



United States Department of the Interior
National Park Service

1001

National Register of Historic Places Registration Form

This form is for use in nominating or requesting determinations for individual properties and districts. See instructions in National Register Bulletin, *How to Complete the National Register of Historic Places Registration Form*. If any item does not apply to the property being documented, enter "N/A" for "not applicable." For functions, architectural classification, materials, and areas of significance, enter only categories and subcategories from the instructions. Place additional certification comments, entries, and narrative items on continuation sheets if needed (NPS Form 10-900a).

1. Name of Property

historic name Bush Temple of Music
other names/site number Chicago-Clark Building

2. Location

street & number 100 W. Chicago Ave./ 800 N. Clark St not for publication
city or town Chicago Vicinity
state IL code _____ county IL code 031 zip code 60610

3. State/Federal Agency Certification

As the designated authority under the National Historic Preservation Act, 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. I recommend that this property be considered significant at the following level(s) of significance:

national statewide local

[Signature] Date DSHPD, 11-7-13

State or Federal agency/bureau or Tribal Government

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

Signature of commenting official _____ Date _____

Title _____ State or Federal agency/bureau or Tribal Government _____

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4. 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:)

For Edson H. Beall
 Signature of the Keeper

12-31-13
 Date of Action

5. Classification

Ownership of Property
 (Check as many boxes as apply.)

Category of Property
 (Check only one box.)

Number of Resources within Property
 (Do not include previously listed resources in the count.)

- private
 public - Local
 public - State
 public - Federal

- building(s)
 District
 Site
 Structure
 Object

Contributing	Noncontributing	
1	0	Buildings
0	0	Sites
0	0	Structures
0	0	Objects
1	0	Total

Name of related multiple property listing
 (Enter "N/A" if property is not part of a multiple property listing)

N/A

Number of contributing resources previously listed in the National Register

0

6. Function or Use

Historic Functions
 (Enter categories from instructions.)

- COMMERCIAL/TRADE
 Specialty store
 Business
 Music facility

Current Functions
 (Enter categories from instructions.)

- COMMERCIAL/TRADE
 Business

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7. Description

Architectural Classification

(Enter categories from instructions.)

Late 19th and 20th Century Revivals

Other: Chateauesque

Materials

(Enter categories from instructions.)

foundation: Concrete

walls: Brick

Terra-cotta

roof: Asphalt

other:

Narrative Description

(Describe the historic and current physical appearance of the property. Explain contributing and noncontributing resources if necessary. Begin with a **summary paragraph** that briefly describes the general characteristics of the property, such as its location, setting, size, and significant features.)

Summary Paragraph

The Bush Temple of Music was designed by J.E.O. Pridmore in the French Renaissance Revival "Chateauesque" style and completed in 1902 as mixed-use building containing a piano showroom, retail storefronts, offices for music and allied arts businesses, and rehearsal and performance spaces. Described in the *Inland Architect and News Record* as "a striking architectural feature of the North Division of Chicago," the picturesque six-story building dominates its corner lot, stretching for 125' along Clark Street and 150' along Chicago Avenue in a commercial area of Chicago's Near North Side, about five blocks north of the Chicago River. Both Chicago Avenue and Clark Street are wide thoroughfares. Directly to the north of the building are a pair of three story, turn-of-the-century brick buildings with retail at ground floor level. Across Clark Street to the east is the Georgian Revival Cosmopolitan Bank Building (1920, Schmidt, Garden & Martin, now US Bank), of six stories and faced with red brick. To the west is an alley, with an apartment building on the other side. Across the street to the south are ca. 1950s two-story commercial/retail buildings. The plan of the Bush Temple is a C- shape, wrapping around an open area to the north. The two main façades, facing Chicago Avenue on the south and Clark Street on the east, are clad in tan roman brick with white glazed brick and off-white terra-cotta trim and are highly ornamented with classical pilasters, cornices, and other decorative accents. The west and north walls are faced in red brick with no ornament. Most of the windows of the building are double hung, dating from the 1980s when they replaced the original double-hung windows, in the same configuration. The sixth floor is within the dramatic steep-pitched roof with multiple peaks and dormers, trimmed with terra-cotta. Following an extensive interior renovation in 1922, the building contains retail space on the ground floor and offices above.

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Narrative Description

Exterior

The plan of the Bush School of Music is divided into three pavilions, reflected in the façades and highlighted in the roofline. The largest and tallest peak of the roof is over the central pavilion, which is flanked by shorter but still dramatic peaked-roof sections with dormers. Below the roof, the facades are architecturally delineated both vertically and horizontally. Both the main entrance of the south Chicago Avenue façade and that of the Clark Street façade are centrally placed, with flanking facades that are different but symmetrical. Horizontally, the second and third floor facades are treated as a unit, and are set between the storefronts of the ground floor and a simpler fourth floor that serves as a kind of frieze for the elaborate upper floors and roof. A wide projecting cornice surmounts the third floor and serves as a base for the fourth floor. The roof, now covered in rolled asphalt, begins at the fifth floor, where elaborate dormer facades form the base of the soaring roofline. The sixth floor is entirely within the steep roof, with smaller dormers. The structure of the building is steel on a concrete foundation, with concrete floors and hollow terra-cotta tile fireproofing in floors and walls. The white glazed brick of the spandrel areas and the light terra-cotta of the ornamental features contrast against the darker tan of the roman pressed-brick walls. The finely detailed terracotta ornament was manufactured by the Northwestern Terra-cotta Company, the largest of Chicago's terra-cotta manufacturers in the early twentieth century.

The ground floor of the building contains retail storefronts along Chicago Avenue and Clark Street, as it did originally, though most of them have been remodeled over the years. The entrances on both Chicago Avenue and Clark Street are still in their original locations but they have been altered and the original steel and wire-glass canopies have been removed. The original pattern of the storefronts largely remains, with those to the west of the corner restaurant on the south façade preserving the original square columns that separate each bay. These columns terminate in decorative capitals with a harp design, reflecting the building's original association with music. Above the storefronts, an original unbroken band of white glazed brick extends below a cornice molding that delineates the second floor. The storefronts on the west side of the south entrance are the most original, and consist of recessed doors and large display windows below tall transoms. The existing entrance is comprised of a set of modern glass-paneled doors beneath a transom of the same height as those to the west. The two bays to the east of the entrance have received recent new windows and doors that repeat the configuration of those on the west with the same height windows and transoms, but the doors are flush rather than recessed. To the east of that, the restaurant storefronts consist of narrow windows and a set of glass-paneled doors at the corner. This portion of the façade – transoms, bulkhead and columns – has been faced with rough-finished, unglazed terra cotta bricks that are very long and narrow.

The south side of the east façade is also part of the restaurant, and the storefronts are treated the same as those at the east end of the south facade. The office entrance, at the center of the east façade, is comprised of a set of glass-paneled doors between sidelights set below a plain stucco-finished panel. Proceeding to the north of that is a bay filled with multi-paned windows, then a set of glass doors with a single sidelight, followed by a bay of two multi-paned windows.

The second and third floor facades are treated as a unit, and are much the same on the south and east facades. They are set between a belt course at the second floor level and a more elaborate cornice above the third floor level. The facades follow a rhythm with multiple bay windows at either end divided by two-story pilasters and other details in terra-cotta. The south elevation of these floors is roughly divided into nine sections, the central

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section being somewhat wider. The central three sections are symmetrical, with the centermost containing a series of four windows at each level, while the flanking sections each have three. The eastern section of three windows is original, but the other two sections were altered in the 1922 renovation.¹

On either side of the central sections are two, two-story projecting bay windows flanking a flat portion, with each of the three bays separated by pilasters. Each bay contains single double-hung windows, with one in each of the three planes of the projecting bay windows. The terra-cotta pilasters each rest on a tall pedestal set on a plinth. The top of the base, even with the transom line of the windows, is decorated with laurel swags laden with acorns and vines. This feature is emphasized with a terra-cotta string course that extends from the top of the base and at each window of the second story. The fluting of the pilaster rises from the base to the top of the third story, where it is surmounted by a capital with a framed cartouche surrounded by volutes. A pair of large fluted and scrolled brackets with floral embellishments rest on the capital and visually support the architrave cornice above. There are four of these pilasters on each side of the central section, for a total of eight.

The terra-cotta cornice above the third floor is in the form of an entablature. The simple frieze of white glazed brick, which echoes that at the top of the first floor, rests on a plain terra-cotta string course. Above the brick is a line of terra-cotta dentils below a row of modillions that support the coffered underside of the molded compound cornice. These façade details continue around the corner of the building onto the west elevation for the depth of one bay.

