year. Although the firm offered a variety of wallpapers, glass, ornamental tiles, and other materials, stained glass became the specialty. Of the pair, Louis Millet was the design philosopher who guided the aesthetics of the team. Millet was adamant that Chicago should celebrate beauty as much as science, and together he and Healy did much to popularize the artistry of stained glass. Millet's novel ideas found a receptive audience in Chicago, a city ripe for change after the great fire of 1871. Inspired by the Arts and Crafts movement, Millet embraced the idea of creating a non-traditional effect in ornamentation through the use of abstracted organic forms, which he combined with the newest technology in stained glass to created distinctive pieces that harmonized with their surroundings.[92] Millet also believed that ornamentation, whether in the form of stained glass, frescoes, or mosaics, should be well integrated into a room or structure, and should not be applied.[93] Healy & Millet generally employed a mosaic principle, using fragments of colored and textured opalescent glass to create the design. Healy & Millet, along with John LaFarge, helped to introduce this new process to European glassmakers.[94]

Healy & Millet received a prestigious award in 1889 at Paris' Universal Exposition for their work, which was subsequently purchased for installation at the National Musee des Arts Decoratifs. Having become acquainted with Louis Sullivan in Paris, they discovered shared views on the role of ornament within a building's design and subsequently worked closely with the architectural firm of Adler & Sullivan. From Sullivan's sketches, Healy & Millet created the glass for the Auditorium Building's Hotel and Theater (1889). In 1894, Healy and Millet were again commissioned to execute Louis Sullivan's stencils for the Chicago Stock Exchange Trading Room, now preserved in the Art Institute of Chicago. The stencils consist of patterns of stylized abstracted vines rendered in fifty-two different hues, similar to the decorative patterns of Knox, Voysey, and other Celtic-inspired British designers.[95]

In 1899, the firm of Healy & Millet was dissolved**,** and Millet continued on his own. He created frescoes, art glass, glass mosaics, and stenciled walls and ceilings in association with many of the most important architects of the day. He won an award at the Paris Exposition of 1900 for work which is now represented in Paris at the *Musee d'Orsay*. In 1904, around the time he created the window for Second Presbyterian Church, Millet served as the Chief of Mural and Decorative Painting for the Louisiana Purchase Centennial Exposition in St. Louis. In his later years, he continued to work with Louis Sullivan, and gave uninterrupted support to the Arts and Crafts exhibits at the Art Institute until 1923, the year of his death. Millet ranks among the most important decorative artists in America during the late nineteenth and early twentieth centuries.

The New York Artist William Fair Kline**,** (1870–1931), designer of the *Ascension* and the *Five Scourges* windows*,* had studied at the National Academy of Design in 1887, but like Shaw and Bartlett, was drawn to the artistic beauties and avant-garde of Europe, and influenced by the same ideals of the Arts and Crafts movement. He received a scholarship to study abroad in 1891, where he attended the Academy Julian in Paris and studied under William Bougereau and Benjamin Jean-Joseph Constant. His early Chicago connection occurred a year later, when he returned to the United States and then went on to Chicago where he served as assistant for a short time to Frank Millet. Upon being awarded a scholarship by the Metropolitan Museum of New York for further study, he returned to France and Italy. Back in New York, the Metropolitan Museum exhibited his work in

[92] Sharon S. Darling, *Chicago Ceramics and Glass* (Chicago: Chicago Historical Society, 1979), 104.
[93] *Integral,* (yearbook published at the Armour Institute, later the Illinois Institute of Technology).
[94] Darling, 105. Although Louis C. Tiffany was originally credited with bringing the mosaic technique to Europe, historians have acknowledged that Healy & Millet and LaFarge were probably the first to introduce the process to European glassmakers.
[95] Darling, Chicago Ceramics and Glass, 105-106.

1897, and he worked out of a studio there. He became known for both his murals and stained glass. In 1899, he won the silver medal for a painting at the Pan American Exposition, and subsequently won a National Academy prize and other awards.[96] William Fair Kline completed the windows for Second Presbyterian Church by 1903. The following year, he won the highest award at the 1904 St. Louis Exposition for two stained glass windows and continued with a distinguished career.

The *Ascension* and the *Five Scourges* were fabricated by the Church Glass and Decorating Company of New York which was, like many of those employed at Second Presbyterian, a young company. It was active in New York between 1899 and 1910 and was known for producing opalescent stained glass similar to that of Tiffany Studios. According to company records, it was also known to hire artists away from Tiffany, such as Edward Peck Sperry who became its artist-in-chief.[97]

McCully and Miles, creators of the bucolic *Beside the Still Waters* window, was a well-known Chicago-based glass firm that advertised in 1892 as "Specialists in Church Decoration, Stained Glass, Mural Decorations, and Marble Mosaics." John McCully (1953–unknown), the more artistic of the pair and the one who probably designed the window, was born in Liverpool, England. He settled in Chicago as a young man, following the Great Fire of 1871, and soon formed a partnership with Hollar F. Miles.[98] In 1884, the firm received a commission to fabricate designs by Louis Comfort Tiffany for five windows at St. Paul's Episcopal Church in Milwaukee, Wisconsin. The windows, typical of figurative church windows of the time, include images of St. Paul and St. James. In 1888, an important commission involved the creation, along with W.H. Wells and Company, of over fifty windows in three different buildings at an estate in Muskegon, Michigan. McCully and Miles was one of the first firms in Chicago to work in opalescent glass and to produce pictorial scenes. Their work was exhibited at the Chicago World's Columbian Exposition in 1893, and again at the St. Louis World's Fair in 1904. They were favored by the Presbyterians and created windows for many of their churches, but in addition to ecclesiastical work the firm was recognized after the turn of the century for high-end residential work executed for a number of noted Prairie School architects. Their specialty was a technique whereby gold leaf was sandwiched between layers of glass, forming "flash glass" accents.

