Henry Ives Cobb: Forgotten Innovator of the Chicago School

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The Street in Cairo at the World's Columbian Exposition of 1893 and the Chicago Opera House, 1884–5 (Figures 1–3), may seem to have little in common, for the former is an American's vision of a far-off and exotic land while the latter is a stripped-down commercial building. Yet, both were erected in Chicago during the turn-of-the-century period and both were designed by Henry Ives Cobb. The fact that both were destroyed[1] partially explains why one of the most successful architects of the Chicago School and the American Renaissance has nearly been forgotten. Admired by the great critic Montgomery Schuyler and acknowledged as an innovator in the use of metal skeletal systems,[2] Cobb has rarely been the subject of recent historians.[3] To further complicate the issue, virtually no records or correspondence from his office remain because most, if not all, of Cobb's files were destroyed before the architect's death in 1931.[4] It is the intention of this author to give some definition to this fascinating career and to discover why the contribution of so active and respected an architect has been obscured.

Unlike many architects of the Chicago School (including Daniel Burnham and Louis Sullivan), Cobb did not work as a draughtsman or an apprentice in the office of William Le Baron Jenney before striking out on his own.[5] The twenty-two-year-old Bostonian arrived in Chicago as the winner of a competition in 1882, which brought welcome attention to Cobb who soon received another prestigious commission that would have been the envy of most architects: the so-called "Father of State Street," the millionaire real-estate and hotel tycoon Potter Palmer, asked him to design his new residence. This gave young Cobb a chance to prove himself in the field of domestic architecture and introduced him to Chicago's most elite and wealthy society, paving the way for many future commissions.[6]

With his architectural education from the Massachusetts Institute of Technology, as well as knowledge of European building and practical experience acquired when he worked in the Boston-based firm of Peabody & Stearns,[7] the young architect designed a huge, pseudo-medieval mansion (Figure 4). This million-dollar crenelated edifice with a skyline broken by towers, turrets and projections was highly picturesque. The Potter Palmer Mansion was not an archaeologically correct copy of past buildings, but was eclectic, combining English Gothic details with the heaviness and general massings of Henry Hobson Richardson's architecture. Unquestionably, this mansion was an American architect's vision of a baronial residence,[8] created for a client who was a "baron" of Chicago. This "castle-on-the-lake"[9] also resembled the famous Chicago Water Tower, 1869, which was the only major building in Chicago's downtown that survived the Great Fire of 1871. As a symbol of Chicago's perseverance and strength, it could not be separated from the identity of Chicago itself. Paraphrasing the Water Tower associated Potter Palmer with the spirit of Chicago. Cobb masterfully exploited the symbolic potential of architectural form, and he would continue to do this throughout his career. The immediate success of the Potter Palmer Mansion made this residence a Chicago landmark and helped establish Cobb as an important local architect.[10] During the 1880s he worked with one partner, and his firm became well known for its many mansions and domestic commissions.

Soon after the completion of the Potter Palmer Mansion, Cobb received another important commission—this one for a tall, commercial building, the Chicago Opera, 1884–5 (Figure 3). Erected only a few months after William Le Baron Jenney's Homes Insurance Building, the Chicago Opera was a ten-story, L-shaped building with an internal iron skeletal system. It was one of the first true Chicago skyscrapers. Like many other young American architects, Cobb welcomed new construction techniques, improved materials, ventilation and light.[11] In designing this building, Cobb gave much consideration to these concerns and created a fire-proof edifice fitted with all the modern conveniences. With its overall simplicity, clarity of form, minimal exterior decoration and uninterrupted glass windows, this building had a modern appearance. The Chicago Opera was a stripped-down, smooth-faced building animated by string courses and windows that seemed to correspond to internal functions. Little was spent on ornamentation. The result was bare-bones architecture that answered practical needs without making overt references to historical styles. Comparing this building to other structures erected at the same time (such as Jenney's Homes Insurance Building and Burnham & Root's Rookery) reveals that Cobb's Opera House was the least dependent upon historical precedent.

In Cobb's Opera House all non-essentials were stripped away. No extraneous details remained. To some degree, internal structure was suggested by outward form. For example, weight-bearing members were expressed by wider piers. Cobb visually differentiated between weight-bearing and non-weight-bearing piers. This treatment of piers called attention to the internal metal skeletal system and also gave some emphasis to verticality. Cobb's deliberate differentiation between functional and non-functional piers anticipated Louis Sullivan's use of the same device in his Bayard Building, 1895. Sullivan did not employ this approach in the Wainwright (1890–1), or in the Guaranty Building (1895). Using piers to visually accentuate the vertical nature of the tall building, Cobb's Opera predated many other Chicago buildings with similar visual programs.[12]

From the outside, Cobb's stripped-down commercial building did not resemble the traditional opera house of the

nineteenth century. It looked like a commercial building with a relatively unadorned exterior and little historic reference. Yet, as the name of this building indicates, this structure was to house the Chicago Opera. In effect, Henry Ives Cobb created a unique building that combined the commercial and the civic by surrounding an opera with offices. The opera house itself was lavish, fitted with rich and sumptuous ornamentation well suited to its purpose. Cobb's design for a sober and rather restrained commercial building and offices enclosing a grand opera anticipates Adler & Sullivan's famous Auditorium (1887), by two years.[13] Cobb's Chicago Opera was successful; its offices were easily rented for they had ample closet space, light and good ventilation.