The configuration of the south façade is generally repeated on the east Clark Street façade though in a narrower version that eliminates two sections of the south façade and has instead nine window bays in three sections. Above the Clark Street entrance at the center of the facade, at the second story level the original basket-handle arched window opening remains. It is comprised of a set of double-hung windows below the arched transom, all set within a decorative surround of molded terra-cotta. The ornament includes ovolo trim and a keystone bracket at the center top. Directly above the arch is a “guilloche” balconet with a molded front, supported on ornate brackets. The corner posts remain but the balusters have been removed. The guilloche is set at the base of a set of double-hung windows at the third floor level with trabeated transoms within a terra-cotta surround that has strengthened “drip mold” corners and a cartouche at the center top. This central set of ornate windows is flanked by single double-hung windows on each story.

On either side of the central three-bay section is a repeat of the projecting bay window rhythm of the south façade, except that in this case there are just two bay windows on each side flanked by flat sections. Again, each bay is separated by pilasters, so that there are four pilasters on either side of the central section. The terra-cotta sills of the third story windows carry through the line of the top of the guilloche at the base of the central set of windows.

The fourth floor, which is very similar on the south and east façades, is shorter and simpler. It is faced with tan brick and is mostly devoid of decoration. The windows are simple punched double-hung windows with very simple surrounds and sills that extend down to the top of the third-story cornice. One feature of interest is at the corner sections of both façades, where the brick facing is thickened, or strengthened, below a string course that extends between each window at the height of the meeting rail. The strengthened portion is in two parts, with an even thicker base.

¹ In addition to observation, descriptive information draws on historic photos and the 1922 architectural drawings for the interior renovation by architects

Above it, the tall fifth, or attic, story façade is the most elaborate, and consists almost entirely of windows and their ornate surrounds. The fenestration pattern on the south façade at this level generally reflects that of the floors below although some of the windows are wider. The design of the surrounds picks up the rhythm of the pavilion sections, dividing into three main sections on each façade. Resting on a double string course above the fourth floor is a base of tan brick and terra-cotta, surmounted by another string course that forms a continuous sill line for all the windows at that level. White glazed brick pilasters flank all of the windows, set on tall pedestals that extend from top of the fourth floor string course to the sill line. Another string course at the top of the windows forms a continuous lintel line and the architrave base for another glazed brick frieze. A projecting terra-cotta molding rests above that, connecting alternating broken-bed pediments and tall concave mansard pediments that surmount the windows. This molding serves as the base for pedestals that flank the mansard pediments, originally with finials that have since been removed, along with the decorations at the top of those pediments. The open tops of the alternating classical pediments are at a height of yet another terra-cotta belt course.

The sixth floor level is entirely within the steep roof. At the center of both the south and east façades is a large gabled wall dormer with a tall elaborate terra-cotta surround and pediment. On the south façade, it contains a basket-handle arched opening with a set of double-hung windows below a tympanum that features a central cartouche set amongst laurel branches, the whole within a compound molded surround. This is set against tan brick and between white glazed brick pilasters with compound capitals. Above that rests a frieze supporting a cornice molding and a mansard pediment of brick outlined in terra-cotta, which was once topped by a miniature classical pediment. Flanking it are pedestals atop each of the pilasters, which were once surmounted by more decoration. On either side of the large dormer on the central tower are smaller dormers with sets of three double-hung windows beneath two steep-peaked roofs. On the roof towers at the west and east ends are additional dormers of the same size – two on each tower. Surmounting the main central roof tower is the structural base of the original clock tower, which was removed in 1922.

The east façade of the sixth floor has a similar configuration, except that the large central dormer is simpler. A set of linteled windows has a square-arched surround, in a similar compound molded design. This is also set against tan brick and between white glazed brick pilasters with compound capitals, below the frieze and cornice molding that wrap around from the south façade, which support the mansard pediment. There are no flanking smaller dormers, but there are two on each of the end towers facing east, of the same design as those on the south.

The west elevation of the building, facing onto an alley, is faced in unadorned red brick. There are seven bays of single, double-hung windows with the exception of the central four bays on the fifth floor, which are sets of linteled windows. All the other openings have rounded heads, with brick soldier lintels and terra-cotta sills. There is a fire escape that ascends the wall from the second floor to the top.

The rear elevation consists of the north elevation of the east and west wings, along with the east, west and north elevations of the open space. Originally this open space to the rear of the central pavilion contained an auditorium with recital rooms above, several stories high. While not visible from the street and attached on three walls to the main building, the roof was a low dome, and the adorned interior had a stage. It was demolished as part of the 1922 renovation. Since it had attached to the building, upon demolition masonry openings were made to receive windows that face into the open space on all floors. These double-hung windows form a regular fenestration pattern of single openings. The current north elevations are faced with common brick. The north elevation of the west wing, or pavilion, has no windows, while the north elevation of the east

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wing adjoins that of a three story building to the north, and has just a few double-hung windows on the upper floors.

Interior

Extending along the south and east portions of the first floor is a series of retail shops, entered only from the street. The entrance on the south façade, through a set of glass-paneled doors, leads into a six-foot wide hallway next to an enclosure that separates it from the staircase to the west. This wood-frame enclosure expands the retail space that opens from the storefront just to the west of the entrance. It has painted panel walls to a height of about seven feet, below a series of tall clerestory windows, with a marble base and a door on the north side. The partially enclosed stairs, which extends only to the second floor, is constructed of metal with a decorative newel post and balusters beneath an oak hand rail. The white marble walls from the original lobby remain, and surround the stairs to the second floor

The east entrance has always been the entry for the offices. Entry is through two matching sets of modern metal-framed glass-paneled doors between sets of fixed glass panels, which form a foyer. Inside, a 15' wide hallway extends to the west to where it meets up with the south lobby to form an arcade. This hallway is structurally and decoratively divided into four sections, or bays. The easternmost section near the entry is slightly narrower than the others, and has white marble walls. On the north is a set of glass windows looking into a retail space. On the south is an open stairs that ascends through all floors to the top of the building. Wrapping around a mail chute, it is constructed of gray-painted steel with plain newel post and balusters and an oak hand rail. The remaining sections are delineated by white marble pilasters and compound molded cornices. The walls are faced with painted panels to a height of about seven feet, below tall narrow clerestory windows above which have been painted over or replaced with panels. The floor is covered in tan terrazzo with dark borders that also delineate the sections, and a 12" tall marble base surrounds the space. The third bay from the east contains the elevator foyer on the south, with two passenger elevators that face each other across a small foyer and extend to the top floor. The walls of this area are also white marble. The fourth bay is open on the south to meet the south lobby. On the west is a glass block wall inset within the original marble trim of the pilasters and cornice. Next to it is a door, which leads into the structurally open west wing of the building. At the north end of the west wing is a freight elevator, and just to the south of it is an original 1902 open stairs. Ascending to the top floor of the building, it has decorative filigree iron work on the risers, and curved metal railings.

The floor plans and finishes of the upper floors are very similar to each other, having been renovated in 1922. The east, open staircase is at the juncture of the main east-west corridor in the central pavilion and the shorter north-south corridor in the east wing, forming an L-shape. Both corridors are double-loaded, with offices on either side. The east-west corridor, which is 8' wide, terminates at a door at the west end, through which is a large, more open space without a corridor. Halfway along that corridor, on the north side, are the two passenger elevators, facing each other across a small foyer. At each level, they preserve the original set of multi-paned double doors. The east-west corridor is somewhat narrower at 5'6". The hallways retain the 1922 wall, door and transom patterns. A dado extends the length of the corridors at a height of about 4'. Above the dado is a strip of panels (or painted - over windows) that extends to the height of the top of the doors at 7'. Above that is another strip of transom windows with the same treatment. The frames, surrounds and mullions are all extant. The tan terrazzo corridor floors have dark green borders and 8" bases. The office doors are metal with frosted glass panels. Most of the office spaces are simple, many with wood window surrounds and sills, wood dado

strips, and various types of flooring including terrazzo and wood. The existing doors and wood trim in the offices were salvaged from original 1902 materials throughout the building.²

The second floor interior space is typical except for the south entrance staircase rising from the first floor. The third, fourth and fifth floors are generally typical, with a men's bathroom on the east wall of the large open west room of the third floor, and a corresponding women's bathroom on the fourth floor. The southeast corner offices of the fourth floor have a reception room and office with remarkable terrazzo floors. The reception room floor pattern forms a star with a rosette at the center, fabricated in green, rose, yellow and black terrazzo, while the room next to it has a tromp l'oeil geometric design in the same colors. Due to the roof plan, the fifth floor south wall of the central pavilion is recessed by about 5'. The sixth floor plan is smaller due to the roof plan, and is distinctive because of the dormers and different ceiling planes. The corridor plan is the same, however, but the spaces on either side are more open, where they originally contained a photography studio.