Carl Beil and Max Mauch, designers and crafters of the four trumpeting archangels, had gained prominence as sculptors of statues for the 1893 World's Columbian Exposition, including many of those for the Administration Building.[99] In 1902, at about the same time they were creating the works for Second Presbyterian Church, their other prominent works included the monumental sculptures representing *Tragedy* and *Comedy* for the pediment of the Iroquois Theater in Chicago's Loop (destroyed by fire).[100]

A. H. Andrews & Company, a leading Chicago business at the time, crafted the pews and possibly some of the other furniture and wood carving for the church. Alfred H. Andrews was a Connecticut native who had learned globe making from Holbrook globe makers. He moved to Chicago in 1857 and opened his own globe business by 1865. He then expanded his business into other school-related products including school furniture, and then went on to produce cabinetry, woodcarving and other kinds of furniture. By 1884, the year Andrews and his brother acquired total interest in the company and incorporated, it was the largest furniture maker in Chicago, with over 500 employees.[101] To further their business, they formed Andrews Lumber Company to acquire large

[96] National Cyclopaedia of American Biography, Vol. XIII, 1906, s.v. "William Fair Kline."

[97] Erne R. and Florence Frueh, *Chicago Stained Glass,* (Chicago: Loyola University Press, 1983) 3. Also confirmed by Church Glass and Decorating Company brochure, 1906.

[98] Robert O. Jones, Biographical Index of Historic American Stained Glass Makers, 80.

[99] Darcy L. Evon, Unpublished MS on Louis Millet (accessed from materials at IIT Digital History Collection, IIT Archives, 2010).

[100] Ibid.

[101] *Encyclopedia of Chicago,* s.v. "A.H. Andrews Company."

tracts of timber. Much of the mahogany they used came from St. Domingo, and no doubt went to one of their largest clients, the Pullman Palace Car Company.[102] A.H. Andrews became the successor firm to Baker, Pratt and Company of New York, and opened branches in New York, Philadelphia and Boston, and shipped furniture to Europe, Japan and India. At the turn of the century, at around the time the company was hired to work at Second Presbyterian Church, Andrews sold the globe-making business to focus on furniture and related products.

Painting, decorating, and plaster in the church were accomplished by the Almini Company of Chicago. Little detail is known of them, but in the *House Beautiful* reference directory of 1901, they are listed as, "Interior Decorators, artistic tinting, general painting, wallpapers, working in English, French, German, Domestic, and special shades."

This collaborative group of artisans and craftsmen brought about Shaw's Arts and Crafts vision for Second Presbyterian Church. The church stands today as it was constructed—one of the important and significant contributions to the nationally important expression of Arts and Crafts design in America.

[102] A. T. Andreas, *History of Chicago*, *Vol. III* (Chicago: A.T. Andreas Co., 1886) 798.

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Previous documentation on file (NPS):

__ Preliminary Determination of Individual Listing (36 CFR 67) has been requested.
_X_ Previously Listed in the National Register.
__ Previously Determined Eligible by the National Register.
__ Designated a National Historic Landmark.
_X_ Recorded by Historic American Buildings Survey: #IL-328
__ Recorded by Historic American Engineering Record: #

Primary Location of Additional Data:

__ State Historic Preservation Office
__ Other State Agency
__ Federal Agency
_X_ Local Government
__ University
_X_ Other (Specify Repository): Chicago Historical Society; Ryerson and Burnham Libraries at the Art Institute of Chicago

10. GEOGRAPHICAL DATA

Acreage of Property: less than 1 acre

UTM References:	**Zone**	**Easting**	**Northing**
	16	448198	4633941

Verbal Boundary Description:

Lots 1 through 15 and lots 18 through 30 in Roach's Addition, East ½, South West ¼, of Section 10, Township 16 North, R. 2 East.

Boundary Justification:

The nominated property includes the parcel historically associated with the Second Presbyterian Church of Chicago.