During the late 1880s and 1890s, there were many commissions for tall office buildings given to Chicago architects. The city of Chicago and its commercial center were growing, creating a demand for offices downtown. Cobb received many commissions for tall commercial buildings, for which he employed metal skeletal systems.[14] Comparing Cobb's Chicago Opera (Figure 3) with his Owings Building,[15] Liberty Tower Building (Figure 5) and Club House of the Chicago Athletic Association (Figure 6) reveals that Cobb did not rely on one style or approach to the tall building. Quite obviously Cobb was not averse to the idea of using historical precedents for modern building types. In the Owings Building and the Liberty Tower Building Cobb freely combines Gothic details and Queen Anne elements. Like his Potter Palmer Mansion, these skyscrapers have broken, picturesque skylines with projecting turrets, gables and towers. His Athletic Association is an original interpretation of the Venetian Gothic used for its textural and coloristic effects to animate the surface of a highrise. Relying on Gothic details for tall, vertically extended buildings is far more logical than one might initially think, for both the Gothic cathedral and the tall office building achieved great height. Both had vertical emphases and structural systems which made possible unprecedented height. With their gables, towers and picturesque skylines, Cobb's medieval edifices did not foreshadow what developed in Chicago during the next decade, but prefigured the skyscrapers of the 1920s and 1930s.[16]

By the early 1890s Cobb employed steel as the principal material of his metal skeletal system. Steel had only recently become an economically feasible alternative to iron. Cobb quickly and enthusiastically embraced the new material, designing many skyscrapers with steel skeletal constructions during the turn-of-the-century period.[17] During the 1890s Cobb continued to experiment with new materials, technology and style. Like other architects of his day, Henry Ives Cobb was searching for an appropriate style or styles for the new building types of the modern age. The amount and kind of ornament he employed was determined by several factors: (1) Cobb's desire to express the nature of the building, be it a tall office building or an ecclesiastical structure; (2) the client's input, which was important in virtually all kinds of commissions; and (3) financial limitations. When he had a free reign, he apparently preferred the employment of ornamentation and high-quality materials. However, Cobb was also a versatile architect who was quite capable of modifying plans in accordance with a client's demands and the economic limits.

The 1890s brought hardship to architects for there was a nation-wide building slump and a depression in 1893. While Chicago architects may have had a better situation than architects in other cities because Chicago was still experiencing physical and economic growth and because it was to play host to the World's Columbian Exposition of 1893 (Figure 2), many were suffering and struggling to maintain their practices. Interestingly, this period of hardship was perhaps the busiest for Cobb, who was receiving a disproportionately high number of commissions, many of which were extremely important civic buildings and projects.[18] Working without a partner but with a staff of between 100 and 130,[19] Cobb completed a wide-range of projects including the Chicago Historical Society, 1892, and the Newberry Library,[20] 1892, both of which show the influence of Richardson. During this period he also designed athletic clubs, homes, churches and buildings for the World's Columbian Exposition (Figures 1, and 7), as well as libraries, art museums, scholastic buildings, skyscrapers, observatories and the plans for two universities in styles that included variations of the Venetian, French, and Dutch Renaissance, Classical, Romanesque, Gothic, Baroque, English Country, Fantasy, Egyptian, Byzantine, Tudor, Shingle and stripped modern.[21] Not only did he render a great variety of building types in an equally great number of styles, but he combined styles in a free and often witty manner. Cobb capitalized on historic styles, but did not copy the past in a dry and literal fashion.

Today the name Henry Ives Cobb is most closely associated with one of the architect's great civic projects, his design for the University of Chicago. This commission was for the general scheme of an entire campus and specific plans for all individual buildings. Unlike many large commissions of this nature, no architectural competition was held for the design of the University of Chicago. This important commission was simply given to Cobb when the architect was still a relatively young man. Obviously, prominent civic leaders held Cobb in high regard. It was due to the generosity of John D. Rockefeller and Chicago businessmen like Marshall Field and Charles Yerkes that the dream of a new and better University of Chicago was realized with a campus designed from its beginning as a unified program of many related buildings. During this period, Chicago took great pride in its cultural amenities and civic projects, commissions of which Cobb received a disproportionately high number.[22]

His earliest schemes for the University of Chicago date from the first years of the 1890s. Initially, he hoped a unified series of simple, sober Romanesque edifices would be grouped around formal quadrangles. This program and the use of the Romanesque style recall the then recently-completed campus of Stanford University which was a comprehensive scheme of Romanesque buildings designed by Shepley, Rutan & Coolidge.[23] As the successor firm of Henry Hobson Richardson, Shepley, Rutan & Coolidge favored the Romanesque. While Cobb intended to follow their example, the benefactors of the University of Chicago preferred a unified program in the Gothic, a time-tested style inspired by the great universities of Europe and the Ivy League schools of Harvard and Yale. Cobb therefore planned a comprehensive scheme of formal quadrangles with Gothic buildings.[24]

Unlike many other nineteenth-century American colleges, Stanford University and the University of Chicago were each the conceptions of one mind, planned when no other buildings existed on their respective sites and their

buildings were erected at the same time. While many other campuses possessed a more disparate appearance because they had no unified program or because other buildings had been added with little regard for earlier architects' original designs, both Stanford University and the University of Chicago had and still have a unity of style, scale and expression, setting a precedent for future campus designs. Both of these schools were conceived before the erection of the World's Columbian Exposition of 1893.