The masonry basement of the building originally contained additional retail spaces, entered down a stairs from the street. The retail included a barbershop, a café, a florist and other small stores. There is some original 1902 material remaining, including a section of terrazzo floor with a Greek fret border, and some wood cornices, pilasters and other details. Currently, the basement is used only for utility such as the power plant, mechanical rooms, workshops, and storage.

Integrity

The Bush Temple of Music maintains a high degree of integrity in its original setting, design and 1902 appearance, which still convey its significance as a landmark of French Renaissance Revival architecture. The historic corner setting relates to the extant neighboring turn-of-the-century historic buildings and the 1920s Classical Revival bank building across the street. It remains a commercial building that hugs the street corner, with storefronts that define the ground floor. The scale and overall massing of the building remain, with façades facing onto two prominent street fronts. There are no additions.

The high-pitched multiple-hipped roof remains as the most distinctive part of the building's character and is visible from some distance along Chicago Avenue and Clark Streets. The south and east facades retain the original contrasting brick and terra-cotta masonry. The façades are embellished with a myriad of decorative details that illustrate the workmanship. The historic fenestration pattern largely remains, and the style-defining basket-handle arched window openings and masonry cross-mullioned window patterns have been preserved.

Most of the building's exterior ornament remains, including pilasters, capitals and dormers. Harp-and-palm-frond capitals ornament the storefront pilasters. More elaborate swag-festooned capitals decorate pilasters ornamenting the building's second and third floors. Dormers are topped by triangular pediments, while taller, centrally placed dormers are detailed with shell motifs.

The 1922 renovation included the removal of a small balcony over the building's Chicago Avenue entrance and reconfiguration of two bays of the second and third story windows above the former entrances to the theater and offices. The renovation used brick and terra-cotta in the same color and texture as the original materials, and carried through the fenestration pattern of the neighboring windows. The multi-story auditorium at the rear of the building, in the present open area, was also removed during that renovation. To create more floor space, at

² The architectural drawing notes from 1922 indicate that the original 1902 doors and wood trim were salvaged in 1922 and reused in the offices, but not in the corridors.

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the fifth floor the roof line was filled in at several places to bring it out flush with the plane of the gabled dormers. On the south elevation, windows were added both to the east and west of the central dormer, on either side of an existing window. There is brick infill at two locations -- to the side of each of the smaller windows. On the east elevation, the roof infill also flanks the central dormer, but consists only of brick. The fifth floor roof line at the northeast and southwest corners has also been infilled with brick. The infill on both façades is above the original continuous string course at the sill line. The brick is very similar to the original brick of the building, and the top of the infilled areas carries through the same terra cotta cornice as the original, creating a continuous decorative cornice above the fifth floor.

At some point, date unknown, the original slate roofing material was replaced with rolled asphalt, and the clock tower was removed. A few of the decorative roof features have been removed due to deterioration, including some metalwork, terra-cotta finials, and several dormer pediments. In addition, some of the street-level storefronts have been altered over the years, and in the 1980s the double-hung windows were replaced with metal-framed windows in the same configuration.

Since 1922, the building interior has had very little alteration as the floor plan, corridor walls, doors and transoms remain. When the interior spaces were renovated in that year, a number of 1902 features were preserved, including original mosaic tile floors, woodwork and some hallway features. An original decorative iron staircase toward the northwest corner of the building has also remained. The Chicago Avenue lobby was altered in 1922, from an open space with a marble staircase to the present plan with an enclosure and partial-open stairs. The storefronts and retail spaces have been altered over the years, but have retained a retail function. Originally the west pavilion was occupied by the Bush and Gerts Piano Company showrooms on the first floor, with offices and storerooms above. That space remains open on the upper floors rather than being divided into smaller office spaces.

The Bush Temple of Music retains many of its important original architectural details, and still conveys to the onlooker the characteristics that make up its architectural significance. It conveys an excellent sense of its historic place and setting, and is recognizable as a large-scale and unusual example of the French Renaissance Revival style as it retains its distinctive physical presence.

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8. Statement of Significance

Applicable National Register Criteria

(Mark "x" in one or more boxes for the criteria qualifying the property for National Register listing.)

- A Property is associated with events that have made a significant contribution to the broad patterns of our history.
- B Property is associated with the lives of persons significant in our past.
- C Property embodies the distinctive characteristics of a type, period, or method of construction or represents the work of a master, or possesses high artistic values, or represents a significant and distinguishable entity whose components lack individual distinction.
- D Property has yielded, or is likely to yield, information important in prehistory or history.

Criteria Considerations

(Mark "x" in all the boxes that apply.)

Property is:

- A Owned by a religious institution or used for religious purposes.
- B removed from its original location.
- C a birthplace or grave.
- D a cemetery.
- E a reconstructed building, object, or structure.
- F a commemorative property.
- G less than 50 years old or achieving significance within the past 50 years.

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Areas of Significance

(Enter categories from instructions.)

Architecture

Significant Person

(Complete only if Criterion B is marked above.)

Cultural Affiliation

Period of Significance

1902

Architect/Builder

J.E.O. Pridmore, Architect

William Bush, builder

Significant Dates

1902

Period of Significance (justification)

1902 is the year that the building was completed.

Criteria Considerations (explanation, if necessary)

N/A

Statement of Significance Summary Paragraph (Provide a summary paragraph that includes level of significance and applicable criteria.)

The Bush Temple of Music, at the northwest corner of West Chicago Avenue and North Clark Street in Chicago, Illinois, fulfills Criterion C for architecture for designation on the National Register of Historic Places as a locally significant example of a commercial building designed in the French Renaissance Revival "Chateausque" style, and as an extremely rare and large-scale example of the style in Chicago. Completed in early 1902 for the Bush and Gerts Piano Company as their headquarters and showroom, it also provided space for cultural events and tenants involved in the arts. The building reflects the desire of Chicagoans at the turn of the twentieth century to express their cultural aspirations and aesthetic sophistication. Built in a style typically reserved for mansions of the wealthy elite, it displays a commercial function that is unusual for the style in the context of both Chicago and the United States. The date of significance is 1902, when the building was completed. The Bush Temple is most significant for its exterior design, having been renovated in the interior in 1922. The building's exuberant façade, its size and mass, elaborate ornamentation in terra-cotta, and steeply pitched roof design all represent characteristics of the style. It is also the most significant extant design by J.E.O. Pridmore (1864 – 1940), an important architect of residences, churches and "atmospheric" theaters. Pridmore made contributions to design in the areas of safety and acoustics, though most of his theaters such as the Cort (1909) and the Nortown (1931) have been demolished.

Narrative Statement of Significance (Provide at least one paragraph for each area of significance.)

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Located on the prominent corner of Clark Street and Chicago Avenue, the dramatic roofline, massive form and French-inspired elegance of the Bush Temple of Music has been a visual landmark of the Near North Side of Chicago for a century. At the time of its completion, one news account referred to the building as “a touch of Paris in Chicago,” while *Harper's Weekly* singled it out as one of the city's most notable buildings.³ The Bush Temple of Music was built as the headquarters and showroom of the Bush and Gerts Piano Company, one of the city's largest and most important piano companies, at a time when Chicago was the second largest piano manufacturing center in the country.

Industrial expansion in Chicago in the nineteenth century had created the impression that its architecture was, as described by Lewis Mumford, “a brutal network of industrial necessities.” But the forces of commerce were tempered by an equal commitment to the City Beautiful and to demonstrating that Chicago's citizens had aspirations and skills that went beyond regional borders.⁴ The Bush Temple of Music represents the melding of the commercial and artistic in a design that went far beyond the utilitarian.