11. FORM PREPARED BY

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Date: August 2012

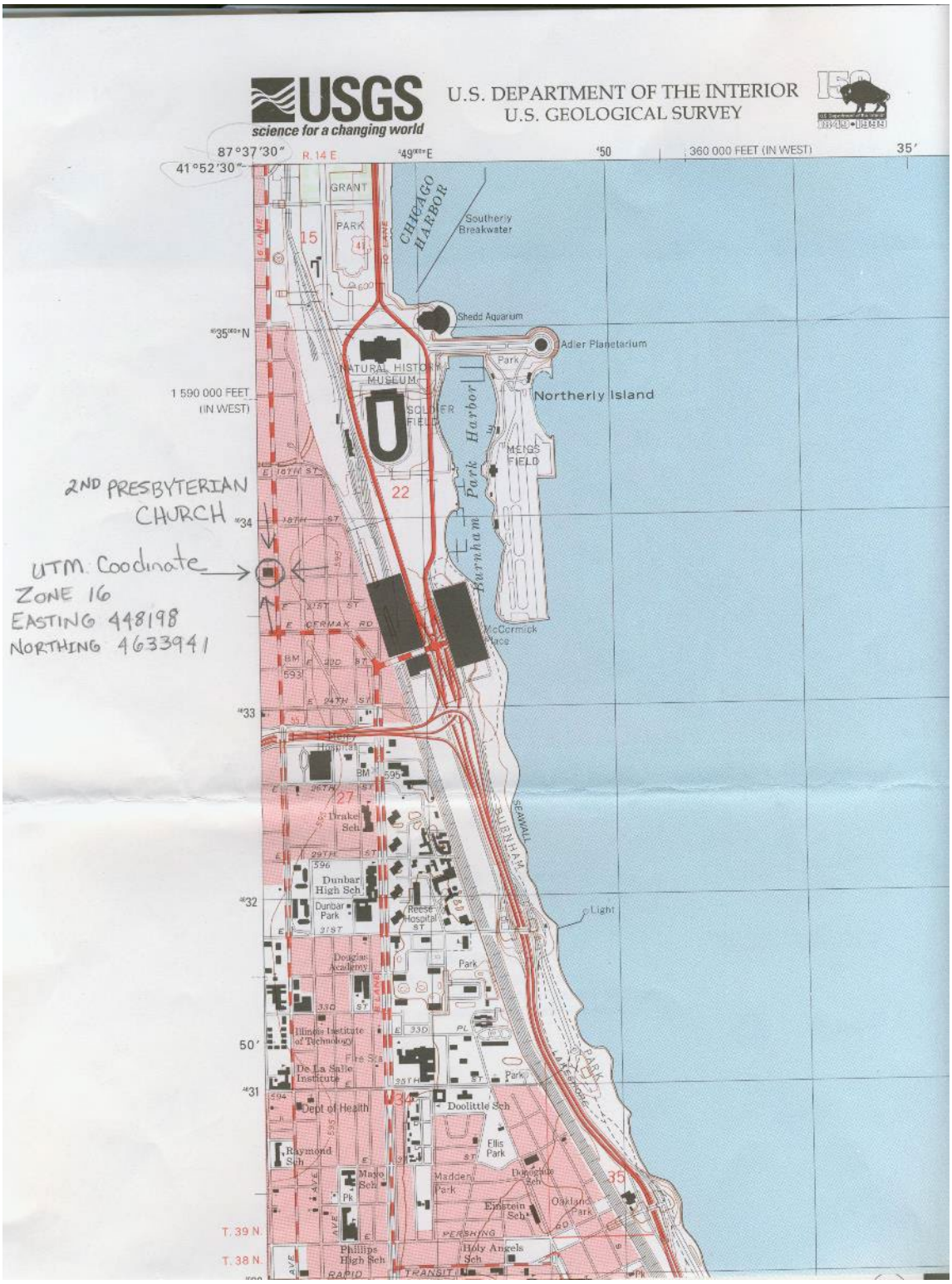
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U.S. GEOLOGICAL SURVEY
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Shedd Aquarium
Adler Planetarium
Park
Northerly Island
NATURAL HISTORY MUSEUM
SOLDIER FIELD
MEIGS FIELD
Park Harbor
Burnham
2ND PRESBYTERIAN CHURCH
UTM. Coodinate
ZONE 16
EASTING 448198
NORTHING 4633941
McCormick Place
Michael Reese Hospital
Drake Sch
Dunbar High Sch
Dunbar Park
Reese Hospital
Douglas Park
Douglas Academy
Illinois Institute of Technology
De La Salle Institute
Dept of Health
Doolittle Sch
Raymond Sch
Mayo Sch
Madden Park
Ellis Park
Einstein Sch
Oakland Park
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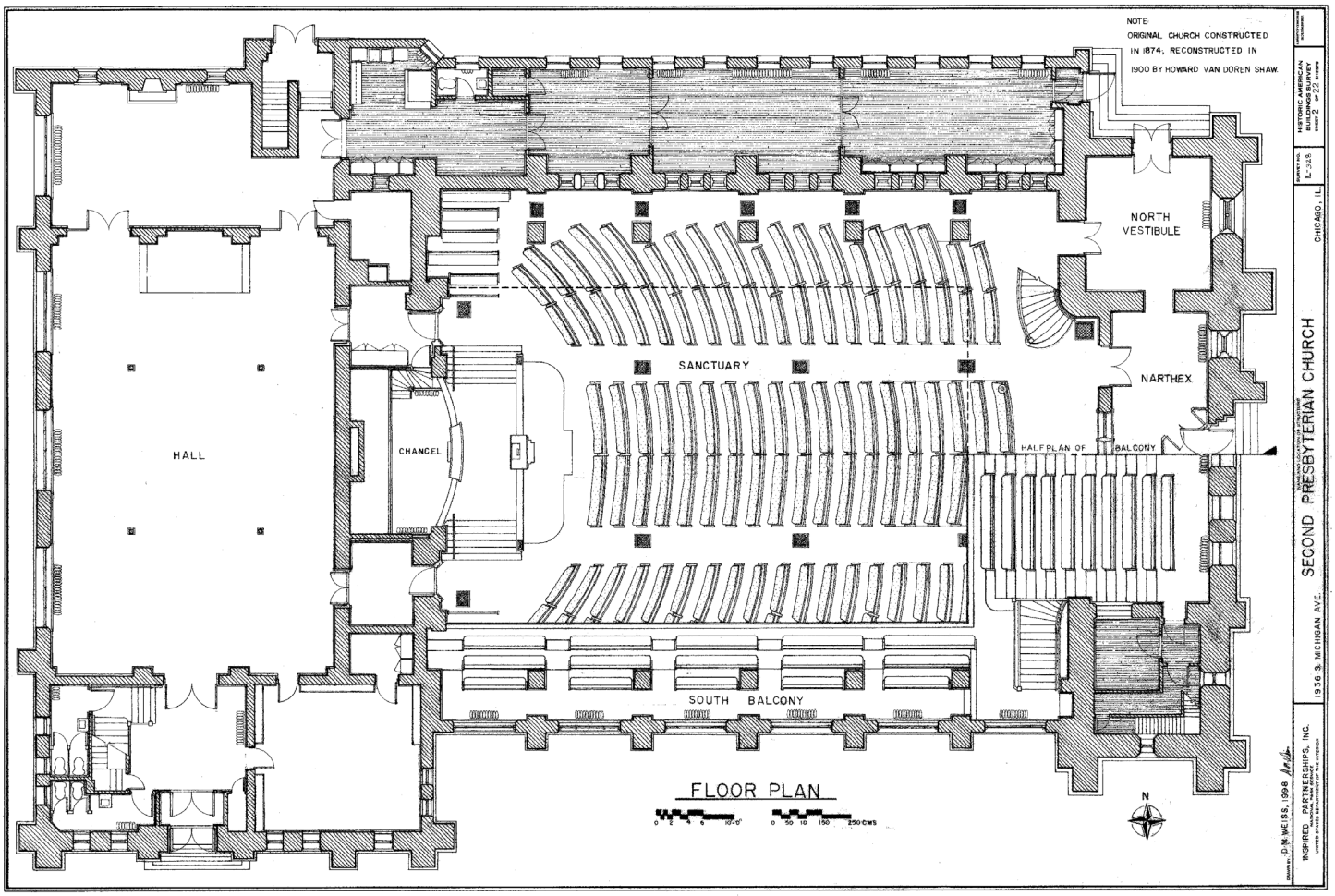