During the 1890s, many of Cobb's blue-grey Indiana limestone buildings were completed, creating what became known as "The Grey City of Enduring Stone" which stood next to the "White City" of the World's Columbian Exposition in 1893. While Cobb's buildings reveal his interest in the use of historic modes, they also reflect his hope to coordinate internal spaces and functions with external massings. One can see the impact of Richardson's architecture and of Leopold Eidlitz's theories on organic architecture (1881) which were popular among American architects.[25] In Cobb's scholastic buildings, staircases are often externally expressed by projecting towers. Montgomery Schuyler had great praise for Cobb's university buildings and for his general scheme for the campus, emphasizing the unity of the plan.[26] It is of no small interest that Schuyler had special words of praise for the university's Yerkes Observatory (Figure 8) which he called the first observatory with a true architectural treatment, and as a building without a precedent.[27] While this building has the basic ground-plan of a cruciform church and details that make obvious references to the past, he had attempted to create a structure appropriate to the needs of a modern observatory.

Largely due to his success and his identity as a Chicago architect of great talent, Cobb was selected as one of the Chicago planners of the World's Columbian Exposition (Figure 2), a great international exhibition which was to commemorate the 400th anniversary of Columbus's discovery of America. Only nationally recognized architects were asked to design buildings for this fair. Frederick Law Olmsted's firm was responsible for the overall plan of the grounds. Prominent architects like Charles Follen McKim, George Post and Louis Sullivan were asked to design buildings for the exposition. Excluding the works planned by the Office of Chief of Construction, which was under the direction of Daniel Burnham, W.J. Edbrooke and Henry Ives Cobb designed the largest number of buildings for the Exposition.[28] Along with Louis Sullivan, Henry Ives Cobb has been singled out by historians for being among the dissenters working at the fair.[29] Sullivan and Cobb were the only two architects who remained loyal to John Wellborn Root's original intentions. Root had initially envisioned a series of more fanciful Romanesque buildings. After his death, it was decided to employ the classical style. Unlike the other principal buildings for the exhibition, Sullivan's Transportation Building and Cobb's Fisheries were generically Romanesque and certainly not classical in character. Cobb's Fisheries and Marine Café were whimsical and witty, eclectic, neither copies of past styles, nor verbatim replicas of particular buildings. They are architecture that clearly belonged to the realm of the fabricated world of a fair. Most of his buildings for the fair and certainly these two examples as well as the Street in Cairo (see Figures 1 and 7) and the Indiana State Building were fanciful, imaginative creations expressing the notion of fantasy itself and looking forward to the Disney Worlds of the twentieth century.

While Cobb was one of the 'dissenters' (remaining loyal to the original Romanesque vision) at the World's Columbian Exposition, he himself was much inspired by the fair and found in classicism a style which appealed strongly to him. This is exemplified in Cobb's last important commission in the city of Chicago, the Federal building or Chicago Post Office, 1898–1905 (Figure 9). A monumental structure, this was the first federal post office entrusted to a private architect since 1853. In the early 1890s, Cobb had been instrumental in changing procedures of government patronage of architecture. His design for this building was completed in 1898. While its elevation, tremendous scale and general massings recall the architecture of imperial Rome, as well as the United States Capitol, this two-million dollar edifice was a technological wonder and a thoroughly modern structure. In order to support the weight of the gigantic granite and masonry building, piles were driven 75 feet deep or more, and the foundations included a deep bed of concrete which formed the bases for the stone piers that supported 280 steel columns. There were 150,000 cubic feet of concrete and 350,000 cubic feet of stone. The building occupied the entire block of Dearborn-Clark-Adams and Jackson. A great dome covered a polygonal court rising 300 feet high to create a unique and soaring octagonal rotunda. One hundred feet in diameter, the dome was larger than that of the United States Capitol and elaborately adorned with mosaics, white and siena marbles, gilded bronze and a *trompe-l'oeil* oculus. Elegant and imposing, Cobb's Federal Building was also playful and clever, visually and texturally rich. Looking at this grandiose edifice, one is immediately reminded of the fact that the citizens of Chicago considered their city to be a second United States Capital. The Federal Building recalled the rivalry which existed between the great western cities and the older metropolitan centers of the east, since in a symbolic gesture—Cobb deliberately paraphrased the dome of the United States Capitol and yet surpassed it.[30]

By the late 1890s Cobb was receiving commissions from all over the nation. By 1900 he had three offices to accommodate business; one in Chicago and two in Washington, D.C. In Washington, D.C., Cobb was architect of the Treasury. His ability in the classical styles paved the way to many other commissions including the Pennsylvania State Capitol in Harrisburg, City Hall in Lancaster, Pennsylvania, the Harriman Bank Building, New York, Woodward & Lothrop Building, Washington, D.C., and 42 Broadway, New York.[31] His Liberty Tower, New York (Figure 5), also has some classical details,[32] but is generally medieval in character.

