



NATIONAL ENDOWMENT FOR THE

Humanities

DIVISION OF PUBLIC PROGRAMS

### **Narrative Section of a Successful Application**

The attached document contains the grant narrative of a previously funded grant application. It is not intended to serve as a model, but to give you a sense of how a successful application may be crafted. Every successful application is different, and each applicant is urged to prepare a proposal that reflects its unique project and aspirations. Prospective applicants should consult the Public Programs application guidelines at <http://www.neh.gov/grants/grantsbydivision.html#public> for instructions. Applicants are also strongly encouraged to consult with the NEH Division of Public Programs staff well before a grant deadline.

Note: The attachment only contains the grant narrative, not the entire funded application. In addition, certain portions may have been redacted to protect the privacy interests of an individual and/or to protect confidential commercial and financial information and/or to protect copyrighted materials.

Project Title: Make No Little Plans: Daniel Burnham and the American City

Institution: Archimedia Workshop NFP

Project Director: Judith McBrien

Grant Program: America's Media Makers Development

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**Make No Little Plans:  
Daniel Burnham and the American City**

**National Endowment for the Humanities  
Television Scripting Grant Proposal  
The Archimedia Workshop  
August 26, 2008**

**Project Narrative**

*“Make no little plans; they have no magic to stir men’s blood and probably themselves will not be realized. Make big plans; aim high in hope and work.”  
Daniel Hudson Burnham (1846-1912)*

**A. Program Description**

“It is impossible to talk about the structure of cities—what they are and what they can be—without speaking of Daniel Burnham.” Alex Garvin, Project Scholar and urban planner

Few individuals have had more impact on the American city than architect and planner Daniel Hudson Burnham. In the midst of late 19<sup>th</sup> century urban disorder, Burnham offered a powerful vision of what a civilized American city could look like that provided a compelling framework for Americans to make sense of the world around them. He built some of the first skyscrapers in the world and designed over 500 buildings; directed construction of the 1893 World’s Columbian Exposition that inspired the City Beautiful Movement; and created urban plans for Washington, DC, Chicago, Cleveland, San Francisco and Manila all before the profession of urban planning existed. In fact, some say that he invented it.

His work sought to reconcile things often thought opposite: the practical and the ideal, business and art, and capitalism and democracy. At the center of it all was the idea of a vibrant urban community. A timely, intriguing story in the American experience, *Make No Little Plans: Daniel Burnham and the American City* will explore Burnham's fascinating career and complex legacy as public debate continues today about how and for whom cities are planned.

Burnham's life represents the kind of large story involving major issues that the National Endowment for the Humanities seeks to bring to public audiences. He became an international figure whose concepts about creating an ideally beautiful but commercially efficient city had enormous influence on towns and cities across America and even abroad. Because his story illustrates significant elements of American life, culture and the Progressivism movement as well as enduring democratic achievements, we request that this project be considered for the *We the People* initiative.

In 2009, two cities planned by Burnham halfway around the globe from each other are celebrating Burnham's vision: Chicago, the subject of Burnham's masterwork, the 1909 *Plan of Chicago* and Baguio, the Philippine summer capitol, incorporated in 1909. Both will encourage discussion about the past, present and future of cities as they reinvent themselves in the 21<sup>st</sup> century with over 80 percent of Americans now living in urban centers. Our goal is to tell Daniel Burnham's story to augment these special anniversaries and to create opportunities for civic engagement through the film and its education/outreach program. We are requesting \$63,575 for a scripting grant from the National Endowment for the Humanities to allow us to implement our plan to produce this film. We envision that *Make No Little Plans: Daniel Burnham and the American City* will be distributed to secondary schools, libraries and universities in DVD and other media formats. We will seek a national broadcast and will develop an aggressive education/outreach program in large and small venues. Our robust website will include the first complete interactive database of Burnham's works.

## **B. Content and Creative Approach**

### **Significance to the Humanities:**

Humanities issues and themes are central to the development of Daniel Burnham's ideas about the physical form, layout, and infrastructure of the new American city. As Project scholar Professor Carl Smith explains, "Burnham was the central figure in the City Beautiful Movement and the advancement of the idea that a beautiful city could also be efficient and healthy, and that a sound urban environment was essential to a sound urban society." In the late nineteenth century, American cities were faced with daunting problems of health, safety and living conditions for its diverse and rapidly increasing citizenry. At a time when few government institutions existed to define urban policy, private citizens like Burnham took the lead. Indeed, it was Burnham who led the city planning movement in the US.

We will focus on Burnham's ideas about cities and the issues he wrestled with including the needs of ordinary people living in dense urban environments and what the face of American democracy should look like. As part of the Progressive Reform movement of the early decades of the twentieth century, Burnham believed that the environment shaped character and that a

beautiful city could improve citizen morale and behavior. His models were the great cities of Western Europe, which he believed America could equal or surpass. His own civic awareness began while working with landscape designer Fredrick Law Olmsted on the 1893 World's Columbian Exposition where he saw the power of grouping public buildings in a landscaped setting. He translated this experience into a sense of personal responsibility—and certainly ambition—to improve the urban environment in those cities that offered him the opportunity to do so. His own city, Chicago, would be the last to give him a chance. It would be his masterwork.

***Make No Little Plans: Daniel Burnham and the American City*** will consider Burnham's career within the larger context of his contemporaries and the social, political, and economic times in which he lived. From a humanities viewpoint, we will be concerned with how Burnham wrestled with addressing the needs and requirements of a rapidly changing urban society and what values and ideas inform the evolution of new building types such as the skyscraper, department store and grand railroad stations.

Burnham's role as Director of Works for the 1893 World's Columbian Exposition in Chicago is a dramatic part of our story because he both envisioned a "beautiful city" and constructed it in record time despite enormous obstacles. He made the impossible dream a reality. The Fair itself represents a key cultural moment in 19<sup>th</sup> century America that was shared by millions of visitors. It exposed the American citizenry to scores of foreign countries and cultures from around the world. There were thousands of exhibits ranging from new technologies like electricity and moving pictures to specialty products and an entire building devoted to women's work designed by a young female graduate from MIT, Sophia Hayden. The best selling book *The Devil in White City* by Erik Larson shows how the story of Burnham and the Fair can engage an especially wide audience today.

Most scholars agree that this "Dream City" or "White City" inspired the City Beautiful Movement that influenced the construction of new, classically styled civic centers in towns and cities across the country. But for some, like Louis Sullivan, this emphasis on the past instead of nurturing an authentic new American style was nothing less than ruinous.

Burnham's architectural achievements are impressive. He built one of the first truly national architectural practices in America, conceiving of an organizational structure that made possible the successful completion of large, complex, far-flung projects. His work includes more than 500 structures including such icons as the Reliance, Rookery, Marshall Fields and Monadnock Buildings in Chicago, the Flatiron Building in New York, the Merchant's Exchange Building in San Francisco and Union Station in Washington, DC. He designed buildings in cities from coast to coast—from Boston, New York and Philadelphia to El Paso, Kansas City, and New Orleans. His firm built abroad in London designing Selfridges. He seemed to have been willing to tackle any commission—from the Mt. Wilson Observatory in California to the Montezuma Hotel in New Mexico. Thus, viewers throughout the country already have a link to Daniel Burnham's work that will bring audience interest to his story.

No one person in American history has achieved such prominence, then or now, as both an architect and urban planner. Burnham was able to develop large city plans as logical, coherent

designs. He addressed issues including park systems, transportation infrastructure, civic centers, traffic circulation, and the placement of civic and cultural institutions. Burnham came to see cities as regional organisms, interdependent and interrelated to the hinterland. As a man, Burnham was a paradox: politically progressive but conservative in taste; a tough businessman and a Swedenborgian mystic; a pragmatist and a dreamer; and a complex man both efficient and indulgent. These contradictions make for good story telling and we will explore them in the film's narrative.

### **Visual Materials:**

Because Burnham was an architect and urban planner, the script treatment envisions utilizing a rich array of visual elements that are expressive of these fields including sketches, models, and original drawings. Exciting 3D graphics and computer animation will be provided through our close working relationship with Google and Skidmore Owings & Merrill. We will also use historic photographs, letters, memorabilia and high-definition footage including on-camera interviews of scholars/experts.

### **Archival Materials:**

For archival materials, we are working closely with The Art Institute of Chicago, Ryerson and Burnham Archives: The *Daniel H. Burnham Papers* include Burnham's personal papers, scrapbooks and diaries. The Chicago History Museum has given us access to Burnham's work for the 1893 World's Fair including original drawings and models. We are also working with the Chicago Public Library, Special Collections for additional World's Fair correspondence. The Chicago Symphony Orchestra, Rosenthal Archives discusses the relationship between Burnham and the CSO (Burnham designed Orchestra Hall). The Library of Congress in Washington, DC has provided access to The *Charles Moore Papers* including notes for Moore's biography *Daniel H. Burnham, Architect, Planner of Cities* (1921).

The University of Chicago Library, Special Collections Research Center, Architecture and Urban Planning Collections contains the Archival Photographic Files of C. D. Arnold Photographs of the World's Columbian Exposition and the *Harriet Monroe Papers*, which includes personal correspondence with Burnham. The University of Illinois at Chicago, Special Collections and University Archives *D. H. Burnham Collection* contains photographs of Burnham's buildings and documents from his firm and their *World's Columbian Exposition Collection* includes programs, academic journals, pamphlets, brochures, photographs, commemorative items, negatives, glass slides, published art series, an audiocassette, and filmstrip. We have also been given unprecedented access to Burnham family members personal photo albums from Burnham's life, many of which have never been digitized before.

### **Reenactments:**

Depending on our budget, historic re-enactments will include Daniel Burnham in the following:

- In his original restored offices in The Rookery Building, a national historic landmark and one of his architectural masterpieces.
- At his partner John Root's home in Chicago at Root's deathbed
- At the Museum of Science and Industry from the 1893 World's Columbian Exposition utilizing drawings and artifacts.

- On a train going to Pittsburgh or Washington, DC to stress Burnham's many rail travels. Many of his quick notes are written in transit on Pennsylvania Central stationary. DH Burnham & co. designed both the Pittsburgh and Washington, DC railroad stations.

### **Related Productions:**

*Make No Little Plans: Daniel Burnham and the American City* will be the first film ever produced about Daniel Hudson Burnham for national broadcast. Some cities, notably Chicago and New York, have been the subject of documentaries for national broadcast, but architecture and planning is not their focus. Even *Chicago: City of the Century* ends before Burnham's urban planning efforts began. Related programs include:

- *Chicago: City of the Century*--A three part series chronicling the history of Chicago from 1671-1900, from its beginnings as a frontier town to its transformation into "the quintessential American city of the nineteenth century." 2003, WGBH (American Experience)
- *Walter Burley Griffin: In His Own Right*—This documentary considers architect Griffin's life working with Frank Lloyd Wright and the planner of the new Australian capital city Canberra. 1998, WILL-TV (broadcast in the American Masters series), 60 minutes.
- *Edens: Lost and Found—Episode One: Chicago, City of the Big Shoulders*-- A four part series telling the story of "environmental rebirth in four very different American cities." Episode One is about Chicago's efforts to develop plans for a sustainable city. 2006, KOAB Oregon Public Television, 60 minutes.
- *Frank Lloyd Wright*—A two part series by Ken Burns and Lynn Novick exploring the life and legacy of this legendary architect. 1998, WETA, 120 minutes
- *Philip Johnson*—A program about architect Philip Johnson's life and work. 2000, WNET (American Masters), 60 minutes

Two recent documentaries about architecture have had theatrical releases. *Sketches* was later broadcast in WNET's American Master's series in September 2006.

- *My Architect*—A documentary film about architect, Louis Kahn that explored his work and secret life by his son, Nathaniel Kahn, in theatrical release. 2003, 90 minutes.
- *Sketches of Frank Gehry*—Directed by noted director Sydney Pollack, this film discusses Frank Gehry's innovative work and creative process. 2006, WNET (American Masters), 90 minutes

### **C. Storyline**

Briefly, the program will follow a chronological timeline telling the story of Burnham's life and his impact on the American city. The point of view explores Burham's ideas, his critics and his impact on the urban American experience.

### **Overview of the Subject -- Daniel Hudson Burnham (1846-1912)**

In 1846 Daniel Burnham was born in Henderson, NY near Lake Ontario, the 6<sup>th</sup> of 7 children and the youngest son. It was a meager existence in this small rural upstate community, marked by his father's repeated business failures. The family was sustained by a staunch belief in the ideas of the maverick Christian religious sect, Swedenborgianism. A Swedish scientist who became a mystic, Swedenborg had a generous view of God's power and the ability of each individual to access the divine by being of use to others. As railroads opened the West for settlement, Burnham's family moved to Chicago in 1855.

After a "long childhood," during which his parents wondered if their daydreaming "darling boy" would ever settle down, Burnham finally decided to become an architect. His timing was superb. Soon afterwards the 1871 Great Chicago Fire offered unprecedented opportunities for rebuilding. He and his partner John Wellborn Root would develop some of the earliest high-rise commercial buildings in the world. It was a heady time. Their success would lead to their selection as Consulting Architects for the 1893 World's Columbian Exposition in Chicago.

Suddenly Root died in 1891. Losing his best friend and business partner was a devastating blow to Burnham. But he quickly immersed himself as Chief of Construction for the World's Fair, overseeing and masterminding this classical "White City" that would inspire Americans to imagine that their cities could be planned, beautiful and efficient. The Fair's spectacular "Court of Honor" became imprinted on the collective memory of millions of Americans. Working with Frederick Law Olmsted, Burnham grasped the importance of open space and the evocative power of ensemble architecture. And in doing so, he began to evolve a keen civic consciousness that was, in part, a reflection of the socially progressive thinking of his day.

Burnham's first chance to put his ideas into practice came in the McMillan Plan for Washington, DC in 1901. Working closely with Charles McKim and Frederick Law Olmsted, Jr., he helped redefine Pierre L'Enfant's 1791 Washington Plan and proposed a sweeping, integrated park system for the nation's capital.

While his architecture practice flourished, in 1903 Burnham developed a "Group Plan" for downtown Cleveland and a more comprehensive plan for San Francisco in 1905. Planning appealed to both his pragmatic and idealistic selves. In 1904, Secretary of War William Howard Taft asked Burnham to design a "beautification" plan for Manila and to develop a scheme for a new summer capitol city that took him to the Philippines colony. Burnham found the Orient fascinating. He gained a new appreciation of non-European cultures so completely different than anything he had known before.

By 1906 civic leaders in Chicago urged Burnham to do a plan for his own city. He could hardly wait. He brought to it his life's work as an architect, manager and planner. The result is the *Plan of Chicago*, a milestone in the history of American city planning published on July 4, 1909. Part dream, part reality, it continues to guide, inspire and provoke controversy today as cities reshape themselves in the 21<sup>st</sup> century.

Burnham died in 1912 in Heidelberg, Germany while traveling in Europe. Scholars have often dismissed Burnham as an architect for his traditional, derivative aesthetic and as a planner for his

over arching monumentality and dependence upon European prototypes. A closer look reveals a more complicated man and a complex legacy.

We want to tell that story.

## ***Burnham's Impact on American Life***

### **The Skyscraper**

As a young architect in Chicago and with his gifted partner John Root, Burnham was among those who developed the modern high-rise commercial building. Indeed, according to Burnham's biographer Thomas Hines, their 1882 Montauk Building was probably the first building ever called a "skyscraper." This new form would be among those that ushered in the modern age of architecture and transformed cities worldwide. Burnham & Root understood the spatial demands of the booming industrial and commercial economy of post Civil War America. They designed buildings that offered maximum light and air and, when possible, generous interior lobbies that would become a hallmark of their work.

In less than 20 years, Burnham & Root would build about 300 buildings including such landmarks in American architectural history as the Reliance, the Monadnock and the Rookery Buildings. Generally speaking, Burnham laid out the internal plans of the buildings while Root designed the form and details. They were part of a community of young architects and engineers who were innovative risk-takers. Living in Chicago, Burnham experienced a city whose growth was one of the great urban phenomena of the nineteenth century and whose problems and opportunities expressed the tensions of the age. He was bold, ambitious and dynamic, reflecting the very nature of the city itself.

### **The 1893 World's Columbian Exposition**

The World's Columbian Exposition was a turning point in Burnham's career and life. He was 44 years old when he and John Root were named as Consulting Architects. When John Root died unexpectedly, Burnham shouldered the huge responsibility for directing the construction of the Fair. He left his wife and family and mostly lived at the construction site in a "shack." His extraordinary management skills came to the fore, enabling him to do a seemingly impossible task---coordinate a large, diverse group of professional architects, landscape designers, artists, engineers and workers to oversee the construction of the Fair in little more than two years.

As project consultant and distinguished professor Neil Harris of the University of Chicago explains, "Burnham was in charge of coordinating, organizing, riding herd on, inspiring and doing all the other things that a sort of commander in the field does. There were thousands of workers in Jackson Park, all these buildings had to go up simultaneously, it was a very elaborate calendar, the materials had to be brought to site, the workmen had to be housed and fed, it was really like running a war. And Burnham was fully equal to it."

The classically inspired Court of Honor, the informal Wooded Island, the Ferris Wheel, the rollicking even risqué Midway and the thousands of exhibits created a dazzling spectacle for six months on 600 acres of land along Lake Michigan. The Fair was one of the greatest shared cultural moments in American history. There were 27.5 million paid admissions, and though surely many people attended for more than one day, the figure is still impressive at a time when the entire US population was about 65 million people (The 1890 census tallied 62.5 million people).

## **The Practice of Architecture and the Changing Role of Architects**

*All his doings and all his movements were current topics in the daily press, which never before thought an architect or even an architectural association was of much account in this world. --- Peter B. Wight, "An Appreciation of Daniel Hudson Burnham"*

The American Institute of Architects was founded in 1857. Twenty-five years later the architecture profession was changing dramatically. As the scale and complexity of commercial buildings increased, so did the need for Burnham & Root to re-think how to organize their own office and personnel to solve new engineering, legal and design problems—especially when receiving commissions in cities hundreds of miles apart. Burnham seems to have intuitively understood how to do so by developing procedures for controlling the stages and details of the entire architecture process. He was certainly far from alone in facing these professional issues. Yet Burnham & Root's and later DH Burnham & Co.'s organizational structure became a model for other offices to follow whose projects were likewise numerous, complex, and largely commercial.

Burnham had an expansive view of the architect's role in managing projects and in society at large. As the President of the American Institute of Architects for two terms, he fought for professional recognition and lobbied heavily for the federal government to allow the best architects to compete for new building commissions. Burnham was a big personality and an unusually engaged citizen who, through his work and his example, kept architecture and the architect in the public eye. In doing so he elevated the profile of the architectural profession in America.

## **The State of Cities in the Gilded Age**

As Project scholar and architect Howard Decker explains, "American cities in the 19<sup>th</sup> and early 20<sup>th</sup> centuries were trying to understand what they should be." We will explore how Burnham's work was a significant part of both the urbanization and the Progressivism movement of the time. Fed by rural migration and waves of immigration, the United States and its cities grew enormously during the Post Civil War period. Large numbers of people from diverse cultures in dense urban areas threatened the established order, from general political unrest to violent incidents such as the Haymarket Riot in 1886 and the Pullman Strike in 1894.

America's cities were teeming with unplanned growth that fostered filthy, unhealthy and dangerous conditions. Burnham believed he could improve them. He had learned much from the 1893 World's Fair, especially from Frederick Law Olmsted. Burnham had already built an imaginary, perfect "White City." He began thinking about how architecture and order could be agents of civic reform. In this climate of massive change, when America's agrarian democratic roots were being tested, Burnham had ideas of what the civilized American city could look like as a solution for many of the social issues he saw around him. But not all would agree with his vision.

## **Burnham's Vision**

Nineteenth century city planning usually focused on infrastructure improvements and parks. Burnham added a new component—classically styled ensemble public buildings, or Civic Centers. These elements came to define the City Beautiful Movement, which spawned numerous town and city plans and civic centers across the country until World War II. As one of the film's scholars Professor Jon Peterson explains, "a new sense of public rights and duties as opposed to private rights and privileges imbued such thinking. Blaming the worrisome conditions of America cities on neglect of the public good—through greed, apathy, excessive materialism and the like—City Beautiful advocates raised aloft the nineteenth-century ideal of beauty as an attribute of the collective environment. An increasingly complex and interdependent society, they argued, could no longer ignore actions that sacrificed the public good."

Washington, DC was Burnham's first opportunity to combine these elements into one vision. His 1901 McMillan Plan is typically monumental, with the National Mall expanded into a large, formal greensward. No longer was the Mall an informal garden greenway. It now expressed the strength of an emerging world power. Other plans, such as for Manila and Baguio City in the Philippines, San Francisco and Chicago often relied on diagonal streets laid over a street grid, ample parks and large civic centers. Baron Von Hausmann's Paris Plan was a prime model.

At the time, no city planning profession existed. The American City Planning Institute (the forerunner of the American Planning Association) was not founded until 1917. Burnham saw city planning as a logical extension of his work as an architect. He refused any salary for his work, partly out of his civic idealism and partly so that he could have a free hand and maintain control. He believed that beautiful buildings together with large areas of parkland and an efficient infrastructure could make American cities equal to or better than the great European cities of Paris and Rome. Burnham also believed that the classical past offered a time tested language of beauty and so should be used in America.

## **Daniel Burnham Both Reflecting and Leading his Time**

We will highlight how Burnham both reflected the 19<sup>th</sup> century American character but also influenced his time. First, Burnham liked to think big just at a moment when many aspects of American life such as businesses, industry, buildings, and production were experiencing an enormous jump in scale. Burnham was pragmatic but he was also a dreamer. As Hugh Morrison

writes in his biography about architect Louis Sullivan, “As Sullivan saw him, Burnham had a kind of dual personality, a combination of practical hardheadedness and romantic sentimentality; and Burnham was successful precisely because the temper of the American people at large was just such a combination of hard practicality and vague idealism.” But Burnham did not just reflect his era; he led it.

## **Burnham’s Legacy: Architect and City Planner**

Burnham left a complex legacy. His ambition was colossal—some say too colossal. As an architect, he was not a design innovator like his younger colleagues, Louis Sullivan and Frank Lloyd Wright. After John Root’s death in 1891, he increasingly relied on past “classical” styles rather than looking to his own time for inspiration. Burnham’s friendship with Charles McKim, dating from the 1893 Fair, introduced him to an elegant Beaux Arts classicism that he embraced. The style represents legitimacy, power, order and the great cities of western civilization. Critics complain that his work is banal. Yet the firm produced hundreds of quality buildings--department stores, banks, museums, office buildings, train stations, residences and churches--that remain attractive functional structures more than a century later. We will talk to people who live and work in his buildings today in order to understand their continuing appeal.

As an urban planner, Burnham thought on a grand scale. He saw parks and open space as critical components of a democracy in order to foster a sense of community among all urban residents and to literally give people “breathing room” in heavily polluted cities. His grand spaces also allow large groups of people to congregate to express their views. The Washington Mall, for example, is the site of many extraordinary moments in American history--Marian Anderson was the first African American to sing there in 1939; Martin Luther King spoke to 200,000 civic rights supporter in 1963; the Vietnam Veterans Against the War protested in 1971; the Aids Quilt in the 1980s and 1990s; the Million Man March in 1995 and the Million Mom March in 2000. However, such large spaces can overwhelm the individual. Critics like Jane Jacobs and Louis Mumford decry the “big is beautiful” approach as inhumane. The diagonal streets of which Burnham was so fond were rarely implemented; Americans do not like their sightlines determined. Burnham’s comprehensive view of city planning has also been criticized as unworkable. Implementing even a small project in a city is an enormously complex process involving market forces, as well as political, social, and legal issues. Yet a big plan carries with it big dreams of a better place. Burnham backed up his ideas with thorough, detailed analyses. But most of all Burnham believed that a city could be great and that a great city can have a collective dream. That hope is what resonates with us today.

### **D. Audience**

Our goal is to reach a broad, diverse audience through public television broadcast; free public screenings in libraries, schools, universities, public parks and museums such as the DuSable Museum of African American History (a Burnham building), the National Building Museum in Washington DC, the Heinz History Center in Pittsburgh and the main San Francisco Library. We also plan to reach other audiences through our close associations/partnerships with entities

that have expressed support for this film such as, for example, the American Planning Association, the Urban Land Institute, the American Institute of Architects and the U.S. Commission on Fine Arts (see attached Letters of Support).

Shot in High Definition, the film is designed to visually engage the viewer with exciting images of architecture and entire cities including 3D animations and “fly-throughs” of Burnham’s iconic buildings and city plans from Washington DC, Cleveland, Chicago, San Francisco and even Manila and Baguio City in the Philippines. Through the film, the audience will experience the importance of the built environment on our quality of life and understand how Daniel Burnham impacted not only his own time but the shape and face of American cities for over 100 years. Our goal is also to have the audience feel the power of Burnham’s civic engagement and hopefully their own “civic” voice in how their cities and neighborhoods look and function. Burnham’s vision that beautiful, efficient cities would not only benefit a city’s commerce but could also result in a wonderful place to live is one that still resonates with us today.

## E. Format

Burnham expressed his ideas primarily through physical forms—buildings, drawings, sketches, models, and entire city plans. For *Make No Little Plans: Daniel Burnham and the American City*, our broadcasting goal is to bring to life Burnham and his architecture and major city plans, explore how the World’s Fair influenced the development of the City Beautiful Movement in towns and cities across America, and discuss Burnham’s complex legacy as both a traditional architect and urban planner.

- **High-definition Video** – We will film in high-definition video format to maximize overall quality. High-definition will be an excellent medium with which to present architecture and building details.
- **Time Lapse** - We will use time-lapse shots of major city parks to show how people use and experience these special spaces experiencing a sense of their communities. We will use time-lapse photography to show the ebb and flow of people and light.
- **Digital Mapping/Animation** – We are working with both Google and Skidmore Owings & Merrill to develop engaging ways to depict changes in city plans over time as well as exciting perspectives of individual buildings. Google’s SketchUp and 3-D Warehouse will provide dynamic overlays of the past and present in cities Burnham planned and custom 3-dimensional renderings of Burnham buildings will enliven both the film and the website. Skidmore’s is providing overall animated graphics based on their extensive architectural database.
- **Plans and Drawings** – We have access to original Burnham architectural plans, sketches and watercolor renderings of particular buildings that we will utilize in the film to bring his work to life.

- **Archival Materials** - We have already identified and digitized a large body of fine quality archival photographs and early film footage as well as Burnham's personal letters, diaries and sketchbooks.
- **Plan of Chicago** – We will film some of the original Jules Guerin large format watercolors commissioned for the 1909 Plan of Chicago and now in the collection of the Art Institute of Chicago.
- **Models** – We will use the room-size Curtis models of Washington, DC prepared for the McMillan Plan that were exhibited at the Corcoran Gallery in 1902 and are now in the collection of the National Building Museum.
- **Aerial Footage** – Where appropriate we plan to utilize aerial footage of the major cities that Burnham planned.
- **Historic Recreations** – We plan to use historic recreations sparingly both for budgetary and stylistic reasons. Please see page 10 of this narrative for more details.
- **Artifacts and Memorabilia** - The many remembrances of the 1893 World's Fair by ordinary Americans will also create a vivid story of how people felt and experienced the Fair. We will set the stage for understanding why this "Dream City" would inspire the development of the City Beautiful Movement for the next fifty years in America.
- **Active Interviews** – We plan to conduct "active" interviews of our consulting scholars and experts on site at Burnham's buildings and in the cities for which he developed plans in order to give a context for their commentary.

### **Historic Re-Enactments**

Daniel Burnham will come to life in selected historic reenactments directed by Bob Hercules, President and Co-Founder of Media Process Group. Mr. Hercules is a veteran television producer/director whose work has aired on PBS, the Discovery Channel, the Learning Channel and through television syndication nationwide. Hercules' most recent documentary, *The Democratic Promise: Saul Alinsky & His Legacy* (narrated by Alec Baldwin and co-produced by Bruce Orenstein), examines the legendary community organizer. Funded by the Corporation for Public Broadcasting, the program aired on PBS. It was awarded best documentary at the Philadelphia International Film Festival.

Historic re-enactments will include Daniel Burnham in the following:

- In his original restored offices in The Rookery Building, a national historic landmark and one of his architectural masterpieces.
- At his partner John Root's home in Chicago at Root's deathbed
- At the Museum of Science and Industry from the 1893 World's Columbian Exposition utilizing drawings and artifacts.

- On a train going to Pittsburgh or Washington, DC to stress Burnham's many rail travels. Many of his quick notes are written in transit on Pennsylvania Central stationary. DH Burnham & co. designed both the Pittsburgh and Washington, DC railroad stations.

## **F. Rights and Permissions**

In this time of "fair use" controversy, we enjoy generous access to the major sources of Burnham related materials. We have already established excellent working relationships/partnerships with archival resources at a wide variety of institutions (see section "**O. List of Collections of Materials to be Used by the Project**"). These institutions have granted us access to rich original materials and have indicated their willingness to grant us rights/permissions to use selected materials, many of which have never been seen by the public before. We anticipate that rights/permissions will cost approximately \$10,000 to 20,000.

## **G. Distribution Plan**

We plan to bring the film to national public television broadcast and are working with WTTW Chicago toward that end. Once the film is set for public television broadcast, we will work with the PBS system on other elements of a broad public education/outreach program. The film will be distributed on DVD. We will also create educational modules of the 3 major sections of the film with accompanying study guides.

For our education/outreach program, we are planning a series of free public screenings followed by discussions led by the filmmakers and scholars/experts in libraries, museums, universities and through our associations/partnerships with a wide variety of entities (see attached Letters of Support). All screening events will include post-screening evaluation questionnaires and take-away printed materials. Screenings will be in Chicago, Cleveland, Pittsburgh, Washington DC and San Francisco. For example, in Chicago we are already working with the Chicago Public Library system to plan screenings in the downtown main library, the North and South side regional libraries and approximately 50 of the 72 neighborhood library locations. We have been asked to do screenings at the National Building Museum in Washington DC, the Heinz History Center in Pittsburgh, the DuSable Museum of African American History (Chicago) and the Chicago History Museum in Chicago.

## **H. Humanities Scholars**

We have identified highly knowledgeable scholars and experts on Burnham's life and work, many of who were at the Daniel Burnham Film Conference sponsored by the NEH Television Consulting Grant that was awarded to The Archimedia Workshop in 2005. Their attached letters indicate their commitment to the project. Our on-camera interviews are active interviews at Burnham's buildings and public spaces. Some will illuminate the complex, private man and others the architect, urban planner, civic leader, businessman and innovator.

**David Childs**, Fellow of the American Institute of Architects, Consulting Architect, Skidmore, Owings & Merrill. Mr. Childs is the designer of the Freedom Tower, World Trade Center Site and the former Chairman of the Commission of Fine Arts in Washington, DC.

**Howard S. Decker**, Mr. Decker, the former Chief Curator of the National Building Museum, is currently with Ehrenkrantz Eckstut and Kuhn. Mr. Decker is an expert on Daniel Burnham's work, especially in Washington, DC and Chicago and has lectured widely about Burnham's ideas and legacy.

**Cynthia R. Field**, architectural history and historic preservation, Smithsonian Institution, PhD thesis: *Daniel Hudson Burnham's City Planning: An Examination of the Development of City Beautiful Planning*. Dr. Field is the author of a forthcoming book about the National Mall.

**Alexander Garvin**, architect and city planner. Former Commissioner of the New York City Department of City Planning. Mr. Garvin is the author of *The American City: What Works and What Doesn't*, and adjunct Professor of Urban Planning and Management Yale University.

**Professor Neil Harris**, Professor of History and Art History, The University of Chicago. His areas of interest and expertise include US history, modern culture, technology, communications, architecture, and the arts of design. Professor Harris is written and lectured extensively on the development of world's fairs and the *Plan of Chicago*.

**Thomas S. Hines**, Professor Emeritus of History and Architecture, UCLA. Mr. Hines is the author of the definitive biography of Daniel Burnham, *Burnham of Chicago: Architect and Planner (1974)*.

**Russell E. Lewis**, Executive Vice President and Chief Historian, Chicago History Museum. Mr. Russell is an acknowledged expert on Chicago social, economic, and political history. We will seek Mr. Russell's expertise in understanding the context of Burnham's work.

**Ian Luna**, author and editor, Rizzoli Books. Mr. Luna is the author of the forthcoming book *Burnham and Manila: The Planning, Building and Destruction of an American Colonial City, 1905-1945*.

**Donald Miller**, Professor of American History, Lafayette College, Mr. Miller, is the author of *Chicago: City of the Century*, which was the basis for a 3-part American Experience series that aired in 1999.

**Jon Peterson**, author, *The Birth of City Planning in the United States, 1840-191*. Professor Peterson is Professor of History, Queens College, The City University of New York.

**Professor Kristen Schaffer**, Professor of Architectural History, the University of North Carolina. Professor Schaffer is the author of *Daniel H. Burnham, Visionary Architect and Planner* (Rizzoli, 2004) and *The Fabric of City Life, the Social Agenda in Burnham's Draft of the Plan of Chicago*, the introduction to the re-publication of the *1909 Plan of Chicago* (Princeton University Press, 1993).

**Professor Carl Smith**, Franklyn Bliss Snyder Professor of English and American Studies and Professor of History, Northwestern University. Professor Smith is the author of *The Plan of Chicago: Daniel Burnham and the Remaking of the American City* (University of Chicago Press 2006)

## I. Media Staff

**Judith Paine McBrien –Producer/Director:** Judith Paine McBrien, Director of The Archimedia Workshop NFP, will serve as the director of the project team. For over 15 years she has written, directed and produced programs about Chicago architecture, history and urban design for public television broadcast as well as for a wide range of organizations concerned with the arts and environment including the Art Institute of Chicago, the American Institute of Architects, the Frank Lloyd Wright Preservation Trust and the Urban Land Institute. At Perspectives Media, she produced the award-winning 5-part series *Skyline: Chicago* for public television broadcast about Chicago’s history, development, and urban design. In 2000 she wrote and produced a Centerpiece Chicago Story, *Daniel Burnham: The Power of Dreams*, for Chicago public television station WTTW. McBrien holds a master's degree in architectural history from Columbia University and an MBA from the Yale School of Management. She serves on the Advisory Board of the Gene Siskel Film Center of the Art Institute of Chicago.

**Geoffrey C. Ward—Script Consultant:** Geoffrey C. Ward wrote the script for the film series *The War* and is the winner of 5 Emmys, 5 Christopher Awards and 2 Writers Guild of America awards for his work for public television. Ward has collaborated with Ken Burns since 1984 and has been the sole or principal script writer for *Huey Long; Statue of Liberty; Thomas Hart Benton; The Civil War; Empire of the Air: The Men Who Made Radio; Baseball; The West; Thomas Jefferson; Frank Lloyd Wright; Not For Ourselves Alone: The Story of Elizabeth Cady Stanton and Susan B. Anthony; Jazz; Mark Twain; Unforgivable Blackness: The Rise and Fall of Jack Johnson*, and *The War*.

Ward was the principal or sole writer of the PBS “American Experience” series--*Nixon; Lindbergh; Reminiscing in Tempo; The Kennedys; The Last Boss; TR; and Abraham and Mary Lincoln: A House Divided*. Ward is also an independent historian and biographer, the author of six other books, among them *A First-Class Temperament: the Emergence of Franklin Roosevelt*, which won the National Book Critics Circle and *Los Angeles Times* Awards for Best Biography, the Francis Parkman Award of the Society of American Historians in 1989, and was a finalist for the Pulitzer Prize. He writes frequently about India and Indian wildlife.

**Kartemquin Films – Consultants:** Kartemquin has a 40-year history of producing documentaries that entertain, educate and enlighten. Its many films include the recent PBS series *The New Americans* broadcast in 2004, *Vietnam: Long Time Coming* and *Hoop Dreams*—which won every major critic’s prize and journalism award in 1995. Kartemquin’s films are broadcast nationally and internationally and are coupled with ambitious outreach and education campaigns. For more detail regarding their extensive work, please refer to <http://kartemquin.com/> Make

*No Little Plans: Daniel Burnham and the American City* will be produced by The Archimedia Workshop in consultation with Kartemquin Films.

**Gordon Quinn – Consultant, Kartemquin Films:** President and founding member of Kartemquin Films, Mr. Quinn has been making films for over 40 years. His films investigate and critique society by documenting the unfolding lives of real people. Kartemquin’s best-known film, *Hoop Dreams* (1994) received an Academy Award Nomination. More recently, Gordon executive produced *The New Americans* a 7-hour PBS series (2004). He is currently directing *Prisoner of Her Past* and executive producing *Mapping Stem Cell Research: Terra Incognita* and *In the Family*.

**Joanna Rudnick – Consultant, Kartemquin Films:** Joanna Rudnick is Kartemquin’s Director of Development and has been a producer with the company since 2003. Previously she co-produced the film *Robert Capa in Love and War* for American Masters series at WNET in New York. She contributed to numerous films at American Masters including *Juilliard*, *Ella Fitzgerald: Something to Live For* and *Joe Papp: In Six Acts*. Currently, she is producing and directing *In the Family*, her personal story of testing positive for the hereditary “breast cancer” gene and an exploration into the psychological, social, legal and ethical challenges surrounding predictive genetic testing.

**Jim Morrisette - Director of Photography for the Daniel Burnham Film and Technical Coordinator, Kartemquin Films:** Jim Morrisette has worked for over 30 years on documentaries and nationally televised programs for Public Television. Among his most recent programs broadcast on public television work are: Director of Photography for *Mapping Stem Cell Research: Terra Incognita* about the stem cell debate; Director of Photography for *The Farmer’s Wife*, an award-winning 3 part Frontline series; and *The New Americans* and *Vietnam: A Long Time Coming*. He has taught widely at the University of Illinois, the Center for New Television, the University of Chicago, Columbia College and elsewhere. He has worked with Director/Producer McBrien for over a decade and will serve as Director of Photography and Technical Coordinator for *Make No Little Plans: Daniel Burnham and the American City*.

**Bob Hercules – Producer/Director, Media Process Group (MPG):** Bob Hercules is a veteran television producer/director and a co-founder of Media Process Group. His work has been seen widely on PBS, the Discovery Channel, the Learning Channel and the Independent Film Channel. Bob’s most recent documentary is *Forgiving Dr. Mengele* (co-produced with Cheri Pugh). The film is a portrait of Auschwitz survivor and former ‘Mengele twin’ Eva Mozes Kor, the transformation that led her to forgive the Nazi perpetrators to heal herself, and the controversy it sparked.

## **J. Progress**

In 2005 The Archimedia Workshop was awarded an NEH Television Consulting grant for the Burnham Film project. This grant allowed us to invite Burnham scholars and experts as well as filmmakers to plan humanities themes and approaches to the film at a conference at the Chicago

History Museum. To date we have identified our consulting scholars, digitized archival materials and produced an 8-minute demo that offers an overview of Burnham's life, work and legacy. The primary remaining work is writing the script and completing the production. Our funding raising efforts are ongoing and to date we have successfully raised approximately 380,000 in funding.

To date we have:

- put in place the production team
- completed the research and pre-production phase
- identified important Burnham scholars and received commitment letters from them
- selected and filmed a list of iconic Burnham buildings
- developed key relationships with institutions holding Burnham related archives,
- contacted Philippine educators regarding Burnham's work in Manila and Baguio City
- met with Burnham family members who have given us access to private photographs, letters and memorabilia never before made public
- conceived of historic re-creation scenes
- received offers of support for architectural rendering, graphics and animation from Google and Skidmore Owings & Merrill

## K. Work Plan

We take special note that the NEH seeks projects that use anniversaries of key events to encourage public reflection on American history. The year 2009 marks the centennial of both Burnham's 1909 *Plan of Chicago* and the incorporation of Baguio City, the summer capitol in the Philippines designed by Burnham. See <http://ecuip.lib.uchicago.edu/burnhamplan100/> for more information. The Plan of Chicago is considered the culmination of the City Beautiful movement in America; Baguio, a completely new city, is a rare example of American city planning abroad.

Our goal, with the help of the National Endowment for the Humanities, is to complete the script in a timely manner to make possible the completion of the 60-minute film, *Make No Little Plans: Daniel Burnham and the American City*. Director/Producer Judith McBrien is very familiar with Burnham's work in Chicago having produced the 30-minute *The Power of Dreams* about Daniel Burnham for WTTW Chicago's PBS station in 2000.

Key archives are very supportive of this project, offering accessibility and materials. Burnham's papers are at the Ryerson and Burnham Library at the Art Institute of Chicago. To date we have read hundreds of Burnham's letters and examined key historic photos and personal diaries. The Chicago History Museum and the Art Institute have the two largest collections of materials regarding the 1893 World's Fair. Large, room-size models of the City of Washington before and after Burnham's 1902 McMillan Plan are at the National Building Museum in Washington, DC with additional materials at the Commission on Fine Arts. A major exhibition of Burnham's vision of Manila in the Philippines was held at the Metropolitan Museum of Manila in 2005 and we have are in contact with the Museum regarding the use of materials.

This work plan for the script is an intense 3 month period beginning on April 1, 2009:

**April 1, 2009:** First meeting among scriptwriter Judith Paine McBrien and Senior Script Consultant Geoffrey Ward in NYC.

**April 3, 2009:** Script development and writing begins.

**April 29, 2009:** First draft of script completed and forwarded to scholars for review.

**May 15, 2009:** Meeting of scholar/scriptwriter Donald Miller and scholars Tom Hines, Neil Harris and Carl Smith in Chicago to discuss script and provide comments/feedback.

**May 20, 2009:** Script re-writing begins.

**May 31, 2009:** Second draft of script completed and sent to scholars for final review.

**June 30, 2009:** Completion of script

## **G. Project funding and fund-raising**

### **Exemption 4**

## Exemption 4

### M. Organization History

The Archimedia Workshop NFP was formed in June 2003 by Judith Paine McBrien as a 501(c)3 not for profit media production company in order to produce programming about architecture, history and urban design and be eligible to apply for grants from foundations and governmental entities to fulfill its purposes. The Archimedia Workshop is also a designated Illinois not for profit corporation in good standing. Although the organization is new, McBrien has over 15 years experience in producing history/architecture programs for public television and other entities as President of Perspectives Media. Specifically, the purposes of the Archimedia Workshop are to “establish and maintain a media production company; to research, write, plan, produce, edit and distribute educational films about architecture, history, and urban design and other words in any and all mediums.”

Producer McBrien has directed and produced programs about architecture, history and design, including a 5-part series on Chicago’s development, with the Perspectives Media Company. The Archimedia Workshop not for profit entity was organized to produce **Make No Little Plans: Daniel Burnham and the American City**. The Archimedia Workshop is producing this film in consultation with Kartemquin Films, the 40-year old Chicago documentary film company. Kartemquin’s most recent national public television series was *The New Americans* broadcast in 2004 and its *Mapping Stem Cell Research: Terra Incognita* will air nationally on the PBS series, Independent Lens, in December 2007. In addition, Kartemquin received a 2007 MacArthur Foundation Award for Creative and Effective Institution.

### N. Bibliography of Humanities Scholarship

The primary categories of our resources are (1) Burnham’s published works; (2) published autobiographies and memoirs of his contemporaries; and (3) histories of architecture and urban

planning. Surprisingly, there are only two published biographies of Daniel Burnham—*Daniel H. Burnham: Architect, Planner of Cities* by Charles Moore (1921) and *Burnham of Chicago: Architect & Planner* by Thomas S. Hines (1974). Kristen Schaffer's *Daniel H. Burnham: Visionary Architect and Planner* (2004) provides an excellent summary of his career with large format color photographs.

### **Burnham's Published Works**

His published works are mainly his six major city plans--Chicago, Cleveland, Washington, DC, San Francisco and Manila and Baguio City in the Philippines; his report on the 1893 World's Columbian Exposition; and various lectures and writings. Burnham was President of the American Institute of Architects, 1893-1895.

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## O. Collections of Materials

**The Art Institute of Chicago, Ryerson and Burnham Archives:** The *Daniel H. Burnham Papers* include Burnham’s outgoing correspondence; his scrapbooks with photographs, clippings and memorabilia; and his unpublished diaries.

**Chicago History Museum:** The CHM has materials central to understanding the life and work of Daniel Burnham--World's Fair materials, the Commercial Club of Chicago papers and original drawing and models. And the CHS is planning an exhibit celebrating the centennial of the 1909 Plan of Chicago.

**Chicago Public Library, Special Collections:** *James W. Ellsworth Collection.* The collection includes a wide variety of records for the 1893 World's Columbian Exposition (WCE), primarily correspondence to and from James W. Ellsworth, a member of the WCE Board of Directors.

**Chicago Symphony Orchestra (CSO), Rosenthal Archives:** *Records of the Board of Trustees* discusses the relationship between Burnham and the CSO. (Burnham designed Orchestra Hall.)

**The Library of Congress, Washington, DC:** The *Charles Moore Papers* including notes for Moore's biography *Daniel H. Burnham, Architect, Planner of Cities* (1921).

**New York Historical Society:** We will draw on materials from The New York Historical Society's recent exhibition of Burnham's Flatiron Building and other materials as appropriate.

**University of Chicago Library, Special Collections Research Center, Architecture and Urban Planning Collections:** *Architecture and Urban Planning: Selected Modern Manuscript and Archival Collections* contains the Archival Photographic Files of C. D. Arnold Photographs of the World's Columbian Exposition and the *Harriet Monroe Papers*, which includes correspondence with Burnham.

**University of Illinois at Chicago, Special Collections and University Archives D. H. Burnham Collection** photographs of Burnham's buildings and documents from his firm. *World's Columbian Exposition Collection* includes programs, academic journals, pamphlets, brochures, photographs, commemorative items, negatives, glass slides, published art series, an audiocassette, and filmstrip.