Figure 1 of 9
Second Presbyterian Church of Chicago
Floor Plan
HABS IL-328

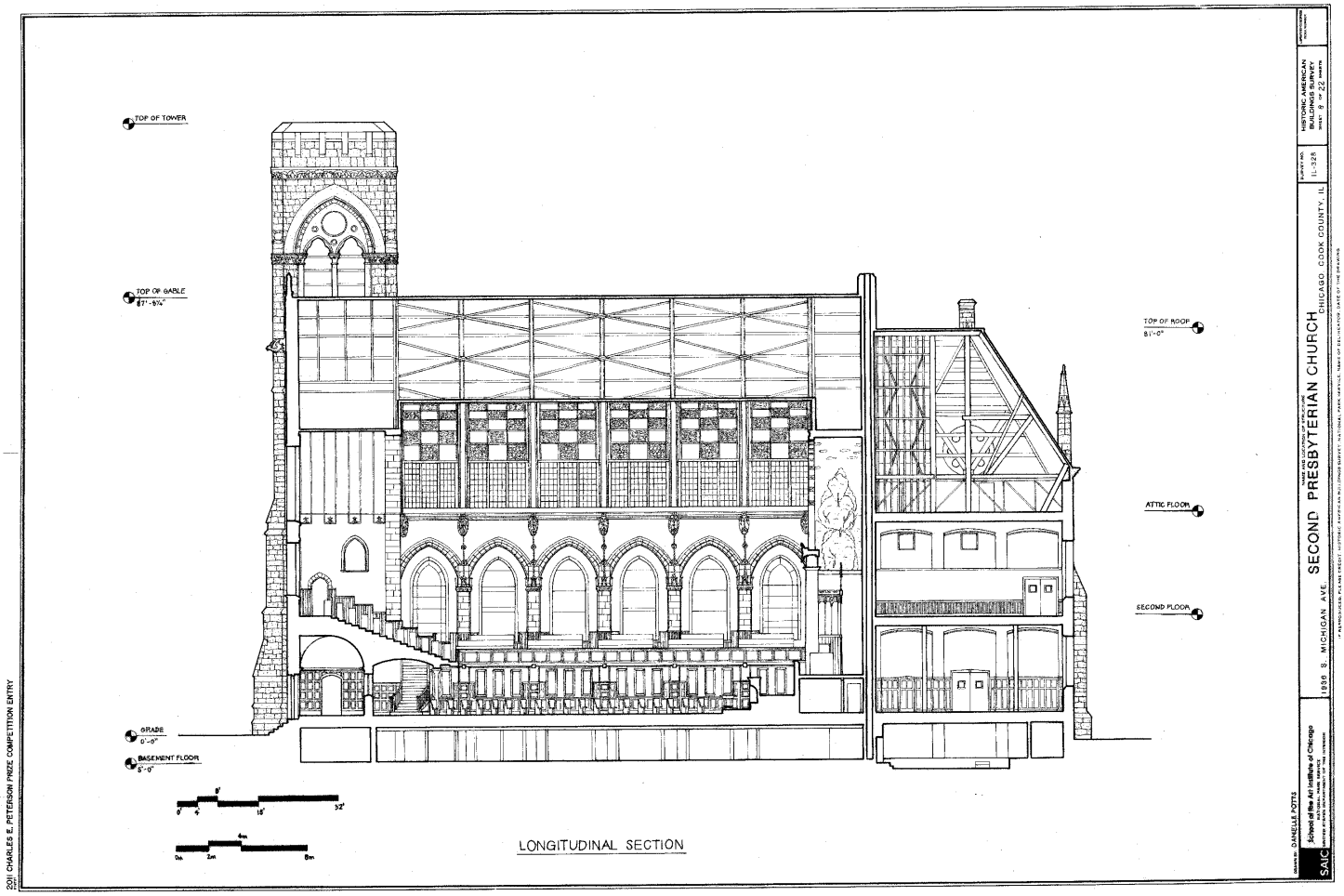


Figure 2 of 9
Second Presbyterian Church of Chicago
Longitudinal Section
HABS IL-328