One of Cobb's most interesting commissions of the turn-of-the-century was The American University, Washington, D.C. (Figure 10). Using Frederick Law Olmsted's Plan of 1896–7 as the basis for his comprehensive scheme, Cobb designed over twenty classical buildings that were to relate in character and in the quality of their materials to the one existing edifice, Henry Van Brunt's College of History, 1898. His Pennsylvania Hall was a monumentalized version of Independence Hall, Philadelphia, and also resembled the Pennsylvania State Building from the World's Columbian Exposition. In the same way the Potter Palmer House paraphrased the Chicago Water Tower and the Federal Building quoted the United States Capitol, Pennsylvania

Hall of Administration made a direct, symbolic reference to a well-known early American edifice. This very obvious reference to American history was meant to express the hope of the founders of The American University that they might establish George Washington's "National University" in the nation's capital. The cultural pride and nationalism which such buildings represent was a trademark of the American Renaissance. Unfortunately only one of Cobb's many buildings was ever realized (Figure 10).[33]

In evaluating the contribution and reputation of Henry Ives Cobb, it is appropriate to compare assessments of the architect made by Carl Condit,[34] and Montgomery Schuyler,[35] one of Cobb's contemporaries and an influential critic of the late nineteenth and early twentieth century. Selecting buildings that support his perspective on the development of modernism and the Chicago School of architecture, Condit sees Cobb's Chicago Opera House as "one of the triumphs of the Chicago School."[36] For Condit, Cobb's building possessed a modern aesthetic. Unlike Condit, Schuyler does not isolate Cobb's skyscraper from his scholastic, ecclesiastical, domestic and civic building, but praises Cobb for his ability to handle diverse commissions. In comparing Condit's and Schuyler's appraisals of Cobb's work, one begins to detect why Cobb, an innovator in metal skeletal construction and unified planning, as well as a highly successful architect of domestic and civic building, has been overlooked by the twentieth century. As an eclectic who could design a baronial castle, a Beaux-Arts department store, a stripped-down commercial building or a Shingle-style home, and as an architect who could fit one skyscraper with a gable and turret, and build another skyscraper with no reference to the past, Cobb does not neatly fit into a category. As eclecticism, historicism and ornamentation fell out of favor in the twentieth century, Cobb's buildings were forgotten and, in a number of cases, destroyed. It is ironic that the qualities which Schuyler found most praiseworthy in Cobb's work—his versatility and his ability to handle diverse commissions and to do them well—are responsible for his accomplishments being obscured.

The University of Virginia

1 Many of Cobb's buildings have been destroyed. His Chicago Opera House, 1884–5, was demolished in 1912.

2 A number of authors and historians call attention to the fact that Cobb was early to accept and make use of metal skeletal systems. Frank Randall's *History of the Development of Building Construction in Chicago*, Urbana, Illinois: University of Illinois Press, 1949, includes information on Cobb's tall buildings (5, 17–18, 132, 169–70). Carl W. Condit emphasizes Cobb's innovations in *The Chicago School of Architecture*, Chicago & London: The University of Chicago Press, 1975, 122. Julius Lewis stresses Cobb's position as a Chicago architect who quickly embraced and understood the metal skeletal systems of the 1880s and 1890s in his unpublished dissertation, "Henry Ives Cobb and the Chicago School," Chicago: The University of Chicago, June 1957. Cobb's obituary from *Pencil Points*, May 1931, also calls attention to the fact that Cobb was apparently an expert in steel construction.

3 Julius Lewis's dissertation on some of Cobb's work in Chicago is the best source on this part of the architect's career. Also see Alexis, "Romanesque Visions of the National University," an unpublished masters thesis, The American University, 1978, and Alexis, *The American University: Architectural Visions of the National University*, Washington, D.C.: The American University, 1985, for information on Cobb's plans for The American University and some information on his later career. Montgomery Schuyler's "The Work of Henry Ives Cobb," *The Great American Architects Series, The Architectural Record*, 1895, provides a very good critical essay and summary of Cobb's career. Other authors give some mention to Cobb. The following is a listing of sources which briefly refer to Cobb: Ira J. Bach's *Chicago's Famous Buildings*, Chicago & London: The University of Chicago Press, 1980; Stuart E. Cohen's *Chicago Architects*, Chicago & London: The Swallow Press, 1976; Carl W. Condit, *American Building*, Chicago & London: The University of Chicago Press, 1975; John Drury, *Old Chicago Houses*, Chicago & London: The University of Chicago Press, 1976; Oswald W. Grube, Peter C. Pran, and Franz Schultze, *100 Years of Architecture in Chicago*, Chicago: J. Philip O'Hara, 1973; Henry-Russell Hitchcock, *Architecture: 19th & 20th Centuries*, Baltimore, Maryland: Penguin Books, 1958; Charles E. Jenkins, "The University of Chicago," *Architectural Record*, Volume 4, 1895, 229–46; William H. Jordy, *American Buildings and Their Architects*, Garden City, New York: Doubleday & Company, 1972; Edgar Kaufmann, *The Rise of American Architecture*, New York: Praeger Publishers, 1970; Arthur Siegel, *Chicago's Famous Buildings*, Chicago & London: The University of Chicago Press, 1974; and Thomas Tallmadge, *Architecture in Old Chicago*, Chicago & London: The University of Chicago Press, 1941.