J.E.O.Pridmore was a significant architect specializing in the historic revival styles favored by Americans during the late nineteenth and early twentieth centuries. Born in England, he traveled extensively in Europe as a young man while giving serious study to its architecture. His buildings were beautifully crafted, utilizing a variety of materials, including stone, terra-cotta, and brick. The Bush Temple of Music is the most significant of his extant buildings, and clearly influenced his later work and his facility with historic style. The building's unusual design and distinctive details are also testament to the skill of Pridmore in designing a mixed-use structure that included a wide variety of uses ranging from a theater and piano showroom to offices and retail space. Pridmore was praised at the time for creating “a structure at once picturesque and striking with the dignity and beauty that will be appreciated in contrast to the ungainly outlines of so many of our modern business buildings.”⁵

The French Renaissance Revival style is generally characterized by asymmetrical, massive-appearing masonry facades, an opulent mix of Gothic and Renaissance detailing, and verticality expressed in high peaked hipped roofs with elaborate dormers. The Bush Temple of Music, with its off-white terra-cotta ornament contrasting with tan brick walls and a complex, multi-peaked high-pitched roof with dormers and other details, embodies the important characteristics of this type in which Chateausque features were combined with a commercial mixed-use function. The building has a plethora of detailing on the exterior, with multiple cornices, pilasters, pediments and ornamentation such as cartouche, medallions, swags and garlands.

The Bush Temple of Music has preserved an exterior which expresses its 1902 design with few alterations. The building underwent conversion to an office building in 1922, and retains a high degree of integrity in the interior from that time. The building was designated as a Chicago Landmark in 2000 in recognition of its significance.

Developmental history/additional historic context information (if appropriate)

The French Renaissance Revival Style, Chateausque and Bush Temple

³ Devereux Bowly Jr., “A Touch of Paris in Chicago,” *Chicago SunTimes*, March 24, 1974:20

⁴ Daniel Bluestone, *Constructing Chicago*, (New Haven: Yale Univ. Press, 1991)3

⁵ “The Bush Temple of Music,” *The Inland Architect and News Record XI*, no. 1, (August, 1902)8

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The Bush Temple of music was designed in the French Renaissance Revival “Chateausque” style, an unusual choice for a Chicago commercial building, but indicative of the original owner William H. Bush’s desire to create a building that would serve as a visually splendid advertisement for the company’s pianos.

As a style originating in 15th century Italy, Renaissance architecture began as a reflection of Humanism and stressed order, symmetry and proportion as a means of resurrecting the perceived rationalism of classical times. It was a restoration of ancient Roman standards and motifs. As a style, Renaissance spread throughout Europe, and including its various iterations and revivals it spanned a period of four hundred years from its origins until the turn of the twentieth century.

In France, the formality of the Italian Renaissance was blended with the still lingering Gothic style during the reign of Charles VII and Louis XII, introducing more vertical elements. With the accession of Francis I in 1515, Paris became the center of that brilliant court, which attained pre-eminence in art and literature. The new art was devoted more to secular than to ecclesiastical architecture, resulting in the masterpieces of the French Renaissance – country palaces built for French kings and nobility. These great chateaux of the sixteenth and seventeenth centuries, such as Chenonceaux (1515-23), Chambord (1519 – 47), and Fontainebleau (1528 – 40), were typically characterized by masonry construction and high-pitched hipped roofs with a variety of vertical elements, including dormers, spires and chimneys. Considered to be part of the transitional stage between Gothic and Renaissance, they also incorporated a looser interpretation of Renaissance design with more exuberant classical details and ornament including broken pediments, compound capitals, cartouche, and coffered ceilings. Decoration leaned toward floral and laurel patterns, swags, and vines. The style gradually spread to domestic architecture throughout the towns of France, retaining its prestige of nobility. ⁶

During the 17th Century, through the reign of Louis XIV and Versailles, the French Renaissance style became more restrained on the exterior, but with larger windows and ornament and more rustication. The Louvre and Luxembourg Palace were additional examples of this era, which included rich interiors and the innovations of Francois Mansard and his nephew Jules Hardouin Mansard. The late period of French Renaissance, roughly the 18th Century under Louis XV and XVI and then the Second Empire of Napoleon III during 1790 – 1830, saw the descent of classical grandeur and a turn toward relative intimacy, but still with a formality.⁷

The first Renaissance Revival (ca. 1840 – 1890) in America was initially expressed in the Italian style cube-like structures with flat planes, but there was a revival of Chateausque in France from about 1825- 1850, which saw that influence spread to the United States. The first known residence of that style was the Lockwood Mansion in Connecticut, built in 1864 – 68 and designed by Detlef Lienau, a Dane who settled in New York in 1848. ⁸ These buildings brought back features of the original chateaux, constructed in masonry with complex plans, high steep roofs with cresting, turrets, tall chimneys, and wall dormers with pinnacled gables and steep pediments. The windows were linteled or set within basket-handle arches, and often the sets of windows were crossed by masonry mullions and transoms, forming “croisettes,” which were sometimes set between flanking pilasters and had other Gothic details such as hoodmolds. Early residences in the Chateausque style were often side-by-side with Mansard-roofed Second Empire, Italianate and then eclectic Victorian mansions.

In the United States the Second Renaissance Revival (ca. 1890 – 1930) evolved as a more eclectic blending of past styles, and is also often distinguished from the first revival by the larger scale and size of the buildings such as the Boston Public Library (McKim, Mead and White, 1888), or the later Detroit Public Library (Cass Gilbert,

⁶ Sir Bannister Fletcher, *A History of Architecture*, 18th ed., rev. by J.C. Palmes (NY: Charles Scribner's Sons, 1975) 872

⁷ Fletcher, 878.

⁸ Marcus Whiffen, *American Architecture Since 1780: A Guide to the Styles*, (Cambridge: MIT Press, 1969) 142

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1918). As a movement to counteract the excesses of Victorian architecture, public buildings were often designed in this style, which emphasized symmetry, flat facades with bold cornices, flat rooflines and arched windows.

The popularity of Chateausque, or French Renaissance Revival, in the United States probably originated with Richard Morris Hunt's design for an elaborate house for William Kissan Vanderbilt, completed in 1881 on New York's fashionable Fifth Avenue. Hunt was the first American architect to be trained at the Ecole des Beaux-Arts, and this mansion helped to establish the style as one of culture and refinement, suitable for the social aspirations of America's wealthy families. It spread to Chicago with Hunt's design for the Borden House in 1884 (demolished 1960).⁹ The style's prestige continued with various structures such as the Villard Houses by the architects McKim, Mead and White in New York in the later 1880s, and was solidified with Hunt's design for the *Breakers*, Cornelius Vanderbilt's house in Newport, RI in 1892.

The early luxury apartment buildings in Chicago embraced the "French flat" concept with architects such as Marshall and Fox creating Renaissance Revival palazzos with interiors of large, elaborate apartments. Many of these buildings, such as 1550 North State Parkway, and the apartment buildings on East Lake Shore Drive, exhibited ornament of French Renaissance Revival in their entrances and cornices, but they tended to be somewhat restrained in their decoration to appeal to diverse and conservative tastes. Chateausque was expensive to build, with much of that expense displayed on the exterior, whereas apartment building developers were more interested in spending money on the individual interiors where they could recoup more of the expense. In general, restraint was called for on the exterior.

While the French Renaissance Revival style was popular for large homes in the late nineteenth century, few of them remain in Chicago, where often mansions of the city's social elite on the streets of Prairie Avenue and its surroundings were of this style. There are three extant Chateausque-style homes that are rated as significant in the Chicago Historic Resources Survey (CHRS): the Kimball House at 1801 S. Prairie, in the Prairie Avenue Historic District (S.S. Beman, 1890 – 92), the Griffiths House nearby at 3806 S. Prairie (ca. 1890s), and on the north side the house at 4600 N. Wolcott Ave (ca. 1910). Listed as French Revival style are a number of buildings from the 1920s and 1930s which reflect the "French Deco" influence. Also rare in Chicago are any remaining commercial or civic buildings in the Chateausque style; none recognized in the CHRS. Among those that have been demolished are the Women's Temple from 1892, mostly Romanesque but with a steep pitched and dormered roof; the Pullman Building from 1884 with its large projecting chimneys and turrets; and the third Board of Trade from 1885. The extant Armour Institute Building (now the Main Building of IIT) from 1892 is Collegiate Gothic but has a Chateausque roof, as does the Hotel Florence in the Pullman Historic District, by S.S. Beman (1881).¹⁰

It is likely that Pridmore chose the Chateausque style, with its connotations of wealth and status, to provide the extra cachet of culture to the building. He was well traveled in continental Europe, and would have been familiar with the chateaux of the Loire and eager to express his facility with such a historic revival. But it was unusual, certainly for such a commercial building and even for a building with cultural functions. More popular at the turn-of-the-century in Chicago were buildings inspired by the Classical Revival-style World's Columbian Exposition of 1893 such as the Art Institute of Chicago (Shepley, Rutan and Coolidge, 1893 – 1916), and many bank buildings. Also popular were the stately Second Renaissance Revival civic institutions such as the Chicago Public Library (now the Cultural Center, Shepley, Rutan and Coolidge, 1897), or the palazzo-style

⁹ Susan R. Stein, ed., *The Architecture of Richard Morris Hunt*, (Chicago: University of Chicago Press, 1986)

¹⁰ Much of this information is from the Chicago Historic Resources Survey, 1995.