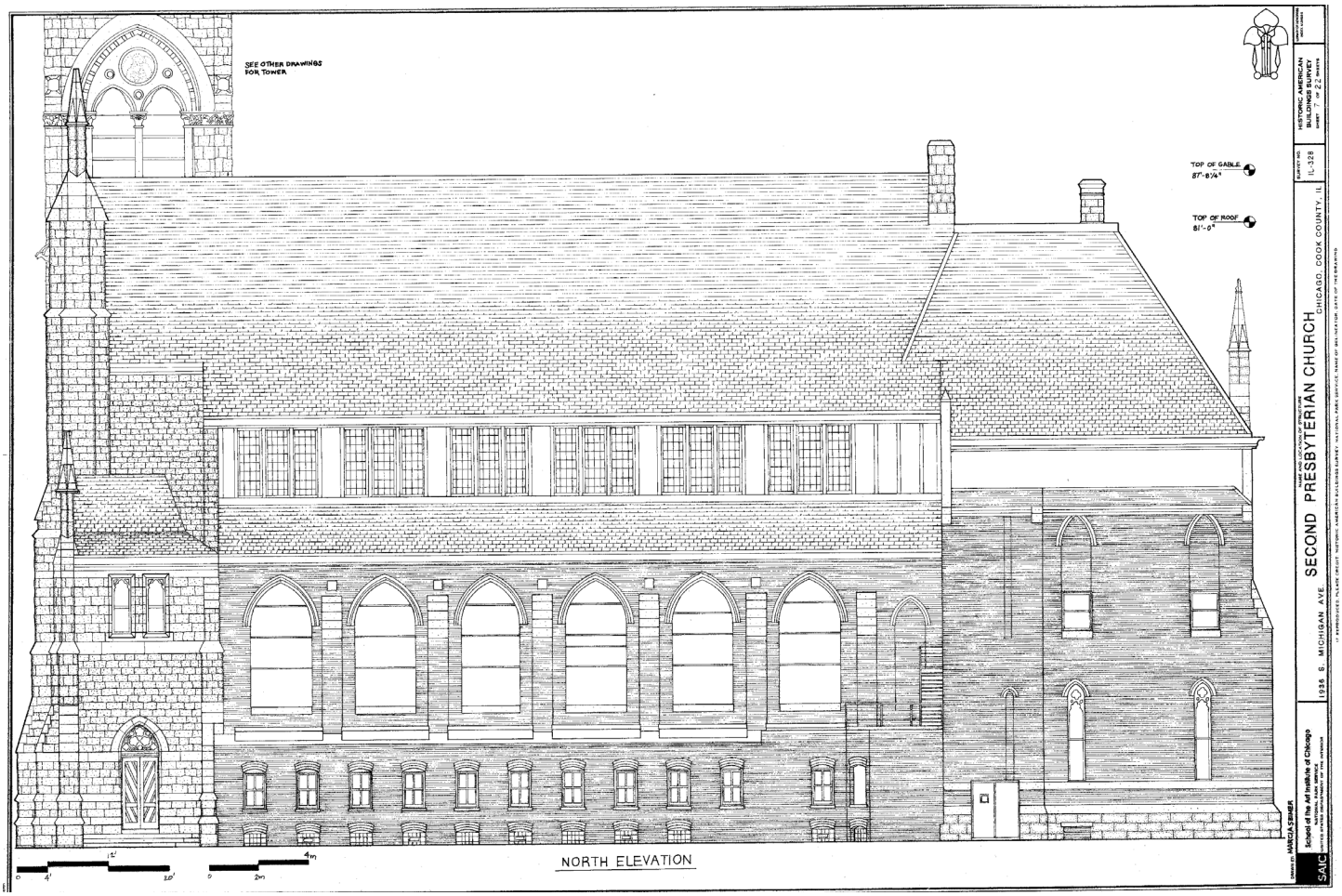


Figure 3 of 9
Second Presbyterian Church of Chicago
North Elevation
HABS IL-328

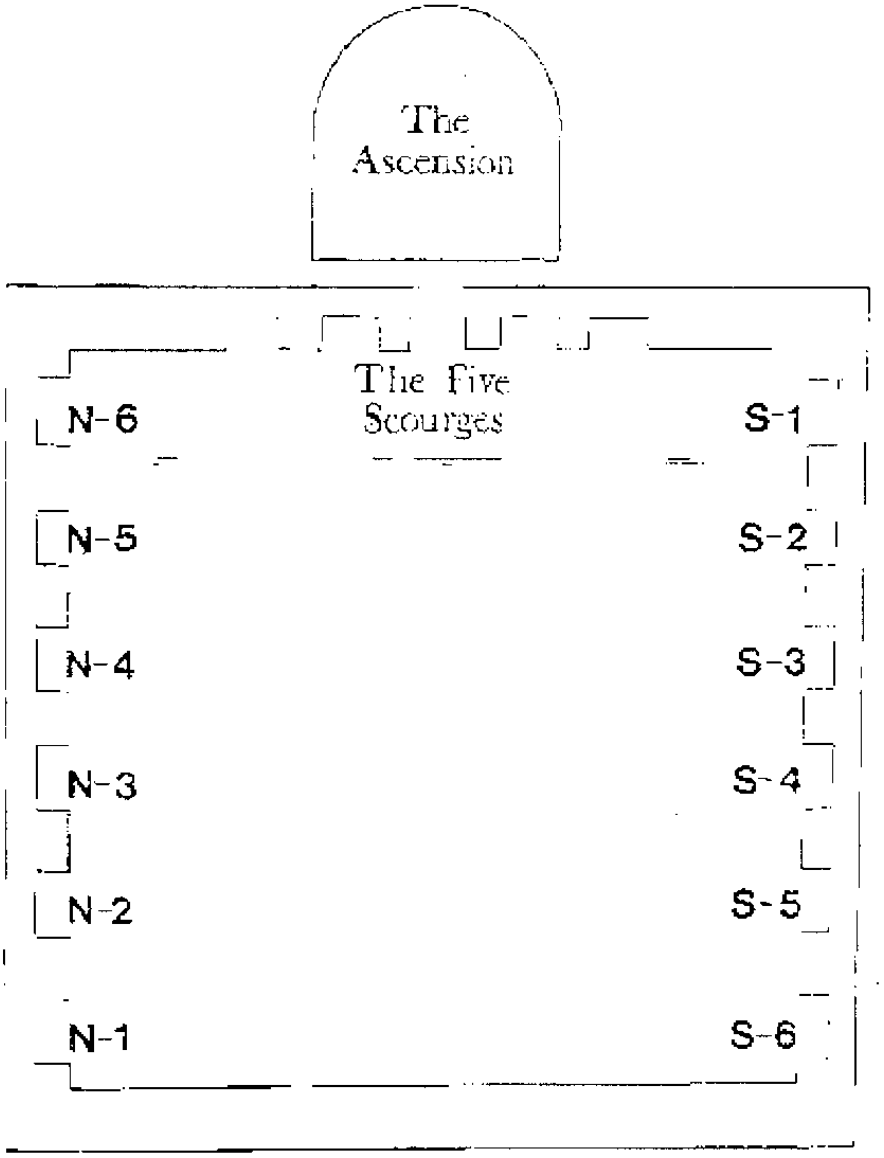


Figure 3 Proposed window nomination program

Figure 4 of 9
Second Presbyterian Church of Chicago
Stained Glass Window schematic (Susan Burian)