4 One of Cobb's sons, Henry Ives Cobb, Jr., informed Julius Lewis that Cobb's records were destroyed before his death (Lewis, footnote 1, 4). There are, however, some primary source materials at the University of Chicago, and there are quite a number of important letters in the possession of The American Institute of Architects' Archives, Washington, D.C., and many valuable letters in The American University Archives, Washington, D.C.

5 Cobb won the Union Club Competition, 1881–82, the project which brought him to Chicago.

6 Soon after his arrival in Chicago, Cobb formed a partnership with Charles Sumner Frost. This partnership terminated in 1888. The Potter Palmer Mansion, 1882–3, the Chicago Opera House, 1884–5, and the Owings Building, 1887, were among the many commissions of the firm during the 1880s. The Owings Building was the firm's last project.

7 Schuyler and Lewis provide good, but very brief, summaries of Cobb's early career. By 1880 Cobb had finished a course in mechanical engineering at the Massachusetts Institute of Technology and one in engineering at the Laurence Scientific School of Harvard.

8 Tallmadge, 191.

9 This became one of the nicknames of the Potter Palmer Mansion.

10 For more information on the Potter Palmer Mansion see David Lowe, *Lost Chicago*, Boston: Houghton Mifflin Co., 1975, 35 and 154; Drury, 128–31; Lewis, 5–6.

11 By the 1880s many American architects had moved away from Ruskin's doctrines. Unlike Ruskin, many of the architects were not against the use of modern or machine-made materials such as cast iron columns or entire metal skeletal systems. Cobb was one of the young American architects who had enthusiastically embraced new materials and techniques of construction.

Randall discusses how cast-iron columns were frequently used before 1890. Until the early 1890s steel columns were too expensive. The last building to use cast-iron columns was probably the Unity Building. By this time, steel had become less expensive and was beginning to be used by architects.

The Opera House was among the early examples of a modern building. Owned by a stock company, it provided tenants with many conveniences. As a result of this, nearly one hundred per cent of its office space was rented to "first class tenants." It was also fire-proofed by the firm of Pioneer Fire-Proof Construction Company which installed hollow, solid, yet porous tile in the floors, ceilings and roof. Plumbing and gas-fitting utilities were also included; there were numerous closets. *The Inland Architect and New Records*, April 1885, 3, praises this building for its facilities and innovations. This article also calls attention to the importance of the patron in its creation, and gives credit to the agent W.D. Kerfoot & Company for the ultimate success of this structure.

In criticism, Edgar Kaufmann contends that a "capricious grouping of stories designed to produce attractive appearance" was employed in this building.

12 Condit, Chicago School, 60. Condit points out that Cobb alternated functional and non-functional piers, but views this building as primarily a masonry structure.

13 Condit praises Cobb's Chicago Opera House for its modern appearance, 59–60, and sees it as a kind of preparation for buildings like Adler & Sullivan's Auditorium (*American Building*, 122).

14 Among Cobb's tall commercial buildings are: Cook County Abstract & Trust Company, Boyce Building, Hartford, Wellington, and many New York City skyscrapers from the first decade of the twentieth century. After 1900 most of Cobb's skyscrapers were erected in New York. Randall gives information on various tall office buildings; Lewis also provides some summaries of Cobb's Chicago skyscrapers.

15 Montgomery Schuyler discussed Cobb's Owings Building in his article on Cobb's architecture (photo reproduction). Schuyler's article "Glimpses of Western Architecture: Chicago," *Harper's Magazine*, 1883 (later reprinted in the *Architectural Record*, 1891), includes an excellent critical evaluation of this building.

16 Lewis, 9, the Owings Building "expresses Cobb's concern with the picturesque. No one style is used—but several. . . . Nothing like it was seen in Chicago until the aberrant architecture of the 1920s and 1930s."

17 In 1890 steel was used in the Reliance Building. Cobb began to use steel in the early 1890s and was the first to make use of Larimer steel (Randall, 15).

18 In his article on Cobb, Schuyler praises Cobb for his ability to handle diverse commissions. He says of Cobb: "Mr. Cobb is the most conspicuous exception to the rule of the practice of architecture in Chicago, that it consists in designing dwellings and tall commercial buildings. He has had quite his share of these things to do, but he has had so much more than his share of the exceptional buildings to do that one is inclined to regard his practice as more interesting in the character of its problems, and in that way more enviable than that of any of his co-workers. In extent it has been as remarkable as in diversification, and, considering that during his busiest years he has had no partner, the amount of work that he has accomplished, quite apart from its artistic quality, is very impressive. It argues not merely on unremitting application, but the establishment of a very rigid and effective method of work."