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square office buildings constructed around a light well such as those by Daniel Burnham, or those following the Chicago School with expressed cellular structure and large tri-partite windows.

The Bush Temple of Music, on the other hand, displays the Chateausque style in nearly all of its features. Most striking is its steep-pitched and complex roof line, with series of pitched, pyramidal roof structures broken by dormers. The iron cresting, most of which has been removed, was also a characteristic. On the facades, the bay windows provide a rhythm similar to that of turrets on the Renaissance chateaux. The composition of the Bush Temple's masonry façade is also enhanced by French Renaissance-style features such as pronounced cornices and belt courses that articulate the differentiated facades of the stories, and the stringcourses that link the windows horizontally. The configuration of the dormers is particularly characteristic, with elaborate dormer facades embellished with pilasters on pedestals and two different types of pediments – the classical triangular pediments in this case having both broken beds and returns. The predominant dormers on Bush Temple, faced with sets of windows with masonry cross mullioned “croisettes” and surmounted by unusual pediments with concave, or “mansard” profiles, were probably inspired by similar ones on the roofs of the Chateau de Chambord. That “transitional period” chateau was originally designed by an Italian architect but was much modified by French masons. Chambord is also crowned with a lantern that may have inspired the original tower on Bush Temple.

The windows of Bush Temple follow characteristics of the style, being either trabeated or, in the case of one window on each façade, having sets of windows within a basket-handle arch. On each floor, the windows are treated in one or another French Renaissance manner with hoodmolds, croisettes, or linking stringcourses, and on the upper floors displaying the full treatment of flanking pilasters and pediments. The detailed ornament on the building, all of terra-cotta, follows the free interpretation of classical decoration that was favored by the Chateausque style. The fluted pilasters are surmounted with capitals that have a cartouche set between acanthus leaves topped by ionic-type volutes, and the pedestals on which they rest are garlanded with swags of acorns and leaves. The cornices, all clearly classical, are composed of compound moldings and the cornice at the top of the third floor is further embellished with an entablature of dentils, modillions and paired console brackets. Placed at various points on the façade are decorative, non-functioning gargoyle-type plaques including a lion's head – a favored motif of the Chateausque. On the south façade the head is perched atop a cartouche, which may be missing below those on the east façade.

The Bush Temple's elaborate terra-cotta ornament was produced by Chicago's Northwestern Terra-cotta Company, one of the United States' major terra-cotta companies and the producers of terra-cotta cladding and ornament for many of Chicago's most important buildings. By 1900, when Bush Temple was being planned, Northwestern had become the nation's largest terra-cotta producer and remained so for thirty years. The company was founded in 1878 by a group of Chicago investors, and by the early twentieth century the company had constructed a large plant on the city's Northwest Side which employed over 1,000 workers. The company went on to establish plants in Denver, St. Louis and Chicago Heights. It became known as one of the most innovative terra-cotta manufacturing companies, developing both state-of-the-art production and installation techniques. The company manufactured terra-cotta for many of the city's important buildings including the Carson, Pirie, Scott and Company Building, the Marquette Building, the Civic Opera House, the Gage Building, the Fisher Building, the Chicago Theater, and the Steuben Club Building, all designated National Register and Chicago Landmarks.¹¹ The company's reputation for quality and extensive experience made it a natural fit for the fine ornament designed Pridmore for the Bush Temple of Music.

¹¹ Northwest TC info

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The use of architectural terra-cotta peaked in the 1920s, before being eclipsed by modern curtain-wall construction, and business for Northwestern Terra-cotta continued to decline during the Great Depression and never regained its earlier levels. The last plant was closed in 1965 and the company went out of business, leaving a wealth of significant architecture throughout the country. The Bush Temple of Music would have been one of the few French Renaissance Revival buildings for which they produced terra-cotta ornament in Chicago.

Architect J.E.O. Pridmore

Born in Edgbaston in northern England, John Edmund Oldaker Pridmore (1867-1940) immigrated to the United States at age thirteen with his family in 1880, and after three years on a Minnesota farm, the family settled in Chicago. Pridmore returned to England for his education, graduating from Greenhill College in Birmingham.¹² Back in Chicago, he was initially accepted as an apprentice draftsman and in 1893 began a five-year partnership with Leon Stanhope, an Illinoisan who had just worked at Burnham & Root where he participated in the preparation of designs for the World's Columbian Exposition. The partnership lasted until 1898, when each architect established his own solo office.¹³ During their partnership, together they designed historic-revival residential buildings in fast-growing areas near Lake Michigan, such as Hyde Park on the south and Edgewater on the north.¹⁴ Several of these are distinguished in the Chicago Historic Resources Survey.

Pridmore would have been in his early thirties when he designed the Bush Temple of Music just after the turn of the century. He traveled often and extensively to Europe, especially France and Italy. He is described contemporaneously as "a gentleman who has had the benefit of extensive travel and the closest study of famous structures all over the world devoted to the arts, and has evidenced in the completion of the plans of this most attractive structure the materialization of both observation and ripened knowledge."¹⁵ Through his careful observation of style and culture during his travels, as displayed at Bush Temple, Pridmore developed a reputation for beautifully crafted, ornate buildings designed in the variety of historic styles favored during the late nineteenth and early twentieth centuries – but based on his own scrutiny rather than style books. He was not only interested in the ornamental details; he also studied construction, fire safety and acoustics, and wrote on these topics. Due to his interests, he became particularly noted for theater and church designs.

During his early career in the later 1890s, Pridmore was designing stone buildings mostly in Romanesque style, often with classical features such as columned entrances, carved trim, and peaked dormers. Following Bush Temple, Pridmore turned to a preference for façades in red brick with white terra cotta trim, such as the Catholic Apostolic Church at 927 N. LaSalle Street. This structure exhibits a masonry cross-mullioned window, or "croisette" – a Chateausque feature that Pridmore used at Bush Temple and that afterwards became a signature of his designs apartment buildings and theaters as well as churches. He also continued to feature basket-handle arches such as those on Bush Temple.

Pridmore had displayed an early interest in theater design when he authored a 1903 article in *Inland Architect* titled "Observations and Comparisons of European Theater Building." It is possible that his commission to design Bush Temple, with its original auditorium/theater, had increased his interest in theater design. It was as an architect of theaters that Pridmore came to excel, as it brought together his interests, experience, knowledge

¹² "Services Held for Architect J.E. Pridmore," *Chicago Sunday Tribune*, Feb. 4, 1940:5

¹³ *Who's Who in Chicago and Vicinity*, (Chicago: A.N. Marquis Co., 1936)

¹⁴ All of the buildings mentioned as distinguished or significant in the Chicago Historic Resources Survey are listed as "Orange," the second-highest designation.

¹⁵ *Bush Temple of Music, In Memoriam*, (privately published, 1901)

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and skills. Unfortunately, most all of his buildings containing theaters or music auditoriums have been demolished, and others significantly altered. His early designs included the College Theater for St. Vincent's College (now DePaul University) at the northeast corner of Sheffield and Webster, (1907; demolished) known for its exceptional acoustics, and the Cort Theater (126-32 N. Dearborn St., 1909; demolished), one of the first "atmospheric" theaters, with the outdoor effects of "a warm Italian sky overhead." As he became expert in theater planning, Pridmore published several articles on theater design and acoustics, including a 1905 article on "The Perfect Theatre" and one in 1912 entitled, "A Theory of Acoustics," which included information from his personal observations and measurements at Fiesole, Pompeii, and Taormina, Italy.

While beginning to design theaters, over a period of less than five years from 1908 to 1913, Pridmore designed three apartment buildings within one square block that displayed an unsurpassed collection of early significant luxury apartments in walk-up buildings. This appears to have been a natural turn for an architect so skilled at interpreting historic styles with thoughtful and original detail. The Tudor-style Manor House Apartments (1021-29 W. Bryn Mawr Ave., 1908), for example, was "the showplace of Edgewater" and one of the most lavish luxury apartment buildings in the city with apartments of twelve to sixteen rooms.¹⁶ The Beaconsfield-Hollywood Apartments (SE corner of N. Winthrop and W. Hollywood, 1913) remains as an early example of a suburban-type courtyard apartment building.