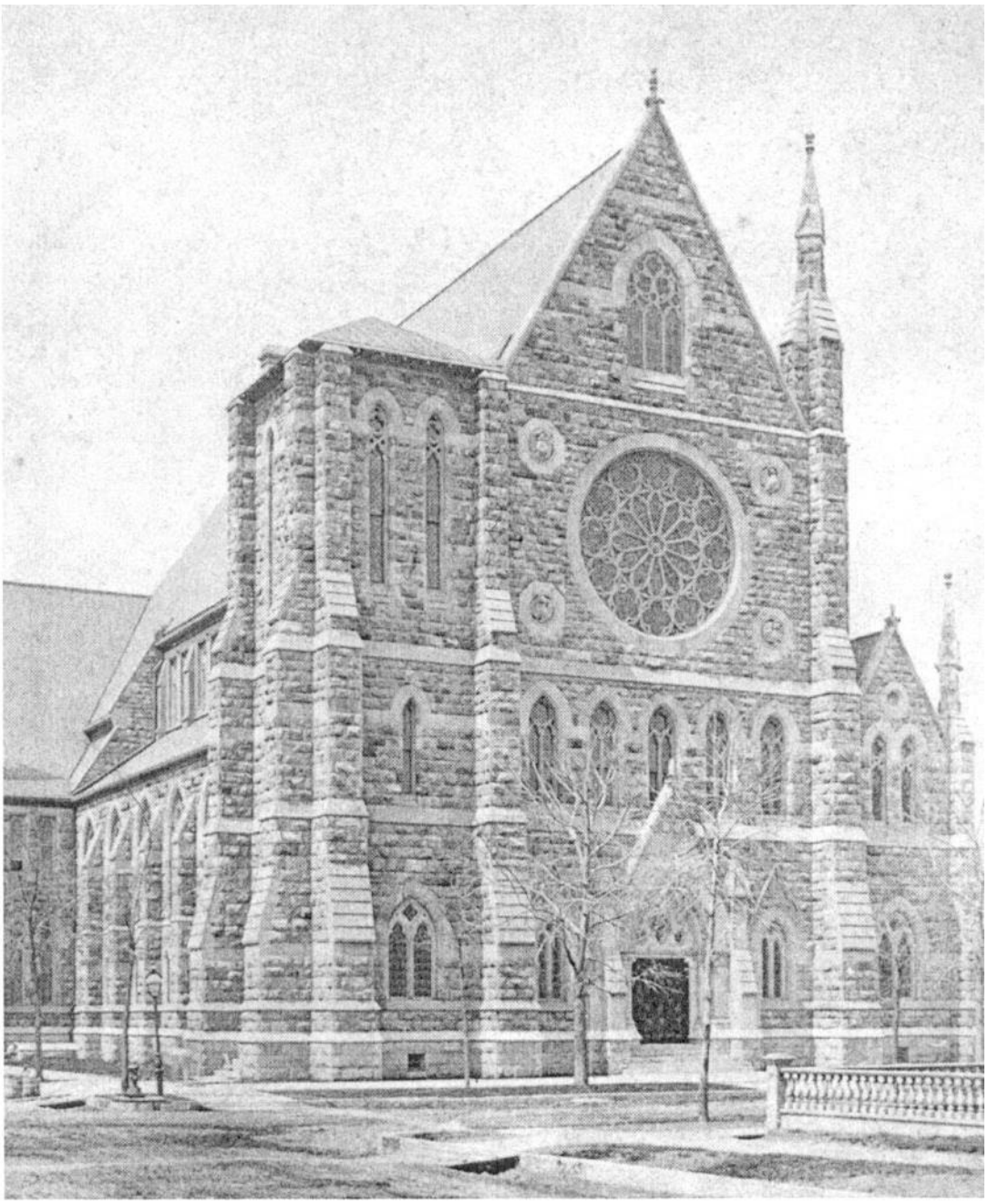


Figure 5 of 9
Second Presbyterian Church of Chicago
Stereographic image of original Renwick church, Looking NW Photo taken: 1874
Courtesy Second Presbyterian Church Archives

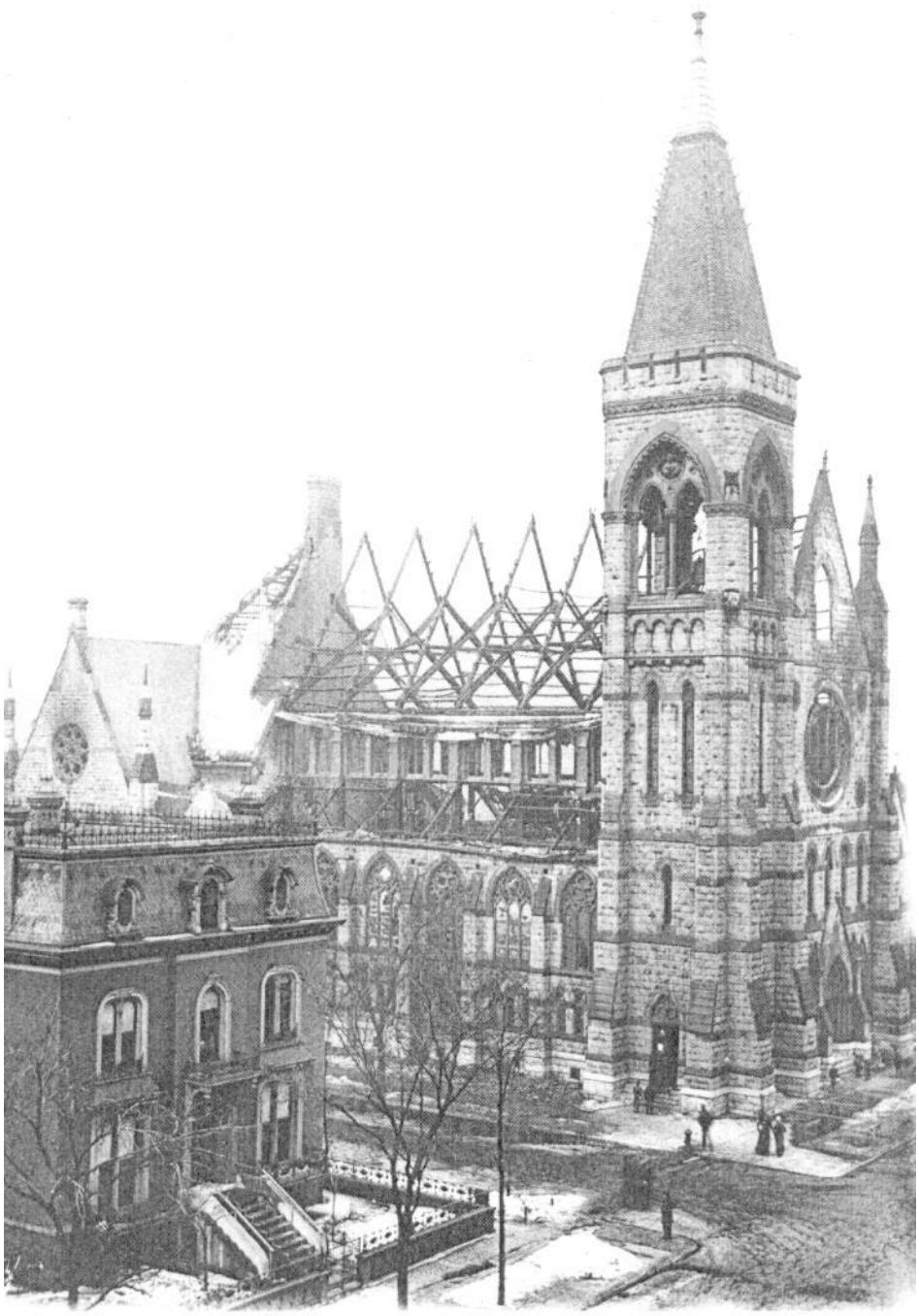


Figure 6 of 9
Second Presbyterian Church of Chicago
Photo taken the day of the fire, looking NW March 8, 1900
Courtesy Second Presbyterian Church Archives