19 In the May 1895 issue of *The Inland Architect and News Record* Cobb's office is presented as an example of the model architectural office of the period. It was not only a well organized business, but had rather lavishly decorated office spaces. In this article, information on the number of employees (100 to 130) is provided; 39.

20 Schuyler emphasizes the quantity of incoming commissions. Cobb's many civic commissions are discussed in some detail in Schuyler's very positive account. The Newberry Library and the University of Chicago are given emphasis in Schuyler's article. "Take the buildings in Chicago itself and its neighborhood that are neither commercial nor domestic, and how many of them are of his production. Of those which are devoted to the humanities, the Art Institute and Public Library are from other hands, but the University at one end of the town and the Newberry Library at the other are of the first importance in a civic as well as in an architectural sense. The University alone would account almost anywhere else for five years or so of the time of a fairly busy architect. Add to these things the Yerkes Observatory and the building of the Chicago Historical Society, to mention no more, and we have gone near to exhaust the list of public institutions which are neither commercial nor municipal, and are so impressively lodged as to arrest the attention of the stranger."

"It is quite out of the question with the space here at command to attempt anything like a complete review of the work of an architect whose practice has been so extensive and so varied, or to undertake its complete illustration."

21 Cobb was an architect who designed everything from Shingle-style homes to baronial castles, from play architecture to Richardsonian Romanesque libraries, from English Country estates to stripped modern commercial buildings. Julius Lewis describes Cobb as a "dealer in Styles", 2.

22 Schuyler, "Henry Ives Cobb."

23 The buildings of Shepley, Rutan & Coolidge's plan for Stanford University were executed during the late 1800s. The erection of Cobb's edifices for The University of Chicago began in the early 1890s and continued until the end of the decade. Schuyler has good words for the design of the University of Chicago. He praises Cobb's conception for both its unity of impression and its unity of style (Schuyler, "Henry Ives Cobb").

24 There are two articles on the University which are of special value. They are Charles E. Jenkin's "The University of Chicago," *Architectural Record*, 4 (1985), 229–46, and Julius Lewis's "Henry Ives Cobb and The Grand Design," *University of Chicago Magazine*, LXIX, No. 3 (Spring 1977), 6–15. Schuyler also mentions the university in his article "The Work of Henry Ives Cobb." Grube discusses the University of Chicago (143). There are two important letters from Cobb to officials of the University of Chicago (to Dr. William R. Harper, President, January 23, 1900, and Mr. T.W. Goodspeed, June 2, 1892) in the possession of the University Archives.

25 Leopold Eidlitz's book *The Nature and Function of Art* was published in 1881 and presented the author's theories.

26 Schuyler, "Henry Ives Cobb."

27 *Ibid.*

28 Titus Marion Karlowicz's dissertation, *The Architecture of the World's Columbian Exposition*, Chicago: Northwestern University, 1965, includes a list of the buildings of the fair, as do some of the original catalogues from 1893. In it, Charles Atwood, who worked in Burnham's office, is credited with the most buildings for the exposition. W.J. Edbrooke and Henry Ives Cobb designed eight and seven buildings respectively (337–342). Other good sources on the fair are Horace H. Moran's *The World's Columbian Exposition and Guide to Chicago and St. Louis*, Pacific Publishing Co.: St. Louis & San Francisco, 1892; Stanley Applebaum's *Chicago's World's Fair of 1893*, New York: Dover Publications, 1980; J.W. Buel's *The Magic City*, St. Louis: Historical Publishing Co., 1984; *The Columbian Exposition Album*, Chicago: Rand McNally & Co., 1893; John J. Flinn's *Best Things to Be Seen At The World's Fair*, Chicago: The Columbian Guide Co., 1893; Halsey C. Ives's *The Dream City*, St. Louis: Thompson Publishing Co., 1893; and Ives's *World's Columbian Exposition Official Catalogue*, Chicago: World's Columbian Exposition, 1893.

29 In *John Wellborn Root*, Harriet Monroe praises the Fisheries: contending that it is the best example on the grounds of the fair of Root's ideas. It is "frankly playful" in its use of staff and has "gay detail." Monroe calls Cobb's adaptation of sea forms "humorous" (Boston: Houghton Mifflin & Co.: The Riverside Press, Cambridge, 1896) 245–48.

30 An article entitled "The Chicago Post Office and Its Architect" appeared in the April 1898 issue of *The Inland Architect and News Record*, 25. It summarized the building proposal and style of the Post Office. At the time of the article, the foundations were nearly half-completed. Illustrations of Cobb's elevation and detailed technical drawings were included in the issue. Praising the proposed plans and the architect, the article points out that this was the "first government post office building entrusted to a private architect to design since the year 1853." Cobb's efforts in facilitating change in the governmental procedure of commissioning architects were emphasized. "The profession has certainly benefited by Mr. Cobb's residence in Washington. It

was also largely through his efforts and advice that conflicting legislative measures were dropped and the 'Tarsney Act' is being tried." Cobb's work in Lancaster, Pennsylvania, and his design for the Pennsylvania State Capitol, Harrisburg, were also mentioned, 26.