During World War I Pridmore volunteered in the British Army where he served as a correspondent and was an interpreter in France, but following the war he returned to his practice in Chicago and continued to design atmospheric theaters during their heyday.¹⁷ He was a resident of the Edgewater neighborhood and several of his finest buildings grace that neighborhood, though he was not confined to Chicago.¹⁸ His architectural designs include the Episcopal Chapel of St. John the Divine at the University of Illinois at Champaign-Urbana and the Iroquois Memorial Hospital in Watseka, Illinois. More widely, he designed the State Theater in Minneapolis, MN (1922) and the Venetian in Racine, Wisconsin (1928) and was the architect for buildings at Harvard University and the American Forestry Building in Paris. Pridmore, the world traveler, author, lecturer, pianist, composer, occasional poet, and war correspondent had a long career as an architect and died in Edgewater at age 75. The Bush Temple of Music is a rare extant and excellent representative of the Chateausque style in Chicago, and is the most significant remaining example of J.E.O. Pridmore's architecture.

History of the Bush Temple of Music

The Bush Temple of Music is located in the central southern end of Chicago's Near North Side, which extends roughly from the Chicago River north to Diversey Parkway at 2800 north. In the 1850s and 60s the area as a whole was a hodgepodge of breweries, shipyards, factories and immigrant slums, with a few fashionable homes. The Rush Street Bridge connected this area to the Loop business district as early as 1856, but it quickly became congested and crossing the river was a problem until 1920 when the Michigan Avenue Bridge opened. Chicago Avenue early became one of the important commercial strips outside the Loop. It has been an area of great contrasts.

The Germans were the first ethnic group to settle in large numbers on the Near North Side. By the 1850s, however, large numbers of Irish and Swedes had settled there as well, and by the 1860s the Swedes were

¹⁶ Pridmore began to design what were called "apartment homes of the better class" around the turn of the century. An early example (1903) of an apartment building he designed still stands at 4715-17 N. Sheridan, but it has since been altered considerably.

¹⁷ www.cinematreasures.org, and Frank Randall, *History of the Development of Building Construction in Chicago*, (Urbana, IL: Univ. of Illinois Press, 1986) 218.

¹⁸ Leroy Blommeart, *Edgewater Home Tour*, (Chicago: Edgewater Historical Society, 1988).

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displacing many of the German residents.¹⁹ They, like the Germans, established many institutions. In the eastern part of the district, in 1868 the Chicago Historical Society had built its first permanent home at the nearby corner of Dearborn and Ontario. During this same time, the area around Washington Square Park at Dearborn and Delaware Place, just north and east of Chicago Avenue, developed into a fashionable neighborhood populated mostly by American-born Protestants of English descent who built stately homes.

The Chicago Fire of October 8, 1871 burned down most of the Near North Side, from the river all the way up to Fullerton Avenue at 2400 north. The wealthy Chicagoans who stayed on the North Side built and rebuilt new brownstones and mansions a couple of blocks east of Clark Street and around the Washington Square Park district, which steadily expanded. LaSalle Street, a block west of Clark, was the boundary between the fashionable areas to the east and the more working-class neighborhoods to the west.²⁰ In 1875, the Moody Church (now Moody Bible Institute) opened just one block west of the site of Bush Temple and served to anchor the neighborhood to the east, along with several other institutions. On LaSalle just north of Chicago Avenue were examples of fine housing, many extant, mixed in with institutions that have also survived.

Throughout the nineteenth century this area around Dearborn Street and Clark Streets contained a mix of residences, businesses, churches and other institutions. By the 1890s, Chicago Avenue was the main business district of the area, as well as the south boundary of "Swede Town." Beginning right at the turn of the century, however, Swedes were gradually displaced by Italians, and moved farther north. Italians eventually dominated the area just west of Bush Temple.²¹

In the late nineteenth century Chicago's Gold Coast, just to the north and east of the Bush Temple, expanded to include more mansions and luxury apartment buildings. This building boom continued throughout the 1920s and transformed this section of the Near North Side into the city's most prominent residential district. Urban renewal of the Gold Coast and surrounding areas has kept the Chicago Avenue commercial corridor as a busy street. Along with the ongoing restoration of nineteenth century townhouses and the conversion of factories and commercial buildings into condominiums, the area has been infilled with new apartment buildings and townhouses. In 1902, the Bush Temple of Music occupied a site at the juncture of the commercial, residential and institutional development of the Near North Side, much as it does today.

The Bush Temple of Music was conceived and built by William H. Bush, founder of the Bush and Gerts Piano Company. It was founded in 1885 by William Bush and his son William L. Bush, along with John Gerts, a native German who came to Chicago in 1870 and had developed a small piano factory. The elder Bush was a pioneer Chicagoan, originally prominent in the lumber trade.²² He had an eye for beauty and was responsible for the construction of this elaborate building.

The piano was a very important part of American social life and culture during the nineteenth and early twentieth centuries, as a primary form of entertainment in many homes. As families prospered in the 1880s and 1890s and piano instruction became an important part of a young person's education, pianos became one of the first luxury items to reach the mass market. By 1900, one million pianos were in use in the United States and were being manufactured by 263 companies.²³ Chicago, by this time, had become a major manufacturing and distribution center for all kinds of products, including pianos.²⁴ The World's Columbian Exposition in 1893

¹⁹ Dominic Pacyga and Ellen Skerrett, *Chicago: City of Neighborhoods*, (Chicago: Loyola Univ. Press, 1986)37-41.

²⁰ Harold M. Mayer and Richard C. Wade, *Chicago: Growth of a Metropolis*,(Chicago: Univ. of Chicago Press, 1973).

²¹ Pacyga and Skerrett, 40.

²² *The Book of Chicagoans*,(Chicago: A.N. Marquis & Co., 1917)

²³ Gerald Carson, "The Piano in the Parlor," *American Heritage XVII*, no. 1 (December 1965)54-59

²⁴ "One Hundred Thousand Pianos Made Annually in Chicago Territory," *Fort Dearborn Magazine II*, no. 5(Jan. 1921)11

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generated valuable publicity for Chicago piano manufacturers such as Bush & Gerts, who displayed nine pianos, two of which were described as “among the most elaborate ever seen at any exposition and they were universally admired.”²⁵ This was not surprising given Bush’s taste for opulent design. Following the exposition, the sale of Midwestern-made pianos skyrocketed and by 1900 Chicago was the second largest center of piano manufacturing in the United States, after New York. However, unlike Steinway and their other Eastern rivals, the Chicago piano companies, such as Bush and Gerts, made pianos for middle-class families.²⁶

When the Bush and Gerts Piano Company was formed, Bush already owned a building at the northwest corner of Chicago Avenue and Clark Street, which the new piano company used for their office headquarters and a showroom. But they maintained a second showroom, in the midst of South Wabash’s “music row” where most other Chicago music companies had showrooms and offices.²⁷ As Bush and Gerts prospered during the 1890s, they moved production into a factory building farther west, and by 1900 the company had established itself as one of Chicago’s top piano manufacturers. In 1901 the elder William Bush, company president, decided to build a larger, more lavish headquarters. He wanted to construct a building that would combine sales and office space for the company with concert facilities and studios for piano and other music teachers.²⁸

A few of the other piano companies maintained similarly functioned buildings, but the new Bush Temple of Music would be the most visually elaborate of its type in Chicago. For this Bush hired J.E.O. Pridmore as the architect in 1901, taking a chance on a young, somewhat unproven but well-traveled and sophisticated architect with ideas honed in Europe and an emerging reputation for design of highly detailed and extravagant buildings. Although Bush died in 1901 before the construction of the planned building, his son William L. Bush carried out the project. The permit was issued in May, 1901, and the completed building was dedicated on April 17, 1902 with a concert.²⁹ In addition to being the headquarters of the Bush and Gerts Piano Company, the Bush Temple of Music was a prominent cultural venue for the first decades of the twentieth century. Upon its completion, the Chateausque-style building contained a piano showroom, an auditorium, three recital halls, artist and music studios, a photography gallery, lodge room, banquet hall, restaurant, shops, and offices.³⁰

As interest in pianos waned in favor of radio and other entertainments, by 1912 the Bush and Gerts Piano Company moved their general offices and showroom to their factory farther west. In 1918, faced with a decline in interest in music instruction as well, the Bush Temple Conservatory moved to smaller quarters. As there was a growing demand for office space on the Near North Side, the Economist of 1922 reported that the “Chicago-Clark Building Corporation will buy the building for \$1,000,000 and will improve it for about \$300,000.” However, in 1923 it was also reported in the Economist that “In May, Chicago-Clark Building Corporation acquired the building from the estate of Louis Boyd for \$700,000.” What is known is that extensive interior alterations to convert the entire building to office use (with retail on the ground floor) were begun early in 1922 and completed by January 1923. The new owners hired the architectural firm of Shankland and Pingrey to plan the work. The Chicago-Clark Building, as it was renamed, has served as mixed use for offices and retail since that time.