Figure 7 of 9
Second Presbyterian Church of Chicago
Exterior photo of Shaw completed alterations, looking NW Photo taken: 1905
Courtesy Second Presbyterian Church Archives



Figure 8 of 9
Second Presbyterian Church of Chicago
Interior, looking NW Photo taken: 1903
Courtesy Second Presbyterian Church Archives

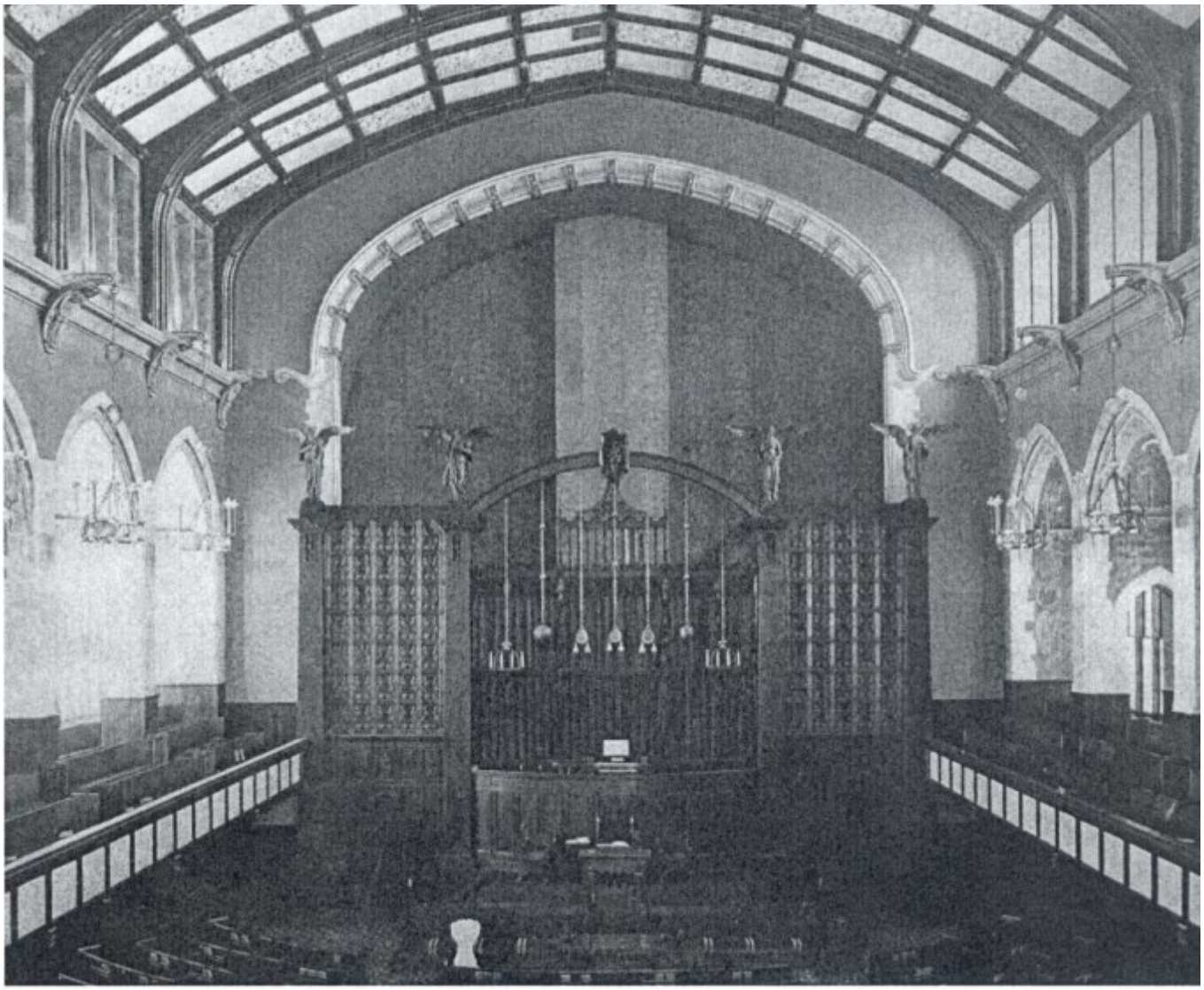


Figure 9 of 9
Second Presbyterian Church of Chicago
Interior, looking east
Photo taken: 1902
Courtesy Second Presbyterian Church Archives

PHOTOGRAPHS

Name of Property: Second Presbyterian Church of Chicago

Photographers: Susan Baldwin Burian
MacRostie Historic Advisors
53 W. Jackson Blvd., Suite 1323
Chicago, IL 60604

Martin Cheung
614 Tanglewood Road
Matteson, IL 60443

Date Photographed: various

Location of Original Digital Files: In the possession of the photographer

Number of Photographs: 13

Description of Photograph(s) and number:

Photo #1 of 13: Street view, looking northwest	Date: Oct. 4, 2011	Burian
Photo #2 of 13: Interior, sanctuary, looking west	Date: Aug. 10, 2006	Cheung
Photo #3 of 13: Interior, upper chancel, looking west	Date: Aug. 10, 2006	Cheung
Photo #4 of 13: Interior, sanctuary, looking southeast	Date: Oct. 4, 2011	Burian
Photo #5 of 13: Interior, balcony, looking southwest	Date: Aug. 10, 2006	Cheung
Photo #6 of 13: Interior, sanctuary, looking east	Date: Aug. 10, 2006	Cheung
Photo #7 of 13: Interior, chancel, mural detail, looking west	Date: Aug. 10, 2006	Cheung
Photo #8 of 13: Interior, sanctuary main floor, looking southeast	Date: Oct. 4, 2011	Burian
Photo #9 of 13: Interior, sanctuary upper, looking southeast	Date: Oct. 4, 2011	Burian
Photo #10 of 13: Interior, narthex, Burne-Jones windows	Date: Oct. 4, 2011	Burian
Photo #11 of 13: Interior, sanctuary upper, Tiffany window details	Date: Oct. 4, 2011	Burian
Photo #12 of 13: Interior, sanctuary, angel details	Date: Oct. 4, 2011	Burian
Photo #13 of 13: Interior, sanctuary, Shaw windows	Date: Oct. 4, 2011	Burian



Photo 1 of 13
Second Presbyterian Church of Chicago
Street view, looking NW, October 2011
Taken by: Susan Baldwin Burian



Photo 2 of 13
Second Presbyterian Church of Chicago
Sanctuary, looking west, August 2006
Photo by: Martin Cheung



Photo 3 of 13
Second Presbyterian Church of Chicago Upper part of Chancel, looking west, August 2006
Photo by: Martin Cheung



Photo 4 of 13
Second Presbyterian Church of Chicago Interior of south wall, looking SE, October 2011
Photo by: Susan Baldwin Burian



Photo 5 of 13
Second Presbyterian Church of Chicago
Balcony level, looking west
August 2006
Photo by Martin Cheung



Photo 6 of 13
Second Presbyterian Church of Chicago
Sanctuary, Looking east
August 2006
Photo by: Martin Cheung



Photo 7 of 13
Second Presbyterian Church of Chicago
Upper chancel, detail, *Tree of Life* mural, looking west
August 2006
Photo by: Martin Cheung



Photo 8 of 13
Second Presbyterian Church of Chicago
Sanctuary main level, looking SE under balcony
April 2011
Photo by: Susan Baldwin Burian

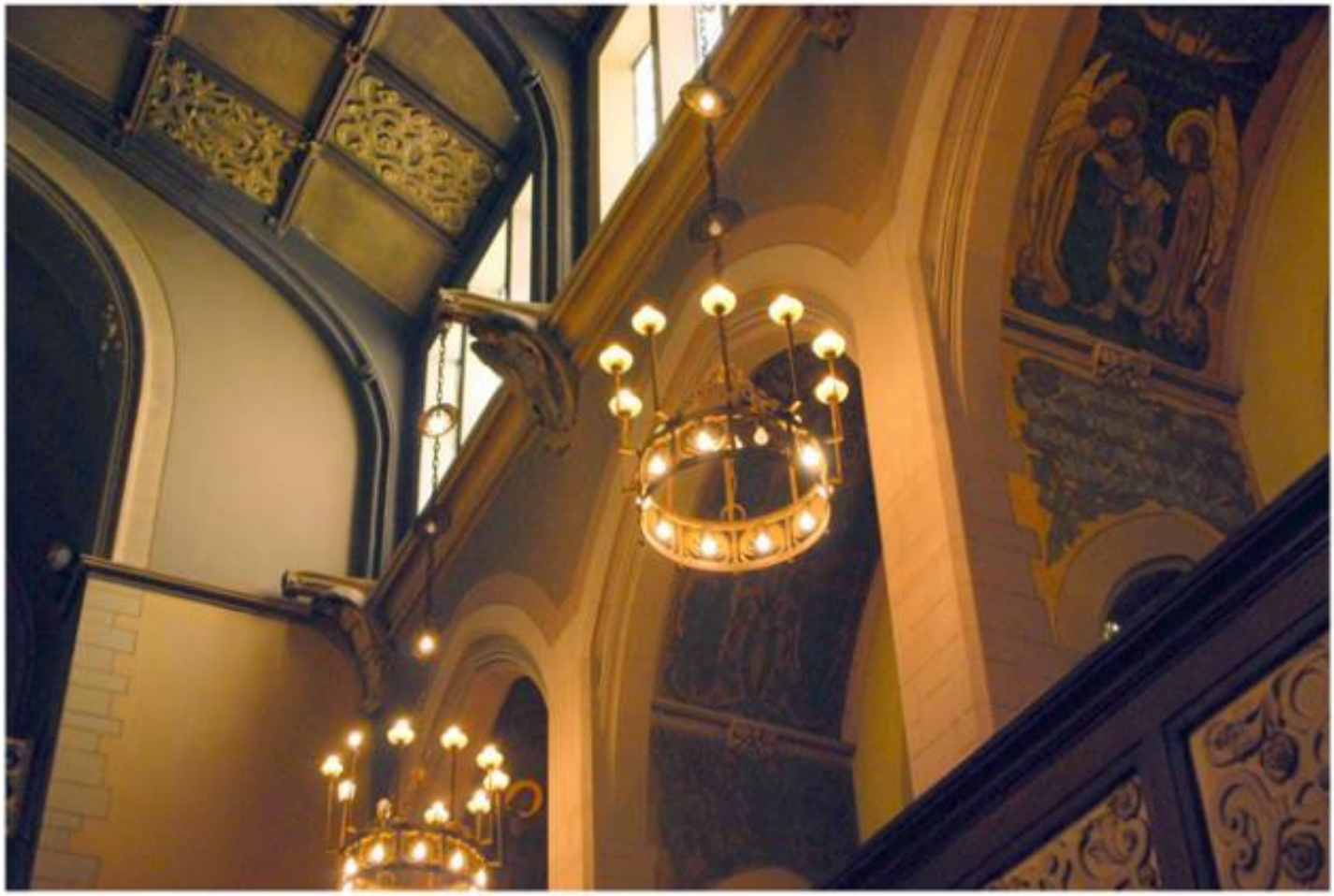


Photo 9 of 13
Second Presbyterian Church of Chicago
Balcony level, SE corner, looking SE
October 2011
Photo by: Susan Baldwin Burian



Photo 10 of 13
Second Presbyterian Church of Chicago
Interior, Narthex, Edward Burne-Jones windows
(Morris and Company)
Left: Sancta Margarita, on north side of entrance
Right: Sancta Cecilia, on south side of entrance
August 2006
Photos by: Martin Cheung



Photo 11 of 13
Second Presbyterian Church of Chicago
Details of windows by Tiffany & Co.
August 2006
From photos by: Martin Cheung



Photo 12 of 13
Second Presbyterian Church of Chicago
Detail, Angel figures.
Top L to R: heralding angel, carved angel in chancel, mural detail.
Bottom, L to R: Sanctuary light bracket, mural detail, upper chancel.
Various dates, 2006-2011
Photos by: Susan Baldwin Burian, Martin Cheung



Photo 13 of 13
Second Presbyterian Church of Chicago
Details of windows designed by Howard Van Doren Shaw
Photos from various dates, 2010-2011
Photos by: Susan Baldwin Burian