David Lowe acknowledges the importance of the Chicago Post Office, 1898–1905. Two illustrations of it are included in his book *Lost Chicago* (9 and 214). "The Federal Building, the most notable example of civic architecture in Chicago, was wantonly demolished in 1965–6" (9).

31 42 Broadway is a classical Beaux-Arts edifice which was published in the *Architectural Record* (v. 19, 75).

32 Many of Cobb's buildings were published in the leading architectural journals, during the 1890s through 1910.

33 Alexis, *The American University: Architectural Visions*.

34 Carl W. Condit, *American Building*, Chicago & London: The University of Chicago Press, 1975; Condit, *The Chicago School of Architecture*, Chicago & London: The University of Chicago Press, 1964.

35 Montgomery Schuyler, "The Work of Henry Ives Cobb," *Great American Architects Series, The Architectural Record*, 1895; Schuyler, *American Architecture and Other Writings*, Cambridge: Belknap Press of Harvard University Press, 1961.

36 Condit, *The Chicago School*, 59–60.

Figure 1, Henry Ives Cobb, Street in Cairo, The World's Columbian Exposition, Chicago, 1893. (Halsey C. Ives, *The Dream City*, St. Louis: Thompson Publishing Co., 1893)

Figure 2, The World's Columbian Exposition, Chicago, 1893. (Halsey C. Ives, *The Dream City,* St. Louis: Thompson Publishing Co., 1893)

Figure 3, Henry Ives Cobb, Chicago Opera House, Chicago, 1884–5. (Courtesy of the Chicago Historical Society.)

Figure 4, Henry Ives Cobb, The Potter Palmer Mansion, Chicago, 1882–3. (Courtesy of the Chicago Historical Society.)

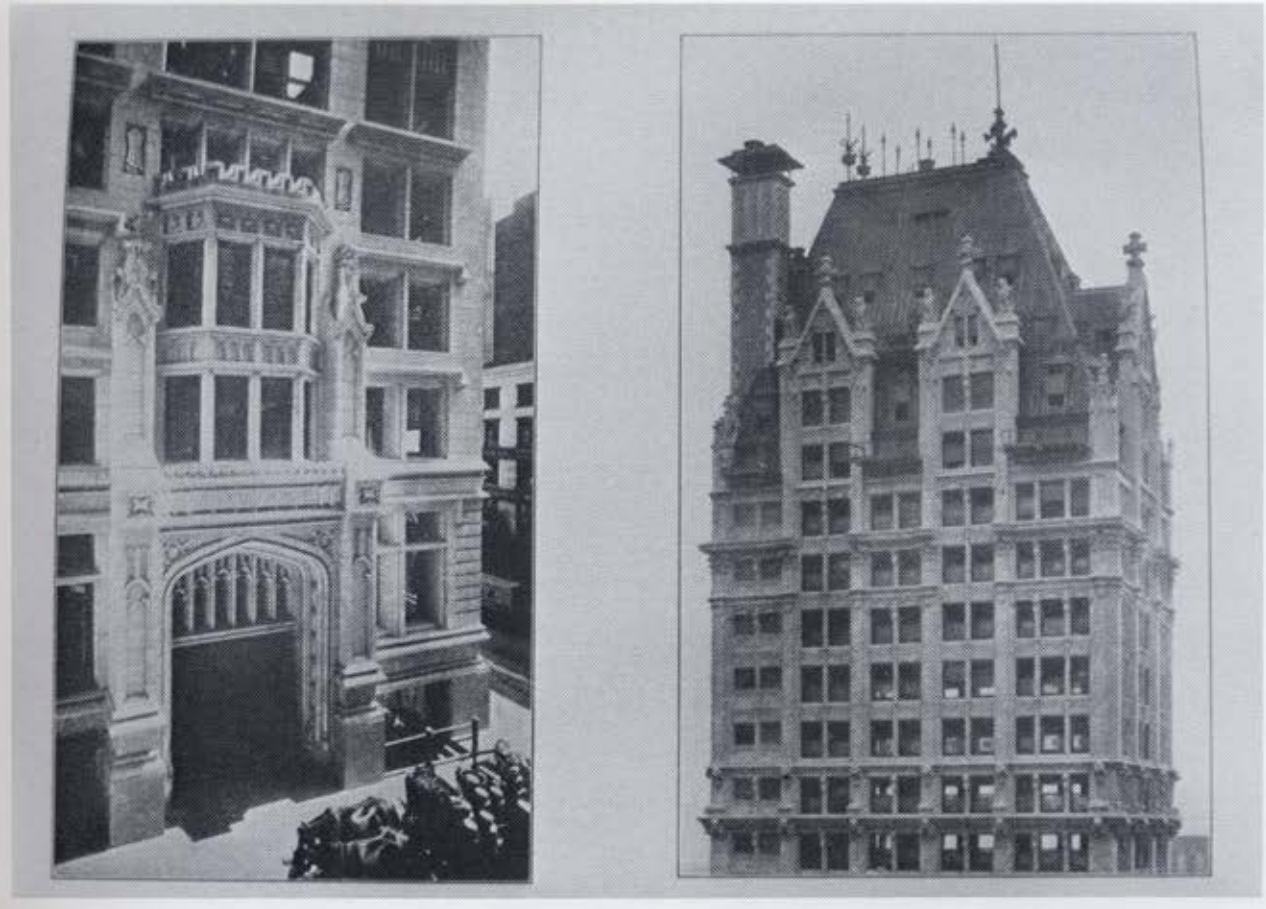

Figure 5, Henry Ives Cobb, The Liberty Tower Building, New York City, 1909. (*Architects' and Builders' Magazine*, v. 42, 1909, 435.)