²⁵ Charles A. Daniell, *Musical Instruments at the World's Columbian Exposition (Chicago, 1895)* Accessed on the internet.

²⁶ Chicago Association of Commerce Anniversary Committee, *The Furniture, Household Utilities and Musical Industries of Chicago*, (Chicago: Chicago Association of Commerce, 1925)

²⁷ *Manufacturing and Wholesale Industries in Chicago*, (Chicago: Thomas B. Poole & Co., 1918)14-15

²⁸ *Manufacturing and Wholesale Industries In Chicago*, 20

²⁹ “Bush Music Hall Open to Public,” *Chicago Daily Tribune*, (April 18, 1902)13

³⁰ *Manufacturing and Wholesale Industries In Chicago*, 20

The Bush Temple of Music stands out in Chicago and the region as a significant and rare representative of French Renaissance Revival "Chateausque," a style of architecture that embodied culture and refinement in late nineteenth and early twentieth America. The building demonstrates many characteristics of the style in its plan, massing, scale, materials, roof design, ornament and decorative motifs. It is one of few commercial buildings of this style, which was most popular for residences. Bush Temple presents high artistic values and craftsmanship in its detailing and ornament, which exhibit elements characteristic of both the style and of the particular function of the building. Architect J.E.O. Pridmore brought to this design carefully considered ideas from his very thorough studies of historical sites in Europe, rather than copying from style books of the time. He made advances in architectural design through those primary source studies, plus his research and articles on acoustics and safety features. He went on to become a prolific and noted architect of churches and theaters. The Bush Temple has high integrity in its representation of a style that is rare outside of the east coast.

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Previous documentation on file (NPS):

- preliminary determination of individual listing (36 CFR 67 has been requested)
- previously listed in the National Register
- previously determined eligible by the National Register
- designated a National Historic Landmark
- recorded by Historic American Buildings Survey # _____
- recorded by Historic American Engineering Record # _____
- recorded by Historic American Landscape Survey # _____

Primary location of additional data:

- State Historic Preservation Office
- Other State agency
- Federal agency
- Local government
- University
- Other
- Name of repository: Burnham Library, Art Institute of Chicago

Historic Resources Survey Number (if assigned):

10. Geographical Data

Acreage of Property Less than one acre

(Do not include previously listed resource acreage.)

Bush Temple of Music

Name of Property

Cook County, IL

County and State

Latitude/Longitude Coordinates

Datum if other than WGS84: _____

(enter coordinates to 6 decimal places)

Latitude: 41.896821°

Longitude: -87.631738°

Verbal Boundary Description (Describe the boundaries of the property.)

Lots 6,7,8,9 and 10 in Underwood and others Subdivision of the east half of Block 3 in Bushnell's Addition to Chicago in the east half of the southeast quarter of Section 4, Township 39 north, Range 14 east of the Third Principal Meridian, in Cook County, Illinois.

Boundary Justification (Explain why the boundaries were selected.)

The above described lot constitutes the property historically and currently associated with the Bush Temple of Music, aka Chicago-Clark Building at 800 N. Clark and W. Chicago Avenue in Chicago, Illinois.

11. Form Prepared By

name/title Susan Baldwin Burian

organization MacRostie Historic Advisors

Date July 25, 2013

street & number 53 West Jackson Blvd., #132

Telephone 312.786.1700

city or town Chicago

State IL

zip code 60604

e-mail sburian@mac-ha.com

Additional Documentation

Submit the following items with the completed form:

- **Maps:** A **USGS map** (7.5 or 15 minute series) indicating the property's location.

A **Sketch map** for historic districts and properties having large acreage or numerous resources. Key all photographs to this map.

- **Continuation Sheets**
- **Additional items:** (Check with the SHPO or FPO for any additional items.)

Photographs:

Submit clear and descriptive photographs. The size of each image must be 1600x1200 pixels at 300 ppi (pixels per inch) or larger.

Bush Temple of Music

Name of Property

Cook County, IL

County and State

Name of Property: Bush Temple of Music
City or Vicinity: Chicago
County: Cook State: IL

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

Date Photographed: July 3, 2013

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

Number of Photographs: 16

Description of Photograph(s) and number:

Photo #1 of 16: South and east elevations, looking NW

Photo #2 of 16: South elevation, looking N

Photo #3 of 16: South elevation, partial upper story and roof, looking N

Photo #4 of 16: South elevation, second and third stories at west end, looking N

Photo #5 of 16: South elevation, detail

Photo #6 of 16: South elevation, first floor, entrance

Photo #7 of 16: South and west elevations, looking NE

Photo #8 of 16: East elevation, looking W

Photo #9 of 16: East elevation, detail

Photo #10 of 16: East elevation, detail

Photo #11 of 16: North (rear) elevation, looking S

Photo #12 of 16: Interior, first floor, looking E

Photo #13 of 16: Interior, second floor corridor (typical), looking W

Photo #14 of 16: Interior, fourth floor, stairs, looking NE

Photo #15 of 16: Interior, fourth floor office, terrazzo floor

Photo #16 of 16: Interior, stairs in NW area, looking SE

Property Owner:

(Complete this item at the request of the SHPO or FPO.)

Name 800 Clark Street Properties, LLC c/o Steve Purze

street & number 800 North Clark Street, #219 telephone 312.787.6538

Bush Temple of Music
Name of Property

Cook County, IL
County and State

city or town Chicago state IL zip code 60610

Paperwork Reduction Act Statement: This information is being collected for applications to the National Register of Historic Places to nominate properties for listing or determine eligibility for listing, to list properties, and to amend existing listings. Response to this request is required to obtain a benefit in accordance with the National Historic Preservation Act, as amended (16 U.S.C.460 et seq.).

Estimated Burden Statement: Public reporting burden for this form is estimated to average 18 hours per response including time for reviewing instructions, gathering and maintaining data, and completing and reviewing the form. Direct comments regarding this burden estimate or any aspect of this form to the Office of Planning and Performance Management, U.S. Dept. of the Interior, 1849 C. Street, NW, Washington, DC.

Bush Temple of Music
Name of Property

Cook County, IL
County and State

CONTINUATION SHEET

SECTION NUMBER: Figures **PAGE:** 25



Figure 1: Bush Temple of Music, ca. 1920

Bush Temple of Music
Name of Property

Cook County, IL
County and State

CONTINUATION SHEET

SECTION NUMBER: FLOOR PLAN

PAGE: 26

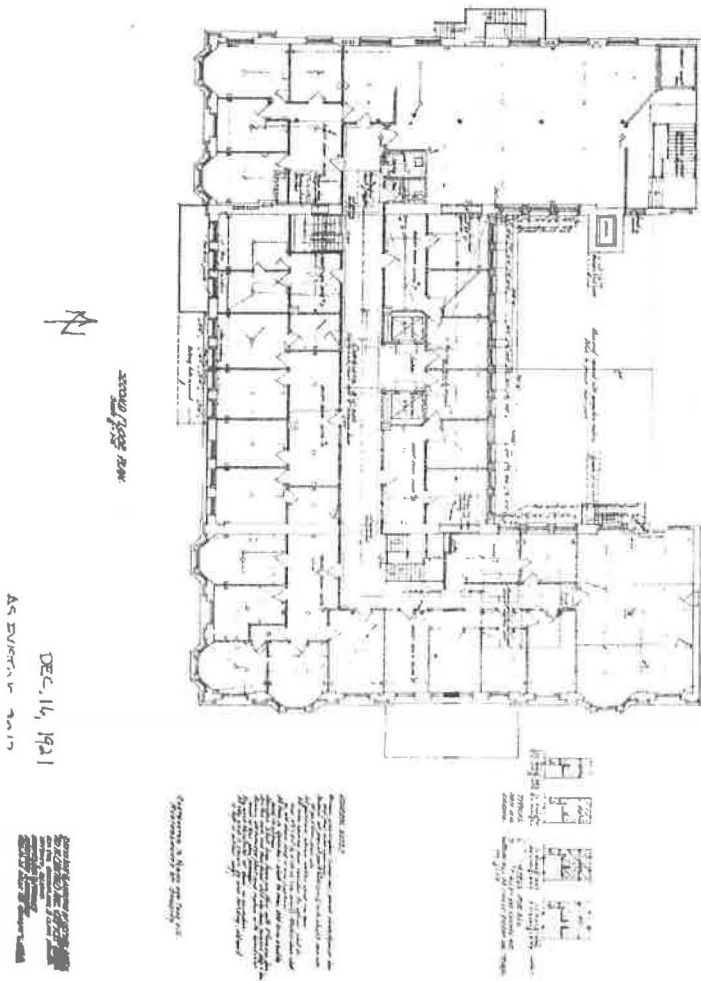


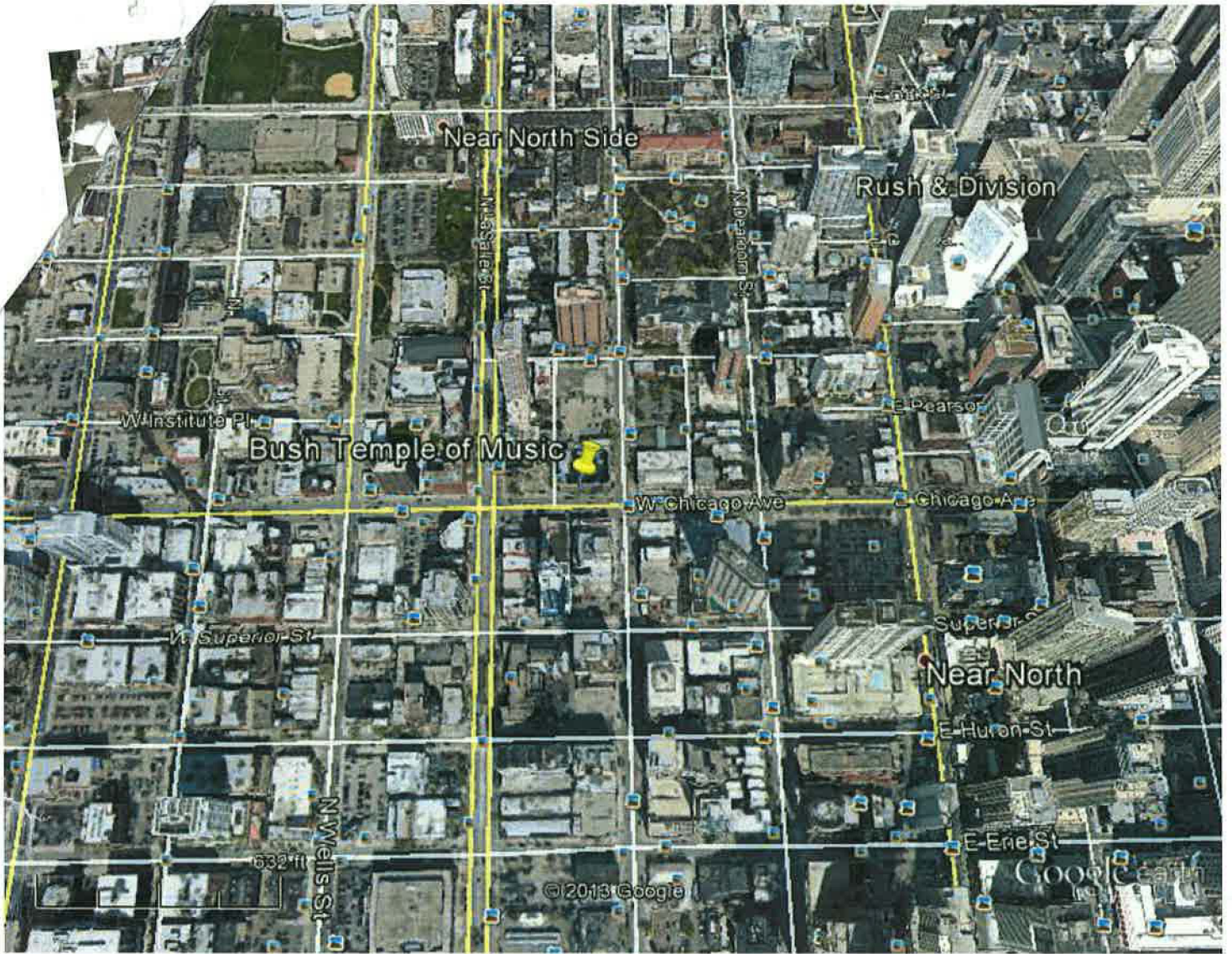
Figure 2: Bush Temple of Music, Floor Plan 2013

Bush Temple of Music
Name of Property

Cook County, IL
County and State



Figure 3: Map of Chicago, showing location of the Bush Temple of Music



Google earth



Bush Temple of Music, Chicago, Cook County, IL
Latitude: 41.896821°
Longitude: -87.631738°



N CLARK ST
100 W

Panang
Dinner • Carry Out • Delivery

Panang

Panang

800

NEWSPAPERS
Water

FOR RENT
2-288-4141



114

Taco Burrito King

OPEN 24 HRS

Chan's Nails

112 W Chicago 312-280-8310

Spa • Manicure • Pedicure • Acrylic Nails

Chinese Nails 280-8310 OPEN

SHOE REPAIR

Wash 'n' Seal

Red awning with text: Lunch • Dinner • Carry Out • Delivery • Catering







100
WEST CHICAGO
AVENUE

THE SPARKS
COLLECTIVE
PHOTOGRAPHY



NO STOPPING
NO STANDING
NO PARKING
AT ANY TIME

PAY FOR
PARKING
AT PAY
STATION

Taco Burrito King

114

Taco Burrito King

OPEN
24 HRS

Nails
112 W. Chicago
312-280-8310
Acrylic Nails
Gel Nails
Manicures
Pedicures
2000-8500

SHOE REPAIR

HAIR CUTS
HAIR CUTS
HAIR CUTS



Panang

NOODLE & RICE

Retail Space

312.319.8467

773.478.8892

Retail Space

312.319.8467

773.478.8892

80

NO PARKING
ANYTIME

NO PARKING
ANYTIME

NO PARKING
ANYTIME









800 N. CLARK ST. BUILDING

EXIT



416

STAIR



U.S. MAIL
POSTAGE WILL BE PAID BY ADDRESSEE
NO POSTAGE
NECESSARY
IF MAILED
IN THE
UNITED STATES

U.S. MAIL

415





UNITED STATES DEPARTMENT OF THE INTERIOR
NATIONAL PARK SERVICE

NATIONAL REGISTER OF HISTORIC PLACES
EVALUATION/RETURN SHEET

REQUESTED ACTION: NOMINATION

PROPERTY Bush Temple of Music
NAME:

MULTIPLE
NAME:

STATE & COUNTY: ILLINOIS, Cook

DATE RECEIVED: 11/15/13 DATE OF PENDING LIST: 12/14/13
DATE OF 16TH DAY: 12/30/13 DATE OF 45TH DAY: 1/01/14
DATE OF WEEKLY LIST:

REFERENCE NUMBER: 13001001

REASONS FOR REVIEW:

APPEAL: N DATA PROBLEM: N LANDSCAPE: N LESS THAN 50 YEARS: N
OTHER: N PDIL: N PERIOD: N PROGRAM UNAPPROVED: N
REQUEST: N SAMPLE: N SLR DRAFT: N NATIONAL: N

COMMENT WAIVER: N

ACCEPT RETURN REJECT 12-31-13 DATE

ABSTRACT/SUMMARY COMMENTS:

Entered in
The National Register
of
Historic Places

RECOM./CRITERIA _____

REVIEWER _____ DISCIPLINE _____

TELEPHONE _____ DATE _____

DOCUMENTATION see attached comments Y/N see attached SLR Y/N

If a nomination is returned to the nominating authority, the nomination is no longer under consideration by the NPS.



November 8, 2013

Ms. Barbara Wyatt
National Register of Historic Places
National Park Service
1849 C Street NW Suite NC400
Washington, DC 20240

Dear Ms. Wyatt:

Enclosed for your review are the following National Register Nomination Forms that were recommended by the Illinois Historic Sites Advisory Council and signed by the Deputy State Historic Preservation Officer:

Kickapoo Building, Peoria, Peoria County
Waukegan Public Library, Waukegan, Lake County
Stony Island Trust & Savings Bank, Chicago, Cook County
Bush Temple of Music, Chicago, Cook County

In addition, the proposal to relocate the **Harriet F. Rees House, Chicago, Cook County**, which was listed in the National Register in 2007, is also enclosed with a separate cover letter.

Please contact me at the address above, or by telephone at 217-785-4324. You can also email me at andrew.heckenkamp@illinois.gov if you need any additional information or clarification. Thank you for your attention to this matter.

Sincerely,

Andrew Heckenkamp
National Register Coordinator

Enclosures