

THE
CLOCK TOWER AND ADMINISTRATION BUILDING
OF THE PULLMAN COMPANY is situated on the east
side of the Illinois Central Railroad at 110th Street and
Cottage Grove Avenue in Chicago. Hundreds of people on
commuting and through trains pass it each day, with never a thought
that they are passing one of the historical buildings in the State
of Illinois, the worthy monument to one of the great socio-
economic projects of the Nineteenth Century, and the highly
interesting center of an architectural and construction activity
which had not been equalled in America when it was brought
into being in 1880-84.

THE MAGIC NAME—PULLMAN

The name "Pullman" means many things to different people.
It is synonymous with the Railroad Sleeping Car, and with first
class rail travel by day or night. To the student of Labor Rela-
tions, it is tied with the tragic "Pullman Strike of 1894." To the
lawyers, bankers, and the believers in big government, it was
an early example of too much centralization of financial power
which resulted in court action to force the Pullman Company to
dispose of all of its property not used for industrial purposes.

WHO WAS PULLMAN?

George Mortimer Pullman, 1831-1897 was born in Brockton,
New York. He was trained as a cabinet maker. In 1858, he
moved to Chicago, and in 1858 and 1859 he converted two Chi-
cago and Alton Railroad coaches into sleeping cars. Their suc-
cess was immediate. He then built the grand oversize "Pioneer"
a parlor and sleeping car for the Alton; Mrs. Abraham Lincoln
rode in this car in 1865 and demanded it in the Lincoln Funeral
Train. In 1867, he built a "Hotel Car" for the Chicago and
Great Western and in 1868, the first true "dining car" for the
C. & A. In 1870, he promoted a solid train of "Pullman" cars on
a trip by a group of prominent Easterners from Boston to San
Francisco, and the work was done. All that remained was the
ability to meet the demand from the public and the railroads for
his improved railroad cars. He had competitors, but Stuart Hol-
brook in "American Railroads" says: "George Pullman believed
in fine things, was always ahead of his competitors . . . and
always bought them out or broke them."

THE TOWN OF PULLMAN

Stuart Holbrook in "American Railroads" states that "in
1880-81, Pullman built a feudal and what many contemporaries
held to be the finest company town in the country." Carleton J.
Corliss in "Main Line of Mid-America" is more explicit:
"George M. Pullman, founder and President of the Pullman
Palace Car Company purchased a large tract of land on the
Illinois Central near Lake Calumet and there in 1880, began the
construction of his great car manufacturing and the town of
Pullman, including streets, sidewalks, parks, water, gas and
sewage systems, workmen's homes, business buildings, schools,
churches, hotel, bank, library, theater and hospital. . . . Starting
with one family, the population of the Pullman community in-
creased to 8,860 in 1885, to 12,000 in 1893, having in the mean-
time become world famous as a model manufacturing town."

The Clock Tower and Administration Building was the
center of this tremendous complex.

Earl Miers, in the "American Story" quotes a Pullman worker
as stating during the 1894 strike: "We are born in a Pullman
House, fed from the Pullman Shop, taught in a Pullman School,
catechized in the Pullman Church, and when we die, shall be
buried in a Pullman Cemetery and probably wind up in a
private Pullman hell."

TOWN DEVELOPMENT IN THE AGE OF ECLECTICISM

Mr. Robert M. Lillibridge, in the October, 1953 Journal of
the American Society of Architectural Historians, tells the story
of Pullman in terms of the architect and city planner. Nathan
F. Barrett, a landscape engineer, was commissioned by Mr. Pull-
man to assume the town planning phases, and Solon Spencer
Beman, a twenty-six year old architect, for seven years a pupil
of Richard Upjohn, was given perhaps the largest single archi-
tectural commission up to that time. "In the development of
Pullman, America witnessed the rise of the first sizeable new
town constructed as an integral whole."

"The primary aim was to construct new industrial structures
for the expanding operations of the Pullman Palace Car Com-
pany . . . along with residential accommodations for shop work-
ers and executives . . . Out of a total of 3,500 acres . . . on
a level stretch of prairie twelve miles south of Chicago . . . on
the Western Shore of Lake Calumet, . . . 300 acres were selected
for town development.

"The town plan . . . reflects the common denominator of
American cities, the gridiron pattern . . . relieved by . . . park
features, winding roadways . . . the lagoon with waterfalls . . .
and symmetrically arranged flower beds.

"Land use arrangement . . . involved use of the central por-
tion by industry, the northern portion by residences, and the
southern portions by residences and community facilities. Com-
munity facility structures were located along . . . a large public
park for active recreation . . . on the adjacent shore of Lake
Calumet.

"The industrial structures . . . form a large complex. Steel
roof trusses formed the dominant element . . . Red brick and
limestone trim enclosed the structures. Romanesque window
arches . . . used with a minimum of architectural detailing
. . . to harmonize with adjacent residential and community
facilities.

"Towering over this central industrial section of the town
was the huge bulk of the water and sewerage pumping tower
and the *Administration Building clock tower, with its opulent
eclectic design.*

"The architectural result involved some 1,800 dwelling units
built in various structural types. Row houses built in long blocks
predominated . . . some apartment and duplex structures . . .
and a few single family dwellings were included . . . They
represented the severe approach to applied decor . . . stylizing
it as Queen Anne, Romanesque, or Gothic . . . with setbacks,
breaks in structural rooflines, and minor structural detailing,
in an attempt to give plastic quality and variety.

"The public and semi-public structures afforded the archi-
tect his major opportunity to express the eclecticism of his time.
The Hotel Florence, the Arcade with its commercial and com-
munity facilities, and the Market Building, represent the major
structures although . . . a church, a school, a casino with shops
and meeting rooms, and a large central stable were constructed.
The public park upon which these structures fronted was con-
ceived in the manner of nineteenth century romanticism.

"Pullman had great social significance. The town, for the
nineteenth century, contained superior living conditions for the
workingman . . . and represented an unusual recognition by in-
dustry of the mutual advantage to be gained by such conditions.

"The town planning aspects . . . reflect the viewpoints preva-
lent in that era . . . however in provision of open spaces and in
the interrelation between these public open spaces and public
buildings, the designers succeeded in creating a coordinated
whole of unusual quality. In recognition of the relationships of
various types of land uses, Pullman was well in advance of that
period.

"Fortunately . . . the evidence of this experimentation on
the Illinois Prairie is still largely visible."

WHAT IS LEFT

You can see the Clock Tower from Illinois Central Trains,
also the Hotel Florence, several of the original industrial build-
ings, and many of the interesting Row Houses. The Pullman
Arcade was razed in 1926. The Greenstone Church now serves
the Pullman Methodist congregation. The top floors of the
unique Market Hall Circle were removed in 1937 and the first
floor converted to apartments. The Water Tower adjacent to
the Clock Tower came down in 1958, but there is much of Old
Pullman to be found in the area, which was annexed to the
neighboring town of Hyde Park and became part of Chicago
in 1889.

MATERIAL HELP

We would be remiss if we failed to acknowledge the help we
had from several people in finding the background material for
our 1962 print. Mr. John B. Siewers, Jr., of the Pullman Trust
and Savings Bank made available a copy of the now scarce book-
let, "Our Community" published by the Pullman Bank in 1958
on the 75th Anniversary of the Bank. Mr. Dan W. Stevens, of
the Chicago Agency of M. Glenn Miller, Advertising, secured
for us the photographs from which our sketches were made.
Special thanks are due Dean Allen Weller of the College of
Fine and Applied Arts of the University of Illinois for his
advice and help from the Architectural Library.

The print was done as usual from wood blocks cut from
tulip wood, and printed by hand.

FRED AND BETTY TURNER

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Urbana, Illinois