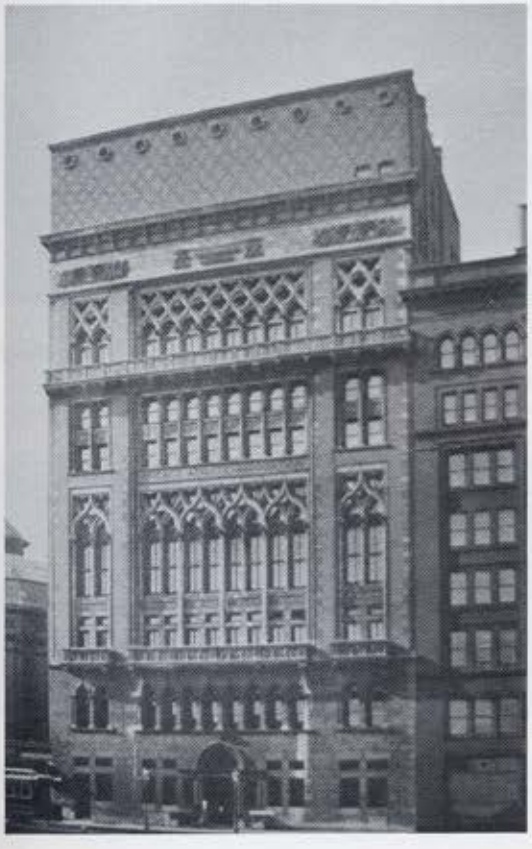

Figure 6, Henry Ives Cobb, Club House of the Chicago Athletic Association, Chicago, 1896; (*The American Architect and Building News*, April–June 1896, May 16, 1896, opposite 72).

Figure 7, Henry Ives Cobb, Marine Café, World's Columbian Exposition, Chicago, 1893. (Halsey C. Ives, *The Dream City,* St. Louis: Thompson Publishing Co., 1893)

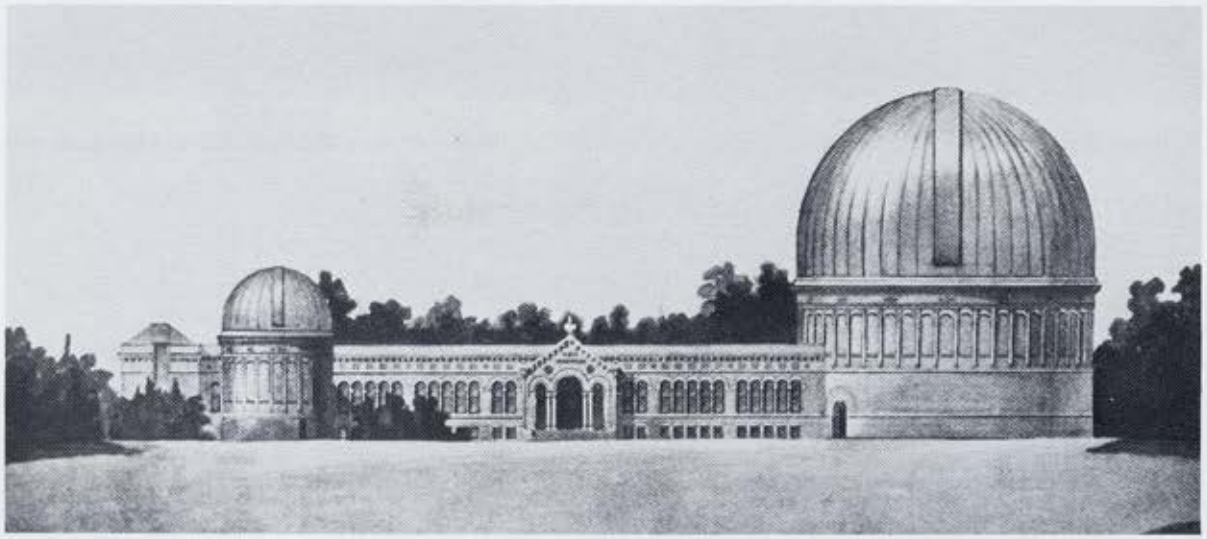

Figure 8, Henry Ives Cobb, The Yerkes Observatory (planned for the University of Chicago), 1890s. (*Architectural Record,* v. 4, 1895, 331.)

Figure 9, Henry Ives Cobb, The Chicago Post Office, Chicago, 1905. (Courtesy of the Chicago Historical Society.)

Figure 10, Henry Ives Cobb, The McKinley-Ohio Hall of Government (left with dome), The American University, Washington, D.C. To the right is Henry Van Brunt's College of History, now called Hurst Hall. (Courtesy of The American University, Washington, D.